"Brains write them
Brains direct them
Brains are responsible for their wonderful perfection"

New Orleans Times Picayune
We have purchased from Messrs. Lee Shubert, Arthur Hammerstein and Ralph Ince a remarkable picture—"The Co-Respondent." It is a "production" in the best sense, such as discriminating lovers of photoplays have learned to expect from the direction of Mr. Ince.

Elaine Hammerstein, skilled interpreter of sympathetic roles, carries the honors of the name part, supported by Wilfred Lucas and a typical Ince cast. The settings are on a plane with the somewhat remarkable personnel of the company, and the play abounds in dramatic moments.

As a gently bred small town girl who becomes a successful newspaper woman in the metropolis, and unwittingly the co-respondent in a famous divorce case, Miss Hammerstein adds an unusual beautiful portrait to the growing JEWEL gallery.

JEWEL Productions already released include: "Come Through", George Bronson Howard's greatest melodrama; "Sirens of the Sea", the picture magnificent; "Pay Me", the big drama of the West. These three were produced by the Universal. The fourth is "The Man Without a Country", now playing to capacity at the Broadway Theatre, New York. It was produced by Thannhauser. A fifth soon to be released is "The Price of a Good Time", produced by Lois Weber.

With such offerings progressive managers can achieve and maintain the lead for their theatres. Book through the nearest JEWEL Exchange, or direct from the home office.

JEWEL PRODUCTIONS (INC.)

Detroit, Mich., 120 Broadway
New York, N. Y., 1600 Broadway
Pittsburgh, Pa., 1201 Liberty Avenue
Cleveland, Ohio, 112 Prospect Street
Chicago, Ill., 230 S. State Street
Portland, Ore., 405 Davis Street
San Francisco, Cal., 121 Golden Gate Avenue
Los Angeles, Cal., 822 S. Olive Street
Omaha, Neb., 1504 Harney Street
Denver, Colo., 1422 Welton Street
Kansas City, Mo., 1023 Main Street
Oklahoma City, Okla., 116 W. 2nd Street
Indianapolis, Ind., 56 W. New York Street
Philadelphia, Pa., 1204 Vine Street
Boston, Mass., 60 Church Street
Washington, D. C., 415 No. 9th Street
State Rights Feature, 196 Richmond Street,
Toronto, Canada
There's a big idea behind Essanay pictures. You will get it. Your audience will get it and your box-office will get it too. Just try Perfection Pictures and see what they mean.

Geo. K. Spoo

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
STANDARD PICTURES

WILLIAM FOX Presents

THE CONQUEROR

The virile, gripping, life story of daredevil Sam Houston.

Love and adventure
Thrilling - fascinating
Hundred of Indians and horses.
Smashing crowds at the
Broadway showing at the
Globe Theater at $1.00 prices.

WILLIAM FARNUM

The greatest mortal combat ever staged
An awful fight where the
avenging hand of Right grips - grips - grips on the throat of
a brute.

WHEN A MAN SEESE RED

From the Saturday Evening Post story by Larry Evans,
"THE PAINTED LADY"
Staged by Frank Lloyd.

REleased now on the open market as individual attractions.
You must see these pictures before you can book them.

STANDARD PICTURES

FOX FILM CORPORATION
William Fox
presents

THEDA BARA

IN

CAMILLE

A THEDA BARA SUPERPICTURE

Portrayal of the most wonderful love-story in the world, that only great artistes may attempt. A STANDARD PICTURE. Booked on the open market as an individual attraction and cannot be booked unless seen by the exhibitor.

FOX FILM CORPORATION

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Jos. M. Schenck presents

FATTY ARBUCKLE

Oh! Doctor

He's All Cut!

Quick, Watson, the needle! "Fatty's" having another attack of riotitis that'll draw a lot of attention from his millions of followers. He'll make your house look like a Coney Island express on Sunday.

An Arbuckle comedy together with a Paramount feature countersinks the impression of super showmanship in the minds of your public.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director General
Roping Her Romeo.
Were you ever roped!
You of course don't figure that you were the victim of a deep laid plan, — swallowed the hook, line and sinker, were finally thrown "hog tied" and lashed to the mast.
Any way you don't care!
You wouldn't care if it was one of the Mack Sennett girlies, that's sure.
Come and see a "burlesque Wild West" and a frontier "rough house" with the funny boys and girlies.
of a custard pie on the pink-tilted
tip of a dainty nose, is *ridiculously*
funny.

And a slapstick *served* a-la-swan-
like eyes en dark brows, is a
laugh for kings.

There are only three titles an-
nounced but there will be more like

"Roping Her Romeo"
"A Bedroom Blunder"
"A Pullman Bride"

Tuck these away on your *booking sheet* for the coming season—don't
put it off, tomorrow never comes.
On thousands of 24-sheet stands in 150 cities throughout the nation - this mysterious face will soon announce Paramount's first serial -

Who is "Number One"?

In the strongest newspapers in all the large cities - the same announcement will appear.

A new record will be set by the advertising and publicity behind

Anna Katharine Green's
most powerful story of mystery and dark intrigue. Star - plot - production - promotion - are all Paramount

Ready in October
ADOLPH ZUKOR presents

Marguerite Clark in "Babs Diary"

One of the Famous Sub-Deb Stories
By Mary Roberts Rinehart...Directed by J. Searle Dawley

A Paramount Picture
A Sub-Deb

is a "flapper." That is American for an engaging youngster of one year before the debutante age—"coming out," you know.

Marguerite Clark plays Mary Roberts Rinehart's wonderful character of Saturday Evening Post fame to perfection. She is the popular ideal of young and old America.

"Bab's Diary" will be the first of three "Sub-Deb" story pictures.

Directed by J. Searle Dawley
THOS. H. INCE presents

Charles Ray

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
A Chip Of the Old Block

That's Charles Ray in his latest Thomas H. Ince production; he makes 'em sit up and take notice at every stage of the game as the "governor" did before him.

The picture's a "chip of the old block," too. A regularly ordained member of the Ince family of hits. Full of the spice and "pep" that distinguishes the extraordinary from the ordinary.

If you put as much punch in your advertising as we've put into the picture, its success in your theatre is a foregone conclusion.

From the famous novel by Ridgwell Cullum.

Supervised by Thomas H. Ince

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture
Everybody says, “It’s Great”

" Appearing on the screen at the Bijou Theatre for the first time in motion pictures, Julian Eltinge gave sure evidence that he is going to jump into the front rank of motion picture stars in popular demand." (New York Herald)

Picturized by Gelett Burgess and Carolyn Wells
Directed by Donald Crisp

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE, FORTY-FIRST
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture

Cecil B. DeMille, Director General
"Early to bed, early to rise,
Make a man healthy, wealthy and wise."

Benjamin Franklin

It's been a long, long time since Vic's been home, and we won't say he hit the hay early and he doesn't get wealthy, but he rose early—too early—and he's a whole lot wiser.

"In Bed—In Bad"

By Thos. J. Gray

Released Sept. 24

It's been a long, long time since you've had as good a show as this Vic Moore offers you.

The Single Reel Comedies With a Story

Consistency's a jewel—so be consistent and book all of them.
Century Comedies Present

"AUTOMANIACS"

featuring

ALICE HOWELL

Directed by

J. G. BLYSTONE

"AUTOMANIACS" is going to sweep this country from end to end with convulsions of laughter. "AUTOMANIACS" is going to still more firmly establish the tremendous prestige of CENTURY COMEDIES as FEATURE PRODUCTIONS, now leading the Comedy world. ALICE HOWELL is featured in "AUTOMANIACS" as well as in all of the following CENTURY COMEDY releases, released as follows—

"Balloonatics," Sept. 1
"Automaniacs," Oct. 1
"Neptune's Naughty Daughter" Nov. 1
"Her Bareback Career" DECEMBER 1.

CENTURY COMEDIES with ALICE HOWELL have been booked for the entire Marcus Loew circuit. Perhaps you understand what that signifies. If you do YOU'LL BE FIRST IN YOUR TERRITORY to contract for all CENTURY COMEDIES featuring ALICE HOWELL. CENTURY COMEDIES now being distributed exclusively throughout the United States and Canada by the LONGACRE DISTRIBUTING CO., who have Branch Offices in all the principal cities and rapidly opening offices all over the country. For complete particulars on biggest money-making Comedies now on the market, communicate with any LONGACRE Dis. Co. Office or write direct to the LONGACRE DISTRIBUTING CO., Mecca Bldg., New York.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
BLUEBIRD Photo Plays

Announce

RUTH CLIFFORD

With

RUPERT JULIAN and MONROE SALISBURY in

"THE DESIRE OF THE MOTH"

From The Saturday Evening Post Story by
Eugene Manlove Rhodes

A Romantic Drama of Love and Adventure

Directed by RUPERT JULIAN

Book Thru Your Local BLUEBIRD Exchange or
BLUEBIRD Photoplays, Inc.
1600 Broadway, New York
A Magnificent Attraction—

Search the world over—secure the best attractions from half a dozen of the leading film exchanges—and still you will find it impossible to duplicate the box-office drawing-power of a single issue of Photoplay Magazine Screen Supplement. Half a score of such stars as Douglas Fairbanks, Mary Miles Minter, Viola Dana, Charlie Chaplin, Bessie Love, the Sidney Drews, Lucille Lee Stuart, Henry Walthall, Mabel Taliaferro, Warren Kerrigan, Charles Ray, Louise Glaum, Antonio Moreno and a host of others, all in single reels of

PHOTOPLAY MAGAZINE
SCREEN SUPPLEMENT
“The Stars as They Are”

These twelve single-reel subjects—released one each month—are now offered to state rights buyers and exhibitors of stability who control chains of theatres. They are staged in a de luxe manner, sub-titled by an expert, assembled by one of filmdom’s foremost notables, developed and printed by the most approved methods.

Special Trade Showings

Special trade showings will shortly be held in New York, Chicago and other cities. Ask when and you will be advised. Territory is going fast. To secure state rights for these super-features make YOUR application without delay. Wire or write

JAMES R. QUIRK, PUBLISHER
PHOTOPLAY MAGAZINE
CHICAGO, ILLINOIS
Advanced
Motion Photography

Simultaneously with the coming of Perfection Pictures, a new era of advanced motion photography is announced. Not content with attaining PERFECTION in stories, casts, and productions, the makers of Perfection Pictures have set out to establish new high standards of advanced motion photography.

A new method of laboratory procedure has been evolved. A huge machine, weighing fifteen tons and costing $100,000.00, has been invented. It bears the same relation to the motion picture film as the great printing press of the day bears to modern printed literature. It insures to Perfection Pictures unexcelled clearness, brilliancy, and ease of viewing.

This advanced motion photography, exemplified only in Perfection Pictures, is instantly perceptible on the screen. It indicates that in every detail, stories, casts, staging, photography—Perfection Pictures are all that their name suggests—"The Highest Standard in Motion Pictures." Exhibitors may obtain complete details of the Perfection Policy at the Exchanges of the George Kleine System throughout America. A new Perfection Picture in five or six reels is released each week.
"Humor—Good, Wholesome Comedy In A Brilliant Play"

GEORGE K. SPOOR Presents

"THE FIBBERS"

James W. Adams' Sparkling Comedy Drama

Featuring

BRYANT WASHBURN

The brilliant young star of the "Skinner" Pictures in a play that fairly bristles with laugh-provoking situations. Released Oct. 15th. Screen time: 65 minutes.
PERFECTION PICTURES
"The Highest Standard In Motion Pictures"

"A Charming Heart-Interest Story"
GEORGE K. SPOOR Presents

"PANTS"

Featuring
The Child-Wonder
LITTLE MARY MICALISTER

The youthful prodigy of the "Do Children Count?" series in a splendid feature that charms and entertains while it points a moral. Now playing at the best theatres to capacity business. Screen time: 65 minutes.

PRODUCED BY
ESSANAY

GEORGE KLEINESYSTEM
DISTRIBUTORS

PERFECTION PICTURES
What the Critics Say:

"'Efficiency Edgar's Courtship' is the best comedy of the year."
S. A. Rothapfel, Rialto Theatre, N. Y.

"Taylor Holmes took the film world by storm. There was no dissenting voice. His success is assured and it is probable that if he chooses he can make all the screen comedians look to their laurels."

"Certainly no screen star, even those idolized by large followings, ever won an audience more completely than did Mr. Holmes at the Rialto last night."—New York American.
Proclaimed by exhibitors and film critics as America's foremost comedy star.

“EFFICIENCY EDGAR'S COURTSHIP”


Coming:

“FOOLS FOR LUCK”

Second of the Taylor Holmes vehicles. A comedy-drama from the Saturday Evening Post story "Talismans"—by Kennett Harris. Offers this new million-candle-power star even more opportunities for creating laughter. Released Oct. 8th. Screen time: 65 minutes.
Perfection Pictures

"A Production That Should Establish New Box-Office Records"

Thomas A Edison, Inc.

Presents

"THE APPLE-TREE GIRL"

FROM THE LADIES' HOME JOURNAL STORY
by George Weston

Featuring

SHIRLEY MASON

Screenland's daintiest ingenue in a role that seems made-to-measure for her. A comedy-drama in five acts. Directed by Alan Crosland. Released Oct. 1st.
Thomas A Edison, Inc., Presents

"Your Obedient Servant"
A fascinating drama
Adapted from the famous story

'BLACK BEAUTY'

One of the features of
Conquest Program No. 10

Everyone has read or heard of Anna Sewell's famous story "Black Beauty" — the horse with the soul of a hero. Millions have laughed and cried over it. Now in Conquest Program No. 10 Black Beauty is going to live anew. Don Fulano, the famous equine star of the circus ring, enacts the title role in this feature.

In addition to this celebrated story Conquest Program No. 10 will feature a two-reel comedy entitled "A Duke for a Day," the legendary tale of "The Pied Piper of Hamelin," a glimpse of "Ostrich Farming in Central Africa" and "Angling for Trout," a bit that will delight the hearts of fishermen.
Coming!!

THE NEW

QUO VADIS

GEORGE KLEINE
MASTER FILM CLAS

TO BE RELEASED SOON!
DETAILS AT KLEINE EXCHANGE
You saw her in *The Soul of a Woman*
You saw her in *The House of Tears*
You saw her in *The Wager*
You saw her in *The Slacker*

and each was a bigger success than the one it followed—

*but you never saw*

**Wonderful EMILY STEVENS**

at the height of her tremendous dramatic power which she displays in the E. Phillips Oppenheim master play *Sleeping Memory*

Directed by George D. Baker

Soon to be released by **Metro**
HAROLD
in the second of his
BIG STAR PRODUCTIONS
in the METRO de Luxe SERIES.
PARADISE
Seven Amazing Acts
METRO
Yorke Film Corporation presents

LOCKWOOD

GEORGE GIBBS the celebrated novelist wrote it.

FRED. J. BALSHOFER directed it.

GARDEN

A triumph of action and power

METRO
Soon to be released

Draft 258

Greater as a box office attraction than "The Slacker"

It stars MABEL TALIAFERRO

and was directed by Wm. Christy Cabanne

Story by June Mathis and Mv. Cabanne
SELECT PICTURES

JOSEPH M. SCHENCK

[Presents]

Norma Talmadge

in

"The Moth"

A screen version de luxe of a famous story of passion and intrigue in a fast social set—showing the brilliant star of "Poppy" and "Panthea" as a young wife whose loveless marriage has set her cruising in dangerous waters. Beautifully presented with a brilliant cast.

Directed by Edward Jose

From the novel of

William Dana Orcutt

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue
New York City

A Scene from "The Moth"
Exhibitors: 
the whole nation is rooting for you 
when you play

"THE PUBLIC BE DAMNED!"

In every section of the country citizens' committees and other patriotic organizations are meeting and urging the conservation of food-stuffs, and the necessity for action to keep down prices.

That is the message of this great six-part picture. Be quick to show it, and benefit from the nation-wide agitation on this subject. By so doing you will help yourself, and help your community, too!

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

LEWIS J. SELZNICK

PRESENTS

RITA JOLIVET
THE INTERNATIONAL STAR

IN

"LEST WE FORGET"

Directed by LEONCE PERRET

The renowned star Rita Jolivet

More than a photoplay—a spectacular screen presentation of the drama of the war nations—this tremendous production has been six months in the making. "Lest we forget" is the greatest screen spectacle ever filmed!

The French nurse suffers at the hands of the German officers.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
This Is Madge Kennedy Day in America

A DAY of smiles and laughter and happiness in the motion picture theatres of this country and the neighboring Dominion of Canada.

At this moment a young and beautiful girl—already the greatest comedienne of the American stage—has begun to win the liking and affection of the millions of persons who comprise the motion picture audiences of the nation.

Hundreds of thousands of film patrons in more than eighty cities are laughing today without restraint at

MADGE KENNEDY

in

BABY MINE

From the famous stage success

by Margaret Mayo

and these eighty odd exhibitors—and all other exhibitors—will quickly discover that this unusual girl introduced to your public by GOLDWYN will be one of the most amazing box-office successes in motion pictures. Already she has made a fortune for her theatrical managers in "Twin Beds," "Fair and Warmer" and other great farces. She will make big profits henceforth for you.

Advisory Board:
SAMUEL GODFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures
Corporation
16 East 42nd St., New York City
First Screen Appearance of a Noted Beauty

Goldwyn presents
MAXINE ELLIOTT
in
FIGHTING ODDS

By Roi Cooper Megrue and Irvin S. Cobb
A Story of a Wife's Loyalty and "Big Business"

Exhibitors throughout the world will do a tremendous business with this celebrated star, who is beyond question the most widely exploited woman in America and England.

Goldwyn Pictures Corporation
16 East 42nd St., New York City
America's greatest emotional actress—A famous and nationally-popular author—A powerful and widely advertised story—The Goldwyn standard of production—What a combination!

Goldwyn presents

Jane Cowl

in

The Spreading Dawn

The heroine and creator of the famous role of Mary Turner in "Within The Law;" the heroine of "Common Clay" and the star whose drawing power and popularity with the American public grows greater with each new stage triumph. This remarkable star's first Goldwyn Picture is released throughout America October 21.

Goldwyn Pictures
Corporation
16 East 42nd St.
New York City

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Goldwyn Pictures

Already being signed for under a policy of open bookings by the biggest exhibitors of America.

Goldwyn presents
George Loane Tucker's remarkable production of

Hall Caine's Greatest Story

The production that played to capacity business for a month's run at the Criterion Theatre, New York.

The Manx-Man

Featuring
Elisabeth Risdon, Henry Ainley, Fred Groves

For booking information and dates apply at once to our twenty-five offices throughout the United States and Canada.

Goldwyn Distributing Corporation
16 East 42nd St.

New York City
OUR FIRST WOMAN STAR

Madame

PETROVA

We have concluded an arrangement with Super-pictures Distributing Corporation whereby the forthcoming Petrova pictures produced by Petrova Pictures Company will be distributed exclusively through our exchanges.
MME. PETROVA
in her first Petrova Picture
PETROVA PICTURES

will be distributed through the exchanges of

First National Exhibitors' Circuit

Petrova Picture Company
Frederick L. Collins, President
25 West 44th Street, New York
The war of wars is not stopping us from doing business in your particular territory. We operate everywhere.

Our facilities for shipping are adequate. Our service is without a flaw. Our productions are standard. Our dealings at all times square.

Remember this: "We operate everywhere."

Inter-Ocean Film Corporation

Henry J. Brock, Pres.
Paul H. Cromelin, Vice Pres.
220 W. 42nd St.
New York City

Largest Distributors of Films in Foreign Fields.
Mary Pic

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Prophecies Fulfilled

The temptation to boast "I told you so" is great, but the critics are so generous in their praise that we realize that the wisest course we can pursue is to merely transmit to you their words of disinterested praise, rather than our own words of exultant acclaim.

Telegraph (New York), September 3.
One of the most elaborate, beautiful and appealing film offerings ever presented, "Little Mary," with her effervescent youth, her prompt comedy and her knowledge of dramatic technique, is the ideal person to humanize the little girl of the New England village.

Journal (New York), September 5.
Mary Pickford's presentation of "The Poor Little Rich Girl" will long be hallowed in the annals of American picture literature. However, even greater than "The Poor Little Rich Girl" is "Rebecca" - the crowning achievement of her wonderful career.

Tribune (New York), September 3.
Now along comes "Rebecca," and all must capitulate. Miss Pickford is quite irresistible and never has she had such wonderful opportunities. The story is delightful.

Herald (New York), September 3.
Probably no other actress could even approach her in suitability to this role.

Sun (New York), September 3.
Mary Pickford is big hit at Strand. It gives Miss Pickford another chance to play a small girl who, as she puts it herself, is only "the beginnning of a young lady," and to reveal that her silken scar of youth has not stunted arrested development through being submerged in her previous portraits to the more important purposes of making folks shiver and gasp.

It doesn't take much showmanship to put across a Mary Pickford picture, but that doesn't mean that good showmanship and progressive advertising won't make it a still greater success.
DOUGLAS

IN THE MAN FROM

PAINTED POST
100 per cent.

That's what this picture is. 100% "there."
All of the Fairbanks “kick,” ALL of the “pep” and power that makes a Fairbanks picture; ALL of the punch and personality that made “Wild and Woolly” and “In Again, Out Again” the greatest drawing cards ever released by any producing company.

A 100% picture because EVERY EXHIBITOR IN ON IT is going to draw 100% audiences —plus.

Are you IN?—Are you boosting?

Photoplay by Douglas Fairbanks from the story by Jackson Gregory. Directed by Joseph Henabery.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Prex. CECIL B. DEMILLE, Director General.
Every Father, Mother and Mother's Son is Boosting Wm. S. Hart

because he tells a true tale of the Wild West. The "yellow-back" thriller of other days suffered a leaky heart valve when he made his advent into the hearts of the red-blooded American Boy with his pulsating tales of the real Old Frontier. Wm. S. Hart has all the "pep," virility, thrills, and dexterity with his "hardware" that characterized the heroes of the "five-centers" and something more besides—humor, honor, optimism and always a "straight story" that American fathers and mothers are glad to have their sons see—and go by millions to see themselves.

Your signature on a Hart contract is as well placed as one of Mr. Hart's own shots.
MACISTE
The Marvelous giant of "Cabiria"
in the big S.R.O. attraction

THE WARRIOR
The Motion Picture News tells the story in a nutshell-

"The Warrior has one feature which will be difficult to duplicate in any other dramatic picture that the war produces—good comedy. Maciste is a giant, all of seven feet in height, and when he grabs husky soldiers by the heels and tosses them laughingly over precipices—sure enough precipices—the tragedy of high explosives is considerably diluted. Maciste pushes full grown horses and trees over as if they were so much papier mache. He is the 'original and only genuine' strong man of the movies."

Write, wire or phone
GENERAL ENTERPRISES, INC.
1600 BROADWAY Telephone BRYANT 5692
STATE RIGHTS
Mollie King
is the star of the 5-part
Gold Rooster Play

The On-the-Square Girl

Produced by Asta
Directed by Geo. Fitzmaurice

A sensational, splendidly acted and directed play that is way above the average in quality. A prominent exhibitor says Mollie King packs his house;

"'Blind Man's Luck' with fascinating, beautiful Mollie King packed our house to the doors. Many of our prominent men after seeing the star on the screen are talking about moving to New York."—R. M. Chisholm, President American Amusement Co., operating the Diamond Theatre, New Orleans.

The one and only Baby Marie Osborne is
The Star of the five part Gold Rooster Play

Captain Kiddo

Produced by Lasalida

This tiny five year old child positively ranks among the very greatest drawing stars of the screen.

"There is an unconscious charm about the performance of this five year old star which sets her apart from the usual child actress and creates in her pictures an uncommon illusion of reality"

"Zit" in the New York Journal.
-thrills!
There never was a serial that contained half the thrills of

The FATAL RING
with PEARL WHITE

In every episode they are keeping the people on the edges of their seats!

Pearl White
is the world's greatest serial star. "The Fatal Ring" is worthy of her greatness. Ask the exhibitor who is showing it!

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser
Pathé makes it easy for the exhibitor to do big business on

**The SEVEN PEARLS**

*With MOLLIE KING and CREIGHTON HALE*

In addition to the list recently published of Sunday newspapers that will carry the novelization and advertising of this serial are the following:

- The Cincinnati Commercial Tribune
- The St. Louis Globe Democrat
- The Dayton (O) Journal (Evening)
- The Cleveland Leader
- The Pittsburg Post
- The Buffalo Courier
- The Kansas City Post
- The Des Moines Register and Tribune

The names of other papers will follow later.

Pathé serials are always the most extensively advertised of all pictures. They have a definite box office value derived not only from quality production and cast but also from big advertising.

**Produced by Astra**

**Written by Charles W. Goddard, the famous storyapist.**
Gladys Hulette
whose pictures are like a ray of sunshine in every community is the star of

A Crooked Romance
a five part Gold Rooster Play, coming soon.

Produced by Astra
Directed by Wm. Parke

A real two star play is
Under False Colors
with Frederick Warde and Jeanne Eagels

Unusual story, unusually fine acting and unusually interesting.

Produced by Dhanhouser
Directed by Emile Chautard.
If you were to offer a trip through that part of France recently evacuated by the Germans how many persons would refuse?

That is what you are offering when you show the great three reel Pathe' special

**IN THE WAKE OF THE HUNS**

Your audiences see sights which very few civilians are privileged to see and then only with the greatest difficulty. All that you have read in the papers of German destruction and wanton malice is shown in this picture and then some. It's a fine box office attraction.

**Booking Now**

Photographed by the Cinematographic Division of the French War Office.
WE HAVE AN OFFER OF TWO THOUSAND DOLLARS FROM THE REX THEATRE SEATTLE.
FIRST RUN ON TODAY IF THIS OFFER WINS YOUR APPROVAL KINDLY
ADVISE US ALSO WHEN WE WILL

When pictures receive bids like this, Mr. States Rights' Buyer they are worthy of your earnest and early attention!

TODAY feature extraordinary in seven parts, with Florence Reed

Adapted from the play by Geo. Broadhurst and Abraham Schomer; Produced by Harry Rapf; Directed by Ralph Ince.

THE MAD LOVER with Robert Warwick

Six parts; Written and directed by Leonce Perret; Produced by Harry Rapf. Territory now sold on these pictures: New York, California, Arizona and Nevada.
“Never So Good”

S. L. BAXTER, Proprietor
THE ISIS AMUSEMENT CO.
of Colorado
1632 CURTIS STREET
DENVER, COLORADO

Mr. A. E. Fair, Branch Manager,
Triangle Distributing Corporation,
1435 Champa Street,
Denver, Colorado.

Dear Mr. Fair:

The TRIANGLE pictures that I have had during the past two months have been really wonderful productions, and I want to express my satisfaction to you.

They have never been so good during the two years THE ISIS has shown TRIANGLE. It seems that no expense is being spared by the producer, who has been quick to catch the public taste for a GOOD BIG STORY with a PUNCH.

THE ISIS will always continue to hold its present place in the Moving Picture Business of this country just as long as there are pictures like these, and stories so pleasing.

Granting you permission to use this letter, I am,

Very truly yours,

S. L. BAXTER
STOLEN—A GIRL

The story of a cowboy who kidnapped a queen of the Gay White Way

Olive Thomas

in

"BROADWAY ARIZONA"

A box-office prize for the week of September 30
TRIANGLE

HE FACED DISHONOR

A drama from the life of a Southern Colonel who fought a proud fight to save a good name

Walt Whitman

in

“THE TAR HEEL WARRIOR”

A powerful character play for the week of September 30
The Keystone Bathing Girls become veiled beauties of a harem in—

"THE SULTAN'S WIFE"

These famous girls will summon the crowds to theatres everywhere after September 30
THE contract between Paralta Plays, Inc., and Triangle Distributing Corporation has been abrogated by mutual consent.

In this agreement it was provided that should Stephen A. Lynch sell his interest in the Triangle Distributing Corporation, the contract with Paralta should terminate.

On September 10, Mr. Lynch notified Carl Anderson, president of Paralta Plays, Inc., that he was about to dispose of his interest in the Triangle Distributing Corporation. All contractual relations between the two corporations were then annulled by consent of both parties.

THIS situation in no way affects the activities of the Paralta organization, which has expended over ONE MILLION DOLLARS since it was organized in March last and now has ready to release six big star feature pictures—"A MAN'S MAN," "MADAM WHO," "ROSE O' PARADISE," "TURN OF A CARD," "ALIMONY" and "THE GOLDEN THREAD"—with which to demonstrate the value of its original idea. Exhibitors may secure Paralta Plays under the Paralta Plan exactly in the manner previously advertised.

Five companies are now engaged in work on productions at the Paralta studios at Hollywood, Cal., and in sixty days Paralta will have five more big star feature attractions ready for distribution.

EVERY exhibitor owes it to himself to wait and see all these Paralta pictures before booking his time solidly for the season. Do not lock your doors against such obviously big money-drawing propositions as these photo-plays by entirely filling your time.

Paralta's plans are now completed and work is in progress on an output of fifty-two big star feature attractions to be completed before the first anniversary of the organization of its studios, June 4, 1918.
The Following Brains, Talents and Personalities Are Combined In Making PARALTA PLAYS:

Stars

Bessie Barriscale, who has brought the purest delight to the hearts of countless millions the world over.
J. Warren Kerrigan, the first big screen star, and his popularity growing vaster day by day.
Henry B. Walthall, the master genius of poetic romance; whose rank in photoplay is that of Edgar Allan Poe in literature.
Rhea Mitchell, unequalled in portrayal of intense emotions. At her bidding you weep, you hate, you love.
Howard Hickman, a lovable old man to-day, a dashing young blood to-morrow. His art so great, you like him even as a scheming villain.
Clara Williams, always human, sympathetic, and impulsive. The embodiment of all that is sweet and tender.
Lois Wilson, whose fascinating personality and superb skill have earned her the epithet: "The Splendid Girl."

Stories

PARALTA PLAYS, Inc., has made a definite and conclusive arrangement whereby the exclusive optional screen rights of all books and stories, present and future, by the following well-known authors are reserved for PARALTA PLAYS:

Thus the following are a few of the authors from now on working with PARALTA:

MRS. WILSON WOODROW
CHARLES NEVILLE BUCK
LARRY EVANS
ETHEL S. and JAMES F. DORRANCE

PARALTA PLAYS are directed by

Reginald Barker, whose unforgettable productions such as "Shell 43"—"The Bugle Call"—"Sweetheart of the Doomed"—"The Sign of the Rose"—"The Typhoon"—etc., have made fortunes for exhibitors and distributors.

Oscar Apfel, with an enviable record of super production turned out by him for Metro, Fox, Paramount, and his masterpiece of direction, "A MAN'S MAN," the first PARALTA PLAY starring J. WARREN KERRIGAN.

Raymond B. West, an ardent disciple of Thomas Ince, outgrowing his environs—his genius surely outdistancing even his former master. One of the fourteen really great directors of motion pictures These men have produced great photoplays in the past, under difficulties, fighting their way to the top. Now they are arrived, and it is by way of under-statement to say that their past records vouch for the excellence of PARALTA PLAYS.

And there is

ROBERT BRUNTON, in the capacity of Manager of Productions. It was only while HE was general art director in the Culver City studios that Triangle pictures reached their zenith. His achievements in the motion picture field are too well known to warrant recital. Suffice it to say that PARALTA PLAYS, Inc., considers it a stroke of good fortune to have secured the services of this art master.

We are naming only the very mountain tops of the organization in whose hands rests the production of PARALTA PLAYS. These men have gathered around them a most complete executive and working personnel. Admitted by all, our organization is the finest on the Coast.

It was conceived and accomplished by

ROBERT T. KANE,
Vice-President and General Manager,
Paralta Plays, Inc.
TALLY’S BROADWAY THEATRE
260-62 SOUTH BROADWAY
Los Angeles, Cal.

Mr. Herbert Brenon
Herbert Brenon Film Corp.,
375 Seventh Ave., New York, N. Y.

Dear Mr. Brenon,

Replying to your letter of Aug. 15, with reference to your production "Empty Pockets," I send herewith a copy of the music which I hope you will find of your liking.

I am4 proud of the picture and am sure that you will be pleased with the result. The music is written in a style that will be appreciated by the public and I hope that you will find it satisfactory. I have attached a copy of the score to this letter.

Yours very truly,

J. F. Proctor

The Exhibitor Knows
BRENON PRODUCTIONS
Personally - Directed - By - Mr. Brenon

Now in Course of Production “EMPTY POCKETS” by Rupert Hughes
A Swiftly and ever more Dramatic Story than “The Lone Wolf”
Announces

To State Right Buyers

that they are offering for immediate sale the territorial rights for

George Loane Tucker's

Sensational Production

"I BELIEVE"

With the exception of

Greater New York
Northern New Jersey
and the State of Illinois

the rights for which have already been disposed of, all territories are open to offers.

Of "I Believe," Mr. Tucker says:

"IT IS MY MOST IMPORTANT PRODUCTION"

"Wid" says:

"Exceptionally forceful drama registering tremendous thought with swinging action, and very human characterizations. Hits hard and impresses.

"A Box Office Winner."

Address all communications to
Announces
to the Trade that they have disposed of
the exclusive rights to the United States and Canada for

George Loane Tucker's
Feature Production
"The Mother"
featuring
ELISABETH RISDON
to
THE McClure PUBLICATIONS, INC.
25 West 44th St., N. Y. C.
to whom all communications regarding
"The Mother" should be addressed.

We further announce in course of preparation

George Loane Tucker's
Feature Production
of
Henry Arthur Jones'
"The Hypocrites"
featuring
Elisabeth Risdon

Henry Arthur Jones wrote The Middleman, the sensational
screen success of 1915. George Loane Tucker
produced it.
Address all communications to
Crowds Smash Doors to See “RASPUTIN” at Park Theatre

(*Headline in New York Evening World*)

New York Evening World:—

“IT is not often that a Broadway playhouse has its front door smashed by a crowd of late comers who cannot get even standing room, but that is what happened last night at the Park Theatre. The occasion for the demonstration was the first showing of ‘Rasputin, The Black Monk,’ which proved to be one of the most elaborate moving picture productions that has ever been offered.”

New York Tribune:—

“NO coupon seats were sold, and the management fondly imagined that roping off a portion of the theatre would secure it for their guests and for the newspaper critics the opening night. ABOUT 10,000 PERSONS CLAMORED FOR ADMISSION, however, and a third that number swarmed into the theatre and helped themselves to the best seats without any assistance from the ushers.

“The picture runs for two hours, but at no time does it fail to entertain.”

New York Times:—

“The first public exhibition of Rasputin, The Black Monk,’ a motion picture dealing with the Russian revolution, drew so huge a crowd to the vicinity of the Park Theatre last night that it finally became necessary to call out the police reserves. The film, which depicts interestingly the rise to power and subsequent downfall of Russia’s celebrated monk, is remarkable.”

New York Sun:—

“The Park Theatre HAS NOT IN YEARS HAD SUCH A LARGE THRONG FLOCK TO IT AS THAT WHICH BESIEGED ITS DOORS LAST NIGHT TO VIEW ‘RASPUTIN, THE BLACK MONK.’ The crowd became so unruly THE POLICE RESERVES HAD TO BE CALLED OUT.”

New York Herald:—

“‘Rasputin,’ William A. Brady’s mad monk, was projected at the Park Theatre last night as the chief character in a photoplay founded on the Russian revolution. The crowd that surged about the entrance and struggled for admission was as interesting as the picture. The house was filled before half the crowd could get up to the entrance, and it took twenty minutes to clear the lobby and the street of the overflow.”

New York Journal:—

“Montagu Love arises to the heights of his splendid career in his portrayal of the greatest impostor the world has ever known—the man who tumbled over the Russian throne. His acting in the title role in ‘Rasputin, The Black Monk,’ the World-Picture Brady-Made, which is being presented at the Park Theatre, is a masterpiece. ‘Unquestionably it is the best so far seen and is sure to create a sensation everywhere as it is doing at the Park Theatre, where the Brady picture was presented for the first time on Wednesday night before an enormous crowd. ‘‘Rasputin, The Black Monk’ was produced under the personal direction of Mr. Brady. The photography is consistently good, many of the scenes being wonderfully beautiful. It is a picture well worth seeing and will undoubtedly enjoy a long run.”

Important to World Exhibitors:

Demands for extended bookings break all records. MAKE YOUR RESERVATIONS FOR “RASPUTIN” NOW! We want EVERY World customer to CASH IN BIG ON THIS TREMENDOUS WORLD SUCCESS.
COMING
A "BIG BUSINESS" PRODUCTION

BACKED BY THE POWER OF THE PRESS

CLOSE TO THE HEARTS OF THE MASSES

THE PUBLIC DEFENDER

BY MAYER C. GOLDMAN AND FRANK W. HARRIS
INSPIRED BY MR. GOLDMAN'S FAMOUS BOOK
OF THE NEW YORK BAR
SCENARIO BY FRÉDÉRIC RATH

A POWERFUL PLEA FOR JUSTICE TOLD IN VIVID
MOTION TABLEAUX BY A SUPERLATIVE
COMPANY OF ARTISTS HEADED BY
MR. FRANK KEENAN

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HANDSOMELY BOOKLET FOR THE ASKING

HARRY RAVEN

FOURTEEN-TWO BROADWAY, N.Y.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
John W. Noble Production

Ready for Immediate Release
John W. Noble's First Big Special State Rights Production

Shame

A startling love drama of the hour
constituting a mighty arraignment
of the condemnation of the
innocent by the slaves of
convention who convict without trial

The Supreme Effort of the Famous Director Genius
John W. Noble
Who Staged

Francis X. Bushman & Beverly Bayne in Romeo & Juliet
Valli Valli in The High Road
Ethel Barrymore in The Awakening of Helene Ritchie
Francis X. Bushman in The Wall Between
Francis X. Bushman in Man & His Soul
Henry Kolker in The Bride

Jules Burnstein General Representative 1457 B'way, N.Y.

John W. Noble Production
MUTUAL FILM CORPORATION

Presents

Edna Goodrich in
“Queen X”


Edna Goodrich’s first Mutual Picture—“Reputation” is being widely proclaimed a tremendous box-office drawing-card. Exhibitors have written that it took their patrons by storm. Arrange now for two big Mutual features every week.

Coming Edna Goodrich Features:
“Daughter of Maryland”
“American Maid”

MUTUAL FILM CORPORATION
JOHN R. FREULER, President
Exchanges Everywhere
MARY MILES MINTER
in
"HER COUNTRY'S CALL"


Reservations can be made at any Mutual Exchange.

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

Distributed by
MUTUAL FILM CORPORATION
JOHN E. PRELDER, President

Other Minter Features Now Available at Mutual Exchanges
“Charity Castle”
“Melissa of the Hills”
“Periwinkle”
“Annie-for-Spite”
“Environment”
“The Gentle Intruder”
“The Innocence of Lizette”
“A Dream or Two Ago”
“Faith”
“Dulcie’s Adventure”
“YOUTH’S ENDARING CHARM”
HELEN HOLMES
in
THE LOST EXPRESS
SIGNAL'S STUPENDOUS NEW MYSTERY SERIAL

BOOKED FOR FIRST RUN BY THE BIGGEST AND BEST THEATRES IN EVERY LEADING COMMUNITY. A FEW ARE ILLUSTRATED ABOVE. PROFIT BY THEIR JUDGMENT: GET THIS RECORD-SMASHING, FIFTEEN-CHAPTER, MYSTERY SERIAL FOR YOUR THEATRE. WIRE YOUR MUTUAL EXCHANGE.
Mystery - Suspense
in every chapter of
THE LOST EXPRESS

Directed by J. D. McGowan
--with Helen Holmes as the star--
Fifteen chapters of mystery, action, tense interest--
A sure-fire attraction.
Don't waver before diminishing your interest at any natural excuses.

Produced by
J. B. TAY CORPORATION

Release date: September 20th
The same talented and beautiful star of the speaking stage who scored a country-wide triumph in such attractions as "The Siren," "The Arcadians" and "The Sunshine Girl." In the same Frohman Play that drew houses of $10,000, $12,000 and $15,000 per week at the finest metropolitan theatres in America. An established success! In six acts. Directed by Dell Henderson.

Available now at all Mutual Exchanges
TWO CUB COMEDIES

Featuring

GEORGE OVEY

"JERRY'S BIG DEAL"

Released September 27th
In which Jerry impersonates a clergyman, unmasks some elderly hypocrites and compels them to contribute to the Red Cross.

"JERRY IN YODEL LAND"

Released October 4th
In which Jerry visits the Tyrol with a trick bicycle and defeats a gang of bandits, rescuing beauty in distress.

Book through any exchange of the

MUTUAL FILM CORPORATION

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Suite 705, 729 Seventh Ave., New York City

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MUTUAL
REEL LIFE
THE BEST SINGLE REEL ON THE MARKET
The Wonderful Mutual Film Magazine. The one release you need. Instructive subjects presented in a manner which interests all.

REEL LIFE
N° 76
released
Oct. 11

A DAM ACROSS THE MISSISSIPPI
CANTELOUPES OF THE IMPERIAL VALLEY

THE DEVELOPMENT OF THE WATCH
ACROBATIC CYCLISTS

Animated drawing from "LIFE"
COMING HOME from THE CLUB in 1950

The most pleasing of all features. It will make any "bill" a success. No dull topics. Even the children enjoy this screen magazine.

Gaumont Co.

LONDON
FLUSHING, N.Y.
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ABOVE EVERYTHING

THE LATEST KING-BEE

BILLY WEST COMEDIES

"THE FLY COP"

"THE CHIEF COOK"

WITHOUT ANY "IF, AND, OR BUT"

FUNNIEST TWO REELERS EVER MADE

DIRECTION ARVID E. GILLSTROM

KING-BEE FILMS CORPORATION

NAT. H. SPITZER
SALES MANAGER
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NEW YORK

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PRES. & GEN'L MGR.

L. L. HILLER
TREASURER

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVE. N.Y.C.

Scene from "The Chief Cook"
THE RUSSIAN ART FILM CORPORATION

announces that the American and Canadian rights to its repertory of Russian plays have been acquired by PATHÉ, thereby concluding one of the biggest deals in the history of the film trade.

The name and date of the first release will be duly announced by the Pathé Company.

Offers for the rights to any and all foreign countries will now be considered. Pictures screened by appointment.

RUSSIAN ART FILM CORPORATION
729 Seventh Avenue
New York City
THE WHIP

812 So. Broadway

Quinn's Palto
Los Angeles, Cal.
Sept. 13, 1917.

Paragon Film Co.
New York.

Gentlemen:

I have just closed a most successful EIGHT weeks engagement of "THE WHIP". Four Hundred and Four performances at Quinn's Palto, on Broadway Los Angeles. This being the record of any picture ever shown here considering the number of shows.

Due to previous bookings I was unable to keep it on long; however I am not through with the film as I intend to run it for some time to come at other downtown houses and the suburban theatres as well. The business done on "THE WHIP" would warrant from four to five weeks more at Quinn's Palto as can be seen by flash light taken at the last of the Eighth week.

The WHIP is a production for the masses and a most pleasing picture. Patrons of this house have remarked at the box office that it was their fourth, fifth and even sixth time, having seen it, therefore the reason that "THE WHIP" holds the record not only for this theatre but for the entire city.

Very Truly Yours

J. Frank Brockliess

This picture and letter, added to many similar pictures and letters, proves how big "The Whip" goes wherever it is shown.

J. Frank Brocklis (Inc.) has just bought France and Switzerland.

The Yale Feature Film Co. has just bought Kansas, Iowa, Missouri and Nebraska.

The following territories are still open:


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

All of South America, Cuba and Mexico.

All of Asia except Japan.

All of Africa except South Africa.

Apply to PARAGON FILMS, Inc.

912 Longacre Building

New York

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

An injunction has been secured by Ralph L. Spotts, owner of the official "RUSSIAN REVOLUTION" Pictures, taken under the auspices of the Provisional Russian Government and brought to this country by the Skobeleff Committee, restraining any State Right Buyer or Exhibitor from dealing in or exhibiting any pictures purporting to be official of the Russian Revolution other than those owned by said Ralph L. Spotts and distributed by the

OVERLAND FILM COMPANY

and known as

"THE RUSSIAN REVOLUTION"
with which is embodied
"BEHIND THE RUSSIAN BATTLE LINES"

At the Rialto Theater, New York, the entire Regular Program was set aside and these pictures substituted for one week. The unprecedented Box Office Rush necessitated midnight performances.

Will be shown as Exclusive Special Feature at the 81st Street Theater, New York, week of Sept. 24th.

For Territorial Rights and Booking in New York State

OVERLAND FILM COMPANY

SAMUEL KRELLBERG, President
729 Seventh Avenue
NEW YORK
NEW YORK REPRESENTATIVE FOR INDEPENDENT PRODUCERS

Investors Safeguarded Against Loss

BY SECURING THE BUYERS'“O. K.”
BEFORE PICTURES ARE MADE

PICTURES FINANCED, BOUGHT, SOLD AND EXPLOITED

ART STUDIOS AND LABORATORIES
In the Heart of the City
Ample facilities for High Grade Laboratory Work, Art Titles, Tests, etc.
STUDIOS FOR RENT, $50 PER DAY AND UPWARDS

"I advocate pictures which will have a world-wide appeal, as the foreign field will soon be a gold mine. To insure the best results from foreign territory I have affiliated with

CHESTER BEECROFT

for the entire export trade.

His knowledge, recently gleaned abroad, is so thorough as to remove all fear of possible difficulties of exportation.

His market is the most solid and his associations the best. Our terms are reasonable and our system unsurpassed."

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70 W. 46th St.
New York City
Bryant 8216
"The Further Adventures of Stingaree"

THE SERIES SUPREME

By the Master Plot-Builder
E. W. HORNUNG
Author of "Raffles"

With TRUE BOARDMAN and a Distinguished Cast

"Stingaree excels even in comparison with so-called 'Super Features.'"

"Refreshing, ingenious and original. Author Hornung demonstrates his mastery of the art of plot building."

"Such action is seldom duplicated, even in the feature Western pictures."

"The story progresses at a pace that keeps the spectator always a jump behind and always interested."

"Just enough heart interest, just enough suspense."

"Distinctly good quality in story. Surprisingly entertaining twists. The humor is the real article, fresh, breezy and enjoyable."

Are You Cashing in with "STINGAREE"?
Remember It's a Feature Attraction for 15 Weeks at 2-Reel Rental

MARIN SAIS
In the Whirlwind Two-Part Series
"THE AMERICAN GIRL"

"HAM" and "BUD"
In the One-Reel Roars
"HAM" COMEDIES

DISTRIBUTED EXCLUSIVELY BY THE GENERAL FILM COMPANY

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

KALEM COMPANY
235 West 23d Street
New York City
money to secure the best brains and the best results possible. We claim they are getting great results too, notwithstanding the croaking of those who have not been able to break into the game for lack of ability.

SPEAKING of improvements reminds us that all of the forward steps have not been taken by the producers or manufacturers only. The finer points of the exhibiting end are by no means being overlooked. Manager Rothapel of the New York Rialto, for instance, keeps bringing out new ideas and improvements and seems just as dissatisfied with present achievements as he was with those of seven or eight years ago. It is this attitude on the part of all our live managers and exhibitors throughout the country that has resulted in the many improvements and new wrinkles we now find in our theaters and their management and it is this same ingenuity which is going to result in improvements and ideas for comfort, convenience, enlightenment and entertainment not yet dreamed of.

ANOTHER question or complaint box or mail receptacle in the theater is an excellent plan and one that might be followed to advantage in every theater, certainly in many more houses than at present. A loss to our picture theater audiences that we particularly deplore, and one that is of greater magnitude than many of our theater managers seem to realize, are the people who have been patrons and friends of the pictures, but whose sensibilities have been outraged by one or more productions they unfortunately have seen, and who, as a consequence, have simply decided to stay away altogether or who only go once in two or three months, when they used to see the pictures at least once or twice every week. How often do we hear remarks about as follows: "Oh, I used to like the pictures at the —— theater, but the last few times I was there I felt it was a waste of time, or I felt insulted by the portrayal on the screen. Consequently, I hardly ever see a picture nowadays." Keep in touch with your audience and in case they do not feel like criticizing openly or in person, get their viewpoint even if from an anonymous note dropped into a convenient receptacle in the theater. Keep your patrons, do not lose them!

WILL the management of the two theaters on Fourteenth street, just west of Broadway, New York City, never pass into the hands of those possessing a modicum of pride in the industry? What an eyesore; what an offense against ordinary intelligence; what a glaring example of "rightness" is the advertising on the front of these two theaters and it has been the same for all these years, as far as we can recall. That this outrage called advertising has done more to prejudice thousands of passersby, and especially people in this city who never go to see pictures against the films and their industry is a fact that cannot be challenged. The writer has spoken with friends on many occasions, whose sole opinion of moving pictures and of moving picture theaters had quite evidently been gleaned from these two horrid examples. Occasional visits to smaller towns and cities hereabout reveals picture theater managers who have the same wrong ideas as to advertising their shows. It must be said, in justice to these smaller cities, however, that such houses are usually in side streets and out of the way locations, and quite evidently cater to a lower order of intelligence. While the New York theaters are evidently controlled by and cater to the same order of intelligence, unfortunately they are located on a more prominent thoroughfare and in full view of all Broadway traffic, hence the greater amount of harm to the whole industry,

## Facts and Comments

WHILE it is necessary to keep pointing out the faults and indicating lines of improvement along every possible angle, we would not overlook the wonderful strides that the whole industry has made within the past year or two. Few of us stop long enough to compare the productions of today with those of yesterday, although we are vaguely conscious of marked differences. A few months since or at most a year or two ago, we were raving over the improvement in photography, or settings, or lighting effects, or continuity, or some other forward steps in a new production, most of which would be more or less crude judged by the standards of today. Most of our producers are spending great care and thought and much
Fictitious Standards

May the 'Get-Rich-Quick' producers are now ruefully contemplating half-deserted studios, where once were scenes of tremendous activity, where the yards were filled with costumed actors in ghostly makeup, with cynical cameramen and disdainful directors with automobiles scurrying back and forth, a picturesque Vanity Fair. Behind all this life and movement was the Get-Rich-Quick Corporation, a fine commercial organization, with plenty of capital, capable employees, business system, ripened experience and an established name. Why should such a modern concern, with prospects as bright as a peacock's crest, falter and fall down?

It is easy enough to account for the wreckage of small concerns by the regular formula, "poor management," a general term to cover a multitude of misfortunes, but it is contrary to all rules and regulations in the commercial world that good financial methods, care in the conduct of trade and close attention to the principles and purposes of business should fail to produce the desired result, even put a strong concern out of the running. It is more puzzling than the carefully watched fire which refuses to burn.

It can be fairly suspected that men who do not get rich in the wonderful chances afforded by motion picture production, who have all the resources of wealth, experience and good judgment in commercial affairs at their disposal, limit their activities to those mastered in ordinary business training and are blinded by the restraints of sagacious business method to the boundless opportunities freely offered by the most beautiful and comprehensive art of expression the world has ever known. The situation of no concern is hopeless. There is involved a readjustment, greater breadth of view in some directions, and a reduction of extravagance in others.

'By way of illustration,' as the after-dinner speakers say when about to tell a story,—only this is a true one—there was once a manager who had a magnificent studio at his command, a fine company of actors at his beck and call, and established brand, fine distributive outlet and plenty of money in the background. Like a good business man he started out by digesting and assimilating the judgment and experience of men who had opportunity to observe all the shifting changes in motion picturedom. Among others he called two members of the Moving Picture World staff into conference. He welcomed us with open armed cordiality.

By this very sagacious method Mr. Manager obtained a lot of information for nothing. He read the columns of our paper and paid close attention to what was there noted of progress and improvement in production. He succeeded in a large way, but having, as he thought, milked us dry, he began to grow indifferent. We could cool our heels on the outside after that—he knew it all. He read only that part of the paper which directly pertained to himself personally, or to his studio, meanwhile assuming the attitude of an authority on a subject he had never really studied.

Every conceivable advantage was in Mr. Manager's hands to do a volume of profitable business amounting to millions, and he rose as far as his scant information on the subject permitted, but he then stood still, while others passed him by. He is completely out of the game today, though he has made ineffectual attempts to return. His fine company is scattered; his business organization is demolished; there remains simply, so far as he is concerned, a monument to the super-egotism of those men who fail to realize the marvelous opportunities within their reach, who have not got it in them to attain a high standard of production and men like Mr. Manager illustrate that of others.

Men early in the game fattened on its novelty. They made money because the medium itself was new, fresh and original. They placed a fictitious value on the medium on that account and did not respond to the changing character of audience demand. Instead of appealing to public fondness for what was new, fresh and original, they depended on repetition and imitation, even upon perverting the medium to suit diseased taste. Their standards were false.

One reason why so many producing concerns fail is because the men in charge of them start with one idea and attempt some outworn system which no amount of subsequent bolstering can carry on to high success. They become bewildered when they collapse, cannot realize that they have done themselves and others harm in not giving first consideration to the fact that they are dealing with a delicate art, one almost impalpable—they can feel the medium itself, but its purposes and influences are beyond the rough hand of hard commercialism to touch.

Take any theme, that of 'misplaced affection,' for instance. Picture a cottage dining room. A clean cloth is laid, and a bright little table is set for dinner, a tiny bunch of flowers to give it sweetness and color, the work of willing hands and a fond heart. The clock shows the dinner hour has passed. At the window, holding up the curtain and gazing sadly out is a young wife. On her face is the strained expression of one who has waited in humble silence and in vain. The greatest heartaches come to those who love and have to endure careless lack of appreciation. Impress her drooping figure on the mind and turn to another picture.

There he is, in the corner of the bar, taking just one more drink. He is a man to the core, yet a man diseased by habit. He smiles in a sickly recognition that he is not doing the right thing by the little wife with an aching heart, but his will is enslaved by masterly habit. Having no longer a dominating will over himself, he is no longer a real man, but a poor weakling in whose hands has been placed the life and happiness of a loving woman. Brutality wins, and there is tragedy in the air.

Just two pictures, and the story is clearly indicated, but it takes the mind of an artist to conceive the effect and the hand of an artist to impress it. All this is beyond the reach of the unimaginative and methodical mind. So are all the undreamed of dramas of human existence on which we must depend in the future for what is fresh, new and original. The standard of motion picture production which we must attain to hold progressive public favor does not depend upon the supporting accessories of good business management, not upon dramatic platitudes, but upon genius, upon the creative artist who is and has been regarded as a mere tributeary to the business managers' bank account.
THE MOVING PICTURE WORLD

"The Right Dope" By Sam Spedon

DO YOU know that idea set forth by the "Producers Protective Association" is just what is needed to engender confidence in the film industry? We have in mind the compilation of screen statistics and information for the use of banking interests, keeping the banks posted concerning market conditions, cost of production, etc., etc.

It would also give prospective investors some much needed data. Besides it would prove a great boon to those who are seeking for credit ratings. This would do more to clear up the industry and put it on a sound—basis than anything else we know of. It would go a long way, too, towards putting an end to the "fly by night" concerns which the association deplores and says infect the independent producing branch.

A Long Felt Want.

We have wondered why the National Association of the Motion Picture Industry hasn't established a department of this kind and the name of a gentleman well qualified to conduct such a bureau occurs to us. It would fill much needed want. It might lead to the founding of a reference and information bureau where prospective employers could get a line on prospective employees, who would be well recommended and vouched for. We have just learned that the N. A. M. P. I. is about to start such a bureau.

Nothing Like Getting Acquainted.

Judging from the number of film men who are and have been swinging round the moving picture theater circuit they are rapidly introducing themselves to the managers. The question that disturbs our mind is—do they go to see or be seen? To get at real conditions and learn all about them would it not be better to go unadvertised and incognito just like an ordinary patron? The uniformed clergyman never gets to human nature because when people see him coming they are on their guard and never show themselves as they really are. To be forewarned is to be forearmed. One is apt to exclaim "Cheese it! Here comes the minister!" To impress others with a sense of our own importance and superiority is to suppress the very intimacy we desire.

"They Know Not That They Know Not."

We know that we know that there are a whole lot of people in the industry who don't know that they don't know half as much as they pretend to know. There are just two reasons why some persons in the industry are making a "hull" of it in their several endeavors. One is they know too much and the other is they don't know. Both lead to one and the same thing. "He who knows that he knows he is wise—follow him," "he who knows and knows not that he knows, he is asleep—wake him," "He who knows not and knows not that he knows not, he is a fool—shun him," "He who knows not and knows that he knows not, he is a child—teach him."

He who knows not that most people are from Missouri, and he has got to show us, is coveted by the squirrels—they are wise to him.

Motion Pictures at War Convention.

Last week we attended the War Convention of American Business at Atlantic City, N. J., held under the auspices of the Chamber of Commerce of the United States of America. The National Association of the Motion Picture Industry was recently admitted to membership in the Chamber of Commerce; this led us to attend the convention. We expected to see a large and impressive representation from the N. A. M. P. I., but ye humble scribe and Executive Secretary Elliott were the only members present. We endeavored to make ourselves as noticeable as possible, by registering our names and wearing the badges of the Chamber, presented to us after inscribing our "John Henries." We were duly recognized and the freedom of the convention hall was given us after being introduced to those in authority. We listened to the many eminent speakers from all parts of the world and came home with much enlightenment on matters of national importance, brought about by the present war crisis. We could not help but think what a golden opportunity was lost by some of our able and silver tongue orators who might have given that vast assemblage of business men some idea of the work the motion picture industry is doing in behalf of the world, in upholding the hands of the President during the mighty struggle now in progress. Do not think for a moment that motion pictures were lost sight of. Everywhere throughout the building the lenses of the news weekly cameras were focused on the speakers or taking a panorama of the crowded hall. Again as the people left the hall they were confronted by the man at the crank and no one escaped him. These pictures will be seen all over the world and speak more eloquently for the industry than the words of tongue or pen. Much credit is due the Secretary of the N. A. M. P. I. for securing the services of these news weeklies and having them at the convention.

Not So Bad

By Sam Spedon.

We do not pretend to know it all, but in the course of our meditations on business conditions we are led to believe our conclusions are worth printing with the hope they may lead others to think along the same lines, helping get at facts that may bring about a solution of the why's and wherefores of business conditions. From our viewpoint it isn't such a bad business after all. There must be something radically wrong with some of those engaged in it and not with the business. We heard a man declare: "Today the motion picture industry is a stable business." To which someone replied. "Yes. It is full of 'stalls,' but I never saw anything but the rear ends of their occupants."

A Basis.

For the sake of argument let us say there are 16,000 motion picture theaters in America, each one using a service costing an average $35 a day, which would amount to $174,200,000 a year. If you think this is too much let us reduce the amount expended by each of the 16,000 theaters for service to an average of $25 a day, which would amount to $124,800,000.

Just an Idea.

This gives us some idea of the amount of money in circulation for which the producers of pictures are struggling each year. Figuring on a basis of fifty established producers, each producer would have an income of $3,494,400 a year, computing $35 as the cost of daily service of each of the sixteen hundred theaters. At an average of $25 a day each of the fifty producers would have an income of $2,496,000 a year. Assuming that each of the fifty producers produced 10,000 feet a week at two dollars a foot, aggregating 520,000 feet a year, he
would expend $1,400,000 a year, which leaves each of the fifty producers a net profit of $2,434,400 a year, figuring from the thirty-five dollars a day service, and figuring from the twenty-five dollar a day service he would have a net profit of $1,456,000 a year.

What's the Trouble?

Our deductions from this basis of calculation leads us to believe there must be a great amount of waste in production, excessive expenditures in salaries, mismanagement or something. Or else there must be too many producers of one kind and another who are getting a slice here and there which make it impossible for the standard producers to secure their proportionate and deserved share of the vast amount of money in circulation.

It also leads us to believe there is great need of concentration and standardization of productions and prices for which there seems to be an earnest drive on the part of some producers to establish. We must not forget, however, that this must be done on an equitable and just basis with the exhibitors, according to their circumstances and the conditions under which they have to do business.

The trinity of success is the producer, the exhibitor and the public; three in one and one in three.

Only Scratched.

"The surface of the motion picture art and industry has only been scratched." How often have we heard this and how true it is. It has been battered and abused but after all it has only been scratched. It has lived and triumphed over all obstacles and objections. Its future grows brighter and larger every day. From the despaired "movies" it has become the educator and emancipator of the masses. It is the exponent of democracy and aid to the Allied Governments in the present struggle for universal peace and happiness. Add to what has been done the educational, industrial and advertising possibilities of the screen and you will be convinced that to the making of moving pictures there is no end.

"Comic Relief" in the Photoplay

By EDWARD WEITZEL.

The classification of the photoplay has not kept pace with its development in almost all its other phases, but a factor is slowly creeping in that is bound to effect the graduation of the product of the screen. This is the so-called "comic relief" that has had such a long and honorable career in the spoken school and without which aid to success no dramatist of the old school would have attempted to lay out his plots. At its lowest estate this "comic relief" was a direct descendant of the antics of the clown that grinned through a horse collar at the county fairs, when English drama had not advanced beyond the moralities of the church and the fools of Shakespeare were as yet unborn. The humor of the slapstick and the bladder was familiar to the human mobs of the time, and every man Jack was ready to roar with laughter when his neighbor was pounded with the one or beaten with the other.

This method of driving home the point of a joke is still relished by many amusement seekers, and there are other good set rules for exciting the mirth of the spectators. Well-tried bits of business that have been handed down from the Middle Ages, in company with a long list of sayings and jokes that never fail to amuse a certain order of intellect.

When the drama came into its own with the works of Shakespeare, that master mind recognized the demands of one element among the audiences at the Globe theater and never failed to write in parts for his clowns. Even Hamlet has the grave-diggers. The long line of playwrights that followed the Bard of Avon have generally respected this rule and have seen to it that their plays contained one or more characters whose sole purpose was to furnish "comic relief." The day is not long passed when David Belasco held the method in high esteem and made his dramas conform to the honorable conventionality.

With the advent of Ibsen the old method of construction was discarded and plays were built without any "comic relief." Whatever humor found its way into a drama was the legitimate outcome of the plot and belonged to the development of the story. The best stage drama of today follows this example.

Within the last year the photo play has shown a tendency to adopt the old device. Pretentious screen dramas have been equipped with a "comic relief" as crude and as extraneous as that of the popular price dramas of the last decade. And many good and worthy persons are vastly entertained by this portion of the pictures.

Another and more discriminating element among screen patrons have found this "comic relief" anything but pleasing. They have strong objections to any suggestion of physical uncleanliness or to witnessing a human being disposing of articles of food and displaying the table manners of a four-footed animal. They have also neglected to cultivate a taste for the humors of the slapstick or an adroitly planted kick. The patronage of such persons is an important matter, and their influence will result in a better classification of the photoplay. This is one of the greatest needs of the art.

Ben Grimm in Signal Corps

Moving Picture World Reporter Puts on Khaki—Is Volunteer in the Signal Service Stationed at Camp Alfred

Vail, Little Silver, N. J.

By EDWARD WEITZEL.

BEN H. GRIMM, for some time connected with the editorial staff of the Moving Picture World and one of the most popular of the motion picture trade paper men in New York, has joined Uncle Sam's war forces, and has probably earned the distinction of being the first of the New York pictures trade paper men to volunteer his services for war. He has been assigned to Depot Company H, S. E. R. C., at Camp Alfred Vail, Little Silver, N. J., and reported for duty on Saturday, September 22.

Ben Grimm joined the staff of the Moving Picture World about a year ago. Prior to that time he was connected with the Metro Company on the coast where he was engaged in publicity work. He had an extensive newspaper training with the New York American and Evening Journal, for which publications he covered many important assignments.

While on the Moving Picture World Mr. Grimm qualified as a reviewer of pictures in a most acceptable manner and the State Rights Department was under his direction from its inception, in fact his work was, from every point of view, performed carefully and seriously, so that his resignation leaves a distinct void that will not be readily filled. So distinctly is this appreciated that there will always be a place on the World for Ben when he returns after the war is over. We wish him luck.
Recent Activities of N. A. M. P. I.

New Committees of National Association Chosen—New Members—Joins United States Chamber of Commerce—Service Bureau Almost Ready—Members at Last Meeting

The National Association of the Motion Picture Industry perfected its administrative committee for the ensuing year on Thursday, September 20, at the quarterly meeting of the Board of Directors.

Executive Committee.

President William A. Brady presented his appointments for members of the Exposition Committee, as follows: William A. Brady, president, ex officio; J. A. Berst, J. E. Brulatour, Arthur S. Friend, John C. Halleber, Gabriel L. Hess, W. W. Irwin, Frank A. Powers, and William L. Sherrill.

The directors comprised the following: Famous Players-Lasky Corporation; Universal Film Manufacturing Corporation and Louis L. Levine, of the Exhibitors’ League; and William A. Johnson, representing the General Division.

The members of the association held a special meeting prior to their opening business meeting and voted an amendment to the by-laws, increasing the membership of the Executive Committee from nine to twelve.

Permanent Committee on Expositions.

President Brady announced the appointment of a permanent committee on expositions, as follows: William A. Brady, president, ex officio; J. A. Berst, J. E. Brulatour, Arthur S. Friend, John C. Halleber, Gabriel L. Hess, W. W. Irwin, Frank A. Powers, and William L. Sherrill.

The directors comprised the following: Famous Players-Lasky Corporation; Universal Pictures Corporation; Metro Pictures Corporation; Goldwyn Pictures Corporation; Goldfish, Goldwyn Pictures Corporation; Pathe Exchange, Inc.; Famous Players-Lasky Corporation; Universal Film Manufacturing Corporation; Richard A. Rowland, Metro Pictures Corporation; William L. Sherrill, F. Goldfish, F. Bluementhal and Louis L. Levine, of the Exhibitors’ League; and William A. Johnson, representing the General Division.

The members of the association held a special meeting prior to their opening business meeting and voted an amendment to the by-laws, increasing the membership of the Executive Committee from nine to twelve.

Exposition in New York Next February.

Announcement has previously been made that an exposition will be held in New York next February, followed by one in Boston in July, both of which will be under the joint auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors’ League of America.

A Committee to Plan Protection Against Film Thieves.

The directors received reports showing a great increase in film thefts throughout the country, and, acting upon recommendations presented to them, a committee was appointed to formulate plans to be presented at a joint meeting of the producers and distributors during the first week of October. The committee will meet at the association’s headquarters on Friday, September 28, at 3 p.m., and is composed of the following: P. A. Powers, Universal Pictures Corporation; R. A. Rowland, Metro Pictures Corporation; J. A. Berst, Pathe Exchange, Inc.; Arthur S. Friend, Famous Players-Lasky Corporation; Louis L. Levine, of the Exhibitors’ League; and Stephen A. Lynch, Triangle Distribution Corporation.

Help for Special Programs in Sunday Schools.

A communication presented from the Rev. Christian F. Reisner, requesting co-operation on behalf of the National Association, was granted, and Executive Secretary Elliott was given power to arrange for the programs which Dr. Reisner and his associates may require, representing the International Board of Sunday Schools, comprising 9,000,000 children.

New Members Elected.

The Goldwyn Distributing Corporation was elected as a member of the association and will be represented in the distributors’ branch by President Samuel Goldfish. The following individual members were elected: Ben H. Grimm, John P. Chalmers, James L. Hoff, George F. Biaisde, Altchard McArthur, Jr., Randall M. White, James A. Milligan and Anthony F. Kelly.

Representation on National Chamber of Commerce.

The National Association of the Motion Picture Industry has been elected to active membership in the Chamber of Commerce of the United States of America and will be represented in that great body, comprising all of the important industries, railroads and commercial organizations, by President Brady and Secretary Elliott.

Other Committees—Notes.

The organization of the several branches has been perfected, with the exception of the general division, which is to be called together early in October. Adolph Zukor is chairman of the Producers’ Committee; Walter W. Irwin, chairman of the Distributors’ Branch; and F. E. Brulatour, chairman of the Supply and Equipment Division.

It was reported that the Service Bureau, which is a new and important adjunct of the National Association, will be ready for business just as soon as headquarters can be established.

President Brady will announce his appointments of members on the Transportation, Insurance, Legal and Legislation Committees, and early meetings of these committees will be scheduled for the consideration of many important matters awaiting attention.

The resignation of Arthur James as a vice president and director of the association was accepted. This vacancy will be filled at the forthcoming meeting of the General Division, of which Mr. James was one of the representatives.

The meeting, which was presided over by President William A. Brady, was attended by the following: William L. Sherrill, Samuel Goldfish, J. A. Berst, W. W. Irwin, P. A. Powers, J. E. Brulatour, J. H. Hallberg, N. C. Cotabish, Joseph F. Coufal, Paul Gulick, Thomas G. Wylie, Louis L. Levine, Louis F. Blumenthal and Frederick H. Elliott, executive secretary.

EDITH STOREY COMPLETES FIRST PRODUCTION FOR METRO.

Edith Storey has completed her first picture under the Metro banner and is preparing to leave for the Western coast next week, where she will commence the second of the series of super-features to be made there under the direction of B. A. Rolfe. The picture completed, “The House in the Mist,” is the first starring vehicle for Miss Storey on the Metro program. It was adapted by June Mathis from the novel of Octavus Roy Cohen and J. U. Giesy, and was directed by Tod Browning.

KEYSTONE STUDIO MOVED TO CULVER CITY.

What will be the largest motion-picture stage ever built is now in the course of construction at the Triangle Film Corporation’s Culver City studio. It covers a ground space of 400 by 60 feet and will be of reinforced concrete and glass. It is to be used exclusively for comedy productions. With its completion the Triangle-Keystone studio on Sunset Boulevard, Los Angeles, will be moved to Culver City.

Scene from “A Sleeping Memory” (Metro).
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 this department complete and up to date, we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Michigan Exhibitors Strong for A. E. A.

J. R. Dennison, Manager of the Family Theater, Monroe, Expresses the General Opinion of Trade in That State.

GEneral Manager Pettijohn, of the American Exhibitors' Association, is in receipt of a letter from J. R. Dennison, manager of the Family theater of Monroe, Mich., which, he says, is fairly expressive of the sentiment existing among the exhibitors regarding the new organization of the Michigan branch of that state. Mr. Dennison was appointed chairman of the committee to draft a new constitution and by-laws for the Michigan branch of the A. E. A., and in his request for data to assist the committee in its work he expresses his faith in the new organization in the following terms:

Our meeting in Detroit was one of the best meetings ever held in the state in point of numbers, and by far the best ever held in connection with the formation of the Michigan branch of the American Exhibitors' Association. The meetings were well attended, and it is pretty evident from the presence of many of Michigan's real exhibitors—men who are doing things in their own individual business. After hearing the principles of the A. E. A. expounded by Mr. Rembusch, I want to go on record as saying that in my judgment any business founded upon such principles is sure to succeed.

I withdrew from the M. P. E. L. of A. two years ago, disgusted with the cruelty and inefficiency displayed in everything they attempted. In the first place their dues were so low that there was never any money to do any thing with. The price card was a dead giveaway of the shoddiness of the article itself. I have, and do yet, stand for an association supplied with ample funds from the inside, and an unalterably opposed to compromising our dignity by accepting donations from film companies or any one else. The only thing I fear is that the dues of the A. E. A. are too low. I should have liked to have seen them twice, yes, a hundred times what they are now. Furthermore, there is no sign of getting my money's worth. It isn't what you pay—it's what you get for what you pay. While this is a self-evident fact people do not always seem to see it.

I understand that enthusiastic members are coming through with liberal donations, but while this is a commendable spirit, and I shall do my share as far as I am financially able, yet this is an unfair and inequitable means of raising funds. However, even if my judgment proves correct, this is a matter that can and will be corrected by placing the dues at whatever amount experience will prove to be necessary. I say this because I believe that the American Exhibitor is willing to pay and pay liberally if he gets his money's worth, and God knows there is plenty that an association can do to make it worth while.

ORGANIZATIONS JOIN ON LEGISLATIVE WORK.

Fictional interests were forgotten last week in Washington, when representatives of the American Exhibitors' Association and the Motion Picture Exhibitors' League of America worked together in behalf of the exhibitors against the proposals which were before Congress.

H. B. Varner, chairman of the legislative committee of the A. E. A. and Charles C. Pettijohn, general manager of the A. E. A., sent a wire to Lee Ochs, president of the M. P. E. L., advising him that the situation was serious for exhibitors. Mr. Ochs was out of the city and in his absence Louis F. Blumenthal sent broadcast a number of telegrams and Grant Anson hurried to Washington to co-operate with Mr. Varner and Mr. Pettijohn.

"Mr. Blumenthal and Mr. Anson are entitled to their share of credit for anything that may have been accomplished in Washington that will prove beneficial to the exhibitor," said Mr. Pettijohn on his return to New York.

"Both men co-operated with Mr. Varner and myself and all factional differences were forgotten in our work for the exhibitors of the country."

Brandt Under Summons—Not "Arrest"

Mr. Pettijohn Explains That the Action Is a Civil One, Not Criminal, and the Defendant Was Merely Cited to Answer the Complaint.

I N LAST week's issue of the Moving Picture World an article signed by C. C. Pettijohn, general manager of the American Exhibitors' Association, was printed, in which it was made to appear that William Brandt, manager of the Albany theater, Brooklyn, N. Y., had been arrested in connection with a suit brought against that theater for using copyright music contrary to the interests of the composers as confined by the law. The suit was brought by the American Society of Composers, Authors and Publishers. As the case was a civil action, the word "summons" should have been used instead of "arrested." The situation is fully explained in Mr. Pettijohn's letter, which follows:

Editor, Moving Picture World,
New York City.

Dear Sir:

In your issue of Sept. 29, in connection with an article submitted by our correspondent on the case of the Albany theater, it appeared a statement that Mr. Brandt, the executive secretary of the Motion Picture Exhibitors' League, was at present under arrest for an infringement of a copyright.

The action in question was not a proceeding under the criminal statute, and was held, what was then hailed as a victory, to be a case of the first title of the case is Shapiro, Bernstein & Co., Inc., vs. The Holt Amusement Co., Inc., of Brooklyn, N. Y., of which theater Mr. Brandt is the manager. The number of the case is B-388, and it is filed in the United States Court, Eastern District of New York. The file marks reveal that this case was filed on August 13, 1917, and that the defendant company answered on August 31, 1917, through Goldsmith and Rosenthal, their attorneys.

The complaint in substance charges that they played "Naughty, Naughty, Naughty" without having procured a license to do so. The above title is the name of a song and not a jest upon my part.

Mr. Brandt or some officer of his corporation was served with a summons to appear in answer to the plaintiff's complaint, and he appeared in answer to same. The proceedings are entirely of a civil nature, and Mr. Brandt was not placed under arrest. In which you would please make this statement in your next issue in fairness to Mr. William Brandt.

With kindest regards, I am,
Very truly yours,
C. C. PETTijoHN,
General Manager.

Arbitrating the Music Tax

American Exhibitors' Association Confering With American Society of Composers on Question.

TWO committees, one representing the American Exhibitors' Association and the other American Society of Composers, Authors and Publishers, met at the offices of the American Exhibitors' Association in the Times Bldg. Friday morning, Sept. 21st.

The object of the meeting was to see if some peaceful agreement could not be reached on the music tax question. Various propositions were submitted by each side and the question was thoroughly discussed. At the conclusion of the conference, lasting several hours, only one thing remained upon which no agreement had been reached.

Mr. Levy, Attorney for the American Society of Composers, and Mr. C. Pettijohn, General Manager of the American Exhibitors' Association, were insisting that the concession granted the American Exhibitors' Association should not be limited to members of that Association but should likewise apply to all other exhibitors in the United States and Canada, whether members of the A. E. A. or not.

The various ideas agreed upon by the gentlemen representing both organizations will be submitted to their respective boards of directors at special meetings to be called within the next ten days. The feature upon which the disagreements arose will remain in abeyance until after these meetings have been held, but both sides have agreed to discuss the question at issue and try to reach an agreement in the respective directors' meetings.
Brooklyn League Holds Large Meeting

Discusses in Five Hour Session Proposed Operators' Scale, the Music Tax and Other Questions.

The largest meeting in the history of the Brooklyn branch of the Exhibitors League was held at the Dufort Theater on Saturday, September 22. President William Brandt was in the chair. It was 5 o'clock in the morning before the meeting adjourned. The five hours were devoted to a discussion of the minutes of the meeting, of the music question, of matters dealing with the express or common carriers situation and of municipal politics as it affects motion picture exhibitors.

Present to hear the exhibitionists were Albert Mackler, secretary and treasurer, and Harry MacKler, business agent, of the operators union. They were given the privilege of the floor and received and handed back many warm shots bearing on the proposed scale and on matters in dispute between the two organizations.

To a question, for instance, by an exhibitor as to why the operators had established for 300-seat houses a rate identical with that for 2000-seat theaters the representative of the operators replied that conditions in the former usually were harder than in the latter.

A report was submitted by the Brooklyn members of the committee of New York exhibitors that had been in conference with a similar committee of operators the same week at the projection room of the Paramount exchange in the Godfrey building. For the exhibitors the committee was composed of: For Manhattan, Louis Blumenthal and A. Weinstock; For Brooklyn, William Brandt and John Mannheimer; for the Bronx, John Wittman. The operators' union was represented by Samuel Kaplan, president; Simon Terr, vice president; Albert MacKler, secretary-treasurer; James Easie chairman of the trustees, and Harry MacKler business manager.

Among the matters discussed were suggestions that the two bodies confer into an agreement running for three years, thereby insuring harmony for that length of time. Another was that in case of a shortage of operators the members of the league be given preference in securing the support of the union. A proposal was also made that an arbitration committee be created, to consist of three members each of the two bodies and a neutral chairman to be selected by the six, the seven men to hear and determine any issues that may arise from time to time.

One of the most important questions was that of film damage. It had been agreed by the joint committee of ten that the only way to establish the liability of the operator would be to have a half hour earlier than usual and examine the film to be run that day. In the event the film should prove to be in bad condition the operator would call attention to the fact, the manager would o, k his report and the operator would be relieved of responsibility.

It also was agreed in the discussion that if this system should be decided upon the operator starting his day's show without a preliminary examination naturally would assume that the condition of the film.

The Brooklyn organization, after hearing the report of its delegation in the committee of ten, authorized the two men to continue in attendance at the conferences, another one of which is slated to be held on September 24.

The meeting also took steps looking to the settlement of the difficulties at issue between the motion picture men and the authors and composers society. The Brooklyn league is believed to be the first branch formally to recognize the fact that the copyright law has been violated and to initiate measures looking to the making of its members licensees of the society and to enact what is considered by motion picture men a more equitable substitute.

UTICA EXHIBITORS GET TOGETHER.

Charles C. Pettijohn, general manager of the American Exhibitors Association, who was in Utica, N. Y., attending a meeting of the Utica exhibitors. For some time past there has been a split among Utica exhibitors. Three factions have been in the field and it was impossible to get any concerted action by the exhibitors to any movement in their behalf. Recently some of the leading exhibitors in the various groups saw that in order to get anything accomplished Edward Mulhall, Walter Flanagan and some of the other members pointed out the necessity of stepping up the movement. This meeting was held to bring along the local opinion in Utica as a strong body of exhibitors determined and militant for their rights. The meeting was addressed by Mr. Pettijohn and many present joined the A. E. A.

While in Utica, Mr. Pettijohn conferred with William Fait, Jr., treasurer of the A. E. A.

Directors Have New Home

Notice to Attend a Meeting at Clubrooms Comes as a Surprise—Dawley and Kaufman Arrange Details.

When the members of the "New York Studio" of the Motion Picture Directors Association received word a few days ago that a business meeting was to be held at the new "home" of the organization, 234 West Fifty-eighth Street, there was considerable surprise in the ranks of the local branch of the association which was incorporated under "New York State laws in February of this year as an offshoot of the Los Angeles body of the same name.

Earlier meetings had been held at the Hotel Astor and there was no little pleasure manifested by the members when they found that two entire floors of the building had been artistically decorated and furnished for their use.

J. Searle Dawley and Joseph Kaufman came in for hearty and enthusiastic appreciation for their work in preparing the clubrooms.

For the past ten weeks, without taking any of the members into their confidence, these two gentlemen had a small army of decorators busy transforming the old residence into an upper floor clubhouse. At the business meeting Dawley and Kaufman were given a rising vote of thanks, to which they were utterly incapable of responding, such was their embarrassment.

The new home of the association is centrally located in the heart of the film district, one door west of Broadway. The various rooms are appropriately named, as, for instance, The Studio, The Cutting Room, Projecting Room, Developing Room, Property Room, etc. Novel and artistic lighting effects have been provided and the furnishing draperies, etc., display the same originality and artistry that characterize the highest standards of art in the motion picture industry. The officers of the club are designated as Director, Assistant Director, Technical Director, Scenarioist, Secretary, Treasurer and O ter guard. Mr. Dawley is secretary and Mr. Kaufman treasurer of the organization.

Paralta Quits Triangle

Severance of Relations Said to Have Been Caused by Withdrawal of S. A. Lynch from Triangle Corporation.

ONGACRE Square has been teeming with rumors for several days in reference to the relation existing between Paralta Plays, Inc., and the Triangle Distributing Corporation, a combination of interests as producer and distributor which has been attracting much attention on Broadway since first announced the latter part of last June.

Many of the rumor experts had it that, after all, the Triangle Corporation did not comprise Paralta Plays, and that the contract between Paralta and Triangle had been terminated.

In this instance the rumor man hit the nail on the head. There have been noParalta plays, which was taken into consideration, entered into, and June 30 last, under which Triangle became the distributor of Paralta Plays, has been abrogated, and no Paralta production will be released through the Triangle organization.

The contract between Paralta and Triangle was the result of the personal friendship existing between Carl Anderson, president of Paralta Plays, Inc., and Stephen A. Lynch, a matter of fact this age has entered into it with the distinct understanding that should Mr. Lynch sell his interest in the Triangle Distributing Corporation the contract with Paralta should terminate.

Mr. Lynch notified Mr. Anderson September 10 that he was about to dispose of his interest in the Triangle Distributing Corporation. At that time the abrogation of the contract between Paralta and Triangle was taken into consideration, and during the past week the constructive relationship existing between the two corporations was brought to an amicable termination by mutual agreement of the parties interested.

The situation will not have any effect on the activities of the Paralta organization. Plans made weeks ago for a wide extension of its producing interests will be carried forward as rapidly as possible. Paralta now has six big feature photographs completed and ready for distribution. This list comprises J. Warren Kerrigan in Peter B. Kyne's "A Man's Man," and Frederick Chapin's,"Turn of a Card"; Billie Burke, Eugene Richey, Howard Walthall, and Grace Miller White's "Rose of Paradise," and two state rights productions, "Alimony," by Hayden Talbot, and "The Golden Thread," by Thomas J. Geraghty, based on an original story by William E. Wing. Paralta also has five companies working on productions at the Paralta studio in Hollywood. In two months five more big feature photo-plays will be added to its output.

Work was begun at the Paralta studio on the west coast June 4, last, when J. Warren Kerrigan and Bessie Barriscale started filming "A Man's Man" and "Rose of Paradise." When the anniversary of its first year as a producer, June 4, 1918, arrived, Paralta reached the midpoint in an industry in which it has made the record of fifty-two feature productions.

Paralta has one of the most active studios on the west coast, which is being conducted under the general direct drama. The company operates under the directors of photography, Clyde De Vinn and Guy L. Wilky, stand at the head of their profession. Robert Newhart is also a member of the Paralta photographic division.

This conspicuously able producing staff stand behind not only such noted players as Miss Barriscale and Mr. Kerri- gan, but also Henry B. Walthall, supported by Miss Mary Charleson, who will present, as a star-actor manager, ster- ling dramatic features under the executive direction of Paralta Plays. Mr. Walthall is regarded by leading dramatic authorities as the greatest legitimate actor on the screen.

Special productions made and distributed under the executive direction of Paralta Plays, Inc., will be by the most widely known players as Howard Hickman, Rhea Michell, Clara Williams and Lois Wilson in photodramas by famous authors, especially adapted to their personalities.

In the state rights field exceptionally fine productions will also be made and distributed under the executive direction of Paralta Plays, well exemplified in the first two efforts made in this direction—"Almost Found," an original scenario written by Hayden Talbot and "The Golden Thread," written by Thomas G. Geraghty, based on an original story by William E. Wing. It is intended that these state rights state productions shall prove exceptionally valuable propositions to state rights operators.

Marie Walcamp, Serial Heroine


MARIE WALCAMP, who makes her debut to Universal patrons in Paralta's new outdoor mystery serial, "The Red Ace," has, with one brief intermission, appeared in dramatic thrillers released under Big U auspices throughout the past four years.

First Showing of Technicolor

Exhibition at Aeolian Hall, New York City, Draws Large Number of Well-Pleased Spectators.

The Technicolor Motion Picture Corporation of Boston, Mass., gave a private showing of its first product, "The Gulf Between," at Aeolian Hall, Friday morning, September 21. The picture was photographed by an entirely new process, showing all the true natural colors. The process is the work of a Boston firm of engineers and scientists, Kalmus, Comstock & Wescott, Inc., their work extending over a period of five years. The members of the research-staff and employees are Massachusetts Institute of Technology graduates. Dr. Daniel F. Comstock is at present a professor in the Department of Physics, Dr. Herbert T. Kalmus was formerly a member of the staff of the institute and later professor at Queen's University, Canada, and in charge of the technical research department for the Canadian government; while W. Burton Wescott has been engaged in the design of technical apparatus for some years. L. A. Willat, formerly of the New York Motion Picture Corporation and Willat Studios and Laboratories, was the manager of the production.

One of the fundamental difficulties which beset and balked numerous investigators in the field of color photography has been the unsteadiness and inadequacy of the present vertical arc lamps, which are used as a source of light for the projection of the motion pictures.

Kalms, Comstock & Wescott, Inc., felt at an early stage that it was essential that an improved arc be developed that would give more light than the present arc and, of greater importance, which would give a light that can be relied upon for steadiness.

The result has been the development of the Technicolor horizontal magnetically controlled arc, which gives approximately one-third more light for the same current than the standard vertical arcs, which may be relied upon for constancy of position of the source, which insures a uniform illumination of the screen and which has been used by the Technicolor company for the projection of all of its color pictures.

It should be stated at the beginning that the exhibition of the Technicolor Motion Picture Corporation, as given at Aeolian Hall, was conducted due to the fact that the new method is vastly superior to any of its predecessors. This was quickly comprehended by a large body of spectators that comprised many of the most prominent men in the moving picture industry, and the outbursts of applause were frequent, as different scenes of uncommon beauty were shown. The new process throws upon the screen a continual succession of pictures in natural colors that copy nature with unusual fidelity and fine splendor. Many of the landscapes and water scenes are of remarkable coolness. The interiors and the human element are not so well done, the men and women in particular having a more or less artificial effect, and the faces are more distinct in the close-ups. When the figures retreat to any distance, it is difficult to distinguish their expression. Another defect is a slight blur of color, as the shift is made from one scene to another.

Briefly, while the process shows great advancement and has much to commend it, perfection has not been reached. Enough has been accomplished to warrant the interest of all the fans of the moving picture, however, and, in all event, it is evident that the Technicolor method can be utilized to the marked advantage of many phases of the moving picture.

That all forms of screen drama will ever best be shown in color is more than a doubtful question. The black and white animated picture is frankly a photograph and is understood as such by the spectator. The attempt to equal nature with an artificial duplication of the human passion will undoubtedly prove that the drama is a law unto itself, and its men and women must conform to Othello's description of Desdemona: Thou cunningst pattern of excellency, and spectacle of natural love. Spectacular production should offer a promising field for this color method, and remarkable pictorial effects can thus be introduced. Photogenes of a certain order will also be projected most effectually in color, and the effect of the product of the work of the artist. Even the advent of the Photoplay has not altered the value of Dumas' recipe for the practice of his art: "All I want is four scenes, four boards, two actors and a passion."

"The Gulf Between."

As a medium for the display of its invention the Technicolor Company made use of a seven-part story by Anthony J. Kelly. It is evident that the work of the scene writer has been utilized for the sole purpose of best showing the color possibilities of the Technicolor process. The story is long drawn out, although it contains many examples of the author's unusual ability for character drawing and deft human touches, is almost without suspense and interest in plot. The work of the cast is of a high order of merit. Grace Darmond and Charles Brandt have the leading parts.

Select Pictures Signs Alice Brady

Former World Film Star to Make Eight Subjects During the Coming Year.

SELECT PICTURES CORPORATION announces that it has signed contracts with Alice Brady by which Miss Brady immediately becomes a Select Pictures star. Miss Brady will be presented during the coming year in eight pictures, which will be released under the Select Star Series system.

On the first of these eight pictures Miss Brady will begin her public career at a very early age, appearing on the stage in theatrical productions in which her father or his friends were interested. At first her talents were lent to the musical comedy stage, and she appeared in roles of ever increasing importance in a number of legitimate dramas, among them being "The Mikado," in which De Wolf Hopper was being starred, and "The Balkan Princess."

Always seeking new heights in her theatrical career, Miss Brady was forsook the lighter field of comedy and appeared in legitimate drama, in which her greatest success was in a production of "Little Women," in which William A. Brady starred her daughter. "Little Women" enjoyed practically a season's run in the New York and made friends of thousands of playgoers for Miss Brady.

Her real popularity, however, is the outcome of her work as a star in motion pictures. On the screen Miss Brady has enjoyed a vogue truly remarkable—remarkable for its extent throughout the length and breadth of the country whenever films are shown—but not remarkable when the talents of the little star are considered. For Alice Brady has shown herself to be a remarkably versatile performer on the screen. Although still a very young girl, her range of roles covers many mature parts, as well as joyous impressions of youth. Her work on the screen has been deliberately limited to the motion picture industry, and Alice Brady pictures are a standard commodity of high value in the film market.

Perhaps the greatest of all of Miss Brady's screen successes is "Paid in Full," the picture made from the tremendous stage success of the same name, written by Eugene Walter. After this must be ranked as almost equal in popularity half a dozen picture plays, embracing "The Man ofMAterity," "The Human Heart," "The Dancer's Peril," and "The Self-Made Widow."

It will be the policy of Select Pictures to present Miss Brady in the very highest class of pictures that they can produce. Her stories will be selected from the greatest successes in the literary and dramatic field. Her pictures will be men who have shown in their productions striking talent and the highest quality. He was the support of the best players the screen can boast. In short, Miss Brady's features will be of that quality which will mark throughout the releases under the Select Star system.
Film Men to Aid Government
Clair Hague to Serve with Mr. Allen of Famous Players and C. A. Willison, Chief of the Educational Department
of the Dominion

CLAIR HAGUE, general manager of the Canadian Universal Film Company, located at Toronto, has received his appointment as a member of Motion Picture Distribution Committee of the Food Controller's office. Mr. Hague's colleagues on the committee will be Messrs. Allen of the Canadian Famous Players, and C. A. Willison, Chief of the Education Department of the Dominion.

Mr. Hague's experience in the film and theatrical world has been varied and dates back some ten years. He made his start with the Allen Brothers in Canada, and was connected with that concern for three years. He then became associated with the George Klein Feature Company, where he filled an important position for two years. The Canadian Film Company was the next to claim his services, and when this company became the Canadian Universal Film Company, Mr. Hague remained as local manager. In April, 1915, when a reorganization of Universal interests took place, Mr. Hague was appointed general manager for the Universal Film Company in Canada, a position which he held ever since. There are at present seven exchanges under Mr. Hague's control, and the fact that he has been able to show a substantial increase in business speaks highly for his ability.

The committee, of which Mr. Hague is a member will have jurisdiction over all films handled by the Canadian Government, it is understood, whether relating to food conservation or not. There is no revenue attached to the office, but the committee members are clothed with considerable authority. By the appointment of two practical film men of the standing of Messrs. Hague and Allen the Government has given evidence of its desire to conduct the business of the committee in a manner that will win the support of film manufacturers and distributors on broad, patriotic grounds.

At the second annual convention of the Maritime Provinces Exhibitors' League, held last week at St. John, New Brunswick, the delegates unanimously pledged themselves to co-operate with the Motion Picture Distribution Committee in every possible way to make its work of immediate benefit to the public at large.

Both Mr. Hague and Mr. Allen expect to be called to Ottawa during the current week to inspect a number of films that have been submitted to the Government for propaganda purposes, relating to the conservation and economical preparation of foods.

At Leading Picture Theaters
Programs for the Week of Sept. 23 at New York's Best Motion Picture Houses

"Baby Mine" at the Strand.

THE principal photo-dramatic attraction at the Strand for the week of Sept. 23 was "Baby Mine," Margaret Mayo's delightful farce, and the second of the Goldwyn Pictures. Madge Kennedy was the star. Her appearance in "Baby Mine" is her first in motion pictures. It is a farce revolving around a misunderstood young wife who gets tangled up in the meshes of her own guileless deceptions and has no end of trouble extricating herself. In the printing cast are: Kathryn Adams, Frank Morgan, John Cumberland, Virginia Madigan, Jack Ridgway, Nellie Fillmore and Sonia Marcella. Another interesting photo attraction was entitled "The Last of the Trojans," a production of one of O. Henry's famous stories. An educational study, an Animated Bray Cartoon and the Strand Topical Review were also shown.

The soloists were Grace Hoffman, Herbert Watterous, Arthur Depew and Ralph H. Brigham.

"Fools for Luck" at the Rialto.

Taylor Holmes was seen at the Rialto in his latest Essanay comedy, "Fools for Luck." The story of the picture is taken from "Talisman," the amusing yarn by Kenneth Harris which appeared in The Saturday Evening Post. Mr. Holmes and his ingratiating smile fit admirably into the character of Philander Jepson, the young man whose life was ruled by rabbits' feet, horseshoes and four-leaf clovers. Many of the characters who appeared in "Efficiency Edgar's Courtship" were seen in "Fools for Luck."

The Rialto Animated Magazine completed the picture program. The soloists were Marion Rodolfo, Count Torrie Grimaldi and Grecels Evans.

"Fall of the Romanoffs" at the Broadway.

The Herbert Brenon production of the Russian revolution picture, "The Fall of the Romanoffs," opened a two weeks' engagement at the Broadway Theater, Sunday night, September 23.

Bill at the Eighty-first Street Theater.

Two attractions were shown at the Eighty-First Street Theater for the entire week. "The Revolution in Russia" and "The Retreat of the Germans" at the Battle of Arras were the pictures.

Ellen Burford

THE King-Bee Films Corporation are congratulating themselves on securing a one-year contract with beautiful Ellen Burford as leading lady for the King-Bee comedies, starring Billy West in two-reelers, released twice monthly.

Miss Burford is a Louisville girl, and has only been in pictures a short time. She is a "graduate" of the "Ziegfeld Follies," known for its ability to discover talent as well as beauty.

"I have received several offers from other companies to appear in dramatic screen productions, but I prefer to remain with the King-Bee. Their brand of comedies is just to my liking, and instead of feeling that I'm really working, I experience the same sensation as when I wrote a kid back home," exclaimed Miss Burford enthusiastically when asked if she was happy in Ottawa.

Miss Burford is twenty-four years old, and ran away from the family farm to go on the stage when she was seventeen. She was educated in a Louisville convent, and her folks are quite prominent socially. She is considered one of Louisville's most famous beauties, and ran away to escape the attentions of too many southern Romans.

SELMZICK Cuts Up His Big Trip.

Lewis J. Selznick has been considerably amused by the surprise his presence in his New York office has caused many of his friends, who have found him there when they believed him to be away on the road making a tour of exchanges.

Mr. Selznick did start on his proposed tour and got as far as Ocean View, Virginia, as previously announced. Then various important details arose in connection with the Select Pictures Corporation, of which he is president, calling for his personal attention, and Mr. Selznick was forced to interrupt this trip and return to his office for a time.

The continuance of his visit to exchanges and exhibitors throughout the country is postponed only for a short time. Very shortly Mr. Selznick will start again on another leg of his trip. He will probably make Chicago and the big cities of the middle west his next objective.
Universal's New Cartoon Plan

The Universal Film Manufacturing Company puts forth as an unparalleled achievement the fact that it has arranged with the leading newspapers in the United States to re-create on the screen their brightest and ablest cartoons. Thus will the most effective instrument of influence the press of today possess as he multiplies a hundred fold through its reproduction on the screen.

Carl Laemmle, president of the Universal, confirmed the report and said his company will soon be ready to present this new and important feature to the public.

"In effect, it is the harnessing of press and screen together. The newspaper cartoon of today is a stronger force than the newspaper editorial. It is the creation of the most astute, and the most alert minds to be found in American journalism. It reflects the thought, the mind, the soul of the American people. Pick up a paper from the west, look at its cartoon and a glance tells you what the people of that section think of the question it deals with. And so with the papers of all sections. Their cartoons reflect as truthfully as a mirror the opinions of their people on all the important questions of the day."

"Now," continued Mr. Laemmle, "we are going to take the best, the most striking of those cartoons—cartoons not from one section, but from all sections of the country—and put them on the screen. The people will see them spring into life, as it were, from the brain of the artist. Line will follow line until the picture is complete. The effect cannot fail to be stronger, more telling than that produced by the same cartoon on the page of the newspaper. And where the newspaper is seen by thousands, 'Current Events' is seen by hundreds of thousands. I regard the success of our efforts to thus couple press and screen together as an achievement unparalleled in the history of the motion picture. It will enable the people of every part of the country to keep in touch with the thought of every part, and the influence it will have in enlightening and broadening the thought of the whole country practically will be immeasurable.

"In my opinion," said Mr. Laemmle, "the reproduction of the cartoons of the representative newspapers of the country on the screen will take rank as one of the really big accomplishments of Universal. Such co-operation of press and screen must strengthen incalculably the influence of both. It will benefit both, but much more will it benefit the millions of the country, giving greater knowledge and broader understanding of all the really important questions of the day."


In fact, nearly every big newspaper in the United States not tied up by syndicate contracts with other movie companies, and therefore not in a position to grant screen rights, was quietly lined up by Universal before public announcement of its purpose was made.

Mayfair Purchases Many Stories

Motion Picture Rights to Popular Books Secure for Dainty Peggy Hyland.

During the last few weeks the reader of the Mayfair Film Corporation has been very busy reading a number of the novels now enjoying marked popularity in the bookstores. When this notice was received from the Mayfair offices a number best suited to Miss Hyland's type had already been purchased and others were under the final consideration. In every instance the story is a wholesome, refreshing one and not based in any way on the terrible world conflict now raging.

The stellar role of Miss Hyland opportunity to demonstrate her charm and personality which has already endeared her to motion picture audiences in other productions, although the stories are not at all similar. In addition to adding Miss Hyland such opportunities, they adapt themselves to screen purposes and promise to afford a pleasuring evening's entertainment when they are finally completed.

The authors in many cases possess names familiar to anyone who has read the recent literary offerings.

Hazel Daly

Hazel Daly, the original "Honey" in the " Skinner" picture plays, has joined the Selig Polyscope Company and will play the feminine lead in "Brown of Harvard," her first feature pictures under the Diamond S trademark.

Miss Daly was born in Chicago and the Windy City has always been her home. She graduated from the Chicago public schools. When Miss Daly joined the Selig Company she returned to her "first love." It was with the Selig Company seven years ago, that she received her first motion picture experience. She was sent to Las Vegas, N. M., to join Tom Mix and was his leading lady in Western dramas for some time. Returning to Chicago she was engaged to play opposite Bryant Washburn in the " Skinner" pictures.

Miss Daly came to the Selig Company with Harry Beaumont, the director who was responsible for the success of the " Skinner" picture plays and will continue to act under his direction.

"I am glad to be with the Selig Company," stated Miss Daly in an interview. "Mr. Selig, as the entire industry knows, spares no time or expense in the filming of his feature films and I am proud to be with his company. My part in 'Brown of Harvard' is one that I like very much. We are going to Cambridge to make it true to the Harvard atmosphere. Mr. Beaumont will direct the picture."

Within the past two years Miss Daly has acquired an enviable reputation as a film star and authorities assert that she has a wonderful future in store for her.

FREDERICK WARDE IN 'THE HEART OF EZRA GREER.'

Frederick Warde, the celebrated Shakespearean actor, is again the star of a Pathé feature. He is announced in the new Pathé release "The Heart of Ezra Greer," which is down for release the week of October 7. The picture was produced by Thanhouser from a scenario by Lloyd Lonergan, and was directed by Elmer Clifton. Advertising was done in the usual Pathé manner.

"The Heart of Ezra Greer" is a picture full of human interest of the best type. Warde is the star of this feature-length play. He has done a film in which he will get the sympathy of any audience and hold it to the end. There is no let down in the interpretation. The character is intensely human and very forceful.
Chicago News Letter

By JAS. S. McQUADE

Further developments in the law suit instigated some time ago against the city by the Vitagraph Co. of New York have been postponed from interfering with the exhibition of the company's production, "Within the Law," have brought forth severe criticism of the city censor board by Judge Robert E. Crowe of the Circuit Court. At the last hearing of the case on Monday, Sept. 17, uncontroverted affidavits were furnished by Attorney Lewis F. Jacobson, which assert that Funkhouser has declared publicly that he intended to harass these people (the producers), and have the city back him up.

"These affidavits indicate an absolute outrage," Judge Crowe told city attorneys. "The city, far from backing Major Funkhouser, ought to take steps to remove him from the office. This is a public people are interested in. They are interested in seeing that the rights of people are protected in knowing that the city authorities won't back up a despot who sets himself above the law."

"Here is the situation. If Major Funkhouser was taking advice from the office of a private law firm I can see where your office should come in regardless of the merits, or if he was acting conscientiously in the performance of his duties, but if he is acting arbitrarily and acting in the manner that the affidavit states he has been acting, that he is depriving these people of property without any justification whatever, that there are no objectionable features about this picture, I think the city law department, before it acts for Major Funkhouser in this matter, ought to determine whether he is acting justly or unjustly, and if he is not, then the law department ought to step in and give a hand in it. If there are no objectionable features in this picture I don't think that the law department ought to impose this fraud upon the citizens of this town.

Says City Law Department Does Not Know "71 Rites of Case.

"As a matter of equity, I don't think the office of the corporation counsellor ought to be used to carry on litigation that you don't know whether there is any merit to or not. You don't know whether the picture ought to be shown or not, and here is an affidavit filed on record that states that Major Funkhouser has indicated publicly that regarded this picture, ought to go on, he is going to have the law department, and the city here."

"Funkhouser is not part of the administration. If he is acting as this affidavit states he is acting I am satisfied that the Mayor Funkhouser enjoys his law department to be used as part of such a scheme. I suggest that you see this picture and if, after seeing it, you find that Major Funkhouser is actuated by other motives, report him to your superior officer and tell him what the facts are. We have a situation here as a general proposition where you have on record an affidavit which shows that Major Funkhouser in this case is not acting through a sense of duty but through some ulterior motive, and that he does not care for the rights of citizens and does not care for the law, that he is merely going to take advantage of the delay which the law gives him to work injustice." The case was continued until Friday, Sept. 21, when it will be decided whether or not the permit for the picture, which is being held up due to the appeal of the city, will be released.

Fox Case Also On.

While these proceedings were going on in one branch of the judiciary our friend the Major began further action in the case of the Fox film, "The Spy," when notice was served on the Fox Film Corporation that on Monday, Sept. 24, an amended complaint designed to be filed in an injunction under which "The Spy" is being shown. This notice was brought to the attention of Winfield I. Sheehan, general manager of the Fox Corporation, who reached Chicago Tuesday, Sept. 18, to consult with C. W. Eckhardt, district manager, on the matter.

After listening to the details of the situation Mr. Sheehan gave orders that every cut-out ordered by Major Funkhouser in Fox films be brought in the courts. The Fox films pending here now are in the present time are "The Conqueror," which met with no objection elsewhere, and "When a Man Sees Red," based on the serial story by Lary Evans, which has appeared in the Saturday Evening Post.

Chicago Film Brevities.

Information, valuable to publicity departments, comes from a local film man who returned last week from a three weeks' trip through the state of Indiana. Repeated instances of the same condition prompted him to remark, while talking to a representative of this paper, that some exhibitors in small towns are receiving as many as four duplicates of form checkers and advertising matter mailed from the offices of exchanges and manufacturers. In Plymouth, Ind., an exhibitor who conducts the only house in the town open for business at the present time, is each day receiving a bundle of mail almost large enough to choke the muzzle of a 42-centimeter. The result is that a large portion of it finds a quick route to the waste-basket. We think a good suggestion would be to begin the fall campaign with a thorough overhauling of mailing lists, especially for the state of Indiana.

A. W. Bach, special representative for the Universal Film Manufacturing Co., who has been installing service departments for Universal in various exchanges, after spending ten days in this city, left for Detroit on Thursday, Sept. 20. During his visit Mr. Bach appointed L. W. Firestone to manage the service department in the Chicago office of Universal. It will be Mr. Firestone's duty to cooperate with exhibitors in so far as making adjustments of any discrepancies on the part of the Chicago exchange.

The formal opening of "The Dying of the World" (Clune), which was to have taken place at the Auditorium on Friday, Sept. 21, has been postponed a week. The Auditorium is being redecorated at the present time, and Mr. Clune's representative was informed on Wednesday that it would be impossible to remove the scaffolding upon which the men were working, until Thursday, Sept. 27, and the opening is now set for that date. The delay means the loss of several thousand dollars to the Clune firm, and an extensive advertising campaign in local newspapers has been carried out in connection with the opening presentation.

The Advertising Film Producers' Association, which is the official department of the Associated Advertising Clubs of the World, met in executive session at the studio of the Rothacker Film Manufacturing Co. on Monday, Sept. 17. At that meeting it was decided to change the name of the organization to the Motion Picture Advertising Association of the World, and to hold the next meeting at the Statler Hotel, Detroit, Mich., on Oct. 26.

The Commonwealth Pictures Corporation is offering a prize of $100 for an accepted title suggestion for the company's first film production, in which Charlotte, the famous ice skater, is to be featured. The contest is open to all who wish to participate, and contestants are advised to write the company at 914 Consumers Building, Chicago, for a synopsis in order to become familiar with the story.

H. M. Horkheimer, president of the Balboa Film Co., was a Chicago visitor last week. Mr. Horkheimer stopped off on his way to the Coast after a six months' stay in New York.

The distribution rights for the state of Illinois to the Wm. Brady production, "The Whip," has recently been pur-
chased by the Central Film Co. This is the film version of the Drury Lane spectacle which ran at the Auditorium, this city, for an entire winter. "The Whip" will follow "The Moth" (Selznick) at the Colonial theater for the week beginning Monday, Sept. 24, and will be the last film shown there before that theater begins the fall season with spoken dramatic attractions.

just Bilkelemen's Dog

But "Boy" Has Been "Doing His Bit" for War Relief Work

BOY, who lives at Meadowbrook Farm, three miles from Morristown, is a thoroughbred dog in more ways than one. He is owned by William Wright, whose relatives took part with distinction in every war in which America has engaged, and considering himself an important member of Mr. Wright's household, "Boy" has been doing his bit to make the world safe for civilization.

Those who attended the Belgian Fair, held in the Armory in New York City, were greeted at the door by "Boy," who, holding a basket, sought their contributions to the worthy cause by an appealing look in his big brown eyes. And when a very popular, elderly bearded person, with attention distracted, passed by, "Boy" and "Girl," the new edition of the pair, with a "Hooch!" chased the old man out of the fairground.

While "Boy" was doing his bit, his picture appeared in all the metropolitan journals. Perhaps it was not alone the patriotism of Mr. Wright's family which incited "Boy" to such commendable activities in his country's behalf. "Boy" is of French descent and considers himself allied with the gallant French, whose deeds of valor have thrilled the world. The sire of "Bo's" was "Porquoi Pas," the champion French bull, and the dam was "Laurette," also a thoroughbred.

Will Provide Reading Matter for Soldiers

American Library Association, Authorized to Assume Charge, Asks Contributions to Furnish Circulating Field Libraries.

October 6, 1917

THE MOVING PICTURE WORLD

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John Reynolds and M. H. Bryer have recently been added to the sales force of the local Pathe office. Mr. Reynolds succeeds Sag Christoph, who is now in training at Fort Thomas, Ky. Mr. Bryer was transferred from the Detroit office of the company.

"The Countess Charming" (Paramount), featuring Julian Eltinge, will be shown at the Ziegfeld theater for the week commencing Monday, Sept. 27. Included in the program are also a Burton Holmes' travelogue and a comedy.

"Sirens of the Sea" (Jewel) will end a three weeks' successful run at the Playhouse theater, on Saturday, Sept. 29th. It is reported that this picture is bringing bigger business than any other yet shown at this house. Beginning Oct. 1 the Playhouse will begin its dramatic season.

PAUL C. HINZ.

ALLAN DWAN TO DIRECT DOUGLAS FAIRBANKS.

For the purpose of personally directing Douglas Fairbanks, the nation-wide Artcraft star, in new productions, Allan Dwan, formerly general director of Eastern productions for the Triangle Film Corporation, has arranged to leave for California this week to join the Fairbanks organization. By the arrangement Mr. Dwan will direct one picture over a ten-weeks' period on the production of Fairbanks plays with Director John Emerson. Both Mr. Dwan and Mr. Emerson will have under their jurisdiction a complete producing unit, and under the general arrangements, assembling and titling will continue without the usual lay-off between pictures. While one production is being staged the last one is being cut, assembled and titled, while the one next in line is receiving its initial preparation, thus keeping the star active continuously in order to satisfy the ever growing demand for Fairbanks-Artcraft pictures.

FRANK REICHER JOINS METRO STAFF.

Metro Pictures Corporation has added to its directing staff the well known Frank Reicher. Mr. Reicher was already a distinguished figure on the speaking stage of the continent before entering the film world, and his first work for Metro will be in the direction of the celebrated star, Evelyn Brent, in the picture version of Sidney McCow's novel "Sadanna Hill," adapted for the screen by Marc Missal.
Los Angeles Film Brevities.

RICHARD STANTON has begun the creation of a new film for William Fox, to be known as "Responsibility." It was written by Mary Marullo, and the scenario was adapted and rewritten by Edward Sedgwick.

Enid Markey has once more joined the William Fox forces, and is being presented as the leading woman in the new play.

R. A. Walsh has finished the making of his new play, "This Is the Life," for William Fox, in which George Walsh is the star.

Wanda Petiet is Mr. Walsh's leading woman in this drama.

Texas Guinan shares stellar honors with Belle Bennett in a new style of "Vampire" picture, entitled "The Fue of Life."*

Director Lynn Reynolds promises that "Up or Down," a new production for which he has searched the entire state of California for scenic beauty and outdoor grandeur, will be a masterpiece of its kind. Reynolds and his company this week returned from Santa Barbara, where thousands of feet of marine views and ocean action were taken. He also took advantage of the resort city's magnificent homes to secure some unusual exteriors. George Hernandez is playing the leading role, supported by Fritzie Ridgway and Jack Curtis.*

Harry Carey, leading man of Universal western pictures, photographed a few days ago in a fall from a balcony while enacting a scene for his latest production, "Bucking Broadway," which Director Jack Ford is staging at Universal City.

Incidentally, a magnificent setting representing a fashionable cafe, with its elegant furniture and fixtures, was ruined in the strenuous light scene in which Carey was working.*

With an all-star cast of players headed by Mae Murray, Director Robert Leonard has begun the filming of "Face Value," a five-reel Bluebird production, the story of which is by Leonard himself. Supporting Miss Murray are Wheeler Oakman, Casson Ferguson, Katherine Griffith, Clarissa Selwyn and Florence Carpenter. Fred Myton prepared the scenario.*

A large open-air plunge, sixty by one hundred feet, has been built at the Triangle Film Corporation's Culver City Studio, for the pleasure and convenience of the employees. When winter comes the tank will be inclosed with glass and heated.*

What will be the largest motion picture stage ever built is now in the course of construction at the Triangle Film Corporation's Culver City studio. It covers a ground space of four hundred by sixty feet and will be of reinforced concrete and glass. It is to be used exclusively for comedy productions.

This is the first step in the building campaign outlined for the sixteen-acre addition to the Culver City plant. When all of the buildings are erected the addition will represent an outlay of nearly a million dollars, making the huge Culver City plant the largest in the world.

A crew of more than one hundred men is now at work on the new stage and construction will be rushed. With its completion the Triangle-Keystone studios on Sunset Boulevard, Los Angeles, will be moved to Culver City.

Neva Gerber returned to her home in Hollywood last Monday from the hospital, where an operation for appendicitis had been performed upon this Universal guest in the two weeks previously. Miss Gerber is gaining strength rapidly and her physician says she will be able to resume her work at Universal City in about three weeks. She has the leading feminine role in the serial, "The Phantom Ship," which is being produced under the direction of Francis Ford.*

Elsie Jane Wilson is rapidly nearing the completion of a five-reel drama, entitled "Miss Summerville's Deception." Little Zoe Rae is the featured player, supported by Gretchen Lederer, E. A. Warren, Robert Holden, Winter Hall and Lule Warrenton. The story was written and prepared for the screen by Elliott J. Clawson.*

The Universal Victor Company, under the direction of Al Santell, is filming a one-reel comedy, entitled "His Strenuous Cure." Harry Mann is the leading player, with Kathleen O'Connor playing opposite.*

William Desmond is being featured in a five-reel production now being made at the Triangle studios by Director Raymond Wells. The story is entitled "The Strange Weakling," and in it Mr. Desmond depicts the role of a desert rat.*

Jack Conway, director at the Triangle Film Corporation's Culver City studio, narrowly escaped death when his machine plunged over an embankment on the Malibu road along the Santa Monica Coast, and, turning turtle, pinned him under the wreckage. He was on his way to the Culver City studio, but was picked up by motorists and taken to the Santa Monica Hospital. After first aid treatment, Conway was able to be removed from the hospital to his home, but will be unable to work for several days.*

Director William Beaudine started this week with the Triangle-Keystone studios in Los Angeles. Mr. Beaudine has an enviable reputation as a comedy director, and has been assigned the following cast for his first Triangle-Keystone comedy: Joseph (Baldy) Belmont, Claire Anderson, Peggy Pearce, Fritz Schade and Paddy McGuire. This makes seven companies now actively engaged in making Triangle-Keystone comedies.*

Many exciting scenes are being made this week by Director Francis Ford for the latest Universal serial, "The Phantom Ship," the principal roles of which are in the hands of Ben Wilson and Neva Gerber, with Kingsley Benedict, Duke Worne and Elsie Van Name in their support.*

The entire personnel of the Triangle-Keystone studios, including all of the players and staff, were the guests of the Rev. Billy Sunday at his tabernacle in Los Angeles on a recent Friday night.*

Eight productions are in progress, seven have just been completed and the scenario department is reeling out scripts for a score of others at the Culver City plant of the Triangle Film Corporation.*

Now in the cutting room and soon to be released are "Ashes of Hope," featuring Belle Bennett under the direction of Walter Edwards; "The Phantom Husband," featuring Ruth Stonehouse, under the direction of Ferris Hartman; "One Shot Ross," featuring Roy Stewart, under the direction of Cliff Smith; "Wild Sumac," featuring Margery Wilson, under the direction of William V. Mong; "The Firefly of Rough Luck," featuring Alma Reubens, under the direction of E. Mason Hopper; "The Stainless Barrier," featuring Dorcas Matthews, under the direction of Thomas Heffron.*

The latest addition to the directing force at Universal City is Edwin Frazee, who will direct two-reel subjects. Frazee directed a number of successful Keystone comedies, including "In Search of the Bunk," "The Villain Was My Friend," "Oily Scoundrel," "Bathtub Perils," "Love Will Conquer" and "A Favorite Fool," in which Eddie Foy and the Seven Little Foy's were starred. He also produced "Social Pirates" and other comedies for the Fox Company. Mr. Frazee's company will feature Stanley Laurel, Rena Rogers and Neil Burns.*

* * *
THE MOVING PICTURE WORLD

October 6, 1917

Col. J. E. Brady, manager of the Manuscript Department of the Bluebird studios, has purchased for production by Director Joseph De Grasse "The Scarlet Car," by Richard Harding Davis. It will be made into a comedy-drama for Franklyn Farnum.

"Heart's Blood," a drama which has been written by Miss Elaine Sterne, has been bought as a vehicle for Dorothy Phillips, the popular Bluebird star.

Two stories, "The Old-Fashioned Gentleman" and "Anthony the Absolute," the former by F. Hopkinson Smith, and the latter by Sam Merwin, have become the property of the Manuscript Department and will be adapted for the screen shortly. Director Rupert Julian will produce them, featuring Miss Ruth Clifford and with himself and Monroe Salisbury in the cast. "Donna Perfetta," a Spanish romance, is another story which is scheduled for production by Director Julian in the near future.

The production of a negative-reel western photoplay has commenced at Universal City under the direction of Jack Ford. It is entitled "The Range War." The story was written by Henry McRae, production manager at Universal City, and prepared for the screen by George Hively. Harry Carey is the featured player and is supported by Molly Malone, who plays opposite; Buck Connors, Bill Gettiner and Vesta Pegg.

Director Sherwood MacDonald has just completed what the Balboa management claims is "the best baby picture." It features Gloria Joy and is called "Sally O." Mr. MacDonald is the author of the story.

William Russell has finished the comedy-drama entitled "Lucky Jim," written by his director, Edward Sloman. Immediately the Russell company returned to Los Angeles for three or four shopping days in preparation for the next Russell feature.

Petrao on First National Circuit

Frederick L. Collins, on Behalf of Superpictures Distributing Corporation, Completes Arrangement with New Combination

AN ARRANGEMENT has just been concluded between Superpictures Distributing Corporation and the First National Exhibitors Circuit, Inc., whereby the latter organization will distribute the forthcoming Petrova pictures.

Madame Petrova is the first man star whose productions have been accepted for release by the Exhibitors Circuit, and the Petrova pictures will be the first series of features distributed by their exchanges. Like the Chaplin pictures, which have recently been acquired by the Exhibitors, the productions in which Madame Petrova appears are to be sold independently of all other productions under an exclusive Petrova contract. In addition, it is understood that the Petrova pictures will appear in more first run theaters in the United States and Canada than have previously been available for any other feature productions. This fact, together with the exclusive co-ordination of star, production and distribution, guarantees to be conducted by Superpictures Distributing Corporation, guarantees to both large and small exhibitors everywhere an unprecedented amount of money on our ability to properly market 'big pictures for big exhibitors.'

This contract was negotiated on behalf of the Exhibitors by S. L. Rothapfel and J. D. Williams of New York and H. O. Schwalbe of Philadelphia, and on behalf of Superpictures Distributing Corporation by its president, Frederick L. Collins.

Williams Expresses Satisfaction.

"Mr. H. O. Schwalbe and Mr. S. L. Rosenthal of our board, who worked hard to consummate the big contract, regard the result as an ideal co-ordination of star, production and distribution," stated Mr. Williams. Continuing, he said: "It is an expression of confidence and an appreciation of the strength of this circuit by a manufacturer who is staking the success of his immense amount of money on our ability to properly market 'big pictures for big exhibitors.'

"Our producers and board of directors are well satisfied that Mme. Petrova's coming productions will prove popular with the patrons of their theaters, among which are numbered a first release house second to none in every city of importance in the country. Productions of man starring by responsible exhibitors are given the prestige due the guest of any host of acknowledged social standing. We feel that in introducing Mme. Petrova's productions we will not be sponsoring strangers from distant studios but instead debutantes whose careers we have watched over from sce-

Clara Williams Joins Paralta

CLARA WILLIAMS made an agreement with Paralta Plays, Inc., during the recent visit of Carl Anderson, president of the Paralta organization to the west coast, under which a company headed by her will produce pictures at the Paralta studios in Hollywood. Her production executive of P ar a l t a, Plays, Inc. M r. W illiams and his company will begin work at once.

Miss Williams came to the screen from the legitimate dramatic stage, on which she had been a most attractive figure for several years. She is a native of Seattle.

Her family moved to Los Angeles when she was seven years of age. Graduating from school, she became a pupil at Dobinson's dramatic academy in Los Angeles, where she was a favorite of the Pacific Coast favorites. She had been accepted into pictures and training in one of the best picture companies.

Her first appearance was in the role of "Lady Isabel" in "East and West," with the Santa Barbara Stock Company. She made a very good impression at her debut, and remained with that organization for the entire season. Leaving the Santa Barbara organization, she was engaged by Richard Jose, on tour in "Don't Tell My Wife," and then went into vaudeville with True Boardman in a sketch called "The Way of the West." In Denver G. M. Anderson was attracted by her unusual beauty, and engaged her to take the lead in "The Fox and the Hound," with the result that she was offered the role of 'The Awakening."' Then she joined Lubin in Philadelphia, where she remained for a year. Going with the Lubin Company to the Pacific Coast, she was approached by the New York Motion Picture Corporation. She accepted the offer. Her first role with this company was "The White Chrysanthemum." Miss Williams' most prominent screen successes are "The Bargain," "The Corner," "Hell's Hinges," "The Criminal," and "Three of Many."

W. E. GREENE BACK FROM VACATION

Walter E. Greene, president of the Aracket Pictures Corporation, has returned to his desk at the New York headquarters following a well deserved vacation. Two weeks ago Mr. Greene, after an extremely active year during which he piloted his organization to its present magnates, left his affairs in the hands of his associates to take up the life of a gentleman farmer at his rural home at South Weymouth, Mass. The most fertile period of the poet's season was set aside as a war garden last spring by the Aracket executive and during his two weeks there he received his personal attention. The fruits of this stretch of land will be donated to one of the New Arms camps and offered delicacies such as are not on the soldier's daily menu.
Reviews of Current Productions
EXCLUSIVELY BY OUR OWN STAFF

"A Crooked Romance"
Five-Reel Astra-Pathé Subject Featuring Gladys Hulette in the Role of Girl Raised as Thief.
Reviewed by Robert C. McElravy.

STRONG human touches and the sympathetic characterization of a girl thief by Gladys Hulette are the outstanding features of "A Crooked Romance," although it deals with the lives of crooks, but the plot runs along entertainingly, and occasional touches of humor appear.

Scene from "A Crooked Romance" (Pathé).

It is a relief on the whole from the more sordid and depressing development usually accorded such themes.

Miss Hulette has been cast in a part which fits her perfectly. She plays the role of a girl raised from babyhood by a professional thief. She is, in fact, a female Oliver Twist, except that her life is a happy one, and that Sid Flynn, her mentor, and foster-father, is very kind to her. She looks upon thieving, from the rich only, as a commendable means of obtaining a livelihood. She does not, in fact, even suspect it of being a wrongful occupation until the young man with whom she subsequently falls in love informs her that such is the case.

Flynn falls into the clutches of the law while they are working on a "job," and the girl flees to New York City carrying his kit of burglary tools. She takes refuge in a packing box in a lumber yard, and shines shoes in the daytime for a living. The old watchman at the yard takes an interest in her. Later she comes into possession of a lost baby, which she adopts as her own. The incidents of the story flow along quite naturally, though certain incidents are none too convincing. It is a story in which things happen about as the observer wishes they would happen, and for this reason gives pleasure even at the expense of more dramatic development.

In the end she is adopted by the relatives of the lost baby and again meets the young man with whom she first fell in love.

William Parke, Jr., appears as the lover; J. H. Gilmour as Mike, the watchman, and Paul Clerget as Sid Flynn. The story was written by Tom Cushing.

Kalem Comedies

"Ham" and "Bud" Appear in a Pair of New Comics Which Unfold Original and Laughable Situations.
Reviewed by Robert C. McElravy.

KALEM'S team of comedians, Ham and Bud, portrayed as usual by Lloyd V. Hamilton and A. E. Duncan, are provided in these two one-reel subjects with some new burlesque and nonsensical situations. Their constant lookout for new methods of getting rich quick leads them into enterprises that will bring the desired laugh from observers and increase their popularity with the comic fans.

In "The Onion Magnate's Revenge" they first appear as ice- men, selling small samples of ice cut to size after the application of a tape measure. They arrive at the home of a wealthy man who has cornered the onion market. Because the latter refuses to pay his ice bill of $85, the pair steal several barrels of onions from his cellar. Bud even goes so far as to entice away the onion king's daughter, but the latter, knowing their guilt, helps her father obtain an ample revenge. The latter happens when after a number of incidents, carrying a bomb with lighted fuse.

"The Robber Bandit" offers a similar opportunity for amusing nonsense. This leads off with a number of the activities of a crook known as "Jimmy, the Monkey Wrench," who has a mania for stealing bath tubs from the homes of wealthy people. He induces Ham and Bud to assist him in "lifting" a valuable porcelain tub from a residence, but desert him when the police appear. Ham and Bud jump into the ocean with the tub and float to a distant village by the sea. Here numerous further adventures befal them.

Others appearing in these comedies are John Stepping, True Boardman, R. E. Bradbury, Juanita Sponsler and Henry Murdock.

"Their Compact"
Seven-Part Metro Picture with Francis X. Bushman a Long Drawn Out but Interesting Western Romance.
Reviewed by Edward Weitzen.

ORIGINALLY a story by Charles A. Logue, the Metro seven-part western romance, "Their Compact," was adapted to the screen by Albert Shelby Le Vino. The picture is peopled with cowboys, miners, gamblers and other free and unconventional souls that are quick on the trigger. An athletic college man from the East, in the person of James Van Dyke Moore, rides in among them one day and shows them a few tricks not taught in books, such as the ability to best any and all of them at their own games of roguish and tumble fighting or of drawing a gun. The adventures of this sturdy tenderfoot involves a love affair with his landlord's granddaughter, a fight for a mine, the saving of his best friend from learning the truth about his wife when he is dying, and his final triumph over the enemies that combine to crush him, and are led by a gambler named "Ace High" Horton.

"Their Compact" is well produced, in the main, a number of slight slips being in evidence. A praiseworthy effort to give it the right atmosphere is shown in all the scenes. The story is interesting, but too long drawn out. The situation at the finish where the leading citizens of a western town force a woman to attempt a twenty-mile walk across a trackless desert, knowing that she is going to certain death, is foolishness. Men simply do not do such things to women, no matter what their crimes. Only German soldiers in France and Belgium perform acts of equal savagery.

Francis X. Bushman is an excellent representative for the character of James Van Dyke Moore and lends it the touch of ever present heroism that the author, Beverley Bayne makes a winsome Mollie Anderson, and Henry Mortimer is effective as Robert Forrest. Harry S. Northrup, Mildred Adams, Robert Chandler, John Smiley, and Thomas Delmar, round out a thoroughly competent cast. Edwin Carewe directed the production.

Scene from "Their Compact" (Metro).
Conquest Program No. 8.

A Delightful Variety of Interesting, Informing Pictures and Stories in Which Grace and Beauty Are Set Forth by Good Acting.

Reviewed by Hanford C. Judson.

The Princess's Necklace (Four Reels).

CHARMINGLY presented fairly to the distinguishing sets and backgrounds. It is a picture with a love story so delicate in texture that it has more of the quality of music than is usually found in a motion picture. It will be a bit more pleasing to older children than to the kiddies. I should say that it had been made for young people in their teens and for older folks whose hearts are still young. Kathleen Townsend is piquant, well-bred and full of grace in the part. Opposite to her is Wallace Macdonald, who doesn't lose humanity or manliness in a difficult role. The supporting cast dances with grace and behaves as though it were happy and that is what was desired.

This is followed by a single reel with two reels of interesting topics, one of which, "The Brook" (400 feet), is a selection of most artistically made photographs of a book: quotations from Tennyson go with it. "The Puzzling Board" (400 feet) is a comic, a good break in the program and it will be liked. "In Old England" (250 feet) is just a few scenes perfectly photographed. "Woodcraft for Boys" (400 feet) shows much that will make boys want to go to Culver, where they have such good times. "Shipping Live Fish" (200 feet) is well worth seeing.

The Blind Fiddler (Single Reel).

Viola Dana plays as a fairy in this allegory in a twilight of leafy woods. The old fiddler is blind and plays in the forest. The Fairy hears and gives him back his sight, but takes from his violin the haunting strain. The old man sees much in life that is better left unseen and loses his music, so he bears the Fairy to take back the gift, which she does. There is more filling the fairy story here than has been seen.

Correction—In our issue of September, page 2907, there is a review of Conquest Program No. 7, but it is given as No. 8. This week's is No. 8.

Sands of Sacrifice.

Five-Part Drama of Ordinary Quality on Mutual Program Features William Russell with Francesca Billington.

Reviewed by Margaret I. MacDonald.

In "SANDS OF SACRIFICE" William Russell and Francesca Billington have done their best for an unpleasant and badly constructed story. The makers at the American studios and numbered in the supporting cast are actors of ability, including Joe King, John Gough and George Periolat.

The story opens in a hunting lodge owned by the hero, where consisting the "rough house" and drinking takes place. We are then introduced to an agent who "trims suckers," and a young woman, who has had unpleasant experiences with this man. In a badly presented attempt to force the man to pay back money out of which he has swindled herself and her mother, she arms herself with a revolver and rushes off to his hunting lodge. Here she is discovered by the hero and his friends, who come from his lodge to his neighbor's to borrow liquor in the absence of the proprietor, and is the victim of rough treatment by the drunken men, giving the hero an opportunity for the display of his better nature and muscular strength. Finally after marrying the young woman to save her from a compromising position, he not only finds himself in financial difficulties through the crooked manipulations of the "agent," but loses faith in his wife. Just at that period he decides to go west with a sick friend who, as he dies on the desert, begs him to go back to his wife. This he does and finds that she has clev-}

erly woven a web about the "agent" and has succeeded in having him arrested. The scenes on the desert are well-staged and interesting.

"Sunlight's Last Raid."

Five-Part Vitagraph Blue Ribbon Feature, With Mary Anderson Leading a Picturques Western Romance.

Reviewed by Edward Weitzel.

CYRUS TOWNSEND BRADY'S latest contribution to the Vitagraph Blue Ribbon Feature program is called "Sunlight's Last Raid" and in all that pertains to plot and characterization is a gallant production of the brand that used to delight the unregenerate youth of 40 years ago. It is a rattling good yarn at that, with impossible but delightfully exciting situations. The hero is a riding and fighting kidnapper, a mysterious hero and a bold outlaw chief. Unfortunately, the director has not constructed the picture satisfactorily. In order to stretch it out, he has repeated the riding and fighting and the business of faking or climbing down the side of a mountain until the big situation at the end is pretty well unfolding of the plot. The locations are often picturesque, a number of well-trained horses and bold riders taking part in the action. Mary Anderson as Janet Warned, the eastern girl whose first visit to the cattle country is full of surprises, meets all the requirements of the role, even to making her neck some half a dozen times. Alfred Whitman is a hero who would win any maiden's heart, and V. Howard, Fred Burns and A. Garcia are capable as Captain Sunlight, Bill Warned and Pedro, respectively.

The Edge of the Law.

Ruth Stonehouse Featured in Five-Reel Offering Which Deals With the Adventures of a Girl Thief.

Reviewed by Robert C. McElravy.

RUTH STONEHOUSE is the second in the week's offering of features to appear as a feminine Oliver Twist. She is cast as "The Spider" in this Butterfly number, adapted for the screen by Harvey Gates from a story by Maude Pettus. The direction was in charge of Louis Chaudet.

The story opens with the girl, attired in boy's clothes, operating in lower New York as a pickpocket. She turns in her gang to an individual known as "Hogland," who conducts a school of crooks. Because she is unsuccessful as a pickpocket Pop and another of his pupils, known as Pliny Drew, decide to attire her in girl's clothes and put her out on a big job of some sort. She is to be paired off with Pliny for this work. The girl rebels against the proposed connection with Pliny, and the story moves fast. She is injured from an automobile which throws her into the home of wealthy young Ralph Harding and his mother. A love affair ensues, in spite of the fact that the girl pretends to have lost her memory. An attempt is made by Pliny Drew to involve young Harding in a mining swindle, and the girl exposes this plan and saves her lover and benefactor.

The plot seems rather conventional in character, following in the wake of so many crook plays of one kind and another. The characterizations are not sufficiently individual to stand out with any special strength, though the story itself is not uninteresting. It is nicely photographed, with a large amount of action, and has some considerable fighting. It makes on the whole an offering of about average strength.

Others in the cast are Whitlock, Lydia Yeomans Titus, M. W. Teata, J. Webster Hill, Betty Schade and Harry Dunkin-

son.
"The Countess Charming"

Bright and Entertaining Paramount Comedy with Julian Eltinge in the Title Role.

Reviewed by Louis Reeves Harrison.

THE COUNTESS CHARMING" is bound to charm, and in that respect it stands unique among the class of production known as a "vehicle," principally because it rises out of the vehicle class at times, and because of the remarkable personality of Julian Eltinge. It was a happy thought to utilize this accomplished actor on the screen. He is an artist outside of his specialty, and in that specialty he is a high comedian to the finger tips, one of the most interesting characters shown on the screen recently, though that is hardly a compliment. He has an individuality all his own in the guise of his sex, and he is highly refined in his sex-transformation, very much such an interesting human creature as a woman would be if she grew up the way she ought to her normal status, physically speaking, mentally perhaps, and morally maybe.

Not because he is a clever impersonator, but through those innate qualities, both obvious and subtle, which combine to make the true artist, Eltinge completely dominates "The Countess Charming," but there is a happy union of other essentials to success. The story is original and told with high constructive skill. The settings are admirably chosen and photographed, the types are all good, the handling of the sieUrUeGmUvHs, and the subtitles fairly sparkle at times—"laughter and applause" went to the lines in the presentation before the large audience. The story relates to a social snub given to a bright young man not in an exclusive set and his amusing method of turning the tables on snobbery, but it is

Joe Dowling as "Dad," an American millionaire, is quite convincing, as is Coyote Jones by Charles Elmer. The time will probably come when picture dramas with these characters will play up the viewpoints of Dad or of Coyote to a greater extent, and this will add a good deal to their substantial value and interest to young and old alike; but it won't happen while the public demands stars, and the more of any one of them the better. James O'Shea plays a tough character; Ed. Sedgwick, the American consul; Deward Cecil, a Lithuanian prime minister.

Scene from "The Yankee Way" (Fox).

and Tom Wilson, a big, bulking American coon who has been left in Lithuania by a circus. The story begins in a Chicago jail, and ends in a Lithuanian royal palace after the hero has nobly rescued the princess from her scheming prime minister.

"Double-Crossed"

Paramount Production with Pauline Frederick in a Dominating Role.

Reviewed by Louis Reeves Harrison.

DOUBLE-CROSSED" is a product of violently contrasted good and bad qualities, of superb and thoroughly artistic settings and handling, of exceptionally fine types, with Pauline Frederick using all the force of her attractive personality to win success, and yet it does not seem to make a favorable impression on the whole. The director and his assistants deserve very high commendation for the skilful visualization, presenting as it does some exquisite picture effects, nice composition, and wonderful contrasts of light and shade. Pauline

Scene from "Double Crossed" (Paramount).

Frederick dominates through fine artistry of interpretation, and she is admirably supported by Riley Hatch and other members of the company, but the material has been used too often for modern employment. Those outworn devices, long discarded by the theater, and threadbare even in the new art, bob up continually, the stolen "papers" of ancient melodrama, of crime; the wife who visits the villain in his rooms at a late hour, the constantly overheard conversations, all that and more of the same kind are resurrected again when we thought them buried forever.

The hero is a self-confessed thief; the heroine becomes one of the meanest kind, stealing from her host to save the husband.
and the final restoration of the "papers" does not lift the stigma from them. They are simply lacking in principle when put to such trials, as many pass through with clean hands. Among two thousand people there was not a single handicap when I saw the presentation, though the visualization was of an exceptionally high character, such as would grace almost any composition. It can only be summed up as a highly artful presentation of some very stale material in the way of a story.

Two Triangles

Reviewed by Edward Weitsel.

"Broadway, Arizona."

A story, witnessing the spirited manner in which the hero of "Broadway, Arizona," a five-part Triangle photoplay, written by Lynn F. Reynolds, and starring Olive Thomas, makes an unwilling captive of the heroine, in imitation of the exploits of Lochinvar, Petrouch and other celebrated kidnappers, it is impossible to resist the temptation to paraphrase Scott's familiar lines and thus place it on record that a new Lochinvar has come out of the West and, of all the kidnappers, his nerve is the best. To fully appreciate this statement, it is only necessary to outline the story of the play.

A millionaire cattle owner, from "Broadway, Arizona," comes to New York, fails in love with a musical comedy star, proposes to her, and the affair is used by the lady's press agent to gain newspaper publicity. The westerner is then enlightened as to why he was invited to meet the star. When he learns, some months later, that she has had a physical breakdown and must have rest and quiet, he hurries to New York, kidnaps the girl, places her on board of a private car and takes her all the way to Arizona, clad only in a "robe de nuit."

When sought by a detective and a sheriff's posse, this modern Lochinvar returns the actress lady up into the mountains and exchanges real bullets with his pursuers, until out-generalled. Whereupon, the lady comes to his rescue and prevents his being carried back to Broadway, N. Y., in irons, by explaining that it was all another strategic move in the interest of publicity, and that she really loves her abductor and intends to marry him without further delay.

However severe a jolt this tale may give to the law of probability, there is no denying that it is an entertaining bit of fiction, which is much enhanced by the manner of its playing and the care with which it has been produced. A human-interest type of a story, this one, with the theme, has helped Lynn F. Reynolds, both in writing and in producing his story, and Olive Thomas is, naturally, at home in the role of Prizzi Carson, the hopeless soubrette. George Chesebro is a fine figure of a man, as the cattle owner, and George Hernandez is a facetious Uncle Isaac Horn. Jack Curtis, Dana Ovg, Thomas S. Guise, Leola Mae and Robert N. Dunbar complete the excellent cast.

"The Tar Heel Warrior."

A southern colonel of the old school, caught in the meshes of stock speculation on a visit to New York, and yielding to the temptation of risking money not his own, is the principal incident of "The Tar Heel Warrior," a five-part Triangle production written and directed by Mason E. Hopper. The story has a good supply of the local color that is always to be found in fiction of the South, and Col. Dabney Mills has the love for his family home and also for mint juleps, that are the distinguishing qualities of gentlemen of his line. The final scene, however, is a rather shallow attempt to put an end to his life as the only means of clearing the stain from his name, is impressive, and there are a number of human touches throughout the action.

The scenes down South are much more convincing than those that represent the city on the Island of Manhattan and the surrounding burgs. Walt Whitman, the Col. Dabney Mills of the cast, looks the part to the life but by no means exhausts its possibilities. A greater variety of facial expression would add considerably to his work. Well-played parts should be credited to Ann Kromann, William Shaw, James W. McLaughlin, Dorcas Matthews, Thomas S. Guise, John F. Lockney and Wilber Higby. A Southern mammy and uncle, played in natural color by Clara Knight and George Kest, is a decided improvement on the artificial brand. Mason E. Hopper directed the picture.

"Exile"

Mme. Petrova Featured in Five-Part Paramount Picture—Directed by Maurice Tourneur—Story byself Wyllards.

Reviewed by Ben H. Grimm.

A five-reel Lasky-Paramount picture, revolves. But into the construction of the triangle has been given an action, with Mme. Petrova in the stellar role, that makes it all the more acceptable as entertainment. "Exile" is more a photoplay of character study than one of action. The love interest is rather played down in the early reels and later accelerated, with resultant opportunities for emotional work that are taken advantage of to the full by Mme. Petrova.

The story of "Exile" is laid in a Portuguese possession in Arabia. Mme. Petrova is seen as the wife of a despotic and despicable chief Justice of the colony. She abhors him, but her sense of duty keeps her at his side. He sends an incriminating letter to a young American engineer. Later he instructs his wife to get the letter and pay "anything" for it. The wife is ready to pay the highest price. In the engineer's bungalow she confesses her love for him. He, in love with her, refuses to take the price of the letter. He gives it to her. Following a stormy scene, the wife flees with her husband. The Arabs rise against him, and his wife endeavors to stay their wrath. He is caught by the mob. She is rescued by the young engineer. The chief justice is killed by the mob, leaving clear the way to love.

Wynham Standing is seen as the chief Justice. His part—not a pleasant one—is handled capably. Marion Hamilton, as the young engineer, gives a creditable performance, as also does Warren Cook, Charles Martin and Violet Reed.

Maurice Tourneur has given the picture fitting production.

"The Corner Grocer"


Reviewed by Edward Weitsel.

There are many simple souls that will find much humor and pathos to their liking in the story "The Corner Grocer." A stage play written by Adolph Phillips and highly esteemed in its day. The play tells of a kindly old German storekeeper who becomes wealthy by seeking a son. The boy has the right material down inside him and when he realizes his error and tries to make good. Although the story has been told over and over again, it never seems to lose its hold, some writers claiming that the Prejudice has made the man.
is the most popular one in fiction. At any rate, like the poor, we have it always with us.
Adolph Phillips, who created the character of the grocer, knew all the tricks for building up a fat part, and Lawrence McCloskey's scenario pays strict attention to the same important matter. Lew Fields is the Charles Wendel of the picture and acts as if he thoroughly enjoyed the role. The mingling of smiles and tears that runs through the part gives him an opportunity to show his best powers, and he is finely human at all times. His former training leads him to occasionally

its character drawing is cleverly handled. The acting is commendable. Herbert Rawlinson is easy and physically attractive as the hero, and Brownie Vernon makes an excellent foil as the heroine.

Scene from "The Corner Grocery" (World).

"Flirting With Death"
Herbert Rawlinson and Brownie Vernon in Five-Part Bluebird Photoplay That Introduces Incidents of Circus Life.

Reviewed by Edward Weitzel.

A JUMP from a flying machine by the aid of a contrivance called an aerocruce is the big sensation in "Flirting With Death," a five-part Bluebird photoplay in which Herbert Rawlinson and Brownie Vernon are the principal actors. Scenes from circus life are contrasted with existence in a small village, and a number of rural characters of amusing peculiarities furnish most of the comedy. The heroine's father is the inventor of a new device for descending from a flying machine and a stock company is formed to place the invention overplay a scene, but his sincerity is never in doubt. Little Madge Evans is the heroine of the story during childhood, and is natural and winning. The other members of the satisfactory cast are Lillian Cook, William Sherwood, Justine Cutting, George Cowl, Pinna Nesbit, Nick Long, Jr., Viva Ogden, and Stanhope Wheatcroft. George Cowl directed the production.

"The Storm Woman" Heads U List

Diversified Bill of Drama, Comedy and News Features for Week of October 1—Gives Variety to Strong Combination of Productions.

Universal's schedule for the week of October 1 is headed by a Gold Seal drama of unusual cleverness, of the title, "The Storm Woman," featuring Claire McDowell. E. Magnus Ingleton is the author, and Ruth Ann Baldwin prepared the scenario and directed the production. The major part of the production consists of a laughable tale of the tragic life of an Italian woman who is seen every day sitting at a conspicuous post in a big city with a cage of fortune-telling parakeets. She is a poor woman, and has aroused the curiosity of a cub reporter, who wishes he knew her life story. For a plate of beans and a cup of coffee a broken-down writer agrees to tell him the tale. It proves to be a recital of gripping interest, rehearsing the wrongs suffered by the young Italian girl at the hands of an adventurous tourist. Her pursuit of him to America and her subsequent murder serve as a threat of vengeance. The denouement, when the cub seeks further particulars from the parakeet woman, is highly amusing and a surprise.

A two-reel melodrama, "PoleMaid," which is the same release, another release for the same day. Eddie Lyons, Lee Moran and Edith Roberts are the featured players in this rib tickler, which Eddie and Lee wrote themselves and which was produced by Louis W. Chaudet.

For Wednesday, October 3, an L.Ko two-reel comedy, "Counting Out the Count," featuring Billy Bevan and Lucca Hutton, is provided. It's all about a count who wanted to marry Lucca but whom Lucille didn't want. Lucca dresses up in a costume as a woman, clothes changing, which entails many ludicrous machinations on the part of Lucille and her true lover, the count is undone, and it all marries itself up.

On the same date, Universal Animated Weekly No. 92 is released.

A two-reel Star Features, "A Prat in Rome," with George Hernandez, is scheduled for release Thursday, October 4. This is a Western comedy drama, which was both written and produced by Lynn F. Reynolds. Hernandez takes the role of a man who is a banjo-playing Romeo. His serenade meets with a reception decidedly unpleasant at the hands of the boss of the ranch where Juliet is employed. So he proceeds to drown her sorrows in the time-honored fashion. There's nothing but fun all the way through. Another comedy, this one a Joke, featuring Gale Henry and William Franey, and entitled "Her Naughty Choice," is released the same day.

Universal Screen Magazine No. 39, with its picturization of timely educational topics, is scheduled for Friday, October 5, and in addition the popular trio, Max Asher, Dave Morris and Gladys Nelson will be seen in "Kicked in the Kithse" in Kicked in the Kithse seen in "Kicked in the Kithse" in the Vicoret comedy by C.B. Hoadley, and produced under the direction of Craig Hutchison.

A Roosevelt's Lair," a African two-reel animal drama, featuring Eileen Sedgwick and Fred Church, is listed for Saturday, October 6. There are many thrilling situations, in which elephants and lions figure. On the same date Universal Newrent Events No. 21 is scheduled for release, as is also "The Masked Marvel," a Joke comedy, with Gale Henry and Milton Sims.

Progress of Art Dramas.

Recent activities in the executive offices of Art Dramas, such as conferences with the stars and producers, have resulted in trips to Chicago and Cleveland by General Manager A. F. Beck, and big offers to several motion picture stars at present in New York, according to the artists, and have been able to secure the stars, but has been difficult to obtain, but from sources considered to be authoritative it has been learned that commencing the first week of November an entirely new program of short subjects in this line will be released and handled by the same distributing agency. Throughout the country, it is believed that at least four series of short feature subjects will be announced as ready for release commencing Nov. 1.
General Film Company.

THE BATHTUB BANDIT (Kalem).—"Ham" and "Bud" are lured into the employ of a man whose specialty is stealing bathtubs from wealthy homes. The comedians float to a distant seaport in one of the bathtubs, and numerous adventuresbefall them. This is a good piece of burlesque, and will amuse an average audience very well.

THE ONION MAGNATE'S REVENGE (Kalem).—A typical "Ham" and "Bud" comedy, in which the comedians first appear as leemans. Later they rob a man who has cornered the world's onion supply, and receive appropriate punishment. An amusing subject.

THE LAW NORTH OF '65 (Selig).—A two-part drama, which, belonging to the old school of pictures, has its story outlined clearly. The locality where the story is staged is very attractive, showing an abundance of snow and charming river scenes. The picture follows the story of a young girl who fell in love with a stranger, marrying him in secret and jilting her own lover. He misinterprets her, and is finally drowned in a struggle with a friend of the girl's former lover.

VENGEANCE VERSUS MERCY (Selig).—A one-reel drama of the West, which is rather less of a story than a situation. The picture is old and has evidently been cut down from a multiple reel number. The plot seems to involve the career of a man who has been unjustly accused, imprisoned, who, when about to take vengeance on the man who caused his trouble, is guided by the instinct of mercy.

TRAINING OUR KIYACKI-CLAD HEROES (Selig).—A two-reel number, showing in an interesting manner how our American soldiers of various departments are trained. The picture is well gotten together and instructive of its kind.

HIS WATER WATERS (Three C Comedy).—Slow moving, rough-house farce, poorly acted.

THE LAST OF THE TROUBADORS (Vitagraph).—This picture, which is entitled "Honor" makes an excellent two-part play. The plot has humor and pathos, and the acting of Nolan Leary, S. E. Jennings and J. Abraham in the leading parts leaves nothing to be desired.

Bluebird Photoplays, Inc.

FLIRTING WITH DEATH (Sept. 24).—Circus life has a prominent part in this five-reel photoplay, Herbert Rawlinson and Brownie Vernon featured. A longer review is printed on another page of this issue.

Butterfly Pictures.

THE EDGE OF THE LAW (Sept. 24).—A five-reel number, based on a story by Maude Petrus, which features Ruth Stonehouse as a girl crook. She has grown up on the streets, but in the course of the story manages to break away from the old life, and saves a young man who is about to be determined by one of her former pals. The usual love affair follows. The story is rather obvious in character, and has no great dramatic strength, though well photographed and pleasing in its general presentation. Reviewed at length elsewhere.

Fox Film Corporation.

"THE YANKEE WAY" (Sept. 16).—A lively farce, with a romantic idea and lots of the usual George Walsh rush and scrabble. A good audience at the Fox Academy of Music in New York seemed to take to it, and it will probably serve well in almost any theater, for it has many popular things in it. A longer review will be found in another part of this issue.

Greater Vitagraph.

SUNLIGHT'S LAST ROAD (Sept. 24).—Cyran Townsend Brady is the author of this five-part photoplay of the West, in which Mary Anderson has the star part. The locations are picturesque, and the story, although poorly constructed, has considerable interesting action.

Kleine-Edison-Selig-Essanay.

SOLDIERS OF THE SEA (Edison).—A well photographed series of views taken with the United States Marlines, showing them at work and at play. We learn from the picture that our marines are capable of fighting on land or sea. They can handle artillery or flight in the trenches; and, in fact, they are all-around good fighters. This is one of the numbers of Edison No. 5 of the Comp Pictures.

CONQUEST PROGRAM No. 8.—A number that the reviewer found pleasure in watching for its variety and high-class interest. For longer notice see review given in this issue.

CONQUEST PROGRAM No. 9 (Edison).—This program has an excellent four-part feature in "Kidnapped," and adaptation of the Robert Louis Stevenson story. This picture, which was reviewed some time ago, is unusually well produced and will be enjoyed. Other numbers of the program are "Quaint Provincetown, Cape Cod," an interesting scenic; "Little Red Riding Hood," a delightul silhouette of the fairy tale; "Microscopic Pond Life," and a comedy number entitled "Friends, Romans and Leo."

Metro Pictures Corporation.

THEIR COMPACT (Sept. 17).—Eight-part melodrama from a story by Charles A. Logue, with Francis X. Bushman and Beverly Bayne in the leading parts. A longer review is printed on another page of this issue.

Mutual Film Corporation.

MUTUAL WEEKLY No. 140 (Gaumont, Sept. 5).—The most interesting scenes in this week's pictures are splendid views of the soldiers marching down Fifth Avenue; a fire-fighting scene, where some storage is burned; a train wreck, and scenes at one of the training camps on one of the training days, are also interesting.

SANDS OF SACRIFICE (American, Sept. 24).—A five-reel feature, in which William Russell plays the leading masculine role, with Frances Frielington playing opposite him. The story is not a pleasant one and is badly constructed. A full review of the production will be found elsewhere.

Pathé Exchange, Inc.

MAKING STEEL RAILS FOR THE ALLIES (Pathé, Sept. 23).—A strong half-reel industrial subject, showing the treatment of iron ore, its subsequent conversion into Bessemer steel, and then the rolling and cutting process in making rails. This is taken at a large mine and plant, and gives an illuminating insight into the entire process.

OUTWITTING HIS RIVAL (Pathé, Sept. 23).—On same reel with above. These animated cartoons by Herphield contain some amusing characters. The action is not as clear as it might be, but the drawing is entertaining.

A CROOKED ROMANCE (Pathé-Astra, Sept. 30).—A five-reel subject by Tom Cushing, featuring Gladys Hulette, William Parke, Jr., and others. The story concerns a girl who was raised from babyhood by a thief. The latter is caught on a "job," and the girl escapes to New York City, where she meets innumerable adventures. This has no very dramatic situations, but holds the interest because of its pleasing, human touch. Reviewed at length elsewhere.

A DASH FOR ARABIA (Pathé, Sept. 30).—Episode No. 13 of "The Fatal Ringing." The number contains a number of pleasing thrills. Peter Beltinger, as Carlike is about to escape to Arabia with the violet diamond, boards the vessel at the dock. On board she is made captive by the crew, but escapes after a hard fight, and is seen on the side of the vessel, and Tom and the Spider pick her up in a motor boat. The reel closes with the motor boat plunging into a ferry-boat, and the former becomes entangled in the latter's propellers.

AMID THE CLOUDS (Pathe, Oct. 7).—Episode No. 4 of "The Seven Pearls." Suspense, both literal and figurative, is the main feature of this thrilling number. Through the whole instalment Lima remains hanging from the gas balloon. Both a dirigible and a hydro-aeroplane go to her rescue. Harry Drake climbs down a rope ladder from the dirigible with a parachute slung over his shoulder, and they drop together into the lake. The number is one long thrill from start to finish.

Paramount Pictures Corporation.

EXILE (Sept. 17).—Muse. Petrona is featured in this five-reel picture. It was directed by Maurice Tourneur. The story tells of a woman's willingness to sacrifice her most sacred possession. The picture presents a study in character. It will be most enjoyed by adults. The story is laid in an Arabian colony. The leading characters are the Portuguese Chief Justice, Jara, and a young engineer. Reviewed at greater length in the review columns.

DOUBLS-CROSSED (Sept. 17).—A story of stolen papers restored, with Penneful Frederick in the leading role, well visualized, but portraying little that is new or vital.

THE COUNTESS CHARMING (Sept. 24).—A delightful comedy of high quality, all departments, suited to any and all kinds of audiences, with Julian Eltinge in a dual role of a bright and entertaining character. A success.

Triangle Film Corporation.

THE TAR HEEL WARRIOR (Gaumont).—A strong action in this five-part picture switches from a southern plantation to New York City, and tells a good story. With a cabinet of the old school as the central figure. It was written by J. O. Hawks, and is well produced. A longer review is printed on another page of this issue.
BROADWAY, ARIZONA (Sept. 30).—Olive Thomas has a part that proves her worth to be maintained beyond the days of her career by Lynne William. The picture is entertaining. A longer review is printed on another page of this issue.

Universal Film Mfg. Company.

ANIMATED WEEKLY No. 80 (Universal, Sept. 12).—Football at University of California, racing at Poughkeepsie, N. Y.; girl scouts acting as farm-bands, dancing on a municipal pier in Chicago, and making a trip by special train in this number; and various other instructive news features.

CURRENT EVENTS No. 19 (Universal, Sept. 22).—Contains scenes from military camp at Yaphank, Long Island; Camp Barton, Mass.; Camp Devens, and Camp Overton, Ga., as well as other military units in this country and abroad; also various other instructive news features.

SOAPRUDS AND SIRENS (L-KO, Sept. 29).—A two-reel comedy, featuring Bert Roach, Gladys Varden, Walter Stephens and Harry Lor- rand, is completed for the print shops. This picture is regarded as one of the attempts at humor are unfortunately suggestive. Cutting out certain scenes would leave this film a fairly good subject.

STORM WOMAN (Gold Seal). Released week of October 1.—A three- reel subject of a tragic life, featuring Claire McDowell. This is unusual in theme, and presented artistically. The Italian scenes are picturesque and attractive, and the manner of unfolding the story is novel and pleasing. The tragedy is mitigated by an unexpected humorous ending. Others in the cast are J. Morris Foster and Joseph Girard. The story is by E. Magnus Ingalls.

THE MASKED MARVELS (Joker). Released week of October 1.—A comic number by C. J. Wilson, Jr., featuring Gale Henry and Milton Sims. The principals appear as a maid and a butler with "detective" atmosphere. They are sent out on the same job, and some amusing situations occur. This is not exceptional, but will get several laughs.

PETE, THE PROWLER (Nestor). Released week of October 1.—A comedy number, featuring Eddie Lyons, Lee Moran, Edith Roberts, Fred Plowright, and an Italian embarrassed gardener, with a new and amusing twist in it. A thief, caught in the house from which the girl is about to elope, locks her in a closet. He then weds her, then has her, and rides away with the lover. An entertaining comedy number.

KICKED IN THE KITCHEN (Victor). Released week of October 1.—A two-reeler by G. Houdlcy, featuring Mary Asher, Dave Morris and Gladys Tenison. The story tells of the war between George Gray and his "grandpa." He has bad luck with a love affair, but later rounds up some young women and makes good of his lost love and walled one. This contains some good human touches-and carries interest very well.

HER NAUGHTY CHOICE (Joker). Released week of October 1.—A comedy number by Tom Gibson, featuring Gale Henry, William Frayne and Maryce Morland. This concerns a lady clerk in a depart- ment store, and two rivals for her hand. There is considerable knockabout comedy, and some of the incidents are funny. It makes, on the whole, an entertaining fair story.

HIGH-CLASS NONSENSE (L-KO). Released week of October 1.—This number, which features Lucile Hutton and Billy Bevan, combines some of the elements of straight comedy and slapstick humor. The scenes on the country estate are attractively pictured, and the house settings are good also. The story tells the way in which the girl's country cousin outwits a count in winning her hand. The subject is quite pleasing in certain respects; the humor is moderately strong.

World Pictures.

THE CORNER GROCER (Peerless, Oct. 1).—A five-part screen version of an old stage success, this comedy-drama, starring Lew Fields and Madge Evans, makes a good profit and humor. It is reviewed at length on another page of this issue.

EMILY STEVENS in "A SLEEPING MEMORY."

Emily Stevens, Metro star, has long been acknowledged one of the most photogenic of the first rank. This quality has remained for a screen drama to put her dramatic powers to the severest test she has ever experienced. In Metro's forthcoming production of "The Time of the Gipsies," now being adapted from E. Phillips Oppenheim's popular novel of the same title, Miss Stevens is obliged to display the gamut of human emotions, to depict women of both good and evil tendencies, not only of the present day, but in different pe- riods of history. The film was not completed until four days before the terminations of the World's first lease that monetary and other inducements proved sufficiently alluring to open the way for a renewal.

This gives "Rasputin" an extra fortnight in its present quarters and provides the producing company with a chance to look about for another theater thereafter.

Triangle Features on Program

Special Seven-Reel Productions Will Be Released Once a Month at Regular Program Price.

COMMENCING December 1, Triangle will release a multiple subject feature once a month to all Triangle exhibitors who have contracts or run the program regularly. This is offered as a sort of bonus to the Triangle exhibitors, or by others. This would mean one more offered as a bonus to the already regular program number. It has been decided, however, that everything will be placed on the program at the standard program rental.

Big Stories Purchased.

During the past month H. O. Davis, vice president and general manager of the Triangle Film Corporation, has quietly purchased several big and widely advertised novels and plays for these special productions. The first to be produced is "The Alice of Flashing Spears," a story by E. H. DINGLE, which appeared in the Saturday Evening Post. This is considered one of the most popular stories of the year and will take rank with the greatest special features of the past year.

Entirely aside from these multiple reelf features, the other productions and releases of this month are expected to be considered as a bonus to the regular box-office profit. This has been decided.

Many Productions Ready.

"All October releases are now finished, and the November production will be completed within the Christmas season, so we are now ready to guarantee not only prompt deliveries but will have prints in exchanges at least two weeks ahead of the November dates.

"October and November releases are as follows: 'Ashes of Hope,' "A Phantom Husband," 'One Shot Rose,' "Wild Suma," 'Firefly,' "Touch of Poughkeepsie," "The Town Nobody Knows," "Fair or Foul," 'The Hit,' 'Up or Down?" "Indiscreet Corinne," 'Picking Back," 'The Real Life," 'Easy Money." These are all of the highest grade and have been spared to make these genuine laugh producers.

Seven-Reel Specials.

"We invite the opinions of representative exhibitors as to the length of special features. The consensus of opinion of those already consulted is that the actual length should not exceed 600 feet, to be divided in such a manner as to assure the maximum of extra merchandise. Selling has been spared to make these genuine laugh producers.

"RASPUTIN" RUN EXTENDED.

The New York run of "Rasputin," the World-Picture Brady-Made, at the Park theater, has been extended for the present, and the sale of persistent dollar has been announced as a permanent proposition. The only unoccupied time on the books of the Park when it was decided to place "Rasputin" before the public immediately, covered twelve days before the termination. Acting has already arranged for a fortnight following the limited "open time" available for the World Picture, which, in consequence, was pronounced for the present.

On the opening night there was very nearly a riot in Columbus Circle, caused by the great crowd that smashed down the police barriers to see the opening. The coast of the required help of the police reserves to reopen street traf-

From that beginning the pressure upon the seating space of the Park theater has been constant. The management has been put in the position of having to secure an extension of time from the board of investi-

The only solution of the situation has been to reserve the New York showing for its own use, and did not take kindly to suggestions of an indefinite postponement. The management has taken the position that the situation had figured upon securing a New York showing for its own use, and did not take kindly to suggestions of an indefinite postponement. The management has taken the position that the situation had figured upon securing a New York showing for its own use, and did not take kindly to suggestions of an indefinite postponement. The management has taken the position that the situation had figured upon securing a New York showing for its own use, and did not take kindly to suggestions of an indefinite postponement. The management has taken the position that the situation had figured upon securing a New York showing for its own use, and did not take kindly to suggestions of an indefinite postponement. The management has taken the position that the situation had figured upon securing a New York showing for its own use, and did not take kindly to suggestions of an indefinite postponement.
Richardson Visits Maritime Provinces

Talks to Exhibitors in Halifax and St. Johns—Eats More Banquets and Looks Over the Canadian Picture Theaters

W HEN I, together with my daughter, visited the Maritime Provinces last summer the men of Halifax, Nova Scotia, demanded that their northland city be included in the itinerary. This, however, was not a practical thing to do, but I was excused only when they had exacted solemn promise that I would visit Halifax the very next time duty called me to that portion of the "footstool." It therefore transpired that when the matter of the Maritime Province Exhibitors' League Convention came up, and it was decided that I attend the same, it was up to me to make good on my promise, and I did that same, notwithstanding the pretty awful roads (in spots) between Bridgeton and Halifax. The good wife went along, and poor old Nancy Hanks, the Go Devil, groaned and shrieked her protest as she plowed through sand 'steen inches deep, or bumpety-bumped over the rocky sections. But all things have ending, and the whole-hearted hospitality of Halifax more than repaid us for all the journey's hardship.

Some twelve miles out of Halifax an automobile containing H. E. Wall, chairman of the Board of Censors for the Province of Nova Scotia, and clusters of Halifax exhibitors and operators bumped into view around a curve, and after greetings we added to their troubles our perfectly good cloud of dust from Nancy Hanks' rubber-tired heels.

Nova Scotia has seventy licensed theaters, ninety licensed operators and thirty-seven licensed operators' apprentices. Across the harbor from Halifax lies Dartmouth, with two theaters, the Royal and Gem, both owned and managed by H. R. Walker. I was sorry indeed that time limitation prevented my paying Dartmouth at least a call. But there was some consolation in the fact that I met manager Walker and Arthur Cowell, operator at the Royal, both of whom attended the banquet.

The Maritime Province exhibitors have a reputation which may be fairly considered as enviable. It is a generally recognized fact that the exhibitors of Nova Scotia, New Brunswick and Prince Edward Island are of the vintage known as "sound business men"; also I will vouch for the fact that they are jolly good fellows, and men whom it is a very genuine pleasure to know and enroll upon the list of one's friends. It is also a very noticeable fact, particularly in Halifax, that the exhibitors, theater managers and operators work together. There is none of that foolish "I am better than thou" super-silliness on the part of the exhibitor. He meets his operator as man to man, and not as a boss talking to a menial. And let me tell you that this is the way things ought to be. The theater manager or exhibitor and the operator are the two fundamentally important men in any motion picture theater. In order to secure perfect results it is absolutely necessary that both of these men not only be thoroughly competent, but that they work together, each aiding the other in every possible way to the end that a perfect result be placed on the screen. I desire to heartily compliment Halifax exhibitors upon their attitude in this matter.

While in Halifax it was my pleasure to again meet A. E. Wall, chairman of the Board of Censors in Nova Scotia, whom I last met in St. John one year ago. Mr. Wall (and this is not a jolly, merely a statement of bald-headed fact) not only is a thoroughly good fellow personally, but also is an example of public official, altogether too few in number. While he gets results, fulfills his duty thoroughly, and as completely as any official I know of, he has the absolute good-will and hearty co-operation of every exhibitor and operator in the Province of Nova Scotia. Mr. Wall not only censors films, but is inspector of, and has general supervision over all theaters in the Province; also he examines and passes upon the ability of, and issues licenses to, operators. I have yet to hear one single criticism of either Mr. Wall or his methods, and that, let me tell you, is going some, particularly in view of the fact that his jurisdiction takes in the whole Province of Nova Scotia. In closing this item let me very plainly state forth the fact that Mr. Wall's popularity is not by reason of the fact that he is over-lenient in the discharge of his duties. In fact, so far as I can see, Mr. Wall has taken a very advanced stand in some matters, and I want to particularly lay stress upon one item which ought to have the vigorous support of all exhibitors and the enthusiastic support of the operators, viz.: He is officially questioning the right of film exchanges to send films to theaters in any other than first-class physical condition. Mr. Wall has taken this matter up with a number of the producers and film exchanges, and is con-

Halifax, N. S., Exhibitors and Operators.
tempering the refusal of permit to show films which reach the theater in any other than first-class shape. I think very likely there will be a law passed in Nova Scotia forbidding any exhibitor or operator to receive from the exchange any film which is not in perfect mechanical condition. Too late, I know, such a law is in contemplation, and that law will have the enthusiastic support of the Projection Department of this paper and its editor.

In this connection Mr. Wall proposes to protect the film exchange or distributing company from the license of any operator who works unnecessary injury to the films, or who does not return the films to the exchange in practically the same condition he receives them. And that proposition, too, would be a measure which the other thing, viz.: the operator must be provided by the exhibitor with proper repair parts for the machine, and must be held responsible for the condition of the machine after the repair is made. The operator must not be held responsible for damage caused by projection machines in poor state of repair—the gearing down of the rewinder is something he can take care of himself. He is provided the proper pulley wheels by friend manager.

Halifax is a city of 65,000 people—or at least there are 65,000 in normal times. Like Duluth, Minnesota, it sets on a hillside, or at least its protein section does. If you are not careful, you slide down. The city has a really beautiful harbor. I am told it is one of the best of the four in the country. There are eight theaters, five of them straight moving pictures, two combination vaudeville and pictures, and one legitimate theater, now playing stock.

And right here let me mention one or two things which have been overlooked. The condition of theater mechanical technical condition of the films received is unanimous, which is all the more reason for the putting into effect of Mr. Wall's plan of prohibiting the showing of films reaching the theaters in bad condition. I am told by theater managers that business is good, and it seems to be the fact, because at 9 p.m. the sidewalks in front of at least one or two of the theaters was literally blocked with crowds waiting to get in.

One condition in Halifax are, taken as a whole, not at all bad. In fact, they are above the average. The rooms are mostly ait of good size, and in one, the Empire, the operating room is spacious enough to almost serve as a haymow. Projection equipment, however, in some instances, stands in need of attention. Two or three of the theaters only have one projector, and at least two of them are using alternating current through Hallberg Economizers. Under conditions of these it is soon to include a motor generator set in their equipment. The machines are all Power's except in the Orpheus, which has three Mottographs, and in the Casino, which has two Simplex machines. One of the most modern is the Cinematechnological, which has two Simplex machines. Many of the boys have cut down their lens ports so as to allow only the passage of the actual picture light ray, and in one instance the ports are closed with glass. Ventilation in most of the operating rooms is not what it should be, and in one case it is very bad indeed, there being a pocket of hot air at the ceiling, which should by all means be exhausted by means of a sixteen-inch fan and properly arranged vent pipe.

Everything considered the screen results were, at least at the time of my visit, good. There is, however, a tendency on the part of some theater managers to excess in size of pictures, particularly in the King Edward, where the picture is altogether out of proportion to the size of the house. I am told the King Edward picture is only sixteen feet, although it looks much larger. If this is true, it is due to a distinct gain from every point of view in reducing it to fourteen, and I believe to even as small as twelve feet, though of the latter I would not be sure until I had seen it.

At the Academy of Music, the legitimate house, I found J. F. O'Connell, manager, wearing a smile at least four and three-eighths inches wide as he watched the stream of money pouring in at the box office. I also met R. G. Edgerton, the booker, who made a hit with me when he said, in referring to my bump-the-bump trip into the city: "Yes, Richardson, California may boast of her climate and scenic beauty, but Nova Scotia is the place to visit." He said it quickly and enthusiastically remarked: "Amen." The Academy has a company of eighteen. It seats twelve hundred, has a very large and thoroughly equipped stage. It runs pictures occasionally.

At the Imperial, W. M. Herschorn, proprietor; D. M. McKae, manager, I found a very complete projection plant, including a motor generator set; good-sized operating room, with dark walls, lens ports cut down, and a good screen arranged. There are 60 motor-driven projectors and a spare Power's machine. Bryant Fox is chief operator, with W. B. Bezanson assistant. At the Strand, J. M. Franklin, manager, there is vaudeville and pictures, and put on a good show. John Brown is operator. Power's machines are used. At the Strand there occurred a very illustrative incident. It seems that an intelligent (?) porter was fitting two perfectly good shirts on an electric generator somewhere on or under the stage. Naturally, from that particular combination, a smudge of smoke soon resulted, whereupon a portion of the audience made a combined bolt for the exits. Fortunately, Sydney's bathing beaches were unallayed by the announcement of the real state of affairs from the stage, but the amusing part of it was that in one of the boxes sat two or three army officers, together with a beautiful young girl--"not so bad." It has good ventilation and automatic sprinkler system, a curiosity in the operating room, and three Mottograph projectors. A. E. DeLong is chief operator. Bishop, assistant.

At the King Edward, George X. Couture, manager, there is an excellent operating room. Power's machines are used and the motor-driven rewinder is geared down by an cheap rheostat. O. O. Metzler is chief operator, and an excellent man. He has several inventions of his own, one of which is particularly clever. It consists of an ordinary sprocket carried on a spindle set into a handle so that it revolves freely on the spindle. There is a notch opposite each fourth tooth in the rim of the sprocket, and by setting one of these notches opposite the dividing line at the end of a dark film and running it along the film there will be a dividing line opposite any notch where the sprocket stops. The ports of this room are large. It has an excellent port shutter system, very similar to the one recently illustrated from Tucson, Arizona. In this room is a locker for vaudeville. There is a completely remodeled theater, arranged and labeled. The picture in the King Edward is entirely too large for the house. Screen result good.

At the Empire, George B. Metzler, manager, I found an operating room almost large enough to act the part of a theater. It is in a faroff country, the city of Halifax, fireproof, because the ceiling and floor are of solid concrete, and the surrounding brick walls are about eighteen inches thick. Fred B. Metzler, president Local Union, I. A. T. S. E. is chief operator, with Merritt Langas, assistant to Two Power's machines are used, and they are putting on an excellent picture, with alternating current through Hallberg Economizers.

At the Casino, R. J. MacAdam, manager; D. Sullivan, assistant, I found a large operating room and an excellent sixteen-foot picture being projected 107 feet; two Simplex machines and alternating current from Hallberg Economizers. The Casino is another very creditable house. T. S. Daley is chief operator, Robert Hooper, assistant.

The auditorium lighting in Halifax is not bad, though in all instances it might be materially improved.

At midnight Thursday, September 6, the men of Halifax took their opportunity sending or putting their weight into the city. It was served a banquet, which gave no suggestion of food shortage in Nova Scotia. The managers, Mr. Wall, and the editor were, upon this occasion, guests of Local Union 465, with A. T. S. Metzler, secretary, as the master of ceremonies. In addition to the Censor and every exhibitor and operator of Halifax, the following were present: Jack Farr, operator, member Local Union 590, Lowell, Mass. now working in Sydney, N. S. "Premier, 2 is the name." Sydney has traveled almost 200 miles to meet the editor and hear his address on projection. Sydney Mines has 8,000 population. The "Premier," its only theater, is managed by W. H. Cuzner. The "Premium" runs vaudeville and pictures; picture 14 feet
Monday evening the writer was one of a party invited to dinner at the home of Manager Smith of the Empress theater, west St. John. Besides the Editor there were Rose Tapley, Belle Bruce and C. C. Pettijohn. Mrs. Smith is a thoroughly charming hostess and the visit will long be remembered by us all.

F. H. RICHARDSON.

**Monroe Salisbury Joins Bluebird**

BLUEBIRD'S arrangements for the coming season include a series of Rupert Julian productions, in which Ruth Clifford will be starred with Monroe Salisbury, her leading man. The first picture featuring this combination will be "The Desire of the Moth," to be released October 22. The announcement that Mr. Salisbury will be permanently associated with the Rupert Julian product will lend attractiveness to the series because of his fine attainments as an interpreter of dramatic expression.

He appeared in the first Lasky picture, "The Squaw Man," playing with Dustin Farnum, and also was the lead in "The Goose Girl," one of the first MARGUERITE CLARK'S vehicles. One of Salisbury's most recent notable characterizations was that of "Alexie Lasky's," leading role in the screen production of Helen Hunt Jackson's beautiful story, "Squaw Mound." He also made a distinct success as "Conrad La Grange" in "The Eyes of the World," and subsequently played with George Beban.

The father of Bluebird's new leading man was the late MONROE SALISBURY, who was famous in his day as owner and driver of fast horses. His stable of trotters and pacers were familiar to the followers of harness racing at a time when the sulky shared favor with the public in competition with running horses. Young Salisbury followed the stable during his vacations and whenever he could induce his father to let him leave school.

It was his association with racing men that finally led him to adopt the stage as a career. His father was widely popular with theatrical people, and through an acquaintance gained with many prominent actors young Salisbury eventually obtained an opportunity to go upon the stage. When the screen gained its tremendous vogue Salisbury left the stage and has become permanently identified as an actor of responsibility and talent.

**LOUISE GLAUM RETURNS TO COAST**

Louise Glaum, Triangle star, returned this week to Los Angeles after a ten-day vacation in New York City and will work at a steady pace on a production, the story of which is awaiting her perusal. This will be one of several pretentious features in which she will be starred by Triangle.

Miss Glaum set at rest all rumors concerning her departure from the Triangle company by stating emphatically that she was under contract with Triangle for more than a year and that she was glad to remain with the organization of which she has been a member since its inception.

Miss Glaum, while visiting New York was not only to enjoy a much needed rest but also to meet personally the officials of the Triangle Film and Distributing Corporations.

**BRONX MOVIE BALL NOVEMBER 5**

The Cinema Exhibitors Association of Bronx County, New York, Bronx Local No. 2, M. P. E. L. of A., will hold its fifth Annual Movie Entertainment and Ball on Monday, November 5, at Hunt's Point Palace, One Hundred and Sixty-third street and South Boulevard, Bronx.

There will be a movie entertainment and an all-star photoplayer's grand march for the many photoplay stars who will attend.
Marcus Loew, a Real Showman
The Personality Behind a Great Enterprise—Rapid Growth from Small Beginnings—Policies That Have Made Loew Quality a Standard.
By Hanford C. Judson.

O MORTAL ever made something out of nothing. Behind every special human success there is a special human quality, and the work that a man does is the truest picture that it is possible to make of him. An interviewer from Moving Picture World was waiting Marcus Loew's outer office. He had never had a talk with Mr. Loew. He knew something of the extent and financial value of the Loew enterprises and he knew the quality of the Loew entertainments. Out of the corner of his eye he was sizing up the atmosphere of the place. Many people were passing in and out along the hall, players, house managers, writer, the young men and women of the office force and men of affairs, some of them with that about which they indicated a measure of substantial worth. But he noticed none belonging to the office who didn't seem successful enough to be happy. It looks like a pleasant office to work in and for. And if one has real business with him, one of the pleasantest persons to meet is Marcus Loew himself.

The Man at the Head of Loew Enterprises.

The printed pictures of Marcus Loew don't tell you much about him. They show the roundness of his head and features and they show a kindly face. His eyes are a pleasant but unusual green and show sensibility and imagination. Talking with him the writer became conscious of a greater capacity in him than he expected. Nowadays there is so much high-class talent in every great organization that there isn't a tendency to regard it as a machine and the man at the head of it being more lucky than necessarily able. It probably never so wholly, and in this case it grows on one that the Loew enterprises are an excellent likeness of Marcus Loew. He is an unspoiled man and he makes a very good impression on one as a man. He shows a bigness by his simplicity and his conversation confirms it.

Aimed at Many Seats to Lessen Admission Price.

Marcus Loew is a very rich man, and his wealth comes from service and benefit. He was one of the first men to open a picture show in New York and the first man to combine vaudeville with pictures. The thing that he seems to have aimed at was to provide a high-class entertainment for a great number of people at the same time at a nominal price. He wanted to divide the expenses of the best shows possible among the great number of patrons so that the price for a seat would be small. He now controls thirty theaters in New York alone. He has seven in Brooklyn, one in Hoboken, four in Boston, three in Fall River, one in Toronto, in Baltimore, Atlanta, Birmingham, Ga.; Anniston, Alabama; Shreveport, La.; Chattanooga and Memphis, Little Rock, Ark.; St. Louis, Detroit, Toledo, Cleveland, and in other cities. This is a tremendous business.

He was born in New York forty-six years ago, and at the age of six was selling newspapers on the street. At twelve he was a partner in a printing establishment and later helped to edit a paper, which shows that he had not let the road to recovery from getting a substantial education. Then he went into business for himself, and failed three times before he was twenty-one. He learned how to stumble and recover early. At twenty-three he had paid off all his obligations and at that time started on the path that has led to his present success.

Bought Penny Arcade with Warfield.

Penny Arcades were coming in, and he and David Warfield scraped together $40,000 and invested in one in Cincinnati. It was a success. Loew went to Mr. Warfield and said, "Tell me about a motion-picture show across the Ohio River, at Covington, and he went over to see it. The proprietor was ticket seller, gate man and operator. He would sell tickets till he got his lobby filled, then he would open the gate and let them into the theater, close the gate again and repeat the process till the theater was full, and then he would begin projecting the pictures. The man made $75 a week, and Loew thought, if he did as well. So he opened a like show in Cincinnati, and the first day just seven less than 5,000 persons saw his pictures. With this encouragement he came to New York and opened a theater showing motion pictures at Twenty-third street and Seventh avenue.

About this time he went over to Brooklyn with his brother-in-law, Mr. Sichel, and looked at the Royal, a burlesque house that had been empty for a year. There were friends who tried to keep him from losing good money, but he spent considerable in brightening it up. For six months he lost steadily on an opera company, and closed the house for a while, then reopened with pictures and vaudeville. At first big acts were not engaged, but today the quality of vaudeville in the Loew houses has risen to such a standard that his theaters are known rather as vaudeville than a picture show. But Mr. Loew says that the value of these pictures rather than to vaudeville. The majority, he finds, want pictures alone; a good many want mixed with vaudeville, and some want no pictures at all, but straight vaudeville.

Expcts Price of Seats to Go Up.

I asked Mr. Loew what he thought of the chance of the man with a straight picture house near one of the big, brightly lighted palace-like theaters. He said that the pictures' chance in is good. I quoted Marcus Loew's connection: "The successful man of the future in this business will be the man with the seating capacity, for he will be the only one able to give a high-class show at a low rate of admission." He said to me: "We don't go into any place just because there is money to be made there. We go where there is need of one of our shows." I asked him about prices, and he said that there would probably be a rise in admissions to vaudeville houses. The Loew enterprises is charging ten, fifteen and twenty-five, and these may be increased to fifteen, twenty-five and thirty-five. The increased expenses demand it. He said that the expense of running one of his theaters is $300 a week, whereas it has cost, when he began, only $250 a week. The Loew people are putting up a theater in Brooklyn, near Borough Hall that is costing $1,500,000, and will seat 4,150, and a theater at 1420 Ninth avenue, and they will keep the thing at a cost of $1,250,000, with seats for 2,800. The Loew enterprises never goes into a community with less than 100,000 people to draw from.

Nothing But Real Entertainment.

The Loew policy is entertainment. No picture or act is taken for any of their houses on any other account. Though the attraction would fill the theater over and over again, unless it will entertain the people when they go there it is never booked. Attractions are chosen after careful consideration, and are tried out in what may be termed a high-priced, a medium-priced and low-priced community and the result noticed. The corporation has a reporter who draws to its secret service. It has a large number of employees who never come near the head offices, who do not know each other and who are unknown to Mr. Loew himself. These are the men who are seen and who are the head of the office in writing. They note the condition of the house as to its cleanliness, decorum, etc., and the drawing power of the attractions. These reports are checked up by second reports made by some one else.

"Four Minute Men" Idea Unfortunate.

Mr. Loew believes that nothing should be included in the show except what the patrons expected to find when they paid the admission. I asked him what he thought of the "Four Minute Men," and he said emphatically that the idea is wrong. The people come for entertainment and the lectures on economics break the continuity of the show.
enough to spoil it for many people. The fact that most of the speakers are not magnetic is a factor, but even under the best conditions he thinks that the Government could find a much more effective publicity. Special instruction is given to show that the things would be better from the Government's point of view, for they would do the work with less temporary irritation, which the speakers can cause. The method of organization is the way that the speakers provide a personal point for irritation that the Government could get along without to its advantage. Good Americans may respect a man for his patriotism without wanting to listen to him for even two minutes.

The Men Behind the Chief.

The Loew Theatrical Enterprises is a tremendous business, and it is furnishing a life work to an army. There are many big jobs and many men of first-class calibre under Mr. Loew's leading. The four men who are closest to the "chief" are Nicholas M. Schenck, his general manager; Joseph M. Schenck, his brother, manager of the Loew book ing offices; David Bernstein, treasurer, a man with a genius for figures, and Samuel H. Meinhold, who handles all the employees in Loew's theaters and books feature pictures. These men have been with him since the start. Mr. Loew is a good judge of men, and the man whom he has about him prove it.

_Around the World for Goldwyn_

Harold Bolster Beginning Tour to Introduce New Company and Its Productions to Australia and the Orient.

HAROLD BOLSTER, who recently resigned the vice-presidency of the General Film Company to join the Goldwyn Pictures Corporation as general manager, leaves next week for a trip around the world to begin the extension of Goldwyn activities into the far part of the globe. Sailing from San Francisco on October 4 Mr. Bolster goes first to Sydney, Australia, where he will establish headquarters in that city, coming one day after his arrival at Sydney Mr. Bolster will find that Goldwyn already has paved the way for him by sending on ahead experienced organizers and salesmen who carried the first Goldwyn productions with them several months ago. He will have to begin organizing and arranging for deliveries in Malaya, India, Java, the Dutch East Indies, China, Japan, the Philippines and Hawaii, by which time it is expected that he can visit Europe for the organization of a Goldwyn selling organization in the principal countries on that continent.

Entering the Goldwyn organization two months ago quietly and unannounced Mr. Bolster has devoted all of his time in recent weeks to producing from production to production department. By making his world tour he is carrying out the fixed Goldwyn policy of having all important work of organization both in America and abroad performed by home office executives, which guarantees that the Goldwyn sales methods and system of exploitation will not be deviated from in any respect except to conform, where necessary, to national requirements in other lands.

Mr. Bolster goes abroad equipped with a letter of introduction from Secretary of State Robert Lansing to all of the United States consular and diplomatic agencies in every part of the world and will greatly facilitate his work for the Goldwyn organizations.

GLADYS HULETTE IN "CROOKED ROMANCE".

Gladys Hulette, who excels in playing those roles where subtle humor and pathos intermingle, finds in the Pathé Gold Rooster play, "A Crooked Romance," a fitting vehicle for her art. This picture, which will be released September 30, was produced by William Parke, of Astra, and in the cast are such well known players as Pat Carcel, to whom we have referred, Harry J. Parke, William Parke, Jr., and James E. Sullivan. In particular does Mr. Clerget deserve particular mention, for he is the celebrity that the most famous actors France has ever produced and is a star in every right. Winternuth and Ames brought him to this country to play in "Pierrot the Prodigal," which was one of the hits of the last theatrical sea son.

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.

Pathe Gets Russian Art Films

N. S. Kaplan Turns Over His Productions to Big Distributing Company for Release.

THE FIRST big deal of the new season in the motion picture industry has just been completed, the combination of the Russian Film and the American Film producing units being the Goldwyn Pictures Corporation and Pathe. By the terms of the agreement signed by Pathe and N. S. Kaplan, president of the Russian Art Film Corporation and representative of the famous Melzo Theater in America, all the screen productions of this country will be distributed in America and Canada by Pathe and its comprehensive organization. Negotiation is the sale of the rights in other countries are well under way.

With the success of his plans assured so far as America and Canada are concerned, Mr. Kaplan has engaged passage for Russia, and will sail from Vancouver on October 25 to continue in Moscow the production of film features for Pathe. Unless Government obstacles intervene he will have in his party an American cameraman and laboratory manager, thereby assuring the continuation of the Russian repertory under the best possible auspices. The launching of the repertory in America has been a tremendous task because of the handicap of cutting and titling the pictures in New York, thousands of miles from the base of production. To eliminate this handicap the entire Pathe program, and the features will arrive in this country practically ready for release.

Mr. Kaplan, in discussing the details of the agreement with Mr. Kaplan, said: "I have been the cooperation of one of the most important distributing organizations in the United States to market my productions. In fact, I am convinced that so far as Russian Art Films are concerned Pathe is by far the most important distributing organization in this country. The long experience of this corporation in handling foreign films is a guarantee that Russian Art Films will be introduced to American audiences under the best possible auspices. Pathe has not only the personnel to deliver to Pathe twenty-six completed five and six reel features. Long before these features are all released I shall be sending other and better pictures to America to continue the repertory. In addition to this program there will be a series of special features."

It is announced that these special features will be produced under the sole direction of Mme. Sophie Kaplan. Mme. Kaplan was directing a chain of superior motion picture theaters in Russia when Mr. Kaplan began to market there the productions of the Moscow Art Theater. Their marriage followed, and soon afterward, when the government had accepted their offer to help the affairs of Russia for soldiers, they came to America. During the months that they have been here Mme. Kaplan has spent the greater part of her time in study of the American film industry and has been working to create a repertory of pictures. She has read dozens of scenarios, but of one thing she is convinced—she will stick to Russian stories.

"After reading many, many stories written by American authors," said Mme. Kaplan, "I am positive that the best results will be obtained by adhering to our previous policy of Russian stories for Russian stars. After all the fundamental emotions are international, and I believe that American play-goers will welcome the tense, dramatic plots and the quiet but effective methods of our stars. But I am also convinced that the best results can be obtained by a combination of our resources and yours. To achieve this superlative result Mr. Kaplan and I have decided to install American laboratory methods in our studios. An American cameraman and laboratory manager to superintend the photographing and the cutting and titling of our features should result in 100 per cent better results."

"While Mr. Kaplan devotes his attention to the productions of five and six reel features, I intend to produce one extraordinary feature a month. Both series will be released in full by Pathe. With the location of the studio and the situation at home is more clear I shall reopen my theaters with bigger and better productions than ever, to quote your American phrase."

To this Mr. Kaplan adds that he expects to do for his Art Film associates in Russia what they are doing to him here. There will be an exchange of features, and the first-hand knowledge that each individual has will be utilized to produce and distribute such films that will have a consistent appeal in both the newest and the oldest republics. Mr. Kaplan has maintained all along that great opportunities were at hand for the mutual marketing of films. He is enthusiastic over his alliance with Pathe.
British Notes

May I draw the attention of American film manufacturers to the fact that there is now an increasing number of American troops, fighting side by side with those of the Allies, in this western war theater, whose only mental recreation is derived from the improvised moving picture exhibitions behind the lines? Some of these are controlled by the Y. M. C. A., and the remainder by the military authorities (Army Service Corps), and films were never needed so much as now. The Goldwyn Corporation has set a patriotic example in agreeing to provide one copy of each future release to the military for use in France.

We may shortly expect to see in London a novel departure in "red light" drama. The theatrical success of the season has been achieved by two plays of Brieux, "Damaged Goods," and "The Three Daughters of M. Dupont," produced at the St. Martin's and the Ambassador's theaters, respectively. Both are in the nature of propaganda plays, written around the hidden scourge which abnormal war conditions and a new Parliamentary bill combating venereal disease have given topicality. Film versions are promised in the near future, provided of course they pass the censor a little quicker than the manuscript plays.

The Trans-Atlantic Film Co., Ltd. (Universal), was given a judgment in its favor in an action in the High Court, restraining two film exporting firms from shipping copies of "Fag o' the Ring" to the colonies.

Five years ago, less two months, I wrote in the Moving Picture World of the inevitable alliance between the new art of the New World and the ever green romance of the Old. An American producer, remarking at the time that motion picture photography under the English climate was a hopeless proposition. Now listen to what D. W. Griffith says after touring the southern counties: "The belief held by some American producers, and also until recently by British film makers, that production in this country is handicapped by the climate and inferior lighting is a myth. Some of the pictures we have already taken here are the most beautiful we have made elsewhere. The light is as good as in the States, and what is more, lasts longer. In the States we have to stop work at six o'clock, but over here we have been taking pictures as late as nine in the evening, and can get much more artistic effects here, too, because of the long twilight. In the States when the sun goes down it becomes dark immediately and it is impossible to get the same effects. It is the most beautiful twilight imaginable."

"D. W. G." has also been deeply impressed with the architectural variety of the country villages. He visited one, only a few miles east of London, and wondered how the houses with their red tiled roofs and fantastic gables could all have been invented. In the new country the houses are all exactly like each other, he said. Mr. Griffith has just completed a film which, when shown in America, he says, will be worth 100,000 men to the cause of the Allies. "Let the people in the States see moving pictures of English country life, the kindly people who live there, the exquisite pastoral simplicity of the villages, and any lingering doubts that England is out for conquest, has any other motive for fighting than the freedom of the world, would be removed."

The exclusive rights for Great Britain of the "King Bee" Billy West comedies have been acquired by the Sol Exclusive Co. of Birmingham. This company, which last year operated the first Frohman Equitable exclusives in this country, has obtained certain specific booking rights of "The Birth of a Nation," and both this famous feature and its successor, "Intolerance," are now being booked to motion picture theaters.

The war has been directly responsible for many innovations in connection with moving picture development and adoption, but none is of more interest to the industry than the publication of the first military animated news reel. It is entitled "The Aldershot Command Gazette," and is edited by Capt. Cecil Shaw. A recent series of topical pictures from the "Command Gazette" have been re-edited and augmented into a single reel topical entitled "A Week With the King." This single reel is quite historic. For the first time in history is shown a British King reviewing American troops.

Export Items

JACOBO GLUCKSMANN has decided to permanently remain in New York and has recently closed a deal by which the firm of Max Gluckmann becomes the sole distributors of Speer Carbons for Argentina, Uruguay, Paraguay and Chile. Mr. Gluckmann invites offers from producers for distribution in this territory.

Nat. I. Brown, general manager of Paralta, is handling the foreign markets for these films.

Felix Malitz, of the Piedmont Pictures Corporation, states that the demand for Ivan films is very strong throughout South America, and the intensive sales methods employed by Mr. Malitz and his associates are doing much toward supplying Latin-America with the films made in this country.

J. Frank Brockliss has sailed for England, leaving his New York office in charge of Sydney Garritt. Mr. Garritt has recently closed a deal by which "The Barrier" was sold for Peru to Eduardo Telling.

F. H. Knockle has been appointed purchasing agent for one of the largest film importing concerns in Brazil. Mr. Knockle's long association with Pathe makes him an ideal man in this capacity.

Leroy Garfinkle, of the Sociedad General Cinematografica, is forming an Associated Buyers' Co-operative plan, by which the entire foreign rights may be bought as a unit and distributed according to value of territory.

Reginald Warde reports a strong demand for the Christie comedies in the Spanish speaking countries, and has a number of propositions pending in these markets.

The Goldwyn Pictures should have vast foreign distribution if "Polly of the Circus" may be taken as an example of their production. The appeal of this picture is universal in scope.

The Universal have two corking films for the Latin-American trade in 'The Grey Ghost' and 'The Red Ace.' The demand for serials in these countries is constantly on the increase and the Universal deserves credit for the wide distribution they receive.

The Medal Film Corporation of New York and Porto Rico is planning upon broadening its scope. This concern handles all the Pathe serials for Porto Rico and expects to operate in Cuba and Venezuela.

The Pan-American Trading Co. has purchased the Brazilian rights on the new states right picture, "For the Liberty of the World," with E. K. Lincoln.

A demand for better Spanish titles in American film is coming from South America. Exporters should be careful to allow plenty of footage and best translation of Spanish in the titles for this market.

Myron Selznick has obtained the foreign rights on the California Motion Picture Company's pictures and expects to dispose of them shortly.

"The Fall of the Romanoffs" is in great demand in South and Central America. Mr. Beyuss, of the Herbert Brenson Corporation, reports inquiries and offers from Mexico, Porto Rico, Cuba and Argentina.

D. W. Russell, of 229 Seventh avenue, has obtained the foreign rights on the Cub comedies from David Horsley.
Interesting Educational

One Military, Three Industrial, One Travel, Three Zoological, One Athletic and Two Topical Subjects.

Reviewed by Margaret I. MacDonald.

"In the Wake of the Huns" (Pathé).

A n interesting release of the present week, and one which will be considerably appreciated. The policing of the ravages of the war consists of three reels of French official war pictures, which are now in the hands of the Pathé Exchange, Inc., for distribution. These pictures were taken in the battle region on the western front from Hindenburg's retreat. The ruin and desolation in the region of the Somme, the Oise and the Aisne are pictured here in all their appalling tragedy. Shattered villages, blown-up bridges, destitute homes and the every imaginable form of vandalism that may be inflicted upon mere property are shown. Occasional peasants are seen among the ruins, and this gives a human touch to the views. Armies on the march and big gun action are also shown. The subject is a strong one of its kind.

"Making Butter on the Farm" (Universal).

In Screen Magazine No. 36 will be found a comprehensive series of pictures showing the modern methods followed in making butter on the farm. The process, as we are told, is shown by courtesy of the New York State College of Agriculture, Cornell University, and the opening scenes of the picture shows the pouring of the milk into the separator which separates the cream from the milk. The cream is then cooled to a temperature of about 50 degrees and held until ready to ripen or sour. Frequent buttermilk is added to hasten the souring process. When sour, the cream is placed in a churn and, after being churned, 35 minutes of churning the buttermilk is drawn off, and the butter is salted, worked and then molded into one-pound prints.

"Harvesting Lima Beans in California" (Selig).

In No. 18 of the World Library will be found an interesting series of views of the lima bean region of California. Here we see more lima beans being harvested at one time than one can easily imagine. They are gathered, threshed, and bagged for shipping on the fields. An instructive subject.

"Turning Out Silver Bullets" (Conquest).

This picture was photographed at the Mint in Phila- delphia by permission of the United States Treasury Depart- ment. It forms an interesting part of the Edison Conquest Program No. 7, and gives all details in the manufacture of silver coin from the melting of old heirlooms to the hammering of the heated metal into receptacles from which it is taken when cooled in the shape of ingots is shown; also the beveling of the ingots by workmen whose clothing is periodically put through a process by which the gold dust gathered in them can be retracted. The rolling of the metal, the cutting and stamping of the coins, and the wonderfully rapid method of counting the coins are all of interest.

New Policy in Loew Theaters

Loew's Neighborhood Theaters to Run Saturday Morning Children's Performances—New Rochelle Theatre Has Initial Program.

O n Saturday, September 15, Marcus Loew inaugurated a series of special entertainments for children in his New Rochelle theater. At the opening performance the theater was packed with eager-faced children and their attendants, who upon the appearance on the screen of the first number burst into a storm of delighted applause. The entertainment was opened by Dr. Leonard, who explained the reason for the inauguration of the children's performance, stating that what we have heard fore on such occasions, that the ordinary moving picture program does not always consist of what we would call proper stories, Mr. Loew explained that he made plain the fact that as far as the children are concerned Mr. Loew began to build his Saturday morning programs for children, of the class of material approved by those interested in children's welfare in New Rochelle, his efforts would be supported.

The program was composed of one feature picture, several educational subjects, and one comedy. The feature was "Cinderella," in which Mary Pickford starred. This seemed to please the children, who were also well entertained by the heavier numbers on the first part of the program. These
consisted of "A Trip Through Glacier National Park," "An-
tics of Metals" and a cooking lesson. Following the feature
which was presented in the middle of the program another
educational picture entitled, "The Making of Print Paper," and
a comedy entitled "Kid Comedy" was shown.

The same policy will govern the children's programs in the
Loew's neighborhood theaters in and around New York,
with the children being assured of special care and to be
looked upon as an assured improvement for the near-
future.

For the benefit of others contemplating following Mr.
Loew's example, it would seem that special care be taken
in arranging the program. It was noticed at the New
Roivelle performance that at the close of the feature
picture, which consisted of four reels, the children were
under the impression that the feature was to end, thereby
causing considerable confusion for a few minutes.

At the close of the performance the audience was ad-
dressed by Mr. John, the clergyman, and ex-
Mayor George Raymond, now of the Board of Educa-
tion. Mrs. Margaret Magnin, local censor of New Roivelle,
has also shown deep interest in the work. Three prizes for
the interest to note and the performances of the children;
and on Monday morning following the first performance
Mr. Abrams, of the publicity department of the theater,
stated that over one hundred essays had been sent in at
the home of General Film at 440 Fourth avenue, New
York, gave a formal farewell to Allen Adams, its rep-
resentative in the great draft army, and at the same time
ratified the ideal of patriotic duty.

After the office force had assembled, Treasurer W. M.
Gallick announced Mr. Adams' departure. President Fred
Dennett, in behalf of the young soldier's colleagues, pre-
sented him with an army comfort kit.

President Dennett also offered a warm testimonial of ad-
miral and faith in the Americanism of young men like
Mr. Adams in the country's service. At the further
earnest of the sentiments of himself and the home office,
force, he ordered that a new flag be procured for the head-
quaters, designating Mr. Adams as the one to raise it.

Furthermore the order has gone forth that whenever the
company moves its headquarters, Mr. Adams (as the one
most worthy of the task) shall conduct the removal of the
flag, or in his absence, some member of his family.

Mr. Adams has been with General Film since 1913, occup-
ying a responsible position in the auditor's office. He left
last Friday to report at Camp Mills, Yaphank, L. I., with
the second contingent of the New York draft.

ASHLEY TO CONTINUE WITH WORLD.

Arthur Ashley, who recently added acting for the legiti-
mate stage to his acting and directorial capacities for the
World Film Corporation, has decided to continue in pictures
for another year, rather than leave the screen for the stage.

William A. Brady signed Mr. Ashley for his Playhouse
production, 'The Man Who Came Back,' and was so pleased
with the performance of his film actor and director that he
signed him up for the Chicago run of this stellar stage play.
In the meantime, Mr. Ashley was assigned to the direction
of Mr. Brady's spectacular melodrama of the incidents lead-
ing up to the Russian revolution, 'The Black Monk,' which is
now running at the Park theater. So ener-
geically did Mr. Ashley tackle this work that immediately
following its completion he suffered a nervous breakdown,
necessitating a rest of several weeks.

Our second list of EDUCA TIONAL AND
SELECTED FILMS covering releases from
January 1st to June 30th, 1917. A handy
reference list for managers and others
in selecting programs for children's matin-
ees. A few of the first list popular film releases of last
six months of 1916 still on hand. Twenty cents for each list,
postage paid.

MOVING PICTURE WORLD
17 Madison Avenue :: :: :: New York
Advertise for Exhibitors
Conducted by EPES WINTHROP SARGENT

Schooling Sheets.

THE publicity department of the Triangle Distributing Co. is whooping things up to the Service Departments of its various exchanges. It is not only going to make money renting films, but it seems to plan to help the theater more than he turns over to the exchange. To this end it has been issuing a series of tips to the special service men. A recent sheet, running four pages of legal cap, deals with the fact that patrons are not always interested in a film. It gives it in detail, but even in brief form it will help, and it will not hurt to repeat the stuff which has already been dealt with in the department. To start off it offers this proposition: It is a waste of energy to devote more time to a sale than the sale will represent.

It is not worth while spending ten dollars in time spent in making five dollars, of course, that the ten-dollar investment will yield no further return, but it is well to remember that sometimes ten dollars' worth of time spent in drawing a five-dollar crowd will bring in hundreds of dollars' worth of business in the long run.

One scheme has to do with the forming of personality clubs. Get your patrons to express their preference for the stars, then play up to these preferences whenever that star appears on your program. This is best done in larger towns, where the theater places you can form Henry Smith clubs and Jane Jones clubs, perhaps giving passes to the energetic secretaries who round up the members. The Triangle gives a forum for a card that won out for one name, but most patrons have second and third favorites, and we think it would pay to allow for three names of players on each card. In any case the names are issued by the players, and if two or three names are mentioned a card should be made out for each name, and all Smith enthusiasts be recorded a second time if they add that Miss Jones is also perfectly lovely. The easy copy reads: NOTICE: If you will fill out the blank spaces below with the name of your favorite player of those who pictures are showing regularly at this theater, we shall be glad to keep up a file on his or her next picture, will you?

My Favorite Player Is

My Name Is

My Address Is

For an amplification of this scheme the Triangle suggests:

Some of the theaters in large cities employ men and women to do nothing else but get theater parties together, working for the managers on commission basis.

These special representatives are usually persons of some social acquaintance, being able to reach people of means who are not likely to be reached by the ordinary agents in many cases, they are vested with authority to sell seats on the spot and secure that the manager has to work more than he turns over to the exchange. There are advantages in having an entire section of the theater reserved to make the proposition at regular rates entirely attractive.

This arrangement is subject to wide variations, and is not particularly dependable. The representation is shown to the works far enough ahead on the schedule so as not to interfere with the regular business by tying up blocks of seats, it may be urged, but those who can afford their price and come in a second time, if it does not work because the agent is doing his or her part on a commission basis.

There is still another way of handling this business that is rather more dependable because it is governed less by whims and caprices. It is going after the conventions that come to town, they have regular agent clubs, the hotels, the chamber of commerce, and the board of trade.

In mentioning the two last-named institutions one has in mind the fact that a theater is always an adjunct to be mentioned with more or less pride by civic associations. If a town has a theater, however poor it may be, the implication exists that the town is thriving. But it is up to the theater manager, in many cases, to call the attention of the boards to this fact, for in one of the largest promoting, but in the sewing factory or the knitting mill, they are apt to overlook it.

The secretaries of chamber of commerce and the board of trade are usually the communicators announcing the desirability of locating in town, and often, too, have to act as host for investigating committees from other places. These committees should be directed to the theater, and there entertained. The secretaries might not think of it, so the manager should never fail to be on hand with his repertoire.

Much transit trade may be drummed up through hotels. It may be that the hotel will permit the theater to place next picture cards or cards in the rooms, to give the patrons the advertisements in the transients; and it may be that the hotel clerks, night and day, may be enlisted as consistent boosters.

Presumably the home town to the rich, the people of good birth who move in the best circles and yet who lack the means to hold their end up socially. They may possibly be interested in acting as agents, as suggested by Triangle, and assuredly many of them would be glad to break the ice by giving a theater party that nothing and for which they would have to boom then and later. Triangle makes one more suggestion: to sell the general patronage of the entire house to clubs and societies for benefits. We do not like this idea so well because we think that it is always a bad plan to keep the regular patron from his favorite house even for a night. Make it difficult for him to get in because of the crowd, if you will, but make it possible for him to get in. Most distributing corporations now show some desire to work in with the exhibitor and sell service as well as film, but the Triangle seems to go at it with a systematic preparation that is used for results.

Who Ruff Is.

Ralph Ruffner writes, in his peculiar all capital style—

AN OLD CLOURED LADY, MOTHER OF THIRTEEN CHILDREN, CAME GLEefully TO see MY PICTURE and proposed tooffer ME A JOB FOR HER BOY GEORGE TENDING THAT I SHOULD BE THOROUGHLY IMPRESSED WITH HER STANDING IN THE STREET. I OWNED THE THEATRE PROPRIETOR, SHE TOLD ME HE HAD SAVED HER, AND SHE WOULD UP WITH THIS: "I'M TELLIN' YOU ALL THIS JES'S SO YOU'LL KNOW WHO I IS. THAT'S WHY I THOUGHT OF YOU WHEN I FOUND MY WRITE-UP IN YESTERDAY'S MAGAZINE SECTION.

The write-up is a nice third of a page in the Spokane-Review, Spokane for the manager of the Liberty. Just so you will keep our star performer, we are going to clip the opening of the article. Here goes:

Messenger boy for the Western Union, office boy in the master mechanic's office, call boy, operator of a steam hammer in a railroad blacksmith shop, telegraph operator, stenographer, city ticket agent, baseball player, typewriting speed champion, non-avisoer, moving picture pianist, pipe organist, musical composer, publicity man, moving picture manager, picture operator, advertising specialist. All those titles and more have fitted Ralph Ruffner at one time or another. Right now Mr. Ruffner has concentrated his efforts on a few of them in his capacity as manager of the Liberty theater.

"A modern moving picture theater manager simply has to know all ends of his business," said Mr. Ruffner the other day, "and as a successful grocer must know all departments of his store."

His activities demonstrate the practicability of such a business policy. He knows that the only thing to look for is moving picture business in general and the Liberty theater, where he has been presiding genius more than two years, in particular. He can with equal propriety pull the organ pit to the projecting room and be frequently seen. Should the regular operator be unable to work and no substitute immediately available, Mr. Ruffner will scrub the floor and go into the booth and run off the program on schedule. Should the organist sprawl a finger and the relief be not within reach, Mr. Ruffner will don his jacket, adjust his tie, comb his scattered locks and preside over the big Hope-Jones organ to everybody's satisfaction. Playing pictures is second nature to him, for he began his moving picture career at the age of an early-day nickelodeon.

That's not too much praise for a man who has done what Ruff has done, but we confess we don't see where a man who claims to be a typewriter speed champion gets off on the all-cap stuff. He is a man who really has done things and who is still doing things instead of just reading on his program how he is a style; he is his own that is hard to copy, for he advertise as he writes and he bubbles with ideas. Lately he telegraphed to Maine from Spokane for a letter of introduction to a man in Los Angeles, and a country telegraph operator is still gazing over the way the message was worded.

Hogging It.

The Patho exchange, Denver, seems to be bustling. Building on the Chicago model, it is keeping up the aggressive. A cowman chasing a steer and modestly mill to their private route of the entire country. It is something to talk about, for they have a look in at the eight houses of the city and of one of its serials in two houses; first and second run, the News in three houses and practically all of its current offerings showing on this Street of the Scions. The Patho is running off the internationals with a multigraph or similar machine. It is not pretty to look at, but it has breeziness, and with a cut to start off you set you reading down and keep you reading. When this can be done red and blue ink is not necessary.
Denver Has One.

Denver has a general-house program known as the Curtis Street Screen Program. It is a regular issue, with pages 10½ by 14, laid out, as the cut shows, with one house to each page, surrounded by outside advertising. Each house box is eight inches deep across two columns. The display in the house boxes is very poor, due to the use of a single face of type not intended for display. As the program is an outside venture, perhaps the scheme of using one face is adopted so no house may claim that another is unfairly favored, but the result, no matter what the reason, is distinctly poor and the use of cuts does not help materially, since the cuts are not proportioned to the space and are placed badly. A short, all capital, headline facing each page. In all the eight pages there is not a line or chat of any sort, just the programs and the advertisements, and there is too much advertising for the program to be of use at least one point of view. Each cut is to each page, not necessarily on each page, but in that proportion. Only the enthusiastic will retain such a blanket issue that offers so little, and so both the theatres and the general advertisers fail to get full results from their space. Much can be done with a general organ if it is run right, but there must be some thing to carry the advertising or the venture will not prove successful in the long run. A little money spent for editorial work would yield a large profit. And it is not likely that the advertisers would be well edited to be interesting. The matter should be well edited and a pleasing one if it is to make friends.

Shows a Profit.

George B. Hendrickson, of the Idle Hour, Marion, S. C., sends in an eight-page program in two colors and writes:

Inclosed you will find two weekly programs which I have used in my territory. The little card proved to be a business builder. The eight-page weekly is what I am using at present. This you will see, costs me about $20 per week. It costs me $7.50 per week to get printed. On the front page I always run a cut of a star and picture which I am running during the current week; on the back page I do likewise, only under this cut I run a brief story in order to keep the little book interesting. I find that I get some take from this extra space. It is placed in the best location in the weekly for my own benefit—that is, with the two inside pages for my weekly program. I have been in this state for only a little over a year and I am in New York City, the same big city market. When I came here they were running a four reel program, of "Universal-regular," for ten cents, and doing absolutely no business. Since I have been here I have changed the house to strictly a 15-cent feature house, and am doing a wonderful business.

The little card referred to is a program card about 3 by 6 inches, printed on one side with the program for a week. It would be better to use a vest-pocket size for this. The program proper is a 5 by 8, with the front and back printed in red and black. Evidently the sheet is not printed in four-page forms; since he does not print the program in the double middle page in red, but as four two. The red helps to make a better looking front, and since it pays a profit the double printing is to be commended, but most printers would not turn out a two-color job at that price. Pages two, three, six, and seven are all advertising. We think it would pay to drop a column or two of ads and put a half column of chat on each of the advertising pages, selecting snappy, readable stuff that will insure its being noticed. A good free-lance or "sizzling" ad might add to your business. We think after the novelty of program advertising is gone the advertiser will have no business and does not realize that he is now advertising still to maintain what the program has brought in. The program form calls for little suggestion, but we think it would be far better to set the dated days in the program, and type used for the names of stars and titles. An italic in a ten or twelve-point would do as well and materially aid the display by removing the necessity of getting a different type used for the names of stars and titles. An italic in a ten or twelve-point would do as well and materially aid the display by removing the necessity of getting a different type used for the names of stars and titles. It is essential that the day and date should appear in each box, but if the day and date is legibly displayed, it is not necessary to use the same point and line as that used for the titles. The side line will give the same result with less intrusion.

Got It Wrong.

Paramount Progress is running a series of articles on how to get out a house program. The series contains much good stuff, but we are surprised to note that the left-hand pages of the book should be reserved for the announcements of the theaters. That is the page that the eye strikes first, in turning over the pages, and it is the more desirable of the two pages. As much as the publication is gotten off for the primary benefit of the theater, the desirable positions should be retained for its use.

This is precisely the reverse of correct. The right-hand pages—the odd numbered pages—are the ones that are first seen, either in running over the pages or in turning the leaves slowly. The left-hand page comes into view while the left-hand page is still being turned. Possibly this is a slip of the pen, for surely no authority would make such a glaring error. Take up any magazine and you will note that most of the full-page cuts run on the odd-numbered pages, and we used to work on a masthead that required all stories to begin on the right-hand pages to make the book look more attractive. It is the right-hand page that is the most conspicuous and therefore the right-hand pages that should be reserved for house use.

From another page of the same issue we clip this greeting paragraph of a form letter used by the Goodwin theater, Newark, N. J.:—

Dear Madam,—This neighborhood, into which you have just moved, possesses rather a unique institution in the Goodwin theater and we are taking the liberty of addressing a letter to you, personally, acquainting you with its unusual fea-

This apparently reaches all the persons who move into the house territory. The scheme is excellent. It would be better still did a pair of tickets accompany the letter. The form given in Progress is a little long. The two-page letter would be better, but the idea is a capital one. Names of newsmen into the territory can be obtained from the various trademen, grocers, feeders and others who give daily service, or perhaps the real estate men can be approached in a small town. In the cities the tradespeople are more apt to get the names first.

He Said It.

In the course of a reply to an exhibitor, the carbon of which came to us, the Big Does wrote:

Your experience is simply another proof of what we have often stated editorially, namely, that the same amount of energy, brains and common sense put into the exhibiting and none into the moving picture business will produce as satisfactory returns from a business point of view as can be secured from any other line of endeavor.

And he might have put in a "still" to make it read "still will produce." It's there if you know how to get it and more than there used to be, but you have to go after it now.

Closing Up.

Long ago we showed the front of the Stillman program, Cleveland, but the back page is worth looking at. The reproduction gives only the top half of the page, the lower half sold to a cigar dealer. The point is that the cut does not fit the space, but instead of permitting...
Correcting Bill.

William Lord Wright, in Selig's Paste Pot and Shears, makes the following crack at an old time custom:

All the potatoes used as coal oil cans stoppers in the three reel special, "Down on the Old Home Farm," were gathered up and sold because of the b. c. of I.

Time was when Bill was City Editor, Dramatic Editor, Telegraph Editor, and a few other editors of a small town newspaper, and perhaps, in those days, they still plugged the spouts of oil cans with potatoes, but we are in a position to inform William that it is no longer done in the best country circles. With oil plugging at thirteen cents a gallon and potatoes for whatever the grocer has the nerve to charge, there would be danger of the oil supply being exhausted by people trying to get the potatoes. Nowadays the oil cans are plugged with small wooden plugs. We've got ours plugged with a "longnecked" cork, but we had to import the cork from New York. The grocer uses a wood plug that invariably gets lost between the more and the house. Bill is more accurate when he says that a vampire picture is a set of rich, rare and racy one, three and six sheets, some classy display photographs and a lot of closup and wine party sets. He forgot the lady who dances on the table in reel three after dancing over the stepping stones in the babbling brook in reel one.

An Auspicious Start.

The Silver Strand theatre, Coronado, California, opened under the management of the Bush Amusement Co., with a special performance for the benefit of the Red Cross and with Mme. Sembamnn-Helmi as soloist. The opening was Friday with the regular opening the following day, but through the charity performance the house got under way on a running start. Here is a hint to other management for openings or re-openings. Working with a charity, you can not only command publicity the newspapers would never give a second look on any other occasion, but you can also attract the most desirable class of patronage. It is up to you to bold the crowd; you, at least, get your start.

We Protest.

We are willing to admit that Patty Arbuckle is as like as two or three average men, but when his press agent speaks carelessly of the way Patty Arbuckle used to make his protests, we protest. It takes even more than the Paramount comedian to sing six voices at the same time. Even a dog story should have a license tag.

Has An Artist.

The Rialto theater, Butte, Montana, sends in three samples of full page advertisements and asks for a comment in this letter:

We have been watching your most excellent department, for some time (enjoying it thoroughly), and your frank criticism of advertising has been very helpful to us. Now we have decided to make an experiment in advertising and have sent you a few samples of our stuff which we will be very much pleased to have you dissect, tear to pieces and criticize generally. As you will notice, we are generous users of space. Also, we are, as far as we know, the only motion picture house in this part of the world that carries a regularly employed artist on the advertising staff.

The letter is merely initialed R., and as the cuts carry the same signature, we gather that the press man is the artist or the artist also the press man. We reproduce one of the pages here, since the three are along the same general lines; which is not to be understood as meaning that the designs lack variety. To the contrary, the designs are not individual, but the general layout of a display cut, with a brief argument and the chances name is followed. In the example shown it will be noted how the black shading on the map and the adver- tising serves to throw into high relief the strong lines of the face. It is well to note, too, that the tree trunk at the right serves to supply the color spatically used in the main drawing. The tree trunk seems to be part of the design, but it is put there because you must know that without some such mass the top portion of the cut will be too white. This gives some proportion is also evident in the design that the face is for Joes of the Woman. Here Joan, mounted, is thrown into relief against the black hair, and the edges of the cut are left white, since the necessary contrasts enter into the design itself. Incidentally it gives greater prominence to the name. The name is arranged vertically so that the name design is set across the bottom and cards and pokor chips filling in the corner that would otherwise be left bare by the slanting title. All of

this is covered in any elementary book on composition and is sensed by most persons, and yet we constantly get cuts out of balance simply because the artists, doing a rush job, do not take the pains to get their work done properly. The same lesson of snow capped letters are an evident bid for summer business, the regular house design being the same form, but with different text within the loop. We think that R. does not anticipate much criticism, for he must know he is dealing with a amateur. He has learned the first lesson of trying to say a bookful in a page. That is something that the hept never learn. They fail to realize that a page advertisement is no more than a two column cut expanded but not added to.

Here's a Hint.

Jay Emanuel sends in a "railroad ticket" issued by the William Fox attractions. It is in fac-simile of the coupon tickets issued by railroads for extended travel, printed on safety paper, with a contract and postcard in the double page coupon, all contained in a stiff paper envelope, through the way they put up tickets intended for a long trip. The contract wording follows the general run of railroad contracts, but is adapted to the films; the time limit being the season of 1917-18, the validating points the nearest Fox Exchange and the baggage requirements "plenty of paper." It would seem that something of this sort could be used by exhibitors to launch some special serial, each of the coupons being good for one admission, the title of the chapter being printed on the coupon. It could cost more than a straight punch ticket, but it would pay if it was desired to get a higher appeal. The Fox company no doubt can send a sample ticket if you have not received one. If you book the Fox series doubts them they would help you to get the ticket up, and it works so well for Fox attractions that not much change should be needed. The strip ticket idea is by no means new. We printed the first specimen six or seven years ago when it was used by William Barie, Jr., then of Witches, Kan.

For Bluebirds.

W. W. Drum, of the Bluebird exchange at Detroit, sends in a decidedly clever idea used by A. A. Hudson, of the Elite, Napoleon. G. He mounted two Bluebird stock sheets and put a hirdcall in between, the call being operated from the projection room. Now when he has a Bluebird the sign is put out with "It's Bluebird day today," and everyone knows that it is Bluebird day without looking at the sign. Even the small house can use this effective device, and can use a punch ticket for more money. The punches, if not too frequent, does not take much room and you cannot realize how effective it is until you have tried it.

George Did It.

George Manager Carpenter, of the Empire, Salt Lake City, pulled a good stunt the other day when he got the railroads to advertise his show for him. He had some Paramount travel pictures of Lake Tahoe and Yellowstone and he got the Southern Pacific to run a big advertisement to the effect that the pictures were at the theater, incidentally advertising the fact that the S. P. reaches the spots mentioned. The general passenger agent of any road can be approached when you are about to show scenes of places along the line of the road.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By F. S. WOMPGROVE SARGENT (Head of Advertising for Exhibitors in The Moving Picture World)

TEXT BOOK AND A HAND BOOK, a compendium and a guide, printed and bound, how to run a house program, how to frame your own newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business. Special schemes for hot weather and relay days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill

Wright & Callender Building

Los Angeles, Cal.
October 6, 1917

THE MOVING PICTURE WORLD

Conducted by EPES WINTHROP SARGENT.

INQUIRIES.

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

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

Lindsey on Hieroglyphs.

VACHEL LINDSAY, in his book on the Art of the Photoplay, had much in his chapter on Hieroglyphs. It was purring to many readers; just as any puzzling to read lightly—and it was altogether clear to those who read more carefully. But there is a big message in the book for those who read deeply, and in the New Republic and other magazines Mr. Lindsey has more recently thrown many side lights upon his book. In a recent criticism of Mr. Flickert in "A Romance of the Redlands," he touches more directly upon just this matter. He seems to find in pictures what Wagner found in music, the movement of the spirit. For example, he mentions the derringer hidden in the girl's shoe. This has become to be the hieroglyphic symbol of the spirit of the girl. Later—

the lady finds the handkerchief mask, with symbols complete. This mask is as much the headline hieroglyphic of Brown as the derringer is of Jennie. Just before that comes a still more illuminating phenomenon:—

Now note the hieroglyphic. The arrow hole in the uncle's bloody papers, a black-snake whip, Jennie's little derringer, Buffalo Bill's cigarette, the fumbling of the villains, the silk hat of the boss gambler, the dancing shadows on the doorways, all enable these episodes to be vividly given with few printed words on the screen.

Mr. Lindsey seems to agree with us that the symbol as a substitute—conscious or otherwise—for the leader is one of the real factors of photoplay; indeed it is our belief that the symbol will figure far more importantly in the coming productions. Authors will seek, through type action and type objects, to give full meaning to the words. Stage pantomime has its set language of gesture, right to the unconving and unbeautiful. Old time writers will recall the old French Pathe films with their pantomimic gesture, and will not regard the "natural" pantomime of Brigade dramas. They will not even regard the earlier American Pathe productions employed the same language until the imported directors found that the set gesture was not always irremediable, and always legitimate. They have had too much of the set symbol already. Time was when there were but two methods of recording death. In the house the shoot was drawn over the victim's face. Outdoors all characters removed their hats. That was perhaps the most common and persistent symbol, though the side whiskered lawyer and the full bearded physician ran them a close second.

It is not the crude symbol, but the delicate and thoughtful symbolism to which we must turn, and having turned, we must be careul to avoid abuse, though it is to be expected that for a time the symbols will be overworked with the enthusiasm that attends all new discoveries that are accepted. But, as Mr. Lindsey points out in his scholarly criticism, there is absolutely nothing more intrinsically interesting than the symbols. Even the arbitrarily employed, but are a part of the action. Indeed the director may not even have been thinking of hieroglyphics, but merely seeking to get a picture true to type, for a play true to type abounds in symbols.

But while true-to-type plays abound in symbols, only the true artist writer can give to these symbols their fullest and most explanatory development without making it appear that he is merely exploiting symbols. This will be, perhaps, the true art of the photoplay. In the distant future, the true symbols are not to be found in the strangest expression. Meanwhile we must look to Mr. Lindsey and his kind for the true revelations. Most of those who are at present making pictures are concocting more with scenery than with symbols; bits with stars than stories.

The first example takes a different slant. "We must watch carefully that the difference between "you and" and "you've" is clear and unmistakable, but as a matter of fact this is not true. Many persons read slowly and without keen appreciation, and these, above others, are those most apt to be attracted to the pictures for entertainment, finding little in magazine reading. Again many persons have had their attention distracted at a moment when an obscure leader flashes and have lost the thread of the story because they turned back to the screen too late to clearly comprehend the leader.

It follows that leaders should clearly and unmistakably give all the sense implied. Even the leaders clips and ellipses should be avoided. Leaders should be written with the utmost exactness. In general the best rule for this exactness is to make the major statement and follow up the smaller statement. In this case it would have been plain had the leader run:

You win. The market rallies.

Now the late reader or the slow reader gets the essential fact at any rate, and the reason for the winning is less important.

Leader writing is generally regarded as an art, and there are many specialties in this way of being and Ruthless, and should make a study of leader that his own objective may be clear and to the point.

If He Knows.

Here is a little note from a woman who really sells stuff. She writes: 

"Don't ask an expert whether he would send out." Makes me think of an experience I had once with a certain company. I sent in a five-reader; it came back with a friendly letter from the editor saying "Sorry, cannot use this, but our staff do the big stuff. We want from the outside, something full of suspense, melodrama, and the 'different twist.' In two and three reels. No ones— we are overstocked." I had in my mind just such a story, so I sent it in at once. They accepted it and released it in about three weeks, left the suspense, melodrama, and made it into a short one—"important." Since then I have felt that it's a wise editor who knows WHAT HIS COMPANY WANTS!

That's different. He was not an editor, but a bluff.

New Style Leaders.

The pictorial leader has at last come into its own with the employment of the artistic designed leaders. This is one of the most crucial decisions that are made in the photoplay. This illustrated leader has done more to lift the curse from intrusive title than anything else. It makes leaders excusable. Emmett Campbell Hall probably would be credited with the first step in this direction when he sought to superimpose the leader in white letters upon the running scene, but the continuation of that action seemed to destroy the attention. People sought to see through the leaders to watch the action, but at least Mr. Hall was the first to get away from the old style white or tint letters on a dark ground, though we remember that once the nickel company sought to enliven the title of its film with slight sketches.

Binding.

Marc Edmund Jones confuses that he was rather surprised to find that a simple binding consisting of McGill fasteners and a couple of sheets of cover paper was appreciated by a company lately when he turned in a five-part story. There was no time to dig up a leather loose-leaf cover and this was an emergency binding, but it met with approval. There is a lot of money wasted in fancy stuff that means nothing. Be simple and put the value into your story. That pays better.

Paper.

Better lay in a couple of boxes of paper before the rise comes. Just as a sample of the way things are now, huge pulp mill is no longer making paper pulp, but is turning its material into cartridge paper, under contract. This is one of the mills formerly supplying the writing paper trade, and those other mills and sources of supply are similarly closing down on material for paper making, so that presently the prices will still further jump. Buy a few reels now and you'll be glad you did. Presently we'll be doing our practice work on slates.

Funny.

One of the really funny bits of correspondence turned up lately. After stating his belief that a certain company had stolen one of his story ideas, the writer added a request for information as to how much of a copyrighted story he might take without danger. "It does make a difference whose ox is gored, doesn't it?"

Technique of the Photoplay

By EPES WINTHROP SARGENT.

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots.

"Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

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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 or 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 may be purchased without 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.

Sub Condenser.

Charles A. Young, Chicago, Illinois, contributes the following very interesting article on aperture lenses, which he proposes calling sub condensers. The article is lengthy, but is excellently written, and has its arguments well presented. It is respectfully submitted to the very careful consideration of operators in general, and especially to brothers Griffith, Martin, and those others who have so shly helped in the study of the projector optical system. We take opportunity to cordially thank brother Young for the preparation and submission of the article.

I have noticed, with interest, the frequent references to the so-called “aperture lens,” which have appeared during the past few months in the Department, and since no one has yet told us just what its action will really be, I would like to submit my ideas on the subject, to which I have devoted considerable time and study.

The aim in projection is to transmit all the light leaving the transparency (slide or film) to the screen, and to do this the light must be concentrated at the objective in a ray small enough to pass through it. In the stereoscope, this is done through the formation of an image of the light source at the diaphragm of the lens. In motion picture projection the film is placed at the plane of greatest concentration, and the light is not condensed, but only objective. We then depend upon the ability of the lens to pick up a large amount of light because of its large relative aperture (the word is here used in the optical sense, not in photographic work), and the comparatively narrow angle of divergence of the rays leaving the film. If we can convert the light leaving the film, so that the beam at the objective is small enough to pass through it, we shall have a condition analogous to the stereoscope, and perhaps gain materially in efficiency over the present arrangement.

Let us place a converging lens at the machine aperture so that its axis coincides with the axis of the optical system of the projector, and observe what it will do. If its focal length is not too long, it will form an image of the front condenser, just as the objective forms the distant point for the shutter. See Figure 1, which represents a lens so placed, the objective being omitted. We see at once that there is a reduction in the size of the light beam after leaving the aperture, compared with the path of the rays without the aperture lens (repre- sented by the dotted line) that the smallest part of the film is at the image; and that the light source for the film is prac- tically the front condenser, as each point on it illuminates the entire field. I shall name the distances in accordance with your practice in the Handbook: X, the distance from are to con- denser; Y, the distance from condenser to film; and Z, the dis- tance from the aperture lens to the image of the condensers, which it forms. Y and Z constitute a pair or conjugate foci for the aperture lens, Y being a conjugate for both the lamp- house condenser system and for the aperture lens.

Now the image of the condensers, being the smallest part of the beam leaving the aperture, should be located within the objective, at its diaphragm, and therefore we shall need to control its formation, with regard to form and size, for it will obviously have to be no larger than the objective. We shall find one thing, viz.: that it is not enough merely to place any converging lens at the aperture and expect a gain in light. As the diaphragm of a compound lens like the ordinary objectives in use shall be at the optical center of the lens, we can find the position of the image at a distance from the film equal to the e. f. of the objective. Suppose that we have a split e. f. objective, we shall place two conjugate foci, one an aperture condenser to it. We shall require, then, an image of the condenser six inches from the aperture and 1½ inches in diameter. As stated above, the image and condensers form a pair of conjugate foci for the aperture lens, and the law of conjugate foci is the key to our problem. The ratio of the linear size of the image to that of the object is the same as the ratio of the corresponding focal distances. Let us assume the condensers to be their full diameter, 4½ inches; then their ratio to the image we desire is 3 to 1. Therefore the distance from lamp house condenser to aperture lens will be three times the e. f. of the objective, or 15 inches, since dis- tance Z is equal to the e. f. of the objective, and Y is three times as great as Z. (Note: For the sake of simplicity I am committing several inaccuracies: I am using the full diameter of the condensers, 4½ inches, although the usual condenser mount or slide carrier reduces this size more or less. I also represent the aperture as its diagonal of 1½ inches, instead of its width, since the corners of the film must be covered. In indicating the path of the light rays through the objective, I make no effort to show the action of the factors of the objective on them; all I aim to do is to show the action of the aperture condenser. In calculating, also, I assume that the film and the optional center of the aperture lens coincide, though of course they do not. My diagrams, although drawn to scale, are not quite accurate in several respects, and I trust no one will criticize their fault in this respect.

As we are using a conjugate focus of the aperture lens, instead of its principal focus, we must apply the formula for conjugate foci in order to find what its e. f. must be. 1/7 plus 1/F equals 1/P, f and F being the minor and major conjugates respectively, and P the principal, or equivalent focus. In this case 1/Y plus 1/Z equals 1/P, and substituting the figures 1/15 plus 1/3 equals 1/15, which is the reciprocal of the principal focus, and inversion we get the conjugate focus, which is the e. f. of the aperture lens.

We can reduce this proceeding to a formula: Y equals C/O x e. f. of the objective. Then, 1/P equals 1/Y plus 1/Z. Invert 1/P to find the e. f. of the aperture lens. C and O represent re- spectively the diameters of the front condenser and the objective, and P the e. f. of the aperture lens.

Now, the question of the form and mounting of the aperture condenser presents itself. It is obviously necessary, place a lens of 4½ inches focus between the film and the objective without interfering with the latter, and it is just as easy (and better) to project the light through the film as to collect the light after leaving it. Therefore we shall follow the precedent we have in the stereoscope, and place the aperture condenser be- tween the light and the film, using a plano-convex lens with the flat side next the film, somewhat greater in diameter than the diagonal of the aperture, so as to cover the corners with a little to spare. A lens 1½ inches in diameter would be about right, and I would suggest that as a standard. There would, of course, be some separation, say ½-inch, between aperture condenser and film. A meniscus lens might give better results.

Figure 1. Condensing system of projector, with converging lens placed at aperture, to show the formation of an image of the condensers by the aperture lens.
than a plano-convex, but I cannot say what it would do in that respect. One advantage of a plano-convex lens would be its cheapness.

I have found some authority for thus locating the aperture condenser, in a book in the Crerar Library, entitled "Optical Projection," written by an Englishman named Lewis Wright, and published in 1890 by Longmans, Green & Co. Wright states, in his preface, that his first lantern was given him in 1851, so that he might be considered a real veteran. In describing condenser action, he shows a slide illuminated by a light behind it, with no condenser, and shows that the area projected to the screen is about as large as the objective lens. Then he says, "Suppose we place, immediately after the slide, a large convex lens which more than covers it. If this lens is of suitable focus, the outer part of the luminous cone which before diverged uselessy, is bent in such a way that it passes through the objective lens. This is not the best position for the condenser, because it both impairs the sharpness of the image (which has in a manner to be focused through it) and it leaves the slide so near and exposed to the heat of the lens. But it is mentioned first, because it actually was the position first given the condenser and is still used in those 'toy' lanterns which are copied from generation to generation; and still more because it shows us the common view of the function of the condenser is a mistake. It is usually stated in books upon this subject that this function is to 'condense' the greatest number of luminous rays upon the slide. That is not so at all; this object could be obtained by placing the slide itself near enough to the source of light. It is not to condense rays upon the slide, but to condense them so that they shall pass through the focusing lens; and to understand this is most necessary to any successful projection which may be the least out of the beaten track.

"This understood, however, it is obvious that a much better arrangement in several respects must be to interpose the condensing lens between the slide or object and the light. The otherwise wasted rays are still bent in such a manner that they pass through the focusing lens, and a large part of the heat is borne by the condenser lens, and the slide thus shielded; also the focusing lens has no distorting medium between it and the object. This, therefore, is the arrangement now always used in instruments of a serious kind." These words, though written more than twenty-five years ago, seem curiously apt in our present study of the aperture condenser in a moving picture system, as almost everything he says applies to the aperture lens as placed between the film and the objective.

As we have gotten the aperture lens out of the aperture, let us coil a little interest around it. The condenser, as we have seen, may be considered an extension of the microscope, which has, however, an entirely different function and construction.

We shall gain at least one thing by locating the sub-condenser on the lamphouse side of the film, that is, accessibility. As the lens is so near to the focal plane of the objective, any dirt or crack in it would show on the screen, and it would be desirable to get it at easily to clean or replace it if needed. It wouldn't necessarily break with the heat very readily; the rear combination of the stereo condenser forms a tube, and a deal of heat without cracking, though it is tightly clamped in its mount. I would suggest mounting the sub-condenser in a clip similar to the Power's condenser mount, or a ring like that in the Model 8 Simplex lamphouse, and so arranged as to be easily handled while hot. However, these practical problems may be met and solved after the sub-condenser proves its value, if it has any. Other gains are, that it would not interfere with any system of condensers in the lamphouse, so long as distance Y were kept great enough; that it might be removed entirely and still leave the optical system in the machine just what it is today; that it would not interfere with the action of the objective, and a costly form of a corrected aperture lens would be unnecessary.

Upon studying the path of the light rays in Figure 2, in which the image is the condenser at the diaphragm of the objective, I became convinced that this arrangement is not of the highest possible efficiency. See Figure 3, which represents a "close-up" of the light between aperture and objective. Note that rays "m" and "n," although they are contained in the image, enter the objective at such an angle that they are stopped by the wall of the lens tube and lost. Now, what we need to do is not so much to project the light to the objective as through it, and if the image is formed farther forward in the lens tube, there will be less or no loss. See Figure 4, which represents the condenser image as just outside the front combination. Here all the light can be transmitted by the objective, as the beam is held down to a size not larger than the objective until it emerges from the front combination. In effect, we have rendered the beam parallel to that point. "Eureka!"

However, if we adopt the arrangement in Figure 4, we may run into some difficulties because of the change in the relative position of the condenser-image. We cannot calculate for a lens of given e. f., the focal length of the sub-condenser, using the e. f. of the objective as the basis, since the front combination is some distance from the optical center, and this distance varies in lenses of different manufacture. In other words, distance Z is no longer equal to the e. f. of the objective, and it must be measured from the aperture to the front combination. Otherwise, calculation would be out.

The effect of placing the condenser-image at the front combination would be about the same as that of using a longer focus objective, as there would be made necessary a greater distance Y and a longer focus sub-condenser. Using a half-size or No. 2 objective with an aperture of two inches or more would help, as with an objective of two inches diameter distance Y would be but twice distance Z. With short focus objectives of four inches or less e. f., there should be no trouble, as distance Y may be several times the e. f. of the lens, and the condenser-image will be smaller than 1½ inches in diameter—for instance, take a lens of 75 e. f. and a distance Y of 7½ inches, which condenser of the same focus as the objective. The image will be 3 3/3 inches from the sub-condenser, and one-fifth the size of the condensers, or about 4/5-inch in diameter. A light concentrated in this space would permit the use of a 75 millimeter or 3-inch camera objective, which would be otherwise too small for projection, though its optical qualities would be beyond question.

But it is with the long-focus objectives (and the long throw that goes with them) that we encounter the most troubles. The sub-condenser should prove valuable with these, but as with the ordinary method of projection, objectives of larger diameter than quarter-size do not need a sub-condenser, as we have to get along with objectives of small aperture, the sub-condenser will deliver all the light that reaches it to the lens.
but it will necessitate a very long distance Y, perhaps inconveniently long, to make an extreme case: if the condensers were to have a twelve-inch objective of 3/16 inches diameter, Y must be something like 30 inches, and that is rather excessive. If, however, the objective is to 20 inches, and the divergent power of the objective is decreased to about twice its e. f., and 24 inches would not be quite impossible.

Now for some supplementary remarks, and I shall bring this lengthy letter (it should be called a monograph) to a close.

Evenness of illumination would be secured in the ordinary way when the film was fully illuminated and the craters focused upon the film (rather, upon the sub-condenser), using the suitable condenser combination for the ordinary factia, such as some of the coast and craters, as the optical alignment of the machine and lamphouse would have to be very good, otherwise ghosts might make their appearance, although the field at the film was clear, owing to part of the light not passing through the objective. If the lamphouse were out of line and side, say, the image of the condensers would be partly caught on the wall of the lens tube, and such part of the light lost.

The absorption by the sub-condenser might affect the light gained by its use. If a plano-convex lens were used, of 1/2 inches diameter, the thickness would be about as follows: Focal length, 3 inches; diameter of light, 3/36-inch thick; thickness, 5/32-inch; focus, 5 inches, about 1/2-inch thick, and for a lens of 6 inches focus, the thickness would be still smaller. If the condenser is used, the image of half a source of light, throw, will be little loss from absorption. A test could be readily made by cutting a sub-condenser lens in half, and laying it half upon the lower half of the machine aperture, and throwing a blank screen. If the sub-condenser did any real good, the half covered by it ought to be appreciably brighter than the other.

Of course, interposing a lens between the objective and the condensers will carry the image of the latter forward, as far as the dissolving point for the shutter. If the image formed by the sub-condenser is just outside the front combination of the objective, then the dissolving effect will be had by placing the shutter as close as possible to the lens; and I think this should be the position of the shutter in any case when using a sub-condenser. Although while under the influence of the film, the concoloric system, we can approximate that effect, since we can obtain a beam whose diameter at the objective is equal to the diagonal of the aperture. (Figures 3 and 4.)

As the polished surface of the sub-condenser would reflect light very brilliantly, it would be necessary to screen it thoroughly. If the operator happened to look at it with no protection for his eyes, he would likely find it uncomfortable, as it would show an image of the condensers or of the arc, just as a mirror would.

There is one more thing I wish to bring up, and I hope to be able to explain it to you with satisfaction. On page 119 of the Handbook, you mention that "Any objective lens may work at any one of several different distances from the film. Now, this is true, but in such a way that it need not be considered in projection. It is another recurrence of our old friend, the law of conjugate focal. If we have a lens of, say 8 inches focus, and using it in a camera, focus it on a transparent object, and move it 20 feet away, note the position of the lens (or the lens standard carrying it), and then, without moving the camera, focus the lens on an object only 25 feet away, we shall find that it is necessary to move the lens forward, in this case just 3/4 of an inch. There you are, a "different distance" between lens and image, the difference being due to the law of conjugate focal. If we put the same lens in a machine, and focus the picture at a throw of 100 feet, then, say, 23 feet, we find no change in the position of the lens. Do you see what it is? If a lens is focused on a near object, it practically increases in focal length, and the amount of increase varies as the square of the focal length of the lens. This is of very great importance in photographic work, but in moving picture projection, I believe that the possible variations from the principal or equivalent focus of the objective are so slight as to be negligible. A change of any magnitude in the position of a lens will occur only when a long object is used, or a very short throw. (As above, the focus of an 8-inch lens becomes 9¾ inches on a 28-foot throw.) The "working focus" of any lens is found by this formula: P' equals F plus F/T X F, P' being the working focus and F and T being the e. f. and the throw respectively (called expressed in inches). Or we can use the usual formula for conjugate focal, but this serves as well; and it indicates how the variation is proportional to the square of the focal length, as in the latter part of the equation F is multiplied by itself. Commonly, a lens focused on an object 100 feet away is considered as focused for parallel light, since the thickness, though in fine work with long focus highly corrected lenses, "infinity" becomes two or three times 100 feet. But all this has nothing to do with projection. In ordinary projection, we may consider that any lens is working at its e. f., and in matching a condenser system, I hardly think that an error of 1/16 inch or so will have any effect on the work of the condenser system.

What is of real importance, in your scheme of matching condensers to objectives, is that lenses of different manufacture or construction many have widely different back focus. I have used a pair of such lenses, one a Gundlach in a Simplex machine and the other a Bausch & Lomb in a Power's, and got a screen image identical in size from each of them. The e. f. of each lens was five inches, but the back focus of the Gundlach was four inches, and that of the Bausch & Lomb was three inches. Quite a difference, you will admit. The reason lies in the construction of the lenses. The Gundlach had a short lens barrel, with combinations close together, and of long focus; while the B. & L. had a long barrel, with factors of shorter focus, the greater separation between the factors being required to obtain the focal length of the complete lens.

Well, all things must come to an end, and so must this "inco- bration," as Mr. McGuire might call it. I only hope that it has not bored you to read this too long script; I realize that I have been prolix in many places, but chose proximity rather than to be misunderstood. I can't help that, if I have been too long, and have held your interest. My only regret is that I have not had the opportunity or facilities to make any experiments to verify the practical value of the sub-condenser system I have outlined; but I am sure that the theory is sound, and I offer it for you and friends Griffiths, Martin, Soler, etc., to analyze and pick to pieces. I am going to borrow one of Brother Sargent's bits of advice and use a heavy Manila envelope for this—it may not look so pretty as one of bond paper, but the contents are more likely to arrive intact.

As I am, of course, eager to know what you think of my scheme, I enclose a couple of stamps for a carbon copy of your reply in the department—but if you care to write a personal letter it will be very welcome.

With best wishes for the success of the Moving Picture World, and for the Projection Department and its editor.

I have little comment to make on this article, preferring to leave that to others, with caution to make it known. A noticed loss of value; also that it is eminently essential that this discussion be kept just as clear of technical terms as possible, to the end that it may be understood by the average operator. This has been entirely well adhered to in the past, and must be continued in the future. I feel that we are rapidly approaching the point where our labors will need only certain practical experiments to crown; these with success, and when that time comes the experiments will be made. This department will see to that. The advantage of placing the sub condenser between the light and the film lies, to my mind, largely in the possibility of properly mounting it. If the lens really is a practical thing, as I am pretty well convinced it is, then, it but remains to arrange for a suitable, properly placed mount, and compile a somewhat elaborate table, giving focal lengths to the different e. f.'s, objectives under varying conditions.
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The Hold.—The hold is generally used for the instantaneous materialization or externalization of a character or object in the picture. It is called “hold” because when it is necessary to remove or introduce a character or object instantaneously in the scene without spoiling the action of the characters which continue in the scene, they must hold whatever position they happen to be in while the character or object in question is being introduced or taken from the scene. This is often the case when characters which are of a visionary or supernatural nature are to be introduced the fade-in is more commonly used.

Often, when characters are instantaneously introduced into the scene in magic or fairy tales, the character introduced seems to come from a puff of smoke. The method of producing this effect was that of placing an electrically connected box of flash powder in the scene at the point where the character was to appear and igniting it with a switch at the instant for holding the puff of smoke acting as a cue for the hold. After the smoke has cleared away the character to be introduced would stand in the proper position, and when the camera was started would leap into the air. As it takes a revolution of the camera crank to bring the camera to speed, it is almost always necessary to cut out several frames of dead action in the hold negative, the amount of cut out being determined by leaping the hold and examining the frames closely to see how the action should continue to give the proper effect. After the first cut is made, taking care not to make a hard cut in front of the hold, it may be necessary if the result is not satisfactory the action can be accelerated by cutting out a few more frames and compensating the negative together again. Where characters are not numerous in the set it is sometimes possible to make a hold much better by duplicating the last action before the hold again directly as the camera is started. The duplicate actions being then lapped back so that the part before the hold may be cut out at any point during this duplicate action, and then, after the hold, the latter part of the duplicated action matched to the first part. Where this is possible the result is much smoother as it is almost impossible to get an instantaneous hold that will not appear jerky or caggy when shown on the screen because the action of holding requires the motion to be immediately slowed up, whereas, by duplicating the action and matching back, there is no perceptible jerkiness to be detected. The hold is also used for transformations where costumes are instantaneously changed. When such changes are made the hold is used at the reverse action, very tediuous for those characters who have to hold their positions. It is well, in these cases, in the rehearsals to allow the players to find positions for holding which are easy to hold or by which they may be sure of being able to duplicate. Where the holds are extraordinarily long, holds of fifteen or twenty minutes for changing costumes being not uncommon, it is customary to mark the prompters’ cards with桧s arrows on the map showing the soles of their feet, so that they may even walk off the stage and yet be able to resume their positions again in the exact spot in which they stood before. This is absolutely necessary in some cases where the hold is used in connection with a reverse action. In matching a hold action which will be treated later, it is necessary that the player or players come back stage and put the hold in place of the position and attitude after having performed a certain action in reverse. Take, for example, a scene in which a player is thrown against the wall and cannot be reversed and then has to leap to the top of a fence manifestly too high for him to actually do so in real life, the scene may be done by making a hold position for the end of the first part of the scene, after which a reverse strip is taken of the player jumping backward from the high fence and then backing up to the hold position assumed at the first part of the scene. If properly the two strips may be united so that the action is continuous with the actor leaping to the top of the fence at the conclusion of the scene.

The Dissolve.—The dissolve is used much the same as the hold for the introduction and disappearance of characters, except that the effect is the gradual materialization of the subject brought in from a slight visionary figure to material proportions. Dissolves are used not longer than three to five feet in such cases, as it is necessary for all the other characters to remain rigid during the duration of the dissolve, otherwise they will appear double during the dissolve. It is needless to say that a dissolve where there is much action in the picture, requires considerable ingenuity in devising a natural method of making the permanent characters in the scene motionless for the period of the dissolve. This is usually accomplished by having the other characters remain, not as if in a trance, but if this would generally be a natural emotion at the magical materialization of an unexpected subject in the scene. It is also possible to use the hold and, by carefully making the position of the camera accurately duced, to afterwards double expose the materialization of the figure up to the time of its instantaneous appearance without interrupting the action in the scene. This is very difficult, however, since the duplication of the position of the figure against the background and its matching upon the film at the exact footage is a very difficult task. As commonly done the procedure is as follows: The foot position for the introduction of the character having been carefully marked in the negative and the character having been placed in the frame line having been marked upon the film at the beginning before taking the scene and the positions in the scene have been marked in the negative and the frame line marking being carefully counted. After the scene has been taken the character resumes the position as marked, and a test strip is made. If the action of the character’s position is not well developed, fixed, and dried. Meantime, the scene is either rewound in the dark room or run back to the beginning by reversing the camera with the lens capped. The frame line marking mentioned before is for locating the frames upon the claws so that they will coincide with the aperture when the film is re-threaded. The common method for marking the frame line so as to be easily distinguished is to make pen pricks between the perforations just below the holes into the clamps engaging the film end, to mark the double frame. When the beginning point may be easily recognized even in a dark room, it being often expedient to place the film for the double in a can for safety. The test strip is then run through, and the action, the test strip before mentioned now serves as a guide for placing the actor in the same relative position as regards the camera as he occurred from the scene in the beginning. It is necessary the projection place the test film in the camera and match one of the frames in the aperture opening with a ground glass over it. By posing the character in the same position it may be found upon the film, and the scene may be maneuvered so as to make his image exactly correspond with the image already developed upon the scene. When this is accomplished in front of a black velvet, the original scene is again threaded into the camera, and at the correct number of turns, the player is faded-in to his previously-taken image on the film.

It is pertinent to mention here that black velvet, which is most generally used for a background in making dissolves, should always be stretched perfectly taut, otherwise folds and wrinkles will be apt to show in the double. Black velvet reflects the least light of any material, but it does not by any means absorb all of the light which falls upon it. If it did, the folds and wrinkles would not be visible to the eye. The sheer, or high light, in folds or wrinkles is quite apt to show plainly where the velvet is not kept perfectly flat. Even better than velvet for double exposure is the shadow box. A shadow box is a cube with one open side, the interior of which is painted black or covered with black velvet. When the image is projected upon the open side of this shadow box in full light. The side of the shadow box naturally protects the back part of it from direct rays of light, and there is practically no light reflected from the interior. The shadow box is made it is not necessary to be so careful about drawing the background perfect, but generally, the shadow box being often constructed from wings or flats, it is possible that the characters might be almost necessary to paint the flats black if they are of a dark color and opaque, especially if the box is large enough so that the flats are being used for a large range of the picture. In making a black drop or shadow box it is often impossible or impractical to make the background big enough to cover the field of the picture. In this case the supplementary shadow box or original painted drop may be placed just in front of the camera with an aperture cut in it sufficiently large to take the shadow box, and thus be used. The edges of this aperture must be, of course, also painted black and shaded from direct light, or a matte may be placed over the less stiff of black paper or cardboard with an aperture cut in the matte.
American Projection Society’s First Banquet

Enthusiastic Gathering at Hotel McAlpin, New York, Presided Over by Lester Bowen.

By F. H. Richardson.

IT WAS the privilege of the editor of the Projection Department to attend the first banquet of the American Projection Society, held in the Green Room of that very classy abode of the traveler, the Hotel McAlpin, New York City, at midnight Tuesday, September 18, in this year of our Lord 1917 A. D., the same lasting until four ante meridian, beginning with goodies galore, continuing with oratory and ending with good fellow and womanship and a treading of the measures of the dance.

The American Projection Society was formed three years ago, Joseph Basson, then president, if I rightly remember, of Local Union 306, being largely responsible for its borning. It is composed of those operators who may wish to join and who can thoroughly demonstrate their fitness both as to professional ability and integrity of character to be classed as high-class projectionists.

The society is incorporated under the laws of New York. It seeks to bind together, socially and professionally, the best men there are in the business and to elevate the projection of motion pictures to the dignity of a profession. The writer is, and has been almost from its inception, a member. He vouches for the fact that the society in no manner or way interferes with or infringes upon the field of the union. In fact, practically all, if not, in fact, all, present members are also members of Local Union 306, I. A. T. S. E. M. P. M. O., and this includes at least two past presidents of that body.

The president of the society is Lester Bowen, who is, or will be, the highest paid moving picture machine operator, I dare say, in the entire world; also he is certainly one of the best operators I know of in this country. Brother Bowen is chief operator in the Rialto theater, New York City, and after January 1st Mr. Bowen’s salary will be $5,000 a year, he to then become chief operator in charge of both the Rialto projection and that of the new theater of which Mr. Rothapfel will soon have at 49th street and Broadway. The announcement of this was made upon the direct authority of Mr. Rothapfel, who, together with J. H. Hallberg and wife and Lester Bowen, occupied the table at which Toastmaster Smith presided. It came as a complete surprise when Mr. Rothapfel whispered the good news and gave permission for its use that evening; also it was eminently fitting that that particular piece of information be first made upon such an occasion. Mr. Rothapfel’s act in thus financially recognizing the worth of high-class work in his operating room will be an encouragement to operators all over the world to strive to excel, since it proves that real excellence in projection has at last been recognized and rewarded in a really big way. After the writer had made the announcement, Mr. Rothapfel in his address made the pointblank statement that the salary was to be paid because Operator Bowen was worth every cent of it. “I am no philanthropist,” said Mr. Rothapfel. “I am not giving Mr. Bowen that sum for any other reason than because the high-class service he has given me in years past, coupled with the increased responsibility he will in future have in assuming charge of both the Rialto projection and that of the new theater, justifies its payment. Operator Bowen has made his services worth $5,000 a year, and I am going to give it to him” at which point the applause stopped all further speech for an extended period.

Will C. Smith, assistant general manager Nicholas Power Company, acted as toastmaster and demonstrated the fact that he was complete master of the toast. His introduction of the speakers and his comments on their efforts were invariably good, often witty and always pleasing.

The list of speakers was long. Among them were S. L. Rothapfel, J. H. Hallberg, Ira Sherman, Lester Bowen, Joseph Basson, E. F. Porter, J. E. Robin and F. H. Richardson.

The society has spent three years building a firm foundation. It now proposes to push itself forward and become a factor for good in the projection field. It may and probably will become international.

Shipman Organizes Money-Making Plan

Opens New York Offices as Representative for Independent Manufacturers.

A PLAN of intelligent and practical co-operation for money-saving results between the producers who make pictures and the man who buys them has been evolved by Ernest Shipman, who has been in close touch with the domestic and foreign buyers for some time.

Three prominent film organizations and over ninety purchasers of the territorial rights in the United States and Canada have already agreed upon a plan of co-operation which will permit the placing of an “O. K.” upon a story or scenario before it is made, thus insuring profits for the producer and investors.

Mr. Shipman, backed by an experienced office and selling force, is prepared to undertake all business angles in connection with the selling and exploiting end of pictures. Since 1914 he has a record of over $500,000 worth of pictures disposed of, the operations covering the entire field from Broadway runs to small deals in distant parts.

The foreign situation is at present a most complex one, and the utmost skill and knowledge are required in dealing with this market. After a thorough investigation of the men and companies now engaged in the work, no less an expert than Chester Beecroft has been affiliated with for the export trade. Mr. Beecroft has just returned from a four months tour of England, France, Norway, Sweden, Denmark, Finland and Russia, where he made a critical survey of conditions and established connections with the strongest and most reliable buyers and distributors in each country. His knowledge is accurate, fresh, and thorough; his standing and associates so irreproachable as to remove all fear of possible dangerous governmental difficulties, and his organization is quite unique in system and efficiency.

In order to properly care for the studio and laboratory requirements of certain producers and prominent directors who are already under co-operative contracts, Mr. Shipman has executed a five-year lease for an extensive plant in the very heart of the city, where the highest art in negative development, positive printing, art titles, tests, etc., will be maintained. This plant which has been improved and enlarged since coming into Mr. Shipman’s possession, will be known as the Art Studios, and one of the best known laboratory men in the business and staff of assistants is already in charge.

Paralta Engages Raymond B. West
Former Triangle-Ince Director Will Have Charge of the
Bessie Barriscale Company

RAYMOND B. WEST, who made a very notable reputation as a director with the Triangle Producing Company, has joined the directorial staff of the Paralta organization. Negotiations which have been going on between Mr. West and Paralta for several months culminated in a letter brought to a head during the recent visit of Carl Anderson, president of Paralta Plays, to the studios of his company in Hollywood. Contracts were then signed under which the young director entered into a long-term connection with Paralta producing interests.

Since Mr. West's contract with Triangle expired in August, he has been spending much of his time in the California mountains and joins Paralta in fine condition for a season of hard work. The engagement of Mr. West marks an important step in the determination of Mr. Anderson, president of Paralta, and Robert T. Knæve, vice-president, to retain the services of a battery of directors, who, in a versatile, experienced, and properly famed director, will enjoy the entire confidence of exhibitors throughout the country.

In annexing Mr. West, Reginald Barker and Oscar Apfel, they have undoubtedly attained their purpose.

Mr. West has directed a third Paralta picture, following the completion of the finishing touches. Reginald Barker is now putting on "Madam Who," Harold MacGrath's romantic military mystery story, which will be Miss Barriscale's first Paralta release. "Rose O'Paradise," her first Paralta picture, will be her second Paralta release.

Miss Barriscale's company will go over to Mr. West's direction intact and he will have the very great advantage of the retention of services of Clyde De Viana, the cameraman who has been so successful in the photography of Miss Barriscale's pictures. He has made a very careful study of her photographic peculiarities and possibilities and has filmed most of her pictures.

Mr. West directed several productions in which Miss Barriscale appeared under Triangle management. It was he who directed her first screen appearance—"The Cup of Life," which has been described as "the perfect photoplay."

Mr. West came to the motion picture industry from commercial life, in which he had a most diversified business training. Beginning as a property man at the old Eden-dale studio of the New York Motion Picture Corporation, he was promoted to assistant cameraman. He soon became a full-fledged cameraman and in a short time thereafter was intrusted with the responsibility of directing a two-reel comedy, which made a hit and at the same time led to his promotion to a full-fledged director.

Mr. West's greatest work was his participation in the production of "Civilization." For eight months he not only directed many of the great situations and incidents, but he also heaved his attention to the camera work and to the construction of scenes.

TYPES IN HERBERT BRENON'S "EMPTY POCKETS."
"Empty Pockets," the mystery story by Rupert Hughes, which Herbert Brenon has chosen for his next picture, is composed mainly of types. For this production there will be no star, but a typical Brenon cast will be headed by Bert Lytell, Barbara Castleton, Galanta and Susanne Gilla. Mr. Brenon has had considerable difficulty with his types. His casting director presented to him one character after another, till in desperation he went to Herbert Brenon's third Paralta district. It was there in the Jewish theater that he found the necessary material and Mr. Brenon is now satisfied. The scenes in the sweatshops are acted by people from the sweatshop district.

Metro Sells Foreign Rights
Ben Blumenthal, of the Export and Import Film Company, Gets the Concession.

A DEAL of great interest to the trade was consummated about two months ago, and has only just come to public knowledge through Frank Garrett, the president of J. Frank Brockliss, Inc., and Ben Blumenthal, president of the Export and Import Film Company, Inc., has taken over the entire foreign rights to the Metro Pictures.

Madame Schüpbach, the representative of the Mundus film Corporation of Paris, who was recently here to buy material for the foreign market, and whose representative is Mr. Garrett, delayed her departure until she was able to close a deal with Mr. Blumenthal for the rights to these pictures for Spain, France, Italy, Switzerland, Holland and the Balkans.

Mr. Blumenthal is most enthusiastic over the proposition, and feels that the Metro Pictures will be sure of immediate success with European audiences. Such stars as Francis X. Bushman, Beverly Bayne and the Sidney Drews and Willard Mack are among the famous popularities in this country, and their following will doubtless be increased wherever they are shown abroad. Mr. Blumenthal believes that the European market is coming more and more to demand the American productions, and that it is a matter of simply bringing the pictures before the audiences in the proper manner to result in the ultimate triumph of American releases over the foreign products. He has a fine idea of the industry of tremendous scope, and heretofore but little explored, and offers great possibilities to the American exporter.

In accordance with his present plans, Mr. Blumenthal is opening exchanges in the other foreign countries, where he cannot sell the territory to some reputable foreign distributor so that all of Europe will be covered in the shortest possible space of time. These exchanges are based on the Blumenthal plan of efficiency, under strictly American methods. In the past he has collected an accurate list of all the theaters in all the territories of Europe, and classified them according to grade. This has been accomplished by a thorough canvass of territory. The relative sizes and populations of the various sections have been carefully worked out so that exactly the correct returns from each territory can be estimated. In fact, the whole has been reduced to a matter of statistics.

THEDA BARA SOON TO BE SEEN ON BROADWAY.
Miss Theda Bara, the William Fox star whose fame encircles the globe, will be seen for the first time on Broadway in a sumptuous production of "Cleopatra." In this tremendous photodrama the greatest spectacles and most gorgeous shows of the stage, whose charms and machinations wrecked empires and changed the map of the world, is portrayed by Theda Bara, who by her reputation as the greatest living portrayress of siren roles has reincarnated the great Sphinx with the voice and has depicted with a fidelity that is uncanny the wondrous beauty and the subtle cunning of the Siren of the Nile.

INDIANAPOLIS GENERAL FILM OFFICE MOVES.
The Indianapolis branch of General Film has just made a change in location. Formerly at 24 Washington street, it is now at 122 West New York street.
Honor Roll

L. HUNTER, chief auditor of the George Kleine System of exchanges, is one of the latest to doff the civilian garb of the workaday world and don in its stead the flying uniform of the Royal Flying Corps of the British army and will undergo a thorough course of training at a big aviation field before "going across" to take his place in the air alongside the men who are acting as the "eyes" of the British Army. A Canadian by birth, Mr. Hunter spent the early part of his life in the Dominion, acquired a thorough banking experience and was engaged in business at Edmonton, Alberta, when some three years ago he was summoned to New York to accept a position as assistant to Auditor F. S. Phelps in the George Kleine offices. A year later when Mr. Phelps was made general manager, Mr. Hunter was appointed general auditor, and up till last week supervised all the expenditures of the home office and the twenty-four branches scattered throughout the principal cities of the country. His name, naturally, is one known to every employee of George Kleine, and when the next checks go through it will seem strange to many of them to behold a new signature in the place filled for so long a period by the name of J. L. Hunter. The sincere good wishes of the entire George Kleine organization go with Mr. Hunter wherever duty may call him, and it is hoped that he may return at the end of the war covered with glory.

Burett H. Stephens, the theater building expert of Wilmington, N. C., a member of the governing board of the North Carolina Exhibitors' Association, and who took a prominent part in the organization of the A. E. Congo, has been called to the colors, having been offered a commission as captain in the Engineering Department by President Wilson. Mr. Stephens offered his services to the President soon after the United States entered the world war and qualified as an expert on building of docks and wharves, as well as other construction work. He received notification some days ago of his appointment dating from that time, and has written the War Department asking for ninety days in which to close his private business affairs before going to the front.

Roscoe B. Dayton, formerly associated with L. M. Day, of the Metro Company, Washington, D. C., is another of the film men who have entered the army as a commissioned officer. Mr. Dayton is a graduate of Lehigh University and was a civil engineer. He specialized in bridge building, and his services were readily accepted by the War Department. He has gone to one of the mobilization camps and expects to leave for France before the end of the year. He is very anxious to be assigned to active duty. Upon graduating from Lehigh University, Lieutenant Dayton came to Washington to take an interest in the local Metro branch. He was placed in charge of the cash desk and bookkeeping department. He continued in this position until he received his orders from the War Department to report for active duty.

Rodney A. Horton, who has just been admitted as a member of the recently organized Officers' Training Camp at Fort Myer, Va., is the first among the moving picture operators of the District of Columbia to have an opportunity to become a commissioned officer in the new National Army. Mr. Horton has been holding two positions in the moving picture field at Washington, being employed during the day by the Metro Film Service Company, while earning for his pay as the operator at the Washington theater, of which A. H. Brown is the manager. His employers and fellow employees at both places join in wishing him great success, expressing the hope that he will gain a commission in the army as a result of his service at the training camp.

Frank Jonasson, Character Actor

FRANK JONASSON, the popular Kalem character actor, has returned temporarily to the vaudeville screen, where he was once featured in a vaudeville act. He is using the make-up of "Roger King," father of the girl in Kalem's "The American Girl" series of seventeen episodes. Jonasson first used the make-up in the character of "Ace Brent," for which he was once the millionaire ranch man of "The Girl from Frisco," of which "The American Girl" is a sequel. "The Girl from Frisco" was in twenty-five episodes, Jonasson has appeared on the screen in practically the same character every week for a year. "I have been recognized in nearly every city in which I have appeared with my sketch," Jonasson states in a letter to the Kalem Company, "and some of the discussions regarding my identity have been very amusing. For instance, at a recent matinee in Portland, Oregon, a man sat in the first row with two small boys. Apparently they were his sons. After I had been on the stage a few minutes I heard an argument across the footlights. One boy was insisting that I was Ace Brent, and the other contended I was Roger King. As near as I could judge the father settled the discussion by explaining that I was both."

FIRST CAVALIERI SUBJECT UNDER WAY.

Lina Cavalieri has started work on her first Paramount picture under the direction of Emil Jannings, and "The Tempress" is the title of the story which was written expressly for Mme. Cavalieri by Mme. Fred de Gressac, and is a modern tale of Venice and Rome, with powerful dramatic situations, great human appeal and settings, and a new investiture seldom equalled in a photoplay. Director Chaudet is responsible for the statement that it will afford the beautiful star every opportunity for the exercise of her talents, and believes the picture will be a veritable artistic triumph.

PARAMOUNT CONSERVING FOOD.

Conforming heartily to every requirement of the United States Government, the producing organizations of Paramount have signified their intention of cooperating with Herbert Hoover and the U. S. Food Administration in eliminating food waste by using substitutes in process of production, or which shall hereafter be produced, until the necessity for such conservation is past. Orders have gone forth to each producing company that no more real food shall be used. Papier mache imitation will be substituted which will not be noticeable in the screen are to be employed.

ABEL ON HIS FIRST TRIP FOR SELECT.

Sydney E. Abel, special representative of Select Pictures Corporation, left Thursday on his first visit to the newly established Select Exchanges. Mr. Abel's first objective is Washington, D. C., where he will confer with branch manager V. P. Whitaker, who has recently taken charge of the Washington Exchange, just opened at 811 "E" Street, North West. Whitaker reports big business from the nation's capital, and Abel expects to return, having a busy report to make on his return from his first official trip.
**Walthall Announces Picture**

HAVING established himself as one of the foremost delineators of intense types the screen has borne and having appeared in the stellar role of many of the greatest achievements of the photoplay art, Henry B. Walthall has severed his former connections and in the future will appear at the head of his own independent producing company in screen dramas of a far greater magnitude than the program system would permit. In the future each of his productions will be of such caliber as to constitute an entire evening's entertainment and will be presented under the executive direction of Paralta Plays, Inc. Mr. Walthall is now in Los Angeles, California, arranging for the filming of his first production, under the new arrangement, which will be a visualization of E. S., and J. F. Dorrance's romantic story, "His Robe of Honor," a strong, virile portraiture of love and politics in a great city, featuring a leopard judge who changes his spots under the influence of a girl of high society. The decision to present this story as the initial production of Mr. Walthall's new organization comes after much deliberation. For many weeks Mr. Walthall has been engaged in reading manuscripts written by many of the foremost writers of the day, a number of which have been purchased for future presentation. The final decision was made to present "His Robe of Honor" as the initial production, not only on account of the great popularity of the book, which ran into several editions, but owing to its aptness to be portrayed by the type in which Mr. Walthall has achieved his greatest triumphs. "His Robe of Honor" is a bold, clever declamation of graft-permeated, back-room politics, setting forth in telling manner the inner workings of a powerful political ring seldom exposed to the view of the average voter, which promises to give Mr. Walthall exceptional opportunities to run the entire gamut of emotion and to present a photodramatic offering of exceptional appeal.

Miss Mary Charleston, whose beauty, combined with her rare histrionic talents achieved for her a most notable success while playing opposite Mr. Walthall in productions produced by Essanay Company, has been engaged by Mr. Walthall as leading woman in his new organization. Miss Charleston is now at the Coast, making preparations to appear in his initial production, which will be released by the Paralta Plan.

**ALLAN SEARS IN "BLUE BLOOD."**

Allan Sears, well-known leading man of filmdom, is the last recent acquisition to the large force of players now engaged at the Triangle studio in Culver City, Cal. His first production under the Triangle colors will be in "Blue Blood," a production just begun by Director E. Mason Hopper, in which Alma Rubens will be starred. An unusually elaborate set, covering an entire stage 50 by 150 feet, has been erected for the production. The furniture includes some of the finest antiques in the huge Triangle art collection, and is valued at $30,000.

**Fox Players in Big Scenes**

Delegation of Press Representatives Witness Filming of Thrilling Spectacles for "Les Miserables."

REPRESENTATIVES of the publicity department of the Fox Film Corporation, including Walter Sanford, Kil-

Stanley King

William Humphrey, one of the best known director in the country, has in association with others of the past few months been laboring on the preparation of a semi-spectacular, yet extremely modern play. The final touches to the scenario are now being applied and Oscar I. Lambgerger, Ph.D., who is one of the moving spirits in this enterprise, reports that the finding of locations, selections of special scenic settings and effects are practically completed. As it will be necessary to take scenes of this picture in different parts of the country, arrangements of engaging special trains have been entered into.

The production will rank among the hundred thousand dollar kind, and the leading characters that are to be portrayed will call upon the lines of artistry specially in the difficult parts. One of the very important roles will be the one of the juvenile lead, who will have to appear in the double role of a youth of eighteen and a man of twenty-eight. This part already has been secured by Stanley King, a youthful artist, who in the pre-rehearsals has proven exceptional fitness for the part ascribed to him. Mr. King's screen experience and his painstaking study of the drama have shown remarkable results. Born in this country, he was not satisfied with the tuition received in the land of his birth, but visited the Imperial Dramatic School of Vienna, where he returned after an additional year of tuition. His studies there were cut short by the outbreak of the war. Unquestionably under the well-known Humphrey direction, Stanley King will forge fast to the front.

**WORSLEY TO DIRECT RHEA MITCHELL**

Wallace Worsley will direct Rhea Mitchell's first independent star picture, made at the Paralta studios in Hollywood. The picture, which was released by the exchange division of Paralta Plays, Inc. Mr. Worsley is an actor and director of wide experience, both on the legitimate stage and screen. He made an exceptionally notable hit as Henry Jenks in support of J. Warren Kerrigan in "A Man's Man."
October 6, 1917
THE MOVING PICTURE WORLD

State Rights Department
Conducted by BEN H. GRIMM

"Fall of Romanoffs" on Broadway
Herbert Brenon's Big Russian Historical Drama Opens Engagement at Broadway Theater.

FOLLOWING a campaign of exploitation and advertising, both in the motion picture trade and in the daily newspapers of greater magnitude than any picture has ever had before in advance of release, Herbert Brenon's production, "The Fall of the Romanoffs," began its metropolitan presentation at the Broadway theater, New York.

The decision to enter upon this engagement being reached suddenly, Herbert Brenon himself took full charge of his presentation arrangements, obtained the Broadway theater, advertised on a lavish scale, and personally supervised all the details and management of the public showing, obtained billboard space throughout the metropolis, his personal supervision being of the highest magnitude for the musical score of this historic world-drama.

Only those who know how Herbert Brenon works in such periods of necessity can realize the success which he entered upon this task. The great daily drama of the real Russia, the panorama of a government in process of dissolution, changing in the world, naturally provided Brenon with opportunities for still further improvements in his picture after its showing at the Ritz-Carlton Hotel, New York, and he took advantage of these wherever possible. This involved trimming and partial rearrangement of his negative, the making of entirely new prints for the metropolitan run, and the preparation of other prints for territorial buyers.

The Ilidor Picture Corporation is now ready to sell territorial rights for "The Fall of the Romanoffs" and producers will have the good fortune to obtain the production almost at the moment when the interest in the real Russian drama is at its zenith.

KRELLBERG BUILDS EFFICIENT ORGANIZATION.

Samuel Krellberg, president of the Overland Film Company, has developed one of the most efficient organizations in the industry. Before his entry into the picture game, some five years ago, he maintained a real estate and commercial banking business, and it is on his experience in these lines that the foundation for his present practical methods rests. Admitted to this Mr. Krellberg holds a college degree, and is a law school graduate, although he never practiced that profession.

Some five years ago, he decided to enter the exhibiting field with his father, and together they operated a chain of theaters in New York. From that point on, in 1913, Mr. Krellberg drifted into the export and states rights field, and the idea of the present organization.

Mr. Krellberg's adoption of modern efficiency methods to the distribution of the official pictures of the Russian Revolution, which the Overland Company is distributing for the New York Film Company, with extraordinary results. He says that every film transaction should be upon a strictly commercial basis, the moment that the finished production leaves the studio.

"Up to that point," says Mr. Krellberg, "I can make allowance for loss of time, and for excuses, and bad weather, and temporary vacillation of the theatre managers. I can only ask that some of the exhibitors who are working to the industry be the waste, procrastination and delay which attend the marketing of a big feature. It is this form of money and time-wasting that we are trying to eliminate by the simple application of business principles."

LUBIN GLOBE FILMS' WESTERN MANAGER.

Bert Lubin has been appointed general sales manager of the territory embraced by Western Canada, acting in the interests of the Lubin Bros., as well as the interests of the Lubin-Lewis organization. In this capacity, he will also act as liaison officer for the Lubin-Ball-Fischer-New Orleans pictures, and his acquaintance among exhibitor folk is both wide and comprehensive.

Prior to his present connection the young film executive was affiliated with Metro as the general manager of Western Canada, and his handling of the Bushman-Bayne serial, "The Ghost Series," in that territory to obtain bookings and gross receipts. Globe Films, Ltd., has recently acquired the rights to "The Terror," starring Matzke, of "Cahilba" fame. Mr. Lubin already has inaugurated a unique advertising campaign for this film spectacle, and everything necessary for the exhibitor to properly exploit the picture is being prepared.

A YEAR OF CHRISTIE COMEDIES.

With a record of fifty-two Christie comedies made and released within the twelve months since September 18 of last year, the Christie Film Company has passed its first birthday as an independent organization, and is now vigorously entering upon its second year with a type of picture which has firmly established itself on the open market, and an aggregation of talent that has placed the Christie product in the front rank of the short-length field.

Always clean, always "honest," always produced and directed in a manner befitting pictures intended for exhibition in theaters of the highest grade, and enacted by a company of attractive young players, these results have been recognized by the field as having achieved a niche for themselves which they appear likely to fill indefinitely.

Although the Christie Film Company has been in existence for almost two years, it was not until a year ago that the decision was made to withdraw from program affiliations and produce independently. Director Al. E. Christie, at that time became convinced that the arrangements under which he was working were not consistent with the execution of his productions, and decided to withdraw. Producing for the program of a large company, he found a tendency to concentrate upon the more five-reel feature and other long productions, to the detriment of those pictures which were shorter, but no less important than the others. Becoming convinced that both long and short productions could not be given equal attention by a single organization, he began the making of his own pictures with his former cast practically intact.

"A part of the players who have appeared in our productions comprises many of the absolute leaders in the comedy field," says Mr. Christie. They include, "the prettiest girl in pictures:" Billie Rhodes, Margaret Gibson, Ethel Lynne, Lois Leslie, Jean Hathaway, Harry Ham, Natalie Burnels, James Haggard, Alice Terry, Victor French, Jay Belasco and "Smiling Billy" Mason—truly a remarkable company of players.

The Christie Film Company, which, until recently, was conducted as a partnership by the Christie brothers, has recently been incorporated by Charles H. Christie, Al. E. Christie, Mary A. Christie and Fred L. Porter, who is secretary of the company. The studio owned by the company extends for an entire block on Sunset Boulevard in Hollywood, and includes three large stages and complete equipment for production on a large scale.

PHOTOPLAYS STAR SERIES SHOWING SOON.

James D. Quirk, publisher of Photoplay Magazine, who is shortly to issue twelve single-reel motion picture subjects under the title, "Photoplay Magazine Screen Supplement," announces that in the near future special trade showings will be held in New York City, Chicago, and other cities, for the purpose of demonstrating to state rights buyers and exhibitors how the novel sort of an attraction he has prepared.

Already Mr. Quirk has received hundreds of applications for territorial rights on these twelve single-reel motion pictures, and many of the applicants desire to close immediately for the territory they desire, without even waiting to see the subjects screened. That all may judge for themselves, however, the immense box-office value of subjects in which such film celebrities as Douglas Fairbanks, Charlie Chaplin, Bessie Love, Mary Miles Minter, Warren Kertigan, Charlie Day, Louise Glaum, Dorothy Dalton, William Russell, the Sidney Drews, Mabel Taliaferro, Violia Dana, and a host of other stars appear. Mr. Quirk is now arranging for these special trade showings.

State rights buyers and exhibitors of standing and repute who are interested in securing exclusive territorial rights on Photoplay Magazine Screen Supplement should write Mr. Quirk asking that they be notified when the trade showings are held, so that they can be present.

INTER-OCEAN REPORTS MORE SALES.

Louis Brock of the Inter-Ocean Film Corporation reports the news story for South Africa.

"Enlighten Thy Daughters" has also been sold through the Inter-Ocean offices several months ago, for South Africa, and the salesmen in that territory have written glowing reports. This picture has taken that country by storm, and is considered by ex-Servicemen as the biggest film sensation that has reached that part of the world for some time.

Inter-Ocean also reports the sale of four prints of "The Russian Revolution of 1917" with the Man of the Hour, Keren- sky, as the feature, for Asia.
HOFFMAN POLICY MEETING WITH FAVOR

The Hoffman-Foursquare policy of simultaneous distribution of all its features is meeting with the highest favor among exchange brokers and exhibitors, it was reported here Wednesday, learning that first-run bookings for all pictures now ready to be distributed through the Hoffman-Foursquare exchanges, exhibits in every case, those new less. The favorable public reaction and new systems recently established policy.

 negroes from the St. Louis, Boston, Philadelphia, Cleveland and Detroit exchanges have in practically every instance included not less than seven Hoffman-Foursquare features. In fact, in some cases it was reported that order was shunted back in order to advance those less new appearances to be a policy of liberality that is appreciated.

Commission for "One Man's Feet and Alan Hale; "The Great White Trail," the Wharton epic of the Arctic in which Doris Kenyon is featured, and "The Silent Witness" with Gertrude McCoy, and "Should She Obey?" are being prints to an extent that has caused large orders for many months. It was first-run bookings which may be necessary, so soon after their first distribution dates. Yet, this business, exceptional though it is, seems to lessen, as a number of cases, that the company is on its way.

MACISTE REPORTED KILLED IN ACTION.

Film circles were considerably shocked this week by the reported death of the Italian battle front, of Maciste, the great star of "Cabiria," and more recently "The Warrior." The news of the death of this famous Italian film was verified by Mr. Matson, of John Olson & Company, prominent Scandinavian film trailor. Mr. Matson landed in New York this week and immediately communicated with A. H. Sawyer and Herbert Lubin, of General Enterprises, Inc., who own "The Warrior," the film spectacle in which Maciste is featured.

According to the information borne by Mr. Matson, the giant Italian screen player was slain during the terrific fighting on the Balkans Plateau in the recent great Italian offensive. It is understood Maciste fell leading a charge across "No Man's Land," in a hand-to-hand conflict with several of the Austrian soldiers. Further details regarding the report Mr. Matson was unable to obtain and Mr. Sawyer has sent a cable asking that order be ascertained for complete picture until the film-player's demise. It is a remarkable coincidence that in "The Warrior," Maciste engages in a hand-to-hand encounter with the enemy in the mimic battle beating his opponents handily.

THREE WAR FILMS FOR STATE RIGHTS.

H. B. Coles, of Inter-Allied Films, 220 West Forty-second Street, New York, has ready for the consideration of state rights buyers a series of short subjects photographed by the Cinematographic Division of the French Army, which show in an interesting manner the scientific and industrial side of the war. The first three releases are: "The Eyes of the Artillery," illustrating the use of observation balloons and how the air is used to escape or capture the enemy aviator; "Falcons of the Sea," showing the use of hydroplanes for coast guard; and "Aerial Scout," illustrating the use of box kites and small captive balloons for carrying cameras into the air, which are electrically operated from the ground, and the development of the exposed negative on the spot in a truck especially equipped with dark room, developing tanks, etc.

"BABBLING TONGUES" SOON IN ALL STATES.

The following buyers have purchased "Babbling Tongues," the Ivan Film Productions feature, for their respective territories and are ready for booking: Oregon, Washington, Idaho and Montana. The negotiations were concluded on behalf of the Greater Features Company by Jack Lannon, president, while the Friedman Enterprises and their selling agents, Miller & Wilk, were represented by Benjamin Friedman, who is making an extended tour of the Pacific Coast in the interest of "A Mormon Maid." In addition to controlling "A Mormon Maid" the Greater Features Company is featuring "Where Are My Children," Pavlova in "The Dumb Girl of Portici," "The Witching Hour" and "The Conquest of Canada."

"STAR BOARDER" CHANGED TO "CHIEF COOK.

The King-Bee Film Corporation announces that the title of the latest two-reeler starring Billy West has been changed from "The Star Boarder" to "Chief Cook." Some time ago another concern producing feature entitled "The Star Boarder," hence the change in title.

On Sept. 15, King-Bee releases a Billy West two-reeler entitled "The Fly Cop."

E. & H. OBTAIN "SUBMARINE EYE.

The E. & H. Film Distributing Company, of Atlanta, Georgia, has obtained the distribution rights to Williamson Brothers sub-sea thriller, "The Submarine Eye," for South Carolina, Georgia, Alabama and Tennessee. The LaBelle Amusement Company is handling this attraction in Florida.
Manufacturers' Advance Notes

Essanay Perfection Pictures

October Releases Through the George Kleine System In-cludes Two Comedy Dramas and Ade Fables.

E ssanay's October offering on the Perfection Pictures program, George Kleine System, distributors, includes two five-part comedy-dramas and a continuation of the weekly releases through General Film of George Ade's Fables. In this latest series, Taylor Holmes heads the feature list in his second Essanay production, entitled, "Pools for Luck." This is a screen version of a story by Kenneth Harris entitled "Talisman," which appeared in the Saturday Evening Post. Based on the prevailing human weakness, superstition, and portraying the ludicrous efforts of a young man to "work a rabbit's foot" in a love affair, it presents Mr. Holmes in a role of subtle humor of the same type in which he won his fame on the stage. The picture has a screen time of sixty-five minutes. It will be released October 8.

A week following the release of "Pools for Luck," Bryant Washburn will make his first appearance on the Perfection Pictures program in a five-part comedy-drama entitled "The Fibbers." "The story," written by Jas. W. Adams, a magazine writer, hinges on the theory that while it all very well not to fit to your wife, still, by the same token, your wife should not fib to you. The results of this reasoning, wrought out in "The Fibbers"—both man and wife—are dire in their effect. It has been aimed to give Mr. Washburn a role affording him the amplitude for his humorous portrayals which were so well liked in "Skinner's Dress Suit," and other of his recent successes. Virginia Vaili appears as his leading woman. Miss Vaili has been seen before with Mr. Washburn, having played an important part in "Filling His Own Shoes." She also assumed the leading feminine role for Taylor Holmes in his first Essanay production, "Efficiency Edgar's Courtship," and won favorable comment on her work. "The Fibbers" has a screen time of sixty-five minutes. It will be released October 15.

UNIVERSAL SERVICE DEPARTMENT IN CHICAGO.

The Universal Company has taken hold of the Service Department idea very strongly. W. A. Bach, of the New York office, has just opened a Publicity-Service Department in the Chicago office and has placed L. M. Firestone in charge. Mr. Firestone is a clever young advertising man and will be able to render splendid service to the exhibitor. He was formerly an agency man.

The object of this new department is to give every possible assistance to the exhibitor in the matter of advertising, publicity and the looking after of all the exhibitors' requirements, free of charge. Service to the exhibitor will be rendered spontaneously and with a sincere feeling of "we are glad to do this." Summed up, the Service Department will be the "missing link" program Universal has been in need of.

Universal now has three most complete departments in New York, Toronto, Canada, and Chicago. Similar departments will soon be opened up in many other exchanges.

GAUMONT PROGRAM FOR WEEK OF OCTOBER 8.

Focussing its efforts for the present upon its single-reel feature films, the Gaumont Company was able to offer to the public in the Mutual Weekly a news periodical on the screen which is not only up to the very moment in timeliness but edited as carefully as a high-grade literary magazine. As war news now takes precedence in the minds of the people, current issues of the Weekly are largely devoted to this topic, but other important events are not neglected. A capable and enthusiastic staff of cameramen all over the world insure a regular supply of war pictures. The Gaumont-Mutual Weekly is released every Wednesday.

The other single-reel release of the Gaumont Company is the magazine on the screen, "Reel Life," which, in variety of subjects, excellence of photography, and carefulness in editing, has eclipsed all other releases of this class. Issue No. 78, which released Thursday, October 11, keeps up the high standard acquired by preceding numbers. The subjects therein, which are shown in entertaining detail, comprise: "A Dam Across the Mississippi" which makes Minneapolis a river port; "Acrobatic Cyclists," a clever stunt from the vaudeville stage; "Cantiloupes of the Imperial Valley," showing the gathering, packing, and shipping of these luscious melons from below sea level; and "The Development of the Watch," a feature subject, picturing the watch from the earliest model to the latest, including many worth a king's ransom and some of which represent the extraordiary responsible for the French Revolution. This week's animated drawing from "Life" is entitled, "Coming Home from the Club in 1950," and shows what the jolly clubman may expect when he reaches his home roof in the early morning hours hence.

VICTOR MOORE IN "IN BED—IN BAD."

Victor Moore will release on Sept. 24 his newest comedy called "In Bed—In Bad," written for him by Thos. J. Gray. Vic is a "busy bee" at his office, and he is working so hard that his office staff becomes alarmed, for fear he may overwork. They all impress this strongly upon him. Needless to say he lauches at them, for he never was sick a day in his life.

But in his arrival home, his wife greets him with great concern over the way he looks and insists upon sending for the doctor. She phones him, and he tells her to put Vic to bed at once, that he will be back with a Physician.

The fact that Vic has been put to bed sick becomes the talk of the neighborhood and each neighbor comes over to do their "hit." Each one suggests a different doctor, and "Mrs. Vic" has them all. One doctor says it's his heart, the other his

Scene from "In Bed—In Bad" (Klever).

Scene from "The Fibbers" (Essanay).
**Strong "Falcon" Offering**


Following great appreciation evoked by the first Falcon Features, with a strong western dramatic atmosphere, "The Mainspring," General Film offers another western subject just as handsomely produced, with a notable star. The star in this case is none other than Vola Vale, and opposite her plays a screen favorite who is leading into fame and popularity.

Scene from "The Secret of Black Mountain" (Falcon).

fast, Philo McCullough. The play is "The Secret of Black Mountain," which is ready for immediate release.

This drama is pictured from a fine magazine story by Jackson Gregory. The scene is laid in California, and the plot is filled with red-blooded situations amid mountain backgrounds on the great trails of the west. The story centers about half of both the heroines and the hero. Miss Vale, today established as a box-office luminary of the first rank, has the role of Maggie McBride, the daughter of a noted mining magnate. She and the uncivilized fastnesses of the Mother Lodge country in search of her grandfather's fortune, he having been a Forty-niner. There are many adventures and complications, but the most vital part of the story concerns her experiences when she is kidnapped by a handsome young mountaineer and conducted upon an enforced mission of mercy. During her thrilling danger she is the secret of the fortune becomes gradually disclosed, making this a combination of romance, detective story, and love affair. The direction was under the supervision of H. M. and E. D. Horkeimer, who provided Miss Vale with a strong supporting cast.

**DETECTIVE STORY GIVES SCENE TO PICTURE.**

In "The Penny Philanthropist," Wholesome Films production, there is an intensely dramatic incident founded on an actual experience of William J. Burns, the internationally famous operator of the "Mystery Man." According to that story, the hero is about to believe what the Hearst-Pathe fuse-bomb in the basement of a rich man's home. The Italian had no suspicion against the rich man, but he needed money with which to buy the wife and family from Italy.

Miss Peggy O'Neill, in the title role of Clara E. Laughlin's master story, offers a remarkable portrayal bringing to her interpretation a wealth of talent and charm.

Frank Weed, as the Italian, is most realistic and the role as presented by him will long be remembered, say critics, as one of the truest Italian characterizations ever given to the screen.

The scenes between Miss O'Neill and Mr. Weed, including the planting of the bomb, were taken in the heart of Chicago's "Little Italy." It all seemed so real that with the gathering of an excited menacing crowd it was thought best to obtain a guard of police. Miss O'Neill obtained from each police officer his name and address, and would send autographed photographs as souvenirs of the incident.

**HEARST-PATHE NEWS HAS BIGGEST WEEK OF ITS HISTORY.**

The collections on the Hearst-Pathe News for the week ending Sept. 1 were the largest in its history. This important fact not only illustrates the general desire on the part of the public to follow on the screen the various civil and military activities of the United States in connection with the war, but also proves that exhibitors have come to believe what the Hearst-Pathe News has always maintained, that the news weekly is vitally essential to a well-balanced program. Today the Hearst-Pathe News has had a good run in all first and second run theaters than at any time in its long and successful history.

**Fox October Releases**

**Great Variety of Subjects Announced—"Miss U. S. A." Will Feature June Caprice.**

What is probably the most varied and widely different group releases William Fox has ever made is announced for October. The pictures star Gladys Brockwell, with Charles Clune, Gloria Swanson, and LouMarks, Farnum. Technically, Miss Brockwell's play is a September issue, as it will be released on the last day of the month; but inasmuch as it has been substituted for another production through a change in schedule, it comes practically unheralded. This will be the order of the playoffs:

- September 19—Glady's Brockwell in "Conscience."
- October 1—Virginia Pearson in "Thou Shalt Not Steal."
- October 2—George Walsh in "This Is the Life."
- October 28—Dustin Farnum in "The Scarlet Pimpernel."
- November 1—Miss Farnum's next starring vehicle, is an unusually vivid drama with an adroable cast.

The central theme has been deftly treated by Bertram Bracken, the director.

Miss Pearson's forthcoming subject, "Thou Shalt Not Steal," required an extraordinarily large supporting cast.

- "Miss U. S. A."
- "The Dark Geese."
- "The Daughter of the Regiment."
- "The Juniper Tree."
- "The Secret of Black Mountain."

**FOOD CONSERVATION IN HEARST-PATHE NEWS.**

Early in October, the International, through the Pathe Exchange, will release an educational feature entitled "Saving the Food of the Nation." It presents unusual and striking features of national importance.

The pictures were taken in the Municipal Evaporating Plant of the city of Hartford, Conn., where the Chamber of Commerce established a system of drying surplus food products of the Connecticut farmers that would otherwise have been wasted.

An imposing feature of the film is the views taken of Governor Marcus H. Holcomb, of Connecticut, and Frank A. Haskell, of Hartford, and the Secretary of Agriculture, with members of the Chamber of Commerce and a general Conservation Commission created to look after this industry. So important does Governor Holcomb consider this work that he is giving it his personal supervision, believing that the example set by the Hartford authorities of the State of Connecticut will be taken up on a national scale as soon as its value is realized.

So far tons of corn, squash, cabbage, spinach, apples and otherfavorites that would otherwise have been wasted, have been saved for future consumption. The city authorities have retained the services of the product, and each farmer, and this percentage is given away to the poor of the city.

These pictures show the arrival of surplus produce from the farmers, its preparation for the drying kilns, the kilns themselves, and the products in their state after evaporation. An interesting feature of the part played by the Chamber of Commerce is the voluntary workers in the plant are fourteen members of the First Russian Union of Agricultural Instruction, who, next Spring, will return to Russia to instruct their fellows in this work, which they consider to be of incalculable value.

**COMMONWEALTH COMEDIES NAMED.**

President Joseph S. Klein of the Commonwealth Comedy Company, Inc., has now decided upon the first three releases of "Picture Comedy" which distributes the Motion Picture General Film Company one week beginning September 28. They are in the order named: "His Winning Way," with Lou Marks; "Fat and Foolish," with Hughley Mack, and "A Raper Romance," with Lou Marks, Pearl Shephard and Oom Paul. The last named trio is to be featured in all future Lou Marks subjects. Special designed one-sheet posters accompany all these releases.
Five Stars on Mutual Program.

Schedule for Week of October 1 Notable for Leading Players Featured.

EDNA GOODRICH, Maude Ferguson, Helen Holmes, Billie Rhodes, and George Ovey are on Mutual's release schedule the week of October 1. Miss Goodrich appears in "Queen X," the Minter Mutual, and in "Her Country's Call." Billie Rhodes appears in "Some Nurse," the first of a new series of Mutual-Strand comedies. "Queen X" is built around the crusade of the federal authorities against a gang of Oriental smugglers. It was written by Charles Lederer, of that district, and directed by Helene Stanton, former New York who conducted the government's fight on the Orientals. It is full of vivid action and unusual scenes, carried on in an interesting way. The production was staged under the direction of John B. O'Brien.

Miss Goodrich's first Mutual production, "Reputation," was a release on the week of Sept. 23. It was a box-office hit.

It swept aside all doubt as to the value of the ticket window of the motion picture theater of a star of the speaking stage. Miss Goodrich has added another angle to her career as an actress. Her office results are indicative, has penetrated the most remote crossroads.

"Her Country's Call" is the second of the new series of Minter Mutuals, starring the pretty little star, Miss Minter is now working under the direction of Lloyd Ingram. "Her Country's Call" follows "Charity Castle," which was pronounced a Minter masterpiece.

Miss Minter is used in "Her Country's Call" as a girl of the moonshine mountains, the daughter of a Civil War colonel, slain during the war by a bootlegger, who has been reared to destroy the flag by the mountaineer whom she thought her father.

The old lesson is unlearned by a young captain of secret service. He and the child sounds the alarm which saves the border town from attack by outlaws. She finds her father and sister and acquires a handsome husband.

"Some Nurse," the new release by Mutual of the Series Strand-Mutual comedies, starring Billie Rhodes, the pretty little comedienne. She is supported in the pictures by Jay Belasco, who appeared with her in a successful one-reel production a few months ago. "Some Nurse" is built on a clean, rollickingly funny story and has been produced with lots of snap. It is in every respect a quality comedy. The release date is October 2. The second comedy on the week's schedule is "Journey to Tel Langa," a side-splitting one-reeler, featuring George Ovey, the star in the series of one-reel Cub comedies, which are released through Mutual. The release date is October 4.

The third chapter of the new Mutual serial, "The Lost Express," is released on Monday, October 1. Helen Holmes does some, with her a series of successful one-reel productions a few months ago. "The Lost Express" was built on a clean, rollicking story and has been produced with lots of snap. It is in every respect a quality comedy. The release date is October 2.

The topical releases for the week include Reel Life No. 72, scheduled for October 1, and Mutual Weekly No. 144, scheduled for October 4. The Mutual is also releasing an animated cartoon from Life, entitled "The Chorus Girl Who Hesitates Is Lost."

ART DRAMAS GO BIG IN SOUTH.

The Art Dramas program is filling a valuable niche in the booking arrangements of exhibitors of the South and Southwest. Picture historian, Col. Arthur Frank, president and general manager of Art Dramas, Inc., following conferences with the executive directors of the territory, has announced the following:

Frank M. Sanford, president and general manager of Southwestern Art Dramas, Inc., of Dallas, Tex., and also of Southwestern Art Dramas, Inc., of the Orleans, has been produced with lots of snap. It is in every respect a quality comedy. The release date is October 2.

Mr. Sanford expressed himself as greatly pleased with the success of Art Dramas in his territory. Exhibitors, he said, have been pleased with the pictures and of their business. He has arranged for additional prints of the Crandenburg subjects, which are proving very popular in his territory.

Charles W. Harden, of the E. & H. Film Distributing Company, is also in town and reported that Art Dramas films are a wonderful success in his territory, covering a vast section of the South.

Scena from "The Price of a Good Time" (Jewel).

THE PRICE OF A GOOD TIME (Jewel).


"The Price of a Good Time" was adapted by Miss Weber from "The Whim" by Marion Orth, which appeared in Breezy Stories and attracted widespread attention as a department store study with unusual situations. Miss Weber and Phillips Smalley have directed the feature which enjoys the distinction of being the first Lois Weiss production made entirely in Miss Weber's own new studio in Universal City, Cal. Allen Siegel is the photographer.

It is said that some very novel color effects have been achieved by Jack Bloom, formerly with Griffith. The story reveals the life and problems of two department store girls who work side by side and the chapters which follow when the store's owner, a whim, fancies one of them. Miss Weber declares this one of her most notable offerings.

SPIRIT OF THE TIMES IN CURRENT EVENTS.

With the exception of a series of pictures showing the opening of Billy Sunday's fall campaign at San Francisco, where it is predicted the athletic evangelist will make the devil take to the Pacific Ocean, the nineteenth issue of Universal Current Events is devoted exclusively to military subjects.

Patrons of this up-to-the-minute news feature are given an excellent opportunity to view the reception accorded our troops in France, the policy of the government's treatment of prisoners of war, and the treatment of the German prisoners. The news is supplemented with information of the current war in Asia.

Sneak a peak at the next issue of Universal Current Events, which will cover the occupation of Tripoli by the American Marines, the battle of Trafalgar and the events that have since transpired, the ending of the war, the return of the peacekeeping forces, and the making of the peace.

HARTMANN GETS WALLY VAN COMEDIES.

William C. Hartmann, of 218 West Forty-second Street, has secured exclusive control of Wally Van Productions. Wally Van, formerly one of the Vitravon stars and directors, has entered the production field. His policy will be to make two-reel high grade refined dramatic comedies, starring himself in these productions.

Mr. Hartmann states that the first comedy is ready for screening. He says that it is in replete with comical situations and spectacular stunts of the Wally Vanoscope type. He says that the comedy in the picture increases with the length of film, and has a happy ending. The picture is one that will please both old and young, and will take a high place in the comedy productions of the day.

It has not yet been definitely decided in what manner the Wally Van Comedies will be released.
BUSY AT GLENDALE STUDIOS.

The Empire All Star Corporation studio at Glendale, L. A., is busy from morning till night with every stage occupied. "Please Help Em'ly" and "Emily's Message," is her just announced picture. "The Doctor," soon to be released, is under the direction of Dell Henderson. Ferdinand Gottschalk is the director of "The Gentleman," the same part he played in the play of the same name. "The Unwelcome Mother," while Hubert Druce, Amy Veness and John Harwood are all in the cast, thus insuring excellent interpretations of the various characters.

Olive Tell, movieland's newest and perhaps most beautiful star, is still firmly at work on the "Sun Set." Mr. Powell is supporting Miss Tell and has a very unusual part to play, that of a man who suddenly loses his sight, and must be taught how to see. He is in every scene and is the key to make the part seem natural and real. John B. O'Brien is the director for "The Unforeseen," and has been for several of the pictures. "The Ragged Princess" is being released by Albert Capellani who has Edna Goodrich under his direction, and "American Maid," the picture being taken, is now well on its way to completion.

A screen picturization of "My Wife" has been prepared by the Empire All Star Corporation who are filming Charles Prohm's success in motion pictures. It is scheduled for release in the star role, while Ferdinand Gottschalk, Rex McDougall, Hubert Druce, and Amy Veness are other prominent members of the cast.

LEAH BAIRD IN "SINS OF AMBITION.

Noting the fact that there are no less than three coming for this fall's advertising Miss Leah Baird we must fail to believe her guilty of any measure with such performances. With Miss Baird in this production are Wilfred Lucas, James Morrison and Barbara Castleton, and those in the "know" claim that faultless direction and extraordinary beauty. Several "sell-down" statements have aroused widespread interest among the trade and the opening night will undoubtedly find Miss Baird on the opera stage, and榆林ad~. The industry as a whole can well afford to be proud of such sterling performers as beautiful Leah Baird, whose wholesomeness and intelligence of mind match fully the beauty of her face and form.

MAE MURRAY'S GOWNS IN "THE PRINCESS VIRTUE.

Mae Murray in her first Bluebird production, "The Princess Virtue," will wear a number of remarkable gowns of costly material and most unusual design, some of them, in fact—those for the ballroom and dinner scenes—being really very state. The new Bluebird gowns are the result of years of early childhood days, and most of the clothes which she wears away from the studios are of her own designing. She keeps in close touch with the latest fashions and with the various pictures, with the result that Miss Murray is rated among the best dressed women in screenland.

The scenes for "The Princess Virtue" are laid in France, among the ultra-fashionable folk of Paris and at the exclusive winter resorts, and the director Robert Leonard makes the declaration that the many women who appear in the scenes will be so beautifully gowned that a veritable fashion show feast will be constantly at hand. Mae Murray has had two wonderful shawls made for the production. One is of silk with gold trimming and the other is of black lace trimmed with silver. They have safely arrived at the studios of the Bluebird in New York and have been pronounced the most beautiful creations of the kind ever seen in Bluebirdland.

LIVE SELIG SUBJECTS.

Variety marked General Film's current releases from the Selig Polyscope Company. The list is headed with a two-reel military spectacular offering which may be described as a pictorial war college and which bears the title "Training Our Khaki-Clad Heroes." In two reels of highly interesting scenes, the development of the raw recruit into an efficient fighting machine is graphically recorded. All phases of military life are contained in the diversity of scenes unfolded, although they move systematically to a culminating presentation of heroism and national achievement.

The dramatic releases have Bessie Rayton as lead in several of the subjects, notably "The Law North of '65" and "The Gettysburg Address," in which Bessie Rayton holds the part of "Nellie South." In "The Voice That Led Him," Myrtle Stedman, Tom Mix, and Lester Cuneo are again favorites of old in "The Rustler's Vindication." All of these are fine short-length releases.

The Selig World Library has attained its sixteenth weekly issue, with continued success as an educational subject.

Scene from "Ticked to De-feet" (L-Ko).

vack will be leading lady, and Chester Ryekman and Bob Mc- McKenzie will join in the fun making.

Despite the fact that turning out "lapstick" comedies with regularity keeps the inventive genius of General Director By- stone working at top speed, the assertion is made that "Ticked to De-feet" will prove that his well of comedy inspiration is a long way from run dry. Novel methods of surprising laughs from the "fans" have been incorporated in the routine of fun making, and an L-Ko right up to the standard is promised.

The Week's Work for Fox
Glady's Brockwell Feature Advanced on Schedule—June Caprice Company Completed.

THROUGH a change in releases in the one-a-week special features just decided upon by William Fox, Glady's Brockwell's new production, "Conscience," a wonderful production and a film novelty, which Bertram Bracken made in the Hollywood, Calif., studios, has been advanced in the schedule to September 30. Bertram Grassby plays opposite Miss Brockwell in the picture. The entire supporting company is one of the finest that has been seen in any subject this year.

A mid-October release will be June Caprice's new starring vehicle, which has been titled during the week "Miss U. S. A.," and for which the cast has just been selected. This will include William Courtleigh, Jr., Frank Evans, Tom Burrough, H. S. Vantassel and A. Hall. Mr. Courtleigh, who was in the original "Under Cover" company on Broadway, has an important role in Mr. Fox's film version of Ralph Conner's "The Doctor," soon to be released. William Farnum is the star of this production.

Frank Evans and Tom Burrough are both veteran cinema players. Evans has appeared in many William Fox dramas among others "The Family Stain," "The Unwelcome Mother," "Destillation," and "The Battle of Life." Burrough has been in two previous Caprice subjects, "Caprice of the Mountains" and "The Ragged Princess," and was also seen in "Sins of Men," "The Unwelcome Mother" and "She." Miss Caprice's picture is her tenth for the Fox films and has a story of a decidedly patriotic nature. Harry Millarde is directing "Miss U. S. A." at the Fox studios in Fort Lee, N. J.

Wanda Petit is now playing her first role in motion pictures on the West Coast. Miss Petit is opposite George Walsh in the film which his brother, K. A. Walsh, is directing in Hollywood, Calif. The rise of Wanda Petit to leading woman in the company of one of the best in pictures is one of the most remarkable features of its kind in years. Miss Petit had appeared previously in only three screen dramas, all William Fox productions, but her work was of such quality that she was advanced immediately to her present position.

Virginia Pearson finished this week her eleventh pictureplay for Fox. The film is called "The Unwelcome Woman," and was directed by William Nigh. It is scheduled for release on October 7.

HAM COMEDIES GO WELL.

Hardly had the Kalem group of five new "Ham Comedies" been announced to the trade than bookings came in spontaneous. "Miss Film" reports, "Ham and Bud," featuring in these subjects, have long been premier favorites of the comedy screen. Besides Lloyd V. Hamilton and Bud Duncan, various of the casts include pretty Edythe Stein, Henry Murdock, Cuneo, John Stepping, H. E. Bradbury and Edward Clinebe. The series begins October 5.

"TICKLED TO DE-FEET" (L-Ko).

Archie Mayo has turned out his second L-Ko, under the general direction of J. G. Bystone, with Eddie Barry the featured comedian, and Ward Bond and Ray Aker as supporting players. The film is called "Ticked to De-feet," and was presented late in October through Universal exchanges. Eva No-
Artcraft’s October Array


By strange coincidence the productions of all three Artcraft releases for October were completed simultaneously, and the work of cutting and assembling the respective films is now under way in the Fort Lee and Hollywood plants of the Famous Players-Lasky organization. The final preparation of all the October offerings is expected to be completed within the course of a week, allowing plenty of time for the distribution of the prints to the Artcraft exchanges throughout the country.

At the Fort Lee plant the Douglas Fairbanks picture, "The Man from Painted Post," is receiving its final touches. Proclaimed by everyone connected with its production to be the best Fairbanks offering yet, this photoplay discloses the energetic Douglas in a role that will meet with particular favor among his many admirers. The characterization is typically Fairbanks and includes many athletic stunts which outshine any of his previous presentations, including a record long-distance saddle mount, in which Douglas leaps from the porch of a house onto the back of his pony 14 feet away. "The Man from Painted Post" will be the first Artcraft release in October.

Under the personal supervision of Cecil B. De Mille, "The Woman God Forgot," starring Geraldine Farrar, is now being cut and assembled at the Hollywood plant. Another cinema spectacle, disclosing the combined arts of Geraldine Farrar, Cecil B. De Mille and Jeanne Macpherson, this production bids fair to create a greater sensation than even "Joan the Woman," the last film offering of this noted trio. Undoubtedly the most spectacular film ever released by Artcraft, "The Woman God Forgot" is expected to prove the motion picture triumph of the season. Among its other features, this photoplay boasts of the highest set ever built for a motion picture in this country in its presentation of the Aztec temple, on the top of which a thrilling battle was staged.

As its final release for October, Artcraft will offer Thomas H. Ince's initial William S. Hart production, "The Narrow Trail," now also receiving its final treatment in California. Produced under the supervision of Mr. Ince, this film is undoubtedly the most spectacular Hart picture ever staged, thousands of people taking part in various thrilling scenes. In addition to its many notable features, this picture will mark three important events in annals of the screen, namely, the introduction of "Big Bill" as an Artcraft star, first debut as an author and the final appearance on the screen of his popular horse "Fritz," whose narrow escape in one of the thrilling scenes of this production prompted the advent of Willard Haines as a character actor.

For the presentation of these photoplays the advertising and publicity department of the Artcraft Pictures Corporation, in conjunction with the exhibitors' service department, have prepared extensive exploitation campaigns for the exhibitor. An exceptional line of advertising accessories and publicity aids is now being completed and will be tied up with the general campaign on these films conducted from the New York headquarters.

"SOME NURSE" (Mutual).

"Some Nurse," the first of the new series of Mutual-Strand one-reel comedies starring Billie Rhodes, carries a situation which contains limitless possibilities for riproaring laughter.

Scene from "Some Nurse" (Mutual).

Illicit suitors for the fair damsel's favor have both felginned injury in automobile mishaps to gain her sympathy. They have been carried into the same hospital room. The doctor suspects. The girl is certain. Whereupon radical treatment is prescribed. A cold pack is ordered for one, a hot pack for the other. The butler brings a cask of ice into the room and packs one. Two huskies come in with a strange arrangement, a species of steam boiler. It is fitted over the "injured" hero, and the fire started. In the height of the patients' anguish, one freezing and the other boiling, the doctor decrees a shifting of the treatment, whereupon each patient gets the opposite extreme.

"THE DESIRE OF THE MOTH" (Bluebird).

The Bluebird release for October 22 will be the third of a series of special productions Rupert Julian has undertaken for the program. In "The Desire of the Moth" one of the principal roles is also played by Mr. Julian, but the star will be Ruth Clifford. In this production, Miss Clifford's new leading man.

Scene from "The Desire of the Moth" (Bluebird).

Monroe Salisbury, will make his first appearance in furtherance of the intention to have Miss Clifford star. Mr. Salisbury lead and Mr. Julian produce a line of releases that will be especially featured among forthcoming Bluebirds.

Elliot J. Clawson originated the story and prepared the scenario of "The Desire of the Moth." Supporting roles will be carried by W. H. Beaudine, known through and at Sears, as principals, with a numerous company of riders and Western "types" to forward the atmosphere of the beautiful Sierra Nevada scenery that Mr. Julian picked out for the backing of a series of episodes filled with dramatic and pictorial interest. The plot will unfold a shady and vigorous romance, typical of the old West, when real men flourished and performed heroic deeds in the natural progress of everyday events.

FUN-ART FILMS, INC., STARTS WORK.

Fun-Art Films, Inc., has started actual work on its first picture at the Thanhouser Studios in New Rochelle. It is the intention to release two two-reel comedies a month, with the well-known vaudeville team of Ray and Gordon Dooley featured in the principal comedy roles.

The Dooleys, although young in years, are well known on the big time circuit and are live wires that need no recharging Gordon Dooley, famous for his punch, slips and slides, with utter disregard for suffering a fall, or endangered neck, has never failed to convulse his audience with his sure-fire rapid style of entertainment. Vincent Bryan and Johnny Hines will collaborate as producers and directors.

Edward Horn, who will do the camera work, was five years with Pathe, a year and a half with the Biograph, two years with the World Film and George Klein.

Among those who will be seen in the cast in addition to Ray and Gordon Dooley, will be Mr. Hines, who will play the opposite comedy parts to Gordon Dooley, and Edward Klein, the father of Clara Kimball Young, who owns Fun-Art Films, Inc.

NEW COMEDY COMPANY AT UNIVERSAL CITY.

The latest addition to the directing force at Universal City is Edwin Frazee, well-known producer of comedies, who will direct two-reel subjects. Frazee is the director of a number of successful Keystone comedies, including "Crooked to the End," "The Village Vampire," "An Oily Scoundrel," "Bath Tub Peril," "Love Will Conquer" and "A Favorite Pool," in which Eddie Foy and the Seven Little Foyos were starred. He also produced "Social Pirates" and other comedies for the Foy company.

The company of players has been organized by Production Manager McLaue for Director Frazee. The principal comedian is Stanley Laurel, who recently was one of the featured players at the New York Hippodrome. Renn Rodgers, who has been appearing in Vogue comedies, will play the leading feminine role, and Neal Burns, who has worked through his work in Christie comedies, will be the juvenile man.

Walter Baker and Lydia Yeaman Titus, both popular Universal players, complete the cast of Frazee's first picture which is being produced under the working title of "Skidding Hearts."
Mutual Gets Billie Rhodes Comedies

Billie Rhodes, the dainty little comedienne, comes back in one-reelers on the Mutual release schedule of October 1. The Mutual Film Corporation has just concluded negotiations for a series of one-reel comedies, starring Miss Rhodes, supported by Jay Belasco. They will be released weekly. The first release is issued October 2. The schedule for October

includes: Tuesday, October 2, "Some Nurse"; Tuesday, October 9, "Firing Father"; Tuesday, October 16, "For Sweet Charity"; Tuesday, October 23, "And Along Came Mary."

Miss Rhodes scored a distinct success in a series of eight Mutual-Strand comedies released early in the year, and they were so successful from the box-office point of view that John R. Preuler, president of the Mutual, began to consider other series to secure another and a longer series of productions of the same type and quality.

Billie Rhodes is just 5 feet tall and weighs a little more than 100 pounds, but the 100 pounds is all fun. She has a faculty of putting over her stunts, of getting the laughs without resort to the ludicrous. A well-balanced cast was selected to appear with her. The productions are in every sense what are known in the language of the trade "society comedies." There wasn't a slapstick in the studio. They quite disapprove of the old theory of motion picture comedy that pie throwing was essential to put comedy across.

Miss Rhodes began her stage career on the Orpheum circuit in San Francisco. She was a soubrette in "Babes in Toyland" and broke into pictures in dramas for Kalem. She has appeared in "His Yodel Wife," "A Gay Deceiver," and "Hubby's Flirting Way."

IVAN PRODUCTIONS GOING STRONG.

M. & B. Feature Film Company, of San Francisco; Herman Riffkin, of Boston; Unity Photoplay Corporation, of Chicago; Owl Features, Inc., Big Feature Rights Corporation, of Louis-ville; and Film Attractions, Inc., of Syracuse, all report unprecedented business on "One Law for Both" and "Babbling Tongues." So satisfactory have been the results of these two productions wherever they played, that quite a few of the above mentioned have placed running orders for every production released by the Ivan people for the next six months.

E. H. Hulsey, who owns a large chain of theaters in Texas, and who is one of the big figures in the National Ex- hibitor circuit, has just placed another contract for "Babbling Tongues" and is going to head with this production his exploitation plan in his territory.

The Pioneer Film Company, of Wichita, Kansas, is going to handle all of Ivan Film Company's super productions in their territory, and arrangements have just been concluded with the True Features Film Company, of Texas, to handle "One Law for Both" and "Babbling Tongues" in Oklahoma, Arkansas and Louisiana.

The Ivan Film Productions, greatly encouraged by the results attained in the past year under the management of I. E. Chadwick, at the conclusion of his late trip, have practically decided to almost double their output in the coming year.

CLARA KIMBALL YOUNG FILMING "SHIRLEY KAYE."

Clara Kimball Young, who has just completed "Magneto," her first production by her own organization under the manage- ment of Henry Garson, has already started work on "Shirley Kaye," which will be her second release. Joseph Kaufman, who has just completed Billie Burke's new picture "Arms and the Girl" will direct Miss Young, instead of Emile Chautard, who is busily engaged on the picture now being made by Mme. Lina Cavalieri.

Scene from "The Secret Man" (Butterfly).
EDNA GOODRICH PUTS PEP INTO "QUEEN X."

Miss Edna Goodrich's new Mutual protodrama, "Queen X," released October 1, is a sensational producer's production. It is a new kind of film. Director John B. O'Brien displayed much genius in his selection of the scenes. Miss Goodrich entered into the adventurous spirit of the play quite as though she were well used to underground passageways, smuggler's dens, villainous-looking and slant-eyed orientals and all the elements that go to make up this quick action drama.

Scenes from "Queen X" (Mutual).

Miss Goodrich is at her best when she has plenty of chance for action. She made the critics sit up and take notice when she played "Paprika" in "The Runaway." She used the cayenne instead of the paprika and, as a result, this dashing little bit was one of the sensations of the New York state. In "Queen X," Miss Goodrich is living up to her reputation as a pantomiter. She is charming, convincing, thrilling in her dramatic moments, and amusing where she lights the pathways of crime with a touch of comedy and entirely satisfactory in her general treatment of a difficult topic. Director O'Brien has caught the spirit of the play admirably.

"PARADISE GARDEN" (Metro).

George Gibbs' romantic novel, "Paradise Garden," has been picturized by the Yorke Film Corporation and serves as a starring vehicle for Harold Lockwood for his next appearance in a Metro wonderplay de luxe. The picture bears the same title as the book and will be released October 1.

In the adaptation of the novel for the screen by Fred J. Baischofer and Richard V. Spencer the charm of the tale has been

Scenes from "Paradise Garden" (Metro).

carefully preserved. The central figure of the story is Jerry Benham, who, according to a provision in his father's will, is brought up in the seclusion of a vast estate under the guardianship of Roger Canby without knowledge of the feminine sex and of evil.

Director Fred J. Baischofer has made the story into a seven-reel picture. Mr. Lockwood is cast as Jerry Benham, and his support includes Vera Sisson, Virginia Rappe, Lester Cuneo, William Clifford, O. Sproetto and Catherine Henry.
THE PUBLIC DEFENDER,” the first of a series of big special screen productions, dealing with themes of vital interest to the people and creating of profound close to the minds of the masses, announced for presentation by

“THE PUBLIC DEFENDER,” the first of a series of big special screen productions, dealing with themes of vital interest to the people and creating of profound close to the minds of the masses, announced for presentation by

Harry Raver, has been completed and is now ready for the market.

Aside from the fact that “The Public Defender” is built on a basic idea of momentous interest to all humanity—equal rights before the law—and that its cast contains the names of three great stars, in the persons of Frank Keenan, Alma Hanlon and Robert Edeson, artists whose names have a real significance at that unerring indicator of popularity, the box office, it presents a story of genuinely strong entertainment values.

“The Public Defender” is a forceful drama, based on the conflict between the opposing forces of right and wrong, found on the book of the same name by Mayer C. Goldman. Back of the clever historic situations, drive heart appeal and wealth of human interest looms a tremendous idea, a plea for justice.

That the theory advanced so eloquently in “The Public Defender,” which declares effectually that every municipality possessing a public prosecutor should elect or appoint a corresponding public official whose mental equipment and legal attainments equal the qualifications of the former is sound and of practical value is acknowledged in the success of the nineteen “Public Defenders” established recently in various cities of the United States.

It is interesting to note that the theatrical attractions in the form of stage plays and screen productions have had on movements affecting the public welfare, from ante bellum days, when “Uncle Tom’s Cabin” started the wave of sentiment which figured materially in bringing about the Civil War and abolishing slavery, down to more recent times, when such plays as “Within the Law” are noted as directly responsible for the betterment of conditions under which department store workers are employed.

The creation of the office of a “Public Defender,” as outlined in the visual story presented by Harry Raver, is held by many eminent jurists to be absolutely essential to the proper and fair administration of justice. The idea has found the unqualified indorsement of over 2,000 newspapers and magazines throughout the country, having been editorially commended by such influential metropolitan dailies as the New York Tribune, the Mail, the Globe, and the Herald.

A story of “The Public Defender,” which was directed by Burton King, who produced many successful pictures in which Petrova and other players of equal note have been starred, gives ample assurance that its characters are portrayed by actors of unquestioned ability. In addition to Frank Keenan, Alma Hanlon and Robert Edeson, players of the highest standing are intrusted with the principal roles, such as John Sainpolis and Florence Short, whose past performances on the stage and screen have stamped them as artists entitled to a place in the front ranks of their profession.

ETHEL BARRYMORE ON NEW PRODUCTION.

Motion picture rights to Sidney McCall’s novel, “Red Horse Hill,” published by Little, Brown & Co., have been acquired by Metro Pictures Corporation for the use of the celebrated star, Ethel Barrymore, and Miss Barrymore will begin work at once on the production of a multiple-reel photodrama based on the story. Mary Murillo has adapted the novel for Miss Barrymore’s use, and Frank Reicher, one of the most successful directors of the present day, has been engaged to direct the star in her new production. He will be assisted by J. S. Dunne. The picture will be made under the personal super-

vision of Maxwell Karger, general manager of the Metro studio.

Miss Barrymore will have the part of Maris Alden, a young woman of strong character. Her father, former President Mills will play the part opposite her, that of Dwight Alden. J. W. Johnston will have the important part of Winch. Marion F. Quigde has the part of Ignatius.’

“Red Horse Hill” provides Miss Barrymore with a superb story rich in possibilities, and star and director may be counted on to make the most of the opportunities offered.

**Strong Bluebirds Coming**

**Future List Shows Subjects and Stars Up to October 28**

BLUERIBE directors have been supplied with an abundance of future material drawn from printed works and stories especially written for the individual stars. Particular care has been taken to provide a subject of the utmost in dramatic and artistic interest for two of the foremost stars of the screen, and Carmel Myers, soon to be presented on the program, with fitting vehicles for their introduction to the screen, in the person of Frank R. Capra and Carmel Myers, to be followed by “The Winged Mystery,” which director Joseph M. Newman will be assisted by O. D. Stuart in preparing for the screen with William Parker furnishing the scenario.

Herbert Rawlinson, who appears in “Flirting With Death” Sept. 24, is now bringing himself under the direction of Elmer Clifton in preparing “The Flash of Fate,” in which Mary MacDonald will be his leading lady, with Jack Nelson, Frank MacQuaid, Grace Dana Ong, Madge Kirby, and Willis Ong in support. The story was written by James W. Atchison, and was prepared for the screen by Waidemay Young.

When Carmel Myers makes her Bluebird debut Nov. 11 in “The Devil’s Bag,” she will be accompanied by Ethel Crean, man, with Harry Solter responsible for J. Grubb Alexander and Fred Myton’s story. This work has been completed, Mr. Myton has turned his attention to “One Clear Afternoon,” in which Larry Evans, prepared for the screen by Harvey Gates. Miss Myers will be assisted by Miss Ong, Mr. Hanlin, Miss Winch, Fred Schilling, Allen Sears, and Sydney Dean prominent in her support.

Mae Murray’s introduction to the program has been arranged for in the completed production of “The Princess Virtue,” to be distributed Nov. & Director Robert Leonard has turned his attention to this story in his capacity as chief supplier. Mae Murray has worked closely with Robert Leonard, having brought him to his own project, and Fred Myton has supplied the scenario of “Face Value.” The company now busy on the production includes Wheeler Oakman, leading man; Casson Ferguson, Katherine Griffth, and Fred Myton’s assistant director, Mr. Carpenter. Fred Myton prepared the scenario of “Face Value.”

Ruth Clifford, who will be starred in Rupert Julian’s production of “The Desire of the Morth,” to be released Oct. 22, with Monroe Salibury, her new leading man, will next appear among Bluebirds as star of “The Savage,” another Julian production made from a story and scenario by Elliott J. Clawson. The story is by Harry Travers, and Caroline Moore are principals in the support.

Dorothy Phillips, scheduled for her regular appearance on a Bluebird, is now busy on “Heart’s Blood.” written by Elaine Sterne, and prepared for her own direction by Miss Park. Miss Sterne wrote “The Atoning of the Blood,” which production was starred by Dorothy Phillips with a vehicle suited to display her wide range of dramatic expression, and Ida May Park and Miss Phillips, herself, are expected to do the needed.

Violet Mersereau’s appearance in “The Girl by the Roadside” has been scheduled for Oct. 29, and Director Theodore Marston is now selecting a story to be taken up forthwith at Bluebird’s Leonia, N. J., studios. Varick Nanardy’s “best seller” was screened for Bluebird executives last Thursday. Robert Leonard was responsible for the idea directed by Allen Edwards, Cecil Owen, and Ann Andrews are Miss Mersereau’s principal supporters in “The Girl by the Roadside.”

**AMERICAN SOLDIERS PARADE LONDON STREETS.**

If there be any pessimists among us who doubt the power of our nations—United States, Great Britain, and France—to win the war, they have but to read the London newspapers to learn the fact that American troops are now marching through the streets of London, where they are reviewed by the King and Queen, members of Parliament, and the House of Commons. To-day’s London newspapers are filled with news of American troops parading the streets of Berlin. A scene showing King George and Stalin and Roosevelt and Churchill is vivid proof that at last the two great nations with one tongue are allies indeed!

The subject in this issue causes especial regret that, because of certain complications, Gaumont pictures are not now being exhibited in Germany. For, at Atlantic City, American business men representing a capital of twenty million dollars—count them!—pledge their entire resources for the successful prosecution of the war.
TANGUAY PICTURE MAKES VAUDEVILLE JEALOUS.

Among the early releases on the Select Pictures list is "The Wild Girl," the picture in which Eva Tanguay is presented for the first time on the screen. On account of Miss Tanguay's enormous popularity as a vaudeville star, the Select Pictures' branches are being swamped with inquiries regarding the release of this new feature.

Harry Weber, who has been largely responsible for the remarkable showing which Eva Tanguay has made as a vaudeville attraction, is highly pleased over the splendid prospect for

Scene from "The Wild Girl" (Selznick).

Tanguay's first picture. He is, however, in something of a dilemma, as the proprietors of vaudeville theaters feel that Eva Tanguay almost belongs to them and they are highly jealous of their eccentric star's popularity. They do not view with equanimity the loss of the "cyclonic comedienne" to the fans of filmdom. It is understood that Miss Tanguay, in order to allay their uneasiness has consented to sign a contract forbidding her from making any other moving pictures until the conclusion of her forthcoming vaudeville tour, for which Miss Tanguay has been preparing what promises to be the most satisfying act she has yet brought to the "two-a-day."

"ARMS AND THE GIRL" WITH BILLIE BURKE.

Plays and pictures dealing with the present great conflict are naturally of exceptional interest, because, generally speaking, nearly everything nowadays centers or hinges upon the war in one way or another. Thus "Arms and the Girl," in which Billie Burke will appear October 8, is a Paramount picture calculated to please the great majority of those who attend the photosy. Even without the delightful personality of Miss

Scene from "Arms and the Girl" (Paramount).

Burke it would still be a powerful, gripping story, as was proved when it was first shown in stage form on Broadway a few seasons ago. The support is wholly adequate, and includes Thomas Meighan in the role of Wilfred Ferrers; Louise Bates as the spy; Malcolm Dunn as Eugene; Geo. S. Tribute as the German general—a characterization, by the way, which is said to be remarkable in its fidelity; A. Hower, William David, Harry Lee and others.

THE MOVING PICTURE WORLD October 6, 1917

Pathe Program

Frederick Warde, Mollie King, Pearl White and Harold Lloyd Featured for the Week of October 7.

FREDERICK WARDE, the famous actor; Mollie King, one of the most beautiful and talented girls on the screen; Pearl White, the greatest serial drawing card; and Harold Lloyd, the Lonesome Luke, one of the most popular characters of the screen, are the box-office stars on the Pathe program for the week of October 7.

Frederick Warde appears in "The Heart of Ezra Greer," a five-reel Gold Rooster play produced by thanhouse, written by Philip Lonergan and directed by Emile Chautard. "The Heart of Ezra Greer" is a story of tender relationships, an opensequence and surprise. Frederick Warde has the title role, that of a kindly old valet, whose one treasure is his picture. The splendid cast includes the following well-known players: Leila Frost, as the pretty daughter; George Froth, as Jack Denneigh, the wealthy student; Carey Hastings, as Denneigh's housekeeper; Thomas A. Currnan, as his guardian; Lillian Mueffler, as Amy Devers, known on Broadway as "The Baby Vamp"; Helen Badgley, as a poor little girl; and Gerald Badgley, as the millionaire's baby.

Mollie King stars in the fourth episode of "The Seven Pearls" serial, entitled "Amid the Clouds," with Creighton Hale and Leon Bary. It is in two reels and was produced by the Astra Film Corporation.

The most thrilling feature of this chapter in which thrills abound is the chase of an airship by an aeroplane. Irma (Mollie King) is being swiftly carried to her death in the balloon. Harry (Creighton Hale) rushes to her rescue in a dirigible, but Perry (Leon Bary) reaches her first in his swift hydroplane.

Pearl White is seen in the fourteenth chapter of "The Fatal Ring," entitled "The Fugitive's Safe," a two-reel serial produced by Astra Film Corporation under the direction of George B. Seitz, scenario by Bertram Milhauser and story by Fred Jackson. This chapter is a thriller, in which Pearl is thrown inside the paddle wheel of a ferryboat, while Tom (Henry Geeli) and the spider are pitched into the water. Pearl is saved by Tom's quick thinking and rapid acting.

Harold Lloyd is seen as Lonesome Luke in "Birds of a Feather," a two-reel comedy serial produced by Astra Film Corporation, directed by Frederick Warde. It is a great comedy, with Harold Lloyd as Lonesome Luke, heir to a cool million; Harry Pollard as his partner (nothing escapes him, neither Daniels, as the amateur detective, is known as "The Angel of Hottentot Hollow," where Luke first introduced the ham to the egg and a lumimous creates more interest than a dog fight on the class roof.

"Big Bear Lake" is a split-reel scenic produced by B. E. Loper, Jr. This subtitle gives a good idea as to the kind of picture; it is: "For whatever you do, be as swift as a deer, be contentment, one soulful; scenery, two eyesful; recollection, one memorable. Get it at Big Bear Lake and take it as often as necessary."—Dr. Attaway.

"St. Mary's Lake," Glacier National Park, is the other half of this split reel produced by Ralph Earle. This is another fine scenic of the series showing our national parks. It is well worth seeing.

An International cartoon and scenic split-reel subject and Hearst-Pathe News No. 82 and No. 83 complete a strong program.

"THE TROUBLE BUSTER" VIVIAN MARTIN'S NEXT.

Vivian Martin's next picture following "The Runet Trail," which is a September 17 Paramount release, will be "The Trouble Buster," and the scenario was written by Gardner Hunting from a story by Mr. Hunting and Tom Forman, the well-known actor who appeared in many pictures supporting Paramount stars. A cast of well-known players supports Miss Martin in "The Trouble Buster." Included in the list are James Neill, Paul Willis, Chas. West, Louise Harris, Mary Mersch, and Vera Lewis.

A SOLDIER BOY SINGS

\"I want tobacco just as much as bandages and socks,\" amuulbox it, does your contribution in my old tobacco box?\"

SEND 25 CENTS, and we will forward a "comfort pack-\"age of tobacco to some soldier or sailor at the front, long enough to keep him in tobacco for a week. Or send $1—it keeps a fighting man happy for a month. Tobacco is the only thing that cheers the soldier boy through the dreary hours in the trenches. He'll probably send you a piece of war card in acknowledgement of your dis-\n
"Our Boys in France Tobacco Fund" 19 W. 44th St., New York City ENDORSED BY WAR AND NAVY DEPARTMENTS
World Film Plans Fine Boston Exchange

Wants to Have Its New England Office the Best in the Country—Every Known Convenience Will Be Installed.

BY RICHARD D. HOWE, $6 SUMMER STREET, BOSTON, MASS.

BOSTON, MASS.—Contracts have just been signed for the New England office for the largest film exchange quarters in New England, if not in the United States, to be located in the heart of "Filmland City," as the film exchange center in the Back Bay of Boston is known. The new home is to have seven stories, from No. 145 to No. 161 Pleasant street, will be razed, and on the site will be erected the corporation's New England film headquarters. Manager George M. A. Fecke has reason to be mighty proud of the location, one of the best in the entire district. Work will be started at once, and it is expected by Manager Fecke that it will be ready for occupancy by December 15.

In discussing his plans, Manager Fecke said to the World correspondent: "In order to spare no expense in making the finest film exchange in New England. The planning room will be modeled within a few days. The general outline of the building calls for our own exchange, and the best location will be used for the run-offs of our pictures. In every way this theater will meet the comforts of the exhibitors and give them a positive idea of just how the picture will look in their own houses.

"We are building with the idea of handling film as conveniently and expeditiously as possible. Our film, rewinding rooms will be models of the latest inventions for handling film carefully and rapidly. It is our home tribute to our New England business that President William A. Brady of the World Film has given his personal supervision to the latest and the best film exchange that money can buy."

Manager Fecke is enthusiastic over the reception given the feature film "Rasputin" by the New England exhibitors. Starting the film at the World Exchange for the past two weeks for the benefit of New England exhibitors.

David Dow Now Guides Modern Theater in Providence.

Providence, R. I.—The management of the new Modern Theater in Providence, R. I., is now in the hands of David Dow, who so successfully operated "Civilization" in the New England district. Mr. Dow showed "Civilization" in most of the cities and towns of New England. The Modern theater is one of the best in Rhode Island.

Rufus D. Marson Out of K-E-S-E.

Boston, Mass.—Rufus D. Marson, one of New England's best-known moving picture men, has resigned his position as manager of the Boston office of the K-E-S-E, and is to devote his energy to the buying and exhibiting of state rights pictures and to the United Theatres Equipment Corporation, of which he is a large owner. Mr. Marson has his eye open now for a still larger establishment which may attract the New England public.

Mr. Marson started in the moving picture business about 1907 as a Kristoffler agent and later became manager of the Pleasant Street theater. He came to Boston the next year in the employ of George M. A. Fecke, and when that organization became a part of the General Film he joined that concern in one of the first regular film exchanges in New England. He later devoted his time exclusively to the K-E-S-E exchange.

B. N. Moran New K-E-S-E Manager.

Boston, Mass.—B. N. Moran, a native of Vermont and a moving picture man with national experience, will be the successor of Rufus D. Marson as manager of the Boston office of the K-E-S-E at No. 14 Pleasant street. Mr. Moran takes charge of this office immediately. Mr. Moran formerly worked as a roadman and special representative of George F. Malone in New England. He more recently went to New Orleans and to Dallas, Tex., on commissions by Kleine, and now returns to his home territory to push the K-E-S-E features in this territory.

"Rebecca" Takes Boston.

Boston, Mass.—Mary Pickford has literally "packed them in" again with her latest picture, "Rebecca of Sunnybrook Farm." Record receipts were scored at the Modern and Beacon theaters, owners of which are the same union. Boston street is in the same run of the film in both its houses the week of Sept. 10 to 17. It is no press agent's feat to say that Pickford's picture is the biggest drawing card that Boston theaters have. This is with due respect to all the other great stars. The fact that at all times of the day, even between the hours of 4 to 6 p.m., when most moving picture houses are well-nigh empty, they were waiting in line at the Modern and the Beacon is an indication of Mary's drawing power. "It's the best thing Mary ever did" was the tribute paid to the winsome little movie queen by most of the audience as they came out of the theaters, some with their eyes still teary, some with their heads tilted up and their shoulders bent as they sought to follow the death of her unloving aunt, drew the audience to tears, even as she brought them to laughter in the lighter parts of the piece. Both houses used George Decker in "Lost in Transit" along with the Pickford picture, and it went fine.

Grand Opening of New House at Lowell.

Lowell, Mass.—Harold Lockwood, Ethel Barrymore, Mr. and Mrs. Sidney Drew, Viola Dana and Anita Stewart have been invited as guests of honor at the opening night of the new Strand theater in Lowell, Mass., on the night of Sept. 16, President Louis B. Mayer of the Metro is president of this new theater corporation, and J. James Carroll, formerly with the Poli interests, is the local manager. The theater is a handsome modern structure and seats 1,800 people all on one floor. The general policy of the Strand and Rialto of New York will be followed in this new house. The opening week's program is: "The Bar Sinister" and Emily Stevens in "The Slacker." Robert Martell, formerly organist at the Modern theater in Boston, will preside at the organ and will be leader of the orchestra. Mr. Couturier dropped in on Manager officials, exchange men and exhibitors were invited to the opening.

Rialto in Charge of William White.

Brockton, Mass.—The new manager of the Rialto theater in Brockton, Mass., is William White, formerly a salesman for the Universal. The theater is one of the finest in New England, and with the cosmopolitan experience in film handling should be one of the most prosperous.

James Greeko Building in Worcester.

Worcester, Mass.—A new theater is being built in Worcester by James Greeko, owner of the Bijou theater. The new house will seat 800 people and will be across the street from the Bijou. The theater will be operated by Mr. Greeko. Harry Campbell, of the Goldwyn Pictures, has already signed the Goldwyn pictures for the new house.

Boston Business Notes.

Boston, Mass.—Daniel O'Brien, poster clerk in the General Film Company's Boston office, has just returned from a two weeks' vacation spent in New York City. Harry Decker, truck driver for the Boston office of the General Film Company, has been presented with a brand new machine with which to transport films to and from the railroad station, by Manager Jefferson D. Levine.

Warren, head booker for the General, has resigned after spending two weeks in New York visiting friends.

A prominent visitor to Boston last week was Alfred Couturier of Manchester, N. H., owner of the Crown theater in that city, the Scenic theater in Rochester, N. H., and an active worker in the New Hampshire branch of the Motion Picture Exhibitors' League of America. While in Boston, Mr. Couturier dropped in on Manager L. A. Watrous of the local Vitagraph exchange and signed up a contract for the new Greater Vitagraph serial, "The Fighting Train."

Boston, Mass.—General Manager David E. Dow of the New England Film Distributors, Inc, of Boston, has been touring New Hampshire, Vermont and Maine, inauguring "Somewhere in Georgia." He had excellent success and secured a record number of bookings. While on the road his efficient assistant, Miss Marlon Naiheger, who has a large acquaintance in New England film circles, looked after the Boston office.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of THE MOVING PICTURE WORLD? There's a reason.
Among Phila. Exchanges and Theaters

What Film Men Are Doing—Features and Programs at Leading Theaters—
Business Notes of Interest to the Trade.

By F. V. Armato, 144 North Third St., Philadelphia, Pa.

PHILADELPHIA, PA.—W. F. Yunker has assumed the management of the Fifty-sixth Street theater during the coming season. A particular feature will be the projection. The most competent and efficient projection men have been secured to operate the up-to-date motion picture equipment, and very little complaint is expected.

Parling Banquet to George Meeker.

Philadelphia, Pa.—In honor of the occasion of the opening of the World film offices for the West, his friends, brother managers and the local prominent exhibitors arranged a farewell banquet at the Bellevue hotel on Thursday, Sept. 20th. Percy Block, of the General Film Co., Charles Regalia of the Apollo and Jay Emanuel of the Park and Jefferson were on the committee in charge of the affair.

C. Schwartz Will Manage Exchange.

Philadelphia, Pa.—C. Schwartz, one of the pioneer exchange men of this city, has been appointed manager of the American Photoplay Company offices at 257-261 North 12th street. He announces that they will have the Western Miller production for this territory, and expects to handle only large and extraordinary film productions of merit.

Frank W. Buhler Buys a Home.

Philadelphia, Pa.—Frank W. Buhler, general manager of the Central Market Street Amusement Co., will start on his vacation Sunday, September 7th, for a two weeks’ well-deserved trip. He will go to Marysville in Missouri, where he will beginning October 1st. Any boy or girl under four years of age will be allowed to compete in the contest, which begins with the announcement in the newspapers. The contest will be made by the Fox Kiddies Editor, 130 West Forty-sixth street, New York city.

Italian War Films Go to Capital City.

Philadelphia, Pa.—The week of Sept. 17th will be the last for the showing of the Italian War Pictures at the Garrick theater. It has been long expected that this film has aroused such tremendous interest. There are twelve reels in the showing of "The Italian Battleground," and they are all of surpassing beauty even when the purpose is so grim. The pictures are really too good to miss. The heroes of the Allies are clearly shown, especially General Cadorna. P. J. Armsman company manager of the show, announces that the next presentation of this picture will be at the Beloved on Thursday. A. C. Clement Rizzo and Abe Greenwald performed their duties of projection engineers to perfection, with their motor driven machines.

Picture Theaters and Programs.

Philadelphia, Pa.—"Pamphlet," a big seven-reel, out-of-the-ordinary film, presented by Frank J. Zeng, will be the unique attraction by the management of the Stanley theater, beginning Sept. 17th.

Prefaced by a delightful program the Broadway last week, the "Hedda Gabler," and the "Redemption," the picture which created such a sensation at the Forrest some time ago.

Pauline Frederick will be the mother of the Arcadia, and in the new Paramount picture "Double Crossed,"

M. George Mason of Philadelphia will have his debut at the Strand in "Barbary Sheep." During the last half of the week Wallace Reid will be seen in "The Hostage."

Alexandra Carlisle will be the feature at the Renown theater this week, the newest World picture, "Tides of Fate."

The "Honor System" will be the attraction at the Victoria theater next week. The film has been criticized by critics who saw it as "The greatest human story ever told." It was written by Henry C. Warnack of Los Angeles, and was staged by R. A. Walsh.

Interesting Business Notes of Trade.

Philadelphia, Pa.—J. E. Goldsmith, who recently arrived from the Bluebird exchange in Charlotte, N. C., has been having considerable success booking the K-K-E-F program for A. J. Buck.

Philadelphia, Pa.—P. Elliot J. Goldman of the Bluebird theater recently completed extensive improvements at his present house. The auditorium has been artistically decorated and painted and a new lighting system has been installed. His theater is situated in an exclusive residential section, and he is supplying a high class motion picture entertainment equal to the tastes of his refined clientele.

Philadelphia, Pa.—Earle Fort, of the Sherwood and Baltimore theaters, re-joined the Stanley Booking Company. He commenced his new duties the very next day, and the house will be his special charge.

Philadelphia, Pa.—Allen May, manager of the Bluebird exchange, is meeting with considerable success in booking this theater for an exceptionally fine feature release which was shown at the Lincoln here, and the Broadway in Camden, N. J., to full houses.

New House of F. W. Buhler.

visit his mother. Mr. Buhler, whose phen-omenal successes have been rapid, is noteworthy from a managerial viewpoint and is shown here standing upon the steps of his new home, a stone mansion in upper Darby, Pa., which he recently purchased.

J. S. McSwine Opens New Offices.

Philadelphia, Pa.—J. S. McSwine, former manager of the Chestnut street opera house, is back in town, and has opened new offices here. He is control-ling the bookings on D. W. Griflin’s "In-tolerance" and "Birth of a Nation," two well known productions, which were accorded a wonderful reception here last year. The first return engagement has been arranged with Frank W. Buhler, manager of the Central Market Street Amusement Company, who will make the first showing of "Intolerance" at his Victoria theater during the early part of October.

Prizes Offered for Best Essay.

Philadelphia, Pa.—William Fox is offering prizes of $500 to be distributed in five awards of $100 each, for the best written reviews on "Jack and the Beanstalk," billed for the Arcadia for two weeks, be-

TO EXHIBITORS

If you are doing something new and interesting at your theater, let our correspondent know about it. It may help others and help you as well.

Helpfully yours.

THE MOVING PICTURE WORLD

" Tanks in Action" Taken by Stanley Company.

Philadelphia, Pa.—By special arrange-ment with the British government, which has purchased a British film of which W. K. Vanderbilt is president, the Stanley company has secured the exclusive rights for its presentation. The remarkable film of the remarkable film, "Tanks in Action," issued by authority of the British government, gives a representation of the remarkable war films, "Tanks in Action," issued by authority of the British government, gives a representation of the battlefield. The rental paid for this privilege by the Palace theater, where it will be shown next week, goes to the relief fund for the aid of the war victims and sufferers.

Philadelphia, Pa.—Benjamin Sellman, widely known theater manager, has re-turned from Baltimore, where he was di-recting the destinies of the Lyric theater.
THE MOVING PICTURE WORLD

World Film Keeps Tabs on Care of Film

World Film Has Record of Condition of Every Film Sent Out and Gives Prizes to Worthy Operators on Their Showing Every Month.

By Clarence F. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—The World Film Corporation’s local exchange is relieved of many of the headaches, according to Robert Smeltzer, through the working of a new scheme designed to lessen the destruction of salable film. The contest, open to the operators in the theaters handling the company’s films, was started last month, and there is immediate interest in the results.

Many operators visit the exchange daily to check their film, its name and the expiration date of the sale, and are all the more anxious to get a view of what has been going on in France; Congressmen and Senators, high officials from all of the Government departments, the representa- tion of the different embassies, and the generals of the U. S. Government, in addition to the great mass of people who are enthusiastic about the films and were anxious to see them.

The films, actually taken on the battlefield of Europe, created widespread interest, and, according to Mr. Lust, the box office receipts proved their worth. The War Department had engaged in a prize for the week and a field piece, with its crew, was the center of interest outside the theater. These are timely films, and will probably do equally as well wherever there are audiences who know the importance of referring to any of the officials referred to above.

Putting Each Job Up to a Man

Washington, D. C.—"If there is a broken or torn motion picture over the wall, or an electric light globe out of commission somewhere, it’s ten to one that the man best fitted for the job is the operator unless you have someone on the job the whole time directly responsible for the job." Such was a well known exhibitor to the Moving Picture World correspondent.

The job of the operator, as the writer has found it, while with a string of theaters, he had found it worth while to put on the permanent payroll a man who is a carpenter and painter, and another who is an operator and electrician. "Mr. Men will be kept busy all of the time," continues this able manager. "For instance, the carpenter will be dressed in the clothes of the house, and will be a point of interest. It is planned to open every week. It is his duty to see to it that the sets and seats are always in good condition."

"We intend adding a man who will look after all painting work. It will be up to the man to see that good work has been furnished with the thing in question.

"Of interest to the exchange managers, has been the lack of complaints from operators, that is, the attitude of some men when we go to the head operator and is supplied, at signing a slip showing that he was given the material asked for. Later, if anything goes wrong the man cannot say that he complains, because he is not furnished with the thing in question.

"There are now twelve men in charge of the exchanges in our district force, and there are only a few exchanges where the handling of such things as paint and varnish are not up to standard."

Many Theaters to Be Built at Camp Greene

Five Picture Houses and Vaudeville Theaters Are Planned—Will Make a Miniature White City—Houses to Seat 3,000 Persons.

By D. M. Bain, Wilmington, N. C.

CHARLOTTE, N. C.—No less than five motion picture and vaudeville theaters are to be built on the outskirts of Camp Greene, two miles from the city, within the near future, according to plans of the Charlotte Cantonment Company, a corporation with large capital, in which the Power Company of North Carolina and the transit and power company, is interested, and just recently made public here.

The plans call for a miniature White City, with a midway boasting more than two hundred houses on the ground, including the five theaters; the majority of which will be for motion pictures.

The corporation preparing the plans are to furnish entertainment for the 40,000 soldiers, who are daily pouring into Camp Greene, and the theaters will be solidly constructed and comfortable houses.

The plans for the building of the miniature city, is that of Frank Montgomery, for many years the strongest power in the motion picture game through the South, who gradually succumbed to other large interests, chiefly through the competition of organizations, who now hold almost all the theater properties formerly controlled by Montgomery.

The picture and vaudeville theaters will be built on new plans, originated to meet the new situation which has developed at the southern training camps of providing suitable theaters of inexpensive construction, but comfortable and satisfactory. They will be immense structures, one of the buildings planned for a capacity of 3,012; another, 2,512 people; other structures of various forms, 400 to 500, or even a bit larger, latter 90 by 135 feet. Each of the buildings provide space for two ticket sellers; also offices for the operators and operators, a place of cheap but substantial frame construction.

F. H. Fleer Sells Broadway Theater

HIGH POINT, N. C.—The Broadway theater, formerly owned by Frank H. Fleer, and the chewing gum magnate, has been pur- chased by Mr. Ollie R. Browne, who is being remedied preparatory to reopening with pictures about October 1. Fleer is interested in several theaters throughout the Piedmont section of North Carolina, and is a partner of Hon. Henry B. Varner in the motion picture business at Lexington, N. C.

Film Salesmen in Wilmington Last Week

Wilmington, N. C.—Among the film salesmen in the city during the past week were: J. G. Hugg, of the American Exchange, Washington; H. H. Randall, of the Fa- microcope Exchange, Wilmington; J. H. L. O. Melvin, of Fox Film Corporation, Washington; O. R. Browne, of Select Picture Company, and W. H. M. Me Livey, of Pathé Exchange, Charlotte, N. C., Mr. Crandall placed World-Brady Made Features in the Grand theater here, and Mr. Randall closed contracts for Paramount-Arco service for the same theater, and also closed several contracts for Select pictures for the Grand while in the city.

Ollie R. Browne Will Cover This Territory

RALEIGH, N. C.—Ollie R. Browne, one of the best-known theater men of the state and junior member of the Aronson & Browne company, which ranks among the three of the local theaters, has accepted a position with Select Pictures and will take over the territory in North Carolina and Virginia territory with the new Clara Kimball Young, Norma and Willard, and others, and other productions to be marketed through that organization. Mr. Browne is known personally by the theaters, which is an added factor on this territory, among whom he stands high, and because he is the most valuable road man that this new organization could have possibly selected for this particular territory.
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Pittsburghers Enjoy Picnic at Groveton

Film Men Have a Good Time and a Neat Sum Is Realized for the League's Campaigns Against Freak Legislation—Other Notes Worth a Glance.


PITTSBURGH, PA.—The moving picture men of the Pittsburgh district journeyed to Gazzara Camp, Groveton, Pa., on Sunday, September 16, and staged one of the most successful social gatherings in the annals of the local trade—namely, a big family outing and corn roast. There were 1,000 hundred exhibitors and exchange men, together with their families and friends. Business cares were set aside for the day when the grove was given over to an excellent program of athletic sports and other lively enter- tainment.

The feature of the day was a baseball game between picked nine called the ChiAleers, backed by the manager of the Independent exchange, and the Greeses, backed by Harry Greele, manager of the Supreme Photoplay Productions. The Greeses won by a score of 11 to 6. The umpires were Hart, of Beaver Falls, and Bennett of the Pathe exchange. The athletic events resulted as follows: Exhibitors’ 100-yard dash won by Frank Niggel; on fork, Red Bay, exchange managers’ 100-yard dash, Harry Greene; women’s 60-yard race, Mrs. Albert Washabaugh; women’s broad jump, Mrs. Wilham Williams; broad jump, A. Simms; fat men’s race, J. Krugh.

Leo F. Levinson Heads Pittsburgh Pathe

Pittsburgh, Pa.—George W. Fuller, manager of the Pittsburgh Pathe exchange for the past year, is being transferred to another office of the same company. He is succeeded here by Leo F. Levinson, formerly manager of the Philadelphia office of the Pathe exchange, a well-known figure in the trade here. Mr. Levinson formerly was twicemanager of the World service and a member of the Edison exchange, and his return to this field after a year’s absence is welcomed by a host of friends among the exhibitors and film men.

Although a change in management has been effected, the same efficient sales force has been maintained at the Pathe Pathe exchange, and F. C. Bontistall, W. J. Fitzpatrick, E. M. Stuve, and J. D. Smith, are the key men.

J. W. Lowenhaupt Buys Strand

Washington, Pa.—The Strand theater, Washington, Pa., formerly operated by Wiley Clark, has been purchased by J. Walter Lowenhaupt, representing an Eastern syndicate. The house has been closed for remodeling and the installation of entirely new equipment throughout. It is announced by Mr. Lowenhaupt that the Strand will be conducted along the most up-to-date lines, and will set a high standard in its offerings. Paramount and Artcraft pictures have been contracted for. The house will be under the personal direction of Mr. Lowenhaupt, but it is likely that a local manager will also be employed. Plans are being laid for a formal reopening about October 15.

Phil Selznick Goes to Cleveland

Pittsburgh, Pa.—Phil Selznick, heretofore traveling representative of the Select Picture Exchange, has been transferred to the Cleveland office of the Selznick exchange. Selznick is the head of the Cleveland section of the office. Mr. Selznick’s house is in Cleveland, and he is given to return, at the same time, to the Cleveland office of the Selznick exchange, of which he was a popular and efficient member. He is a brother of Lewis J. Selznick, head of the Selznick Productions.

Among prominent houses which have contracts with the Selznick exchange for the past two weeks are the following: Liberty theater, Wheeling, W. Va., to be opened next month, all the Clara Kimball Young.

Norma and Constance Talmage pictures; Tenente, of Altoona, Pa.; Nomi and Constance Talmage and Clara Kimball Young releases; Columbia theaters, Warner and Erie.

The ‘Lone Wolf’ and the ‘Wild Girl,’ also the Young and Talmage releases.


Pitt Theater Nearly Ready to Reopen

Pittsburgh, Pa.—Wm. Moore Patch, managing director of the Pitt theater, is now ready to re-open the house, which has been closed by Mr. Patch, for the first time in the history of the Pitt, due to the prosperity of the Pitt theater, which has been closed by Mr. Patch, for the first time in the history of the Pitt, due to the prosperity of the Pitt theater.

Jefferson Theater Changes Hands

Punxsutawney, Pa.—The handsome Jefferson theater, Punxsutawney, Pa., which has just undergone a process of remodeling, was purchased last week from James Tringides, and is now in the hands of E. A. Martin & Company, which recently took over the operations of the well-known firm of exhibitors. The Jefferson is a spacious theater seating 1,500 persons, and has heretofore been used as a combination house, running road-shows and feature pictures. It is planned to continue the policy of daily shows and to conduct the Majestic theater in Punxsu- tanawey, and in their new acquisition will set a high standard that has made their name popular with the picture fans of their locality.

J. A. McCullough Will Guide Foursquare

Pittsburgh, Pa.—J. A. McCullough, until recently traveling representative for the Goldwyn out of this office, has been appointed manager for the new Foursquare exchange in Pittsburgh. Offices have not yet been opened, but a location will be de- cided upon in the near future. Mr. McCullough is already securing some nice bookings, he reports.

"Doc" Aronson With Jewel Productions

Pittsburgh, Pa.—"Doc" Aronson, formerly manager of the downtown Cameraphone theater, Fifth avenue, Pittsburgh, is now connected with the local branch of the Jewel Productions as traveling representative. Mr. Aronson has a wide ac- quaintance among movie men and the trade in this section, and his acquisition by the new Jewel exchange is considered a valuable one.

George Moore Will Assist at Mutual Office

Pittsburgh, Pa.—George Moore, formerly booker in the Independence theater, received orders from Mutual in this city. He has been succeeded at the Independence by Kenneth Rapp, formerly assistant booker.
Victoria B.C., Has a Revival of Business

City gave Volunteers Almost to Its Last Available Man and Has Suffered Many Losses—Business Was Paralyzed, But Revives.

By S. J. Anderson, East Seattle, Wash.

VICTORIA, B.C.—The Seattle correspondent for the WORLD took a trip to Victoria the latter part of August. He found business for the motion picture theaters in Victoria improving with plenty of margin to continue that improvement. When England sent out her urgent call for men at the beginning of August, many of them volunteered from this city of not over 60,000. Victoria is composed largely of families who have lived here from England. Many of these English women went back to the old country when their husbands left for the war. Thus the city, which of late has been building, still was largely at a standstill, and there was very little money to be spent even on motion picture shows. The situation continued until the summer, when Victoria began to feel the benefit of some of the war industries. Shipbuilding and other form the business, is furnishing employment to a great many of her people, but business has not yet recovered completely from the big boost in business conditions in the neighboring city of Vancouver, which, to a large extent, has been the result of Victoria's business interests. This holds true of the motion picture business, as well as of others; for all of the remaining motion picture theaters of Victoria are owned by Vancouver men.

The Royal Victoria.

At the Royal Victoria I met J. R. Muir, president of the Dominion Exclusives, Ltd., which maintains offices in Vancouver, Calgary, and Toronto, to exploit the Fox and Metro service in Western Canada. This firm, together with the People's Theater circuit, owned by W. F. Anderson, controls the Royal Victoria, the Dominion, and the Victoria, which, with the exception of the Dominion and Victoria, are owned by Vancouver, and the Dominion and Bijou of Nanaimo.

The Royal Victoria is a splendid detached building of red brick, planned for the largest and best road shows. Only the big Universal pictures feature pictures are shown in it, and then only at advanced prices. Its stage is the largest on the Pacific Coast. Its air conditioning is equipped with two huge motor-driven fans insure a plentiful supply of fresh air all the time. E. H. Dameron, the manager, who has just come from San Francisco, is a native of that city and has been in the business for many years. He has been using the slogan "The Never Do Well" has been playing there to full houses recently.

The Dominion Theater.

The Dominion is a very attractive building of brick and stucco. It uses Fox and Metro service, "The End of the Tour," a Metro picture, being the feature of the day. But J. M. Robertson, the manager, told me that the Billie Burke serial, "Gloria's Romance," had been a great help to summer business. Changes are made twice a week, on Mondays and Thursdays, there being no Sunday shows in Victoria. The admission price is 10 cents in the afternoon and 15 cents in the evening, boxes 25 cents. The music is furnished by a pipe-organ.

The Variety Theater.

The Variety is on Government street, but quite far up. It seats 450 and charges 10 and 15 cents, and is in a continually good Paramount service and an occasional Mutual. It is used on its screen, Mary Miles Minter being a very good drawing card in Victoria, according to G. Murdoch, the manager. The feature still playing was "The Undying Flame," a Madame Petrova picture. Music is furnished by a six-piece orchestra.

Mr. Murdoch began in the motion picture business in Victoria as an usher and rose to his present position through study of the best methods of advertising his shows. When he took charge of the Variety it was going down, but he has made it one of the most popular theaters in the city. He says that he could not get along without the MOVING PICTURE WORLD.

The Columbia.

The Columbia has the best location of any theater in Victoria, being on Government street near Yates. If it were re-modeled, its location would seem still more popular a hard race. In this house the chairs are so high that a short person's feet cannot touch the floor, and it is exceedingly uncomfortable. It has seating capacity of 575. Ten cent is the admission price, and Vitagraph and World service are used. A four-piece orchestra furnishes the music. It is managed by W. T. Nichols, of Vancouver, and managed by E. Clark.

The Romano.

The Romano Theater is just a block or two up Government street from the Columbia, and is operated by W. F. Anderson, the manager. This theater also is in a continually good Paramount service and a few Mutual. The manager did a record business during the summer with the serial, "The Grey Ghost." It seemed impossible for me to get a seat on opening night. The house was packed, and the audiences were enthusiastic. Mr. Murdoch told me that the house is taking the June 20 and the success of the music is furnished by W. T. Nichols, of Vancouver, and managed by E. Clark.

The Empress.

A few blocks farther up Government street, but still some distance below the Variety, is the Empress, a 25-cent house, and managed by L. J. Quaglotti.

With business conditions at normal and motion pictures as popular as they should be, Victoria has an unusually good picture theater. The past three years of business paralysis in the city have prevented owners of these houses from making repairs, but now that business is improving, they are planning not only to redecorate, but in some cases to renew the entire building. One of the important feature lacking in all the motion picture theaters of the city, i. e., an attractive decors, has been given to the Empress, but it is neither decorated nor furnised properly. All of the houses, except the last two described have plenty of space to devote to such a room, and I believe it would pay the present owners to fit one up in his house this winter.

Spokane News Letter

By S. Clark Patchin, E 1111 Eleventh Ave., Spokane, Wash.

"Four Minute Men" Win Applause.

SPOKANE, WASH.—Members of the Spokane Brigade of "Four Minute Men" were liberally applauded when they made their initial appearance in Spokane moving picture houses on the night of September 11 and also on the night of September 12. They are to continue their work nightly. The men spoke on "What Our Enemy Really Is." Acting as the mouthpieces of President Wilson during the present crisis and will follow this the latter part of the week with other topics to be sent out from Washington.

They are also appearing in theaters which run both picture and plays on the double program. The theaters visited the first night were: Clemen, Liberty, Class A, and Majestic. The picture on which the "Four Minute Men" were liberally deluged with encomiums was "Burglars," W. B. Gilbert, an attorney, is chairman of the Spokane branch of the organization. The men appear about 8 p.m. nightly.

In discussing the work Mr. Gilbert said: "Our audience last night told us of the duty that we are able to do and backed by the President. The men who will appear will speak on outlives, in general, providing motion pictures with short stories, and putting them forth in their own words and presenting them as they see fit.

"We have been provided with slides from folding pictures of speeches, with a short score of words, tell the audience who the speaker is going to be, what his topic is, and what he is going to say. We step before the audience and launch into his subject. We have our own censors on hand to hear the speeches and to see that the men do not exceed their time limit. We expect them to put personality into their subject."

John Howard Joins Colors.

Spokane, Wash.—John Howard, former newspaper and theatrical man of Wenatchee, also a member of the Spokane Theater company, visited Dr. H. S. Clemen, who is to manage the Wenatchee enterprise, in Spokane, Wash. Mr. Howard has joined the colors, but was permitted a short furlough to come here and make a connection with the enterprise he has started.

Spokane Newsleters.

Spokane, Wash.—L. D. McDonald, manager of the Spokane Motion Picture company, made moving picture trips in different parts of the State, including the Spokane Interstate Fair, which are to be shown in moving picture and vaudeville houses throughout the State. This section of the country are to be shown in forty towns. The pictures were directed by Charles B. Dreyer, of New York City, under the personal direction of Mr. McDonald.

Spokane, Wash.—Members of the Moving Picture Dramaers, Local No. 185, won first prize for having the best float in the Spokane Interstate Fair Labor Day parade, September 11. Mr. Haynes was in charge of the float. On the night of the parade they mounted an electric spotlight on the float and the idea was that the downtown streets, flashed it on the crowds.

Spokane, Wash.—"Jeans The Woman" was shown before large audiences in the Clemen theater.
Buffalo Theaters Aid Patriotic Reviva

Buffalo News Letter, October 6, 1917

Buffalo Theaters Aid Patriotic Reviva

W'Wake Up America" Campaign Launched With Marked Success—Talks in Picture Theaters by Four Minute Men.

BUFFALO, N. Y.—Buffalo moving picture theaters figured prominently in the "Wake Up America" campaign this week. A number of addresses were given four minutes long, spoken in several of the houses and roused the listening audience to patriotism and loyalty. Their subject was "Renewed Patriotism." The theaters played appropriate music, and a part of the program at the Buffalo celebration is a state-wide movement. These sessions in patriotic education give an opportunity for the people of the nation constantly informed of the war, its aims, their duties and tasks and the work they must be prepared to do when peace comes. In order to drive these facts home to thousands of citizens it was decided to have patriotic addresses at the theaters. Meetings held elsewhere and patriotic parades were other features of the campaign.

Sherry Feature Film Exchange Notes.

BUFFALO, N. Y.—A. W. Moses, better known to exhibitors as "Archie," is now leasing on this house, is now having it extensively renovated and redecorated in return to its original beauty. The color scheme being light brown, green, and gold trimmings. Henry Cook, co-proprietor of the Aurora, 7 East Corning, the oldest house of Buffalo, his theater redecorated in ivory and soft gray. The Clifton Theater has changed its schedule of days and is now open to the public every day instead of Saturdays only, as during the summer.

Special Showing of "Bar Sinister."—Buffalo, N. Y.—Ben Abrams, who represents the Hoffman-Pourrier Pictures of Philadelphia, and is well known throughout the trade as "Big Ben," is now in Buffalo to look after his interests and see what can be done with the output of his company. Through the courtesy of Joseph Blau, a Buffalo exhibitor, the Garden theater, 31 West Lexington street. Mr. Abrams arranged a private viewing on "The Bar Sinister" on Saturday night, September 15. Invitations to the exhibitors of Buffalo were issued and all attended.

Casino Theater Sold.

BUFFALO, N. Y.—The Casino, a five-story building on North Avenue at Charles street, passed into the hands of the new owners on September 1. The Casino represents the oldest and largest movie house in Buffalo and New York capital. Alterations, which will be extensive, will begin shortly to convert the building into a modern, up-to-date motion picture theater.
Strand at Nashville, Tenn. Again is Bright

Repairs Are Finished Ahead of Time and Theater Opens Earlier Than Expected—Is Resplendent in New Paint and Art Decorations.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, TENN.—Repairs to the Strand theater were completed ahead of the usual time, and the house opened to the public on Saturday, September 1, at 4 o’clock. Capacity audiences filled the auditorium for the opening hour to view “The Car of Chance,” an exhibition subject starring Franklin Farnum.

The renovation includes the new paint, art pictures, and general tone of attractiveness, and reflects great credit upon the man who handled the renovating work. Linen seat covers have been provided all seats in the auditorium. The Strand, after the repair work is good, the house being cooled during the warm season by a number of ceiling fans, augmented by a host of wall boxes on each side. The lighting system is splendid, employing both the overhead indirect and direct lighting, with sufficient walls to furnish the necessary illumination.

The stage has been moved from the back portion of the corridor to the front, within a few feet of the pavement. The manager’s office is located where the ticket booth was formerly placed, and the space occupied by the old booth proper is Power projection screens were introduced, and power projection machines were ordered for the opening day, but were delayed in reaching the city. The few screens that have been installed adds much to the clear projection of the pictures. Music is furnished by the direction of Leon Cole, who is assisted at times by a full orchestra. Mr. Cole came to Nashville from a Chicago theater.

The Greater Vitagraphe features form one of the important parts of the program service instituted by the Strand.

Advantages of News Reel Between Acts

Nashville, Tenn.—Vaudeville houses in the city have the news reel weekly, the most popular film service to be used before and between the vaudeville acts by the Strand. The reason is that “the projection of a news picture, each subject is of only a few minutes duration, and in the performance, is well received during the intermission, while the pictures are being thrown on the screen may immediately pick up the thread of the story without disturbing the audience’s passing in and out. A number of theaters in this territory have employed this method with success, substituting this class of film service in between intervals for the single reel newsreels or travalgues. Managers have adapted their release dates to conform with the semi-weekly change in the vaudeville programme, i. e., providing a reel both the first and middle of the week.

Sudexum Entertains Artillerymen.

Nashville, Tenn.—Members of Battery E, Headquaters and Supply Companies of the 3rd Division, Artillery, who were encamped at Sodexum, were accorded a cordial farewell entertainment Saturday night, September 8, by Manager Harwell, Strand, and Mr. Prince, manager of the Strand. This courtesy was extended to the men of the local battery through the desire on the part of the Strand to express their appreciation of their continued patronage in a substantial manner and also out of a spirit of patriotism in giving the boys a pleasant send-off on their journey to Berlin, via Greenville, S. C. and France. The men marched into the Strand for the second night show where seats had been reserved for them by the management. Needless to say, the occasion was much enjoyed, and Sudexum received many grateful thanks at the hands of the big gun men.

Memphis Orpheum Opens Season.

Memphis, Tenn.—The Orpheum theater began its season, August 27, under the management of Artillians, who had active supervision of the house for the number of years. The management is controlled by the vaudeville circuit of the same name and operates as a combination picture and vaudeville house. The interior of the building has been made attractive through the means of new paint, upholstery, and draperies, and the house as a whole has an appearance of being ready to handle some big business during the fall and winter months.

Many Film Men Visit Metro.

Chattanooga, Tenn.—The past two weeks has brought a number of them coming to and from the Chattanooga Metro house. This city being in a central line between the Atlantic and Northern and Southern exchange centers, a large number of the film men have found it to their advantage to stop off at the Mountain City for their Metro bookings.

Dayton News Letter

By Paul J. Gray, Alhambra Theater Bldg.

Benefit for Airmen at Dayton’s Majestic.

DAYTON, O.—Dayton is the site of the Government aviation field. The camp has been expanded in the past months and is daily turning out aviators for Uncle Sam. Only recently the boys decided that a library pertaining to the science of aviation was needed. A committee was therefore elected from members of the 47th Aero Squadron. The committee decided on a benefit performance at one of Dayton’s theaters. Through the courtesy of the management of the Majestic theater, which has been closed for repairs, they obtained the house for four days. No charge was made for the use of the house. Gil Burrowes, manager of the Auditorium, rendered his services in that he booked the show and arranged for the “Women,” for them at a very low figure. Sergeant C. J. Brodeur was largely responsible for the success of the evening, being general manager of the entire affair, and it was due to his labors that the affairs went over. Sergeant Brodeur has made quite a name for himself in the aviation and it was he who granted Miss Reid, the famous aviatrix, the right to use his facilities. The girls were double loop the loops. Sergeant Brodeur claims “One Drop” of this will kill anybody.

Strike at Keith’s Settled.

Dayton, O.—A settlement of the strike which has been in effect at B. F. Keith’s theater, has been arrived at. The contract between the striking men and the management was signed Sept. 16.

Organ at the Mecca Remodeled.

Dayton, O.—Taking advantage of the summer season being in progress the Mecca theater is having its Soeborg organ entirely remodeled for the winter season. The Mecca is one of Dayton’s representative theaters and is one of the few exclusive neighborhood houses here. Mr. Kraft manages the house, which sells six hundred.

Honore V. Guy Will Conduct Majestic.

Dayton, O.—The Majestic theater will reopen with the management in the hands of one of Dayton’s most popular theatrical managers. The management of the Orpheum and also the Dreamland. The policy of the house will be first run movies and vaudeville. The theater is eagerly welcomed by Daytonians, as the Majestic before closing was one of Dayton’s most popular theaters.

C. E. King Buys Johnsonia Theater.

Leesburg, Ohio.—The Johnsonia theater, Leesburg Opera House, which was purchased in 1911, has been recently purchased by C. E. King, who is calling new service and up-to-date methods in the management of his theaters. The best interest of King is not altogether new to the business, having been allied with the motion pictures for several years in various capacities. He has achieved encouraging success as an author and believes it possible to successfully ally both ends of the business, namely, the idea, or beginning, and the entertainment value of the picture. We note that he has faith in three things as being essential in the new service, and the Moving Picture World.

Dayton, O.—The Columbia theater, which runs part of the Artcraft productions in Dayton, presented Mary Pickford in “One of Our Girls,” and after such large houses that Manager Gross found it necessary to obtain the picture four times its return date within the next two weeks.

Louisville Theaters Face Sunday Closing

Warrants Are Issued Against Two Theaters and Many Shops—Object Is Solely to Test Validity of Blue Law—Higher Courts Will Uphold Law.

By Ohio Valley News Service, 1104 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—For the first time in many years the Louisville theater owners are confronted with Sunday closing troubles, with warrants being served upon them against the management of the B. F. Keith vaudeville house, and the West Broadway drives. The warrants are not unfriendly nature, however, and are filed to test the validity of the old Blue Laws under which the theater owners were served. The warrants were served some time ago through efforts of a few barbers who didn’t want to work on Sunday. Some of the complaints made by the complainants were that some of the tires dealers and auto accessory houses were closed on Sunday, while others have fought closing.

Warrants have been filed against all tire and accessory houses which stayed open, and these chaps have been unable to get the cases out of the hands of the magistrates and have retaliated by filing warrants against open drug stores, groceries, confectioners, and other organizations which operate on Sunday. Unless the cases in the lower courts are determined, the magistrate’s courts merely a series of fines will be imposed every Sunday the old laws are violated. Sunday is known in the trust movement to carry the cases to the upper courts, if possible, and settle, and for all the status of the old Blue Laws.

Upper Courts Will Uphold Laws.

However, if the cases are carried to the upper courts there is no doubt but that these laws will be upheld until they are scratched from the statutes, as the courts have held that they were still valid in October 6, 1917
other cases. Out in the state cases have been tried relative to the theaters operating on Sunday, and in the vast majority of these the operators have been upheld, and the proposition is taking on a dangerous nature. If the reformists go their vain flight, and the theaters in the large cities are closed, and the operators in the small towns are not operating as it is.

May Close Up Everything.

Another Sunday flight has been going on for some time among the grocers, and practically all of the groceries are closed, those operating having to appear weekly in the magistrates' courts, and pay small sums, but no member is large enough to carry to higher courts. As the case now stands the magistrates are getting regular nice rakeoffs, and no one is getting anywhere. It is feared that before the end of the week all the operators will be closed up so tight that it will be hard to find a newspaper on Sunday.

Jitneys Find Big Audiences in Louisville.

Louisville, Ky.—The Old Casino theater is now operating as a straight nickel picture theater. This change was made when the novel theater, now the Rex, located a half block from the Casino, is also getting along nicely as a five cent house.

Cleveland Exhibitors Reject New Scale

Union's New Demands Considered Too High—Theaters Ask Operators to Reconsider and Submit More Reasonable Scale.

By M. A. Maloney, 215 Columbus Bldg., Cleveland, O.

CLEVELAND, Ohio.—Demands of the Cleveland exhibitors' union for recognition of their organization, scheduled to be effective October 1, have been taken up by the exhibitors.

A meeting between the exhibitors' committee and a committee from the union has been held, and the exhibitors rejected the scale proposed by the union, promising to submit a scale without the sharp increases asked for. In other words, the exhibitors will most likely make a counter-scale which called for a more moderate increase.

The new scale in full follows: All theaters running 11 cents and below will continue, and every performance shall pay 40 cents per night. Matinees next week are for the rate of $1 per performance, regardless of performance the same.

(a) All theaters running 10 hours per day shall employ two operators, each working half of the total time and each to receive $25.

(b) All theaters running 12 hours, 2 operators, each $30.

(c) All theaters running 14 hours, 2 operators, each $35.

(d) All theaters running 16 hours, 2 operators, each $40.

Special engagements for Sundays and holidays, etc., and for shows less than one week shall pay $4 for each performance; said performances to be limited to 4 hours. Setting up machine for these performances shall be charged to the exhibitor for $10 per performance. If taken down, the same charge will be made.

All operators will be paid at the rate of $1 per hour or fraction thereof. Over-time in connection with theaters running all day and all night will be computed by adding the total amount of time per week and charged pro rata.

All operators will not be paid time and a half to finish a performance and shall be used as necessary to see that performances finish, etc. shall be called broken time and paid for at the rate of $.50 per hour or fraction thereof.

Two operators working at the same theater at the same time shall receive the same pay as if there were two separate theaters, except where an assistant operator is required for special entertainment, etc.; and

Committee Will Distribute Canada's Films

Federal Government of Dominion Appoints Film Men and Others to Show Special Appeal Pictures Through the Provinces.

By W. M. Gladish, 1263 Gerrard Street East, Toronto.

TORONTO, Ontario.—The Federal Gov-
ernment of the Dominion of Canada has decided to use moving pictures as an agency for the dissemina-
tion of official information regarding the war, food conservation, war loans and other National details.

An organization to be known as the Moving Picture Distribution Committee has been formed to arrange and conduct matters incident to the film propaganda work in conjunction with the Hon. W. J. Hanna, the Canadian Food Controller. The committee consists of the Hon. Mr. J. E. Martin, the gen-
eral manager of the Canadian Universal; Mr. J. J. Ali, the Famous Players, Toronto; Mr. W. Manager Sommert of the Ottawa, son of Sir John Willison, of Toronto, former editor of the Toronto Daily News.

Phil Hazza Heads Winnipeg Bluebird.

Toronto.—Announcement has been made at the Canadian headquarters of the Canadian Universal at Toronto that Phil Hazza has been placed in charge of the Bluebird department of the Universal's Winnipeg branch. Mr. Hazza has just re-
turned from the eastern provinces of the Cana-
dian Mid-West when he placed several very good contracts.

E. Cronyn to Head Strand and York.

Toronto, Ont.—E. Cronyn, a Toronto broker, is slated to become the president of the company which controls the Strand and York theaters committee, in succession to the late Henry J. Brock of Buffalo. Mr. Cronyn is a descendant of the president of the company. There will be no change in the management of the Strand.

Exhibitor Fined After Fire.

Toronto, Ont.—It was rather adding in-
sult to injury when a Toronto moving picture exhibitor was fined by the local police court for having a fire in his house which spoiled his business for two weeks. The defendant, G. T. McNally, who has a small theater at 1035 Gerrard street East. On the first day after October 1, a fire occurred in the operating booth dur-
ing the absence of the licensed operator, it was extinguished. The fire was easily put out, but the theater was badly damaged. McNally was prosecuted because he took charge of the business when he was not licensed to do so, the case being pressed by Chief Inspector Elliott. McNally, whose house was on fire and the firemen were extinguishing the blaze, was fined $20 and costs "as a warning to other exhibitors."

Claims Exhibitor Resold Tax Tickets.

Toronto, Ont.—The prosecution of a well-known Toronto exhibitor on the charge of registering the sale of tax tickets is another police court case which has been interesting local theater man-
gers. At this writing the case has not been settled. The police declare that they caught this exhibitor with several spotter. It was claimed that the accused resold war tax ticket when they should have been destroyed in the chopper.

Penalize Operator for Intoxication.

Toronto, Ont.—An example has also been made of a Toronto moving picture opera-
tor who suspended the observance of the liquor license for two months because he was in an intoxicated condition while in charge of the theater. The operator is found guilty of endangering the lives of citizens by his condition. And this in a bone-dry Prov-
bine!

Globe Films Announces New Films.

Toronto, Ont.—President Cohen of the Globe Films, announces that he has se-
cured the Canadian rights for the Oden Spero Special "The Lust of the Ages," in which Lilian Bond plays the part of Lilian Bond, and over another big deal in obtaining the Canadian rights for "The Woman," George Arliss, and "The American Gentleman," both of New York and Washington. Mr. Cohen is not stop-
ning at this, however, and is actually making several big productions for the Dominion.

The company is also doing consider-
able expanding, having opened two more branch offices in Canada. These are at Winnipeg, the city with the Metro, as well as at the new offices in Vancouver. The American Rose will have charge of the Calgary branch. An office is also to be opened at John N. Bottom, a new branch in Calgary.

Regal Films Gets "Fall of Romanoffs.""}

"Toronto, Ont.—Regal Films announces in Canada for Galway's, World and other releases, have contracted for "The Fall of the Romanoffs" for the whole of the Dom-
inion.
Garson & Gleichman Take Detroit Theater
Broadway-Strand Now Under New Management—Will be Made More Attractive—Philip Gleichman the Resident Manager.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

ETRIOIT, MICH.—After weeks and weeks of negotiation the Broadway-Strand is practically under a new lease to Detroit's former managing director, with whom is now affiliated Philip Gleichman, a well-known and progressive man of the film industry. Heretofore the theater was operated by the Broadway-Strand Amusement Co., of which Mr. Gleichman is one of the principal stockholders, Mr. Garson being the managing director, drawing a share of the profits.

Mr. Gleichman and Gleichman have taken over the complete stock in the amusement company and have leased the house under the new arrangement. Mr. Garson is president of the company and Mr. Gleichman, secretary, treasurer and general manager. It means that Mr. Garson will spend most of his time in New York at the Aeolian Hall and the studio of the Clara Kimball Young Co., inasmuch as he is now personal manager for Miss Young. Mr. Gleichman will have complete charge of the affairs of the Broadway-Strand theater, bookings, etc.

The current season promises big things for the Broadway-Strand. First of all, $10,000 is to be spent in making the theater more attractive, enlarging the lobby, new stage setting, etc. It will also have a great array of motion picture talent. Most of the recent and leading Paramount pictures have been contracted for, as previously noted in the WORLD. In addition to all this, the first William Fox-Standard Pictures have been contracted for.

Mr. Gleichman needs little introduction, despite the fact that he has been out of the film business for a few years. He was one of the incorporators of the Mutual Film. He was one of the organizers of the World Film, and he started the World Comedy Stars, featuring famous comedians in single-reel comedies.

Good luck to Mr. Gleichman, the Broadway-Strand, and, of course, Mr. Garson.

Regent Films and Vaudeville Succeed.

Detroit, Mich.—The new Regent theater policy is working out most successfully. Business the first week was tremendous at all houses. It is expected that Mr. Garson will shortly announce some innovations that give promise of increasing the matinee business. I find the combination policy of vaudeville and pictures for a big theatre is ideal because where you have the capacity you can crowd your house as your patron is bound to like either the vaudeville or the picture, and he will come back because of the quantity of amusement you offer him,” said Mr. Garson. “People like pictures,—of that I am thoroughly convinced, and the pictures are just as much of a draw as the vaudeville.” Mr. Miles was the first exhibitor in Michigan to run a continuous policy of vaudeville and pictures for a big theatre. He feels that the policy has greatly increased the admission price. Since he started the policy at the Miles, the Orpheum and now the Regent have followed suit.

Triangle Exchange Doubles Floor Space.

Detroit, Mich.—The Detroit office of Triangle is to increase its floor space 100 per cent, which will give it double the floor of the building. The new space will be added as soon as Bluebird, now occupying a floor of the old office, moves into the new film building.

Manager H. W. Pierson is exceedingly pleased over the way contracts are pouring in on the new Hart and Fairbanks reissues. The Majestic in Detroit will play most of them a full week, being the first time that this playhouse has shown anything but first-run features. Leading houses throughout the entire state have signed up for this first week.

Three ex-theatrical advance agents and managers are now connected with the Detroit branch of Daniel Hoag, Dan Martin and H. Wayne Pierson.

T. J. Schmertz Wins Promotion.

Detroit, Mich.—T. J. Schmertz has been appointed manager of the program department of the Fox Film Corporation in Detroit, succeeding J. M. Erickson, who recently went with Paramount. Mr. Schmertz has been with the Fox organization for a long time in various parts of the country.

Rebuilding Without Interruption.

Ann Arbor, Mich.—B. A. Moran, of the Arcade theater, is reconstructing his theatre but it is not interfering with his business. Instead of tearing down anything, he has bought around his present theatre, giving him a capacity of 1,900 on his main floor, and later he installs his balcony, he will add 400 seats, making a grand total of 1,400.

Mr. Moran is a progressive business in 1914—and what he did not know about the picture business will fill an encyclopedia—he says so himself. But he rolled up his sleeves and buckled into losing money by the bucketful every week. He hung on—improved his shows—found out what the people wanted—and what's the result. His old house was not large enough to accommodate the crowds, and he found it necessary to enlarge. When completed the Arcade will be the largest theater in the state, and in the way, is president of the new Michigan branch of the American Exhibitors Association.

W. D. Ward Now With Pathe.

Detroit, Mich.—W. D. Ward, formerly manager of the Royal, has joined Pathe, and for many months with the Mutual, has become associated in the sales department of Pathe.


Marshall, Mich.—W. H. Arthur has taken over the Princess in Marshall, Mich., making him the only exhibitor in that town, as he also operates the Garden.

Will Cunningham in Charge at Palace.

Detroit, Mich.—Will Cunningham, of Chicago, is now in charge of affairs at the Palace theater, Detroit.

Personal Notes Heard in Detroit.

Detroit, Mich.—Denver Dixon, the Vitagraph cowboy, is spending a few weeks in Detroit during his jump to New York. He is appearing personally at many theaters showing Vitagraph pictures, and especially those who have contracted for the new Vitagraph serial, “The Fighting Trail.”

M. S. Bailey, Peter Smith building, Detroit, Mich.—The Detroit branch of the Picture House Association of America, Hertner products, has just disposed of a Transverter to the Highland Park and the Meade theater.

John H. Kunsky made a large contribution to the Tobacco Fund for U. S. Soldiers the week ending Sept. 22, during which he was accompanied by his organ, The Weekly Film News, for one cent each.

Sid Mills, formerly Bluebird salesman, left Sept. 15 for Camp Custer, Battle Creek. The employes presented him with a Masonic pin.

Art Richardson is now covering Northern Ohio for Bluebird.

The Kialto Club, comprising leading exhibitors and exhibitor managers, met Friday night, Sept. 21. About 300 persons attended.

One orchestra plays for both the Orpheum and new Michigan theater, Michigan. Both theaters adjoin each other, although they play distinct and separate shows. The former is the old time is the orchestra.

A. J. Gilligham, of the Empire theater, Detroit, and operating a chain of theaters in Grand Rapids, celebrated his 60th birthday on Monday. He may be prosper for many years to come.

“Magda” is scheduled for October appearance at the Broadway-Strand theater, Detroit.

“A Polly of the Circus” did a splendid business last week at the Madison, and John H. Kunsky was more than pleased. He looks at the film as a tremendous factor in the film industry.

Cincinnati News Letter

From Kenneth C. Crain, 307 First National Bank, Cincinnati.

Jewel Gilbert, Illinois and Cincinnati.

CINCINNATI. O.—Jewel Productions, C Inc., gave its Cincinnati debut before a large and unusual audience at B. F. Keith’s theater on Saturday, September 15, under the direction of Ralph Peckham, who is in charge of the company’s local office. Mr. Peckham, who is well known among exhibitors and film men, having been for some time manager of the Tri-State exchange, has taken quarters at 402 Strand building, and arranged the schedule, showing referred to as the introduction of the Jewel release to exhibitors in this section, “Come Through,” the film dramatization of the great George Bronson Howard play, being the medium outside the usual exhibits who were present, there were many soldiers, as Mr. Peckham had extended special arrangements for the Army and Navy men to be at the exhibition. Leon Bamberger, the general manager of the films, will come to Cincinnati to arrange for opening the office and get things started. The showing was highly successful.

“Nation” Film Ends Second Run.

Cincinnati, O.—The close of the recent two weeks’ engagement of “The Birth of a Nation” at the Grand opera house saw the completion of a record which will probably stand permanently, as far as Cincinnati is concerned. The run made a total of $11,000 for the great film at the Grand, taking the week ending Sept. 22, with the former engagement, and the management estimates that the attendance amounted in all to more than 260,000 persons. Prices were not reduced for this engagement of two weeks, remaining at the same high level as that established at the initial engagement. It is said that the Grand will do two weeks, so that as far as the Grand is concerned the great run is over.

Second Run Paramounts at 10 Cents.

Cincinnati, O.—Manager Charles Weigel, of the Alhambra, announces that he will have for the second run of Paramount-Arcteria pictures in Cincinnati, and that, at the same time, he will restore the ten-cent admission charge.
which formerly prevailed. Mr. Weigel believes that the second run of the pictures will be as satisfactory as the first run, as the location of W. 9th street, is some blocks distant from the Strand and Walnut, where the first runs are had, and the location, as well as the passing clientele, will undoubtedly take to the new arrangement in a manner highly profitable to the house.

Near-Mary Pickford’s Got in Free.

Cincinnati, O.—A local newspaper cooperating with a soon to be opened up “Pickford’s” is getting things in splendid shape, and says that he has already signed up sixty-odd contracts for C. O. C. Pickford’s.

Manager I. Libson, of the Walnut theater, refuses to let the “regular” houses have anything on him. The Grand and Lyric announce the opening of their winter seasons, and Manager Libson has done likewise with the Walnut, although there has been no announcement as to the opening of the season. At any rate, the opening was celebrated with the film featuring Evelyn Nesbit Thaw and her son in “Redemption.”

“Perfection Pictures” sound good to Manager Libson, because he knows that he will do even better with films under that name than under the former cryptic initials, K. E. S. Fords. The new plan of a release weekly appears to be working out nicely, according to Mr. Hatch.

A recent gift to the Fox Film Co. by an admirer, the beautiful Mrs. Edna Eglin, is a pair of Virginia foxes, was turned over to the Cincinnati Zoo, as the animals, while highly attractive in appearance, are not life very well. They were gladly received at the famous Zoo, and are doing well in their new home.

Sunday Shows Popular at Goshen, Ind.

Theaters in City Open on Sabbath for the First Time and Play to Packed Houses—No Arrests Made at This Writing.

GOSHEN, IND.—The moving picture theaters of this place gave Sunday performances Sunday, September 8, for the first time in the history of the city, and the patronage was so satisfactory that other performances were given last Sunday. September 15. The Goshen Ministerial Association, which opposed to Sunday shows, threatened to prosecute the managers of the Lyric, as it has not yet taken any action in the matter.

The Jefferson and the Lyric were the two theaters that decided on Sunday opening, the latter presenting Alice Joyce in “The Question,” and the former showing the Paramount production, “The Daughter of McGregor,” a Bray cartoon, and a Song of the Sea. Their initial performances. Both places played to packed houses, the crowds indicating that the majority of Goshen residents are in favor of the Sunday shows.

The shows given by the two theaters mark the first attempt to have motion pictures in Goshen on Sunday since the theaters have been in operation. All plans were set for opening the theaters last winter at the time of the session of the Indiana legislature, when the act legalizing Sunday motion pictures passed both houses by a good majority, but through an error the bill was vetoed by the governor, and the plans were upset.

The managers of the Jefferson and the Lyric say they believe the working people of Goshen are entitled to Sunday motion pictures, as nearly every city of any size in the state now has this form of entertainment. They point out that the morals of the community will not be harmed, and say that in their attempts to keep clean in Sunday they will look to the people of Goshen to maintain their actions.

The Goshen Ministerial Association is opposing the Sunday shows on the ground that they will interfere with church attendances. They are now open ing that it would prosecute the managers who gave exhibitions. If arrests come later, the cases will be long in the courts, as the theater managers have retained counsel and are prepared for a long and bitter fight.

Notes of Interest in Indiana.

Brazil, Ind.—Frank Kattman, of this city, who formerly was press agent for the 20th Century-Fox, has been chosen manager of the Palace, a new theater on the Orpheum circuit in that city.

Frankfort, Ind.—Beginning last week the Royal theater, on South Main street, is beginning a program on Saturday and Sunday nights. This policy has been determined upon by the new management, to best suit the taste of Indiana theaters. The arrangement is understood, will only be for the remainder of the summer months.

Indianapolis, Ind.—Although two of Indianapolis’ three legitimate theaters have already opened and the others, and also, are scheduled to begin their winter season Monday, September 23, the moving picture theater owners are not anticipating any falling off in attendance with the coming of cold weather. In fact they expect a patronizing audience for road shows and not the moving pictures are likely to suffer materially in the 1917-1918 season from the war and its consequences.

Although the Murat and the Park, the two downtown motion picture theaters continue to increase, showing that the legitimate attractions are not so far affecting the exhibitors.

Along this line it might be added that judging from the crowds attending the downtown motion picture houses for the first few days of this week the exhibitors will have no doubt “make a cleaning,” financially.

All indications are that they will do better than they did last week, when business, on the whole, was disappointing.

The showing of George M. Cohan’s picture in Chicago, “This is a H-Ba-Palate”—with Mr. Cohan himself in the role of McGee the novelist—at the Circle; the showing of Elsie Ferguson in her first screen production, “Barbary Sheep,” at the Alhambra; the appearance of Alice Joyce in the new “Alabaster Box”; and George Walsh in the Iris in “The Yankee Way”; Ethel Barrymore at the Regent in “The Tragedy of the Veil” are only a few of the number of stars that have been obtained, and no doubt accounts for the forecast from the exhibitors that “business is better than usual.”

The week that just ended was productive of good business for the managers of the various houses, for everyone had a splendid program, and houses that were more than completely filled were not the exception. In addition to the activities in motion pictures, the downtown district the neighborhood houses are manifesting marked activity in attendance lines.

Julius Lamm Will Manage Orpheum.

Elkhart, Ind.—Announcement was made recently of the leasing of the Orpheum theater in this city by the owners, Allard brothers, of Chicago, to Julius Lamm and S. Abrahames, of Chicago, both experienced theatrical men. The lease is for five years, and is a combination which it an indefinite extension privilege.

The lessees expect to change the policy of the theater in a few weeks, but for the present will present vaudeville shows on Saturdays and Sundays. The policy will be to change so that the interior of the house can be renovated and redecorated, the change including the presentation of high class moving pictures and legitimate attractions.

Two of the moving picture machines will be installed at a cost of $1,500, according to Mr. Lamm, who is to resident manager, and the stage will be completely rebuilt and redecorated. The office personnel of the house under the new management will include Mrs. Artilla Harris, who has been in charge of the office box since the theater was first opened, as treasurer. S. Abrahames, who owns controlling stock in the theater expressed himself as being especially well satisfied with prospects for doing good business.

“There is no doubt that moving pictures are affecting the legitimate productions,” he said, “and the lessees decided to present both—good motion pictures and good legitimate attractions. All will be done to do the best right, keep your house at a high standard all the time, and the patronage will come to you."

Clevie Kincaid Says Road Shows Are Doomed.

Indianapolis, Ind.—That moving picture theaters may find the legitimate theater out of business was the deciding factor made Saturday, Sept. 15, by Clevie Kincaid, author of the Broadway success, “Common Clay,” who is a candidate for nomination at the training camp at Fort Benjamin Harrison, a few miles north of here. “The end of time,” said Kincaid, “until there will be no field left to the legitimate theater except Chicago and New York, where there is no longer interest in the theater, but means that road companies can no longer make money on their maintenance. In other words the moving picture theaters have shaved away the margin of profit on one side, and on the other side the motion pictures are using the great majority of people, so what are you going to do? This situation will not happen and women and men from writing plays, however. Once you get the bug in you its too bad, but pretty soon the road show is approaching when play writing will be solely an art and not a means of earning a livelihood. This is very good for plays, but not for authors, who will be forced to get jobs on the side and write time.”
Prices in Kansas City Show Upward Trend

Seven Five-Cent Theaters Went to Ten

Houses Left in City—Rise

By Kansas City News Service, 205

KANSAS CITY, Mo.—That the price of admission to Greater Kansas City is increasing steadily is a fact now appreciated by the local exchanges as well as the patrons of the theaters. Within the last month, seven 5-cent theaters have gone to the 10-cent price, leaving only three out of fifty priced at 5 cents. This is the lowest price at which theaters are operating, as the 1-cent theaters have been closed for the changing attractions.

G. B. Howell Back with Universal.

Kansas City, Mo.—G. B. Howell, formerly connected with the Kansas City office of the Universal Film and Supply Company, has returned to that company, after having worked with the Portified Manufacturing Company, at Chicago, Ill. He held the position as credit man at the Universal here.

Theater Notes from Kansas City.

Kansas City, Mo.—The Regent theater has been undergoing redecorating and remodeling for the last few weeks. The front of the theater has been changed from gray to mahogany, and the inside has been changed to gold room from gray.

Kansas City, Mo.—The Auditorium theater here will be opened with moving pictures September 16 under the management of Mr. Demaree. This theater has been closed for the last two years, being last occupied by a stock company.

Tulsa, Okla.—A new theater to be owned and managed by McCarty and Re for this city, will be opened October 1. It will seat about 1,500.

Tulsa, Okla.—William Smith, manager of the Oklah theater, will build a fine new theater in Tulsa.

Bartlesville, Okla.—The Odon theater here has been bought by Joseph Gilday.

Bartlesville, Okla.—The Oklah theater, which has been closed for remodeling and redecorating, has been opened for business with Mr. Flynn as manager.

Silent Picture World: Reviews, News, and More

Ten Cents Last Month—Only Three Jitney Not Attending.

Corn Beet Bldg., Kansas City, Mo.

A big electric sign in which the name of the theater is placed in three-foot letters. This will enable patrons to find three lines for the changing attractions.

Southern Triangle Shifts Salesmen.

Kansas City, Mo.—The salesmen of the Southern Triangle have been shifted about with the changing offices of E. W. Himon, formerly on the Missouri territory, now working the territory in Eastern Kansas, and G. B. Howell, recently had the Eastern Kansas territory, going to take the Northern half of Oklahoma.

Kansas City Business Jottings.

Kansas City, Mo.—E. O. Gurney, general agency of the Universal, spent ten days in the Kansas City office. He left Kansas City for Detroit, Mich., Sept. 15.

George Bowles, manager of the Kansas City, Mo., Bluebird, was away three days at Bethesda, Mo., this week.

E. E. Reynolds, office manager of the Southern Triangle Pictures Corporation at Kansas City, Mo., will make a trip through Oklahoma that will last about three weeks.

Ghost Walks at Camp and City Thrives

Sidewalks Swarm With Soldiers and Visitors—Much Money Comes Into Circulation When Army Men Get Their Pay.

By A. M. Beatty, 43 Coplenhaven Ave., Atlanta, Ga.

AUGUSTA, GA.—The entire division of the Pennsylvania national guard—thirty thousand strong—are now under canvas at Camp Hancock. The city streets from 4 o'clock in the afternoon until midnight, are congested with pedestrians such as they have never before been in the history of Augusta.

The ghost walked at Camp Hancock last week, with the result that hundreds of thousands of dollars were released to the channels of trade. Tradespeople keep their shops open until way into the night in effort to supply the wants of the soldiers who crowded every emporium on Broad Street with their loyal dollars and theResult of a ghostly kind. Cafes, soda water stands and amusement houses are unable to adequately care for the large increase in their business.

Moving picture theaters are packed for every performance, great crowds being turned away unable to gain admission, and it is a common occurrence for restaurants to be rung off by 9 o'clock at night to prevent people from coming in, their places then being sufficiently crowded to keep them away.

E. and H. Film Moves to 73 Walton Street.

Atlanta, Ga.—The E. and H. Film Distributing Company of Atlanta, has moved from 65 to 73 Walton street. The firm has purchased all the fixtures of the Artcraft office, which was formerly at this address, and at the same time has leased the "Ne-Dor-Well."

The E. and H. Film Company was originally organized to distribute "The Crimson Stain Mystery" serial in the South, which was handled by Mr. Engler, with success.

"Rebecca" Wins Fresh Laurels.

Mary Pickford, in times past, may have appeared in better productions than "Rebeccas of Sunnybrook Farm," which opened a week's run at the Rialto theater Monday morning, but it would have been hard for any one who has seen it to pay off mortgage and save the farm of her aunts.

Louis Hasse Now in Charge.

Atlanta, Ga.—Louis Hasse arrived in Atlanta last week and assumed the management of the Atlanta theater. Mr. Hasse comes to Atlanta from Seattle, Wash. Mr. Hasse will make very few changes in the home staff of the Atlanta.
Prairie State Letter
By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

New Theaters and Changes in the Dakotas.

SANBORN, N. D. — An opera house probably will be erected to replace the toy theater which was destroyed by fire.

Canton, S. D. — The Empress theater has been leased to C. W. Wright.

Kimball, S. D. — Franklin Reynolds has sold his moving picture theater.

Tower City, N. D. — S. F. Sherman is having a new opera house constructed.

Theaters and Exhibitors in Nebraska.

Broken Bow, Neb. — The moving picture show has been leased to C. W. Wright.

Upland, Neb. — An opera house is to be constructed here.

Clay Center, Neb. — Archie Leopold has purchased the moving picture theater from Guy Kirchner.

Central City, Neb. — C. E. McDonald has taken over the management of the theater, which has been conducted by Kerr Bros.

Nebraska City, Neb. — The Empress theater will be under the management of Manager Stapleton for the fall.

York, Neb. — The Dean theater of this town is being remodeled and beautified by Earl Y. Davis. The new equipment will be installed. Mr. Dean intends to take over the active management of the theater.

Midwest News Letter
By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Theater Jottings From Illinois.

ST. LOUIS, Mo. — Three programs for the Lawford theater was the showing of the "Little American" the day the town was holding big ceremonies for the departing drafted men.

Morris, III. — M. J. Hogan, Jr., and R. R. Davidson, of Seneca, who have secured possession of the theater, have announced that the management of the new equipment is being installed. Mr. Dean intends to take over the active management of the theater.

Theater Notes From Michigan.

Marcellus, Mich. — The Virginia theater has been closed because of lack of patronage.


Business Men Need Feel of Theater.

Milwaukee, Wis. — East Side businessmen do not regard a moving picture theater as a device that lures the dimes away from their coffers. On the contrary, they think that a photoplay house showing good films brings people into a trading district. H. A. Kraft, proprietor of the Willis Bros. theater, said that other East Side businessmen are contemplating organizing a stock company to establish a theater in their neighborhood.

New Theaters and Changes.

Monroe, Wis. — R. T. Holcomb and Joseph Collie have opened a moving picture theater in the Syndicate block.

Boyleville, Wis. — H. L. Boch has been making plans to open a moving picture show in the opera house.

Monticello, Wis. — James Hancock has purchased the interest of his brother-in-law, C. W. Pullum, in the moving picture theater here.

Chippewa, Wis. — Marguerite Clark in the "Amazons" was the picture attraction at the opening of the new $60,000 Rex theater.

Minneapolis Film Doings Last Week.

Twin City Exchanges Have Two Brand New Managers — Trade Notes Gathered Along Film Row — Business Notices.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, Minn. — With competition keen at practically every downtown Twin City house, the week of Sept. 15 two new exchange managers were announced. Of course there was no connection between the exchange managers and the competing theaters, but the combination looks good as a lead for this column.

As to the competition, Twin City first run houses showed the following the first half of the week:


At St. Paul: The Alhambra, "A Tale of Two Cities"; the Starland, "Skinner's Baby"; the New Garrick, "The Circus'; the Blue Mouse, "The Spy"; the New Majestic, "The Tanks at the Battle of Anchon"; the New Princess, "Mother o'Mine." 

As to the exchange managers, Harry Cohen, of New York, decided to do away with managers and take a more active interest in the business. Mr. Cohen, a well known exchange manager for the local Metro Exchange, chose to fill the position himself. Cohen also announced that he had decided to reorganize, one of the "possibilities" would be to cover the Wisconsin territory for Metro, and George did it, beginning Sept. 17.

Fred S. Meyer, who, though not restless, has changed about some himself, switched from the managers' desk to the general exchange to the sales manager's office at the Universal-Laemmle exchange. And there they were.

For instance, L. O. Maas left the local Pathe exchange office and arrived to work for H. E. Friedman at the Mikado building, which he opened at Fargo and opened the supreme's Dakota branch, and F. C. Remington, former Wisconsin Paramount representative, went out of the road through Wisconsin for the Burratt exchange in the interests of "Joan the Woman." 


MINNEAPOLIS, Minn. — L. C. Larson has succeeded Fred Davis as manager of the general general exchange. Mr. Larson has been assistant manager at the general exchange and some of his best friends among exhibitors of the Northwest.

New Road Men Join Friedman Film.

MINNEAPOLIS, Minn. — Benjamin Blotcky, Ted Bryan, and F. R. MacMillian have been added to the road sales force of the Friedman Film Corp. exchange.

Want a 1917 Bowling League.

MINNEAPOLIS, Minn. — All efforts are being made by several members of the 1916-17 Minneapolis Film Men's Bowling League to form a like organization this year. A meeting to decide on the number of teams to be taken into the organization and just what the requirements are to be to make membership is scheduled for one night this current week. "Amusements" team won the championship last season.

Oscar T. Olson Honored at Banquet.

MINNEAPOLIS, Minn. — At the annual banquet of the Lochen Film Corp. tendered a banquet to Oscar T. Olson, a salesman at South Bend, Ind., to show their appreciation of Mr. Olson's work and friendship. Mr. Olson left Washington and Oregon. Mr. Felsenberg reports film conditions throughout the West unusually good.

MINNEAPOLIS — "Amusements" issued its annual fall special number on Saturday, Sept. 15, which contained a full page about the merits of the Moving Picture World among its forty eight pages.

O. H. Dutton Made Assistant Manager.

MINNEAPOLIS, Minn. — Mr. O. H. Dutton, of the new United Theater Equipment Co., on Seventh street, North, Minneapolis, has been announced as assistant to Mr. A. Rogers, foreman with the American Theater Equipment Co. here, his assistant. Mr. Dutton will have charge of the repair department.

Baby McAllister to Be at Strand.

MINNEAPOLIS, Minn. — Manager E. C. Davies, of the Saxex exchange, upon returning from Chicago announced that little Baby McAllister, owner of the Empress company would, in all probability, appear in person at the Strand here shortly in connection with the first run showing of "On Trial," National Exhibitors' Circuit Picture.

John Elliott Gets Right to "Crisis." 

MINNEAPOLIS, Minn. — John Elliott, of the Elliott and Sherman exchange has secured the right to show the "Crisis" in Wisconsin, Minnesota, and the Dakotas from the Sherman-Elliott exchange in the Mc Knight building.

 Eclipse Exchange Opens Office.

MINNEAPOLIS, Minn. — The Eclipse exchange has opened a moving picture office at 4 South Ninth street, and has secured territorial rights to "The Soul of a Child" and "Corruption." Produced by Jack Warner, who spent several days in Minneapolis last week.

Business Notes From Film Row. 

MINNEAPOLIS, Minn. — Mr. Adolph Friedman, manager of the Friedman Film Corp., has booked "A Mormon Maid," featuring Milton Murray, in the local theater here for the week of October 7.

MINNEAPOLIS, Minn. — Manager Dan Michalove, of the Triangle exchange, has returned from Asheville, N. C., where he went last week to take his physical examination for the National Army. Mr. Michalove has been asked to show J. Warren Kerrigan's first Parlata release, "A Man's Man," to exhibitors in his projection room.

MINNEAPOLIS — Manager Newton Davis, of the Bluebird exchange, spent two days in Dujovny, Minn. last week on business, and returned with several contracts.

MINNEAPOLIS — Manager Charles Stombaugh, of the Standard exchange, has booked George S. E. New Auster, Minneapolis and New Princess, St. Paul, Ruben & Finkelsein theaters.

MINNEAPOLIS — William Seltzler, a former Dakota exhibitor, and Tom McOw, former Minneapolis Butterfly picture salesman, are now covering the two Dakotas with the Supreme's "Civilization" company, ready to show J. Warren Kerrigan's first Parlata release, "A Man's Man," to exhibitors in his projection room.

MINNEAPOLIS — Manager Dick of the Barnett Attractions exchange, has gone out on a tour of the Dakotas in the interests of "Joan the Woman." 

MINNEAPOLIS — Tom Burke, of the Westcott exchange, has booked the Rex Beach travel pictures in the New Lyric. Minneapolis, and Burke has also taken out "Intolerance" is doing a good business on the road according to reports.

MINNEAPOLIS — Manager J. George Felsenberg, of the Thrifty exchange, has returned from a business trip lasting six weeks, which included stops in Washington and Oregon. Mr. Felsenberg reports film conditions throughout the West unusually good.

MINNEAPOLIS — "Amusements" issued its annual fall special number on Saturday, Sept. 15, which contained a full page about the merits of the Moving Picture World among its forty eight pages.

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THE MOVING PICTURE WORLD
Texas Fall Business Shows Healthy Vigor

Cooming of Cooler Weather Brings Good Patronage to Picture Shows—as Theaters Reopen Bank Accounts and Cotton Market Revive.

By Douglas Hawley, Times Herald, Dallas, Texas.

DALLAS, TEX.—With the coming of the first cool weather things have begun to take a big in the motion picture world of the Southwest. Breaking of the drouth in many sections. The Y. M. C. A. has arranged to install eighty-five machines at various cantonments. Henry Putt, a member of the motion picture operators in the Y. M. C. A., has been named as the chairman of the local examination board, to be held at the office of the YMCA in charge of the work for the Y. M. C. A. in the southern department. The Department of the Interior has notified the state of Texas, Louisiana, Oklahoma and New Mexico.

Why Isn't There a Censor of Censors?

Dallas, Tex.—In Dallas theaters during the last week there has been one awful confusion! What is a valuable film, if the artistic standpoint, by the cinemato-gripping, by the blowing of the nose, the word is used advisedly after it has been shown here—an excellent picture. As a matter of fact, if, in the succession of scenes, very few of which have the least connection. One sees a pair of loving, heaven-purging, suspicionless, with hundreds of gayly clad women and conventionally garbed men. The transition is so sudden, this film is designed to give a true representation of the life, and is not just a bandwagon of nonsense. There are several such throughout the film, the result of indiscriminate cuttings.

In his letter to the censor it must be said that the work was done before the films reached Texas, and even if the films may still retain something of the virility and excellence, but her artistic education has kept pace with her moral education. The censorship in the Lone Star State is tempered with at least a modicum of regard for the artistic value of the pictures, and no censorship would be bad at all.

Texas Delights to Claim O. Henry.

Dallas, Tex.—Considerable interest is expressed and keen anticipation is felt for the first showing of the picture The Star-Chaser, by the director of the film. Henry was a Texan. So versatile was the gifted son of Texas, that picturization of his full roster of stories would run the whole gamut of motion picture possibility—from ghetto to Western stuff. He knew his Texas prairies no better than his East Side, and he knew them both perfectly.

"Polly" Holds Crowds at Old Mill.

Dallas, Tex.—"Polly of the Circus," with Mary Pickford in the main role, was offered in Dallas territory during the week ending Sept. 15, playing to big business at the Old Mill house under a real atmosphere. For the offering Manager Stuart had dressed the Old Mill in circus garb, cap-a-pie.

"Rebecca" Queens It at the Queen.

Dallas, Tex.—Simultaneously with the March picture, "Rebecca of Sunnybrook Farm" with Pickford, opened at the Queen.

Des Moines Filmdom Does Last Week

"Polly" Opens at Garden Theater With Enthusiastic House—Big Theater May Be Built Near Camp—Other Notes of Interest.

DES MOINES, Ia.—Richard Robertson, representative of the Goldwyn in Kansas City, came to Des Moines for the opening of the Garden’s showing of "Polly of the Circus." Dan Bergman, manager of the Garden, had created a circus wagon around the box office in the center of the lobby, and former Ringling Brothers, Big Top was jammed for three days. It will be brought back for a long return showing.

Rumor of Big House at Camp Dodge.

Des Moines, Ia.—With the equipment all purchased and arrangements being made for several series of pictures, an unknown company is rapidly advancing plans for the erection of a large motion picture theater as near as possible to Camp Dodge. Government regulations will prevent the house from being placed within certain bounds. No definite news of the owners or location of the house could be obtained.

A. H. Blank Buys Hart Super Feature.

Des Moines, Ia.—A. H. Blank has purchased the four states rights of Iowa, Nebraska, Missouri and Kansas for the big Ince-supervised William S. Hart picture, "The Cold Deck," and will show the picture at the Garden in the near future. The prints are already at the Mid-West office in Des Moines and bookings can be arranged for.

Jake Schlank Out of Interstate.

Des Moines, Ia.—Jake Schlank has disposed of his interest in the Interstate Film Company of Des Moines, but he was in town last week arranging for service in his high position. The Princess seats 1,200 people, and Mr. Schlank has an eight-piece orchestra at all times. He has an exclusive arrangement with the Metro All-Star Pictures and Blank’s Super Pictures at a steady price of fifteen cents admission.

Overt the State with Exhibitors.

Clarmont house, Des Moines, has taken over the Clarmont opera house, formerly owned by Frank R. Prisbee.

Levy, Ia.—W. C. Howland has purchased the city of Rockwell and will produce a picture with Charles Albertus.

Payette, Ia.—T. J. Leach has purchased the Princess in Payette from Chas. Hal-ervson.

Altont, Ia.—A Mr. Lane has opened the Majestic in Altont.

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dividing honors with the former. It follows Harold Lockwood in "The Picture Man," which also played to excellent business. George Cohen in "Seven Keys to Baldpate" also featured here at this theater just prior to the Lockwood picture.

Louise Millet Gets Her Union Card.

Dallas, Tex.—Louise Millet, girl native of Lyons in la belle France, is the first woman member of the motion picture machine operators’ union in Texas. She has been admitted in dfe form and as this is written, is preparing for qualifications before the local board with the help of the local electrical code machine operators is required to stand a rigid examination.

Announcement is made by the Washington Theater and the local Triangle branch, that Triangle releases will hereafter be shown exclusively at that theater for first runs.

Council Bluffs, la.—Peter Steenhusen is the new owner and manager of the opera house in Council Bluffs.

Spencer, Ia.—H. H. Gray has purchased the Franklin theater in Spencer. Mr. Gray formerly operated the Royal in Carroll, Ia.

Pomory, Ia.—Geo. Hockschwender has sold his picture house in Pomery to Richard Moore.

Onawa, Ia.—Fairchild and Payne have sold the Krieger theater in Onawa.

Burlington, la.—Martin Bruhl has opened the Grand opera house in Burlington.

Kamrar, Ia.—A. Miller has sold the picture house in Kamrar to H. E. Hyland and wife.

Milo, Ia.—J. G. Thrapp is the new owner of the Star in Milo.

Osokaloosa, Ia.—E. M. McCray of the Lyric theater in Osokaloosa took a big chance when he rented the big Metro picture, "The Blacker," for a week showing in a town of not quite 10,000 people. However, this success along with this long run has been wonderful—the picture having taken the town and the surrounding country by storm. Mr. McCray advertised the picture in advance and when it was showing in a big way.

A Reel of Camp Dodge Film a Week.

Des Moines, Ia.—Guy Woods, one of Des Moines’ foremost photographers, has realized the tremendously big thing that Camp Dodge is and how interesting to every body in the four states, whose friends and relatives are in training there. So has taken some 16,000 feet of film, showing every phase of the camp, with accurate statistics. He, with the aid of a corporation known as the "Hi-Point" firm, is releasing a reel of this interesting film a week, and renting all over the territory of Iowa, and the home town five other states contributing men to the camp.

The first reel was exhibited at the Royal theater in Des Moines Friday and Saturday, Sept. 14 and 15, and the drawing card. The Evening Tribune, always awake to anything alive, has given the small reel a big boost and the pictures are going forth as under the supervision of the Tribune, which will give the Tribune and See it at the Royal in Dodge Films." The Tribe and Mr. Woods with the Dodge Film Company have a big thing when consideration is taken of the many people interested vitally in the Camp Dodge life.
Lobby Looks Like a Dime Museum.
Albia, Ia.—M. J. Fisich, district booker of the local Pateh exchange, just returned from Albia this week. He reports that J. E. Benton, of the Comet theater, has turned his lobby into a veritable museum, containing six actual-sized figures of cats, a couple of dogs, one 'possum and some thirteen white rats. The kiddies all flock to the lobby to study the array of animals and naturally the grownups follow in their wake and incidentally Mr. Benton gets much business. He persuaded J. E. Benton that "The Fatal Ring" and "The British Tanks at the Battle of Ancre" were the only pictures on the map.

Visitors in Des Moines.
Des Moines, Ia.—William Hemsky of the Crystal theater in Cedar Rapids was in town renewing his contract with the Metro. Mr. Hemsky is a firm believer in sticking to the same brand of pictures. Mr. Matlock of Matlock and Clarke, managers of the Princess in Boone, were in town last week.

T. J. Acklin of the opera house in Swan, Ia., was in town on business the latter part of the week.

NEW ORLEANS NOTES.

Al G. Shear Out of Consolidated.
NEW ORLEANS, La.—Al G. Shear, who for nearly seven years has been the local manager of the Consolidated Film & Supply Company, has resigned in order that he may devote all of his time to his rapidly increasing personal interests in the motion picture field. During his management of the Consolidated interests here he has established a fine business for the company and extended its profitable territory to very large proportions. He became identified with the Sobel—Richards Shear enterprises engaged in the operation of divisional olass suburban theaters and already three first-class houses are under public entertainment and other houses are being projected.

Every one of these suburban theaters are modern. No two are identical in every particular and they are being managed with the sole idea of efficiency. Naturally this requires the time of a man who is well versed in the motion picture business and Shear was regarded as the logical man for the charge. He is secretary of the organization and the position involves real work and Mr. Shear, after 15 years with the Consolidated, has succeeded Mr. Shear as manager of the New Orleans office.

Harry Leonhardt in Town.
San Francisco, Cal.—Harry Leonhardt, western division manager for Goldwyn, has returned from a tour of inspection of exchanges in the Northwest and in the Mountain states, coming home by way of Denver. He reports that the Goldwyn branches are getting well established throughout the territory.

St. Francis Theater at San Francisco Open

E. C. Mix Reopens Recently Built Theater—Former Management Had to Close on Account of Financial Embarrassment—Fine Projection Room.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The St. Francis is a hotel property opposite the great hotel of that name, has been reopened under the management of E. C. Mix, following the closing of the operation of the house last October and attracted wide attention through some of its unique features of arrangement and its artistic design and decoration. It has been closed for some time, however, owing to the financial embarrassment which the former owners found themselves in, but is now in strong hands, with every prospect of becoming a most successful establishment. Ad
t
ditions have been made to the big organ, a ladies' orchestra has been installed and Paramount and other feature pictures will be shown. The prices are 10 cents for matinees and 10 and 20 cents for evening performances.

One of the innovations inaugurated by Mix, on the home office, and made in the new hotel, is the use of the organ. Charles I. Lantz, formerly the Bluebird manager here, has been brought in as the organist for the house.

Al G. Shear.

Starts Live Campaign for Perfection Pictures.
San Francisco, Cal.—Under the new George Kleine System, distributors of Perfection pictures, has started an active campaign throughout this territory with a new manager at the helm and a new sales force.

Charles I. Lantz, formerly the Bluebird manager here, has been brought in as the organist for the house.

New Manager for Branch Exchange.
San Francisco, Cal.—Marion H. Kohn, head of the Consolidated Film, has returned from a visit to the Los Angeles branch and has transferred Morris Epstein, of the home office, to the southern city to take charge of that branch.

Nat A. Magnor Moves Offices.
San Francisco, Cal.—Nat A. Magnor, who recently disposed of his film interests, will start his new functions, such as "The Bar Sinister" and "Fear of Strangers," has closed his offices on the upper end of film row and has taken space at 114th Golden Gate avenue, where his interests are being taken care of by Ruben Cohen, making a business trip to Chicago and expects to leave upon his return for an indefinite stay in the Orient.

Sol Lesser Announces New Theaters.
San Francisco, Cal.—Sol L. Lesser, has signed lease for a building at a location out of his former form and that he plans to put in a modern, up-to-date theater. He has purchased the rights for this territory for "Today" and "The Mad Lover," and these will be offered to exhibitors upon his return.

Frank Hill, formerly manager of the new branch office of the All Star Feature Distributors, and Harold Hotchner, for some time associated with the company, have been promoted to manager of the Art Drama Program division.

Strand Books "Garden of Allahl.
San Francisco, Calif.—The Strand theater has completed arrangements to show the order of "Garden of Allah," way of a new feature picture, the Strand plans to present on this scale of magnificence not frequently witnessed in connection with the presentation of a moving picture.

Color Film Company Incorporated.
San Francisco, Cal.—The Douglas Natural Color Film Company, Ltd., has been incorporated, with a capital stock of $800,000, by Leonard G. Douglas, Peter Bacigalupi, Thomas P. Boyd, Henry A. Melvin, Thomas J. Lennon and Frank H. Grisgby. The firm plans to make and distribute artistic and stereoscopic motion pictures on which Mr. Douglas is to receive a royalty. A dinner was shown recently at a dinner given in honor of the inventor at the Union League Club.

"Four Minute Men" Speak in Oakland.
Oakland, Calif.—The "Four Minute" campaign has opened at Oakland, and practical results are being secured. A moving picture house in the city was covered on September 15 by a committee of speakers under the leadership of Mrs. Helen Peirce, who is the chairman of the movement for Alameda County. The four-minute talks were on the subject, "What Our Enemy Really Is."

Producing Company May Move.
Corte Madera, Calif.—The Rainbow Film Company, which has been located here for some time, is considering the proposition of moving to Sacramento and has taken the matter up with the chamber of commerce of that city.

Alexander Pantages in Town.
San Francisco, Cal.—Alexander Pantages, who conducts a chain of vaudeville houses on the Pacific Coast, dropped into town a short time ago for a few days' stay. While he is still considering plans for further development on the line of series of moving pictures, the matter has not been definitely settled. Harry E. Cornell, formerly manager of the Oakandle house, has been transferred to Los Angeles, succeeding Carl Walker and in turn he has been succeeded at Oakland by Charles Niemeyer.

"Jack and Bean Stalk" Runs Two Weeks.
San Francisco, Cal.—The Rialto theater concluded a two weeks' run of "Jack and the Bean Stalk" this week, having shown to capacity houses on every day except Sunday. It is a running feature picture, the stage play of which was produced on the morning of September 8 and also two days later, when Admission Day was cele

California Notes.
Patterson, Cal.—Fred Miller has re

opened the Patterson theater.
Enfield, Cal.—The Rex theater has been enlarged and a style 40 Projector installed.

Atascadero, Cal.—A Westinghouse mo

tor projector set has been purchased from G. A. Metten, of San Francisco, for use in the new Atascadero theater.

Oakland, Cal.—Alterations to cost about $5,000 are being made in the Orpheum theater.
PORTLAND, ORE.—The leading photo-
theater in the city have put their
business on the same basis as the legiti-
mate houses by making a pretentious
opening of the Fall season and the
public has taken kindly to the innovation.
The trend of photoplays to big productions
has been going on for some time possible.
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tended the opening of the new Liberty.
Manager E. J. Myrick reports a big
line-up of winter shows, including
'The Ten of Diamonds,' 'The Woman
Dood Menuh,' 'Death Decends Through,'
and others; also the Paramount
releases, except Pickford and Arbuckle.
The Liberty picture for the fall opening
was 'Rebecca of Sunnybrook Farm,'
with Pickford. J. C. Stile is assuring his patrons of a big
winter program. 'Pay Me' will show at
the People's in the near future.

Portland General Film Branch Opens
Portland, Ore.—Portland's newest film
exchange, the branch of the General Film
Company, opened its doors September 17.
The office is in the exchange building at
Ninth and Burnside streets and adjoins
the Pathe exchange on the east. The two
quarters are equipped with a show room
and an exhibition room on the balcony in
the rear. The office is in charge of R. E.
McElroy, with the title of branch manager.
Mr. Matthews came from San Francisco,
where he has been traveling for the
mother company. He is the first per-

deerly owner of the Oriental Theater in
the heart of San Francisco's Chinatown.

Standard Shares General Film Office.
The Standard Feature Film company,
E. M. Simonson, is occupying the room
with the General Film company. In fact,
he was Mr. Simonson and his associate in
some film deals, B. J. Sperry, who nego-
tiated this desirable film exchange lease.

Kofeldt Takes His First Vacation.
Portland, Ore.—W. W. Kofeldt, man-
ger for the Portland Pathe exchange,
took his first vacation this season, and
has been doing some planning work for
this concern three years ago.
It was not all vacation, however, because
he remained behind to attend the picture
exhibition at Seaside, Ore. He reported
time business at the Seaside theaters
during the past summer season.
The Warrenton showhouse is now oper-
ated by a corporation, the Arcade Theater
company, and C. L. Lynch is manager.

Relief Show for Sumpter Flood Suffers.
Forty-niners Fred Clifft has dona-
ted the use of the Electric theater for a
benefit to be given September 24 to raise
funds for the town of Sumpter, near here. The
film will be donated by a Portland film exchange.
Charlie, the owner of the Sumpter
Electric theater, is one of the greatest

of the Sumpter residents and has great
faith that the town will come back to its
former glory.

Theaters Aid Four Minute Men.
Portland, Ore.—Work for the Four
Minute Men has been perfected by the
Motion Picture Exhibitors' League of
Oregon in co-operation with the Four
Minute Men, working under the
direction of National Chairman
George Creel. The plans call for speakers
that will be distributed to local theaters
in each theater once or twice a week. The
state chairman of the Four Minute Men,
Sher-ri Cass, has been coming through
Oregon who will confer with local theater managers regarding the
appearance of the four minute speakers.

Pretty Star Theater at Weiser.
Weiser, Idaho.—Considered by travel-
ing motion picture people as a pretty
little moving picture theaters in the West,
the Star at Weiser, Idaho, owned and op-
erated by Mr. & Mrs. H. C. Geo.

no the majority of the show business
has put their business on the same basis as the legitimate houses by making a pretentious opening of the Fall season and the public has taken kindly to the innovation. The trend of photoplays to big productions has been going on for some time possible. The schedule of plays at the Majestic is a fair example of the way the season is coming along. During the hot summer months this popular showhouse was controlled by circular announcements and had a minimum amount of advertising. Beginning September 7, however, Manager F. A. W. Grier changed his exhibition tactics and only the biggest offering obtainable will hereafter be seen at the Majestic. On this date 'The Honor System' opened and played a full week to big houses, at $17.50, with a take of admission of 15 cents. Following 'The Honor System' came 'Polly of the Circus,' the first Goldwyn production in this territory, and other big Goldwyn and Fox specials are on the Majestic schedule. The Liberty opened the fall season with 'The Whip,' and the big house was chiefly occupied by playing at all times. On the opening Sunday crowds that were record breakers for Portland attended the opening of the new Liberty. Manager E. J. Myrick reports a big line-up of winter shows, including 'The Ten of Diamonds,' 'The Woman Dood Menuh,' 'Death Decends Through,' and others; also the Paramount releases, except Pickford and Arbuckle. The Liberty picture for the fall opening was 'Rebecca of Sunnybrook Farm,' with Pickford. J. C. Stile is assuring his patrons of a big winter program. 'Pay Me' will show at the People's in the near future.

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October 6, 1917
THE MOVING PICTURE WORLD

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Vancouver Censor Gives Up His Job

"Damaged Goods" Seemed to Him Too Bad to Pass and He Steps Down When Overruled—Walter Hepburn Succeeds Him.

By Charles S. Thomson, 645 Burrard St., Vancouver, B. C.

V ANCOUVER, B. C.—No small excitement has been caused by the resignation of C. L. Gordon, British Columbia's moving picture censor. The bone of contention which led to Mr. Gordon's voluntary withdrawal from the office was the well-known photoplay, "Damaged Goods." The censor ruled that the picture's objectionable content was improperly dealt with in its production several months ago on grounds of immorality. Since then prolonged agitation has been going on to get the picture passed for exhibition. An appeal was made to the attorney-general, M. A. Macdonald, but he refused to reverse the decision of the censor, saying that Mr. Gordon's rulings were final, and that no appeal could be made against them.

That did not stop the campaign to get the picture before the public. Several private showings were given in various parts of the province, and clergymen, and others public spiritedly stated their conviction that nothing but good could result from the showing of "Damaged Goods" to the people. In the meantime, Attorney-general Macdonald vacated his office, and his place was taken by the Hon. J. W. Farris. A second appeal was made to the authorities, and the picture was viewed in Victoria by Mr. Farris and other government officials. As a result, Mr. Farris wrote to the censor, advising him to pass the picture and make it a condition that nobody under eighteen years of age should be admitted. Mr. Gordon replied to the effect that "Damaged Goods" was the worst picture he had ever condemned, and if he were to pass it he would have to take his sanction to every other production that came along. A new deal was made, and he took such a step, he would tender his resignation.

A Member of the attorney-general replied that Mr. Gordon's attitude left no way open for an amicable discussion of the difficulty, and the censor's resignation was thereby accepted without further comment. A successor to Mr. Gordon was found in a Mr. W. Rosenberg, who is an alderman of Vancouver, well known throughout the community for his activities in the religious and baptism of the city. Mr. Hepburn has no easy task before him, and if he is able to hold on to his thankless position as long as Mr. Gordon has done, he will have cause for congratulation. The experience of this province with "Damaged Goods" is really a strong demonstration that the position of censor is one of thankless one, but an impossible one as well.

Theater Men On Outing Mid Leary Scenes

Big Party from Vancouver Goes Up Indian River and Has Day of Thrush Enjoyment—Athletic Events and Merriment.

V ANCOUVER, B. C.—As a relief from the gloomy atmosphere of operating room pit and orchestra pit, Vancouver's projection artists, musicians and clerks of the theatrical workers took a trip to the Wigwam Inn, Indian River, one of the famous beauty spots of Vancouver, with an arranged by the Theatrical Federation, who did its best to make the occasion worthy. There were two hundred in the party, and two large launches were chartered for the twenty-mile journey up the beautiful British Columbia river, and the orchestra were in attendance, awakening echoes from the towering mountains which rise up from either side of the inlet. On arriving at Indian River, lunch was eaten, and then the party wound its way up the beautiful Cathedral Canyon to view the historic falls known as the Spray Falls. Then the fun began in earnest.

Goldwyn Trade Showings in Seattle and Spokane

Seattle, Wash.—C. F. Hill, manager of the Seattle branch of the First National, announced a trade showing of the picture "Baby Mine." The showing will take place at 10 a.m. at the Orpheum theater, and one in Pacific theater at the same hour on Sept. 14.

Tacoma Theater Turns to Pictures

Tacoma, Wash.—The Tacoma theater, a legitimate house in which pictures have been shown on several times with no success, is soon to be reopened as a motion picture theater by M. Rosenberg, president of the Northwestern Amusement Company of Seattle. The boom brought to Tacoma by the Northwestern Amusement Company at American Lake, 18 miles distant, has encouraged Mr. Rosenberg to try to overcome the handicap. He will show only the biggest attractions at the house.

SPOKANE NEWS ITEMS

"Eyes of the World" Draws in Spokane.

S POKANE, WASH.—One of the leading trade papers at the sessions of the week, the August 26 was "Eyes of the World," written by Harold Bell Wright and produced by D. W. Griffith. It was shown in the Auditorium theater. Other pictures which drew well were "Erendrä," "They're O.K." at the Liberty.
UNIVERSAL FILM MFG. COMPANY

RELEASES FOR WEEK OF OCTOBER 1, 1917

GOLD SEAL—The Storm Woman (Three Parts—Drama) ................................................. 02706
NESTOR—Pete the Prowler (Comedy) .................................................................................. 02707
L-KO—Counting Out the Count (Two Parts—Comedy) ...................................................... 02708
UNIVERSAL ANIMATED WEEKLY—Weekly No. 92 (Topical) ........................................... 02709
STAR FEATURETTE—A Prairie Romeo (Two Parts—Comedy-Drama) .............................. 02710
JOKER—Her Naughty Choice (Comedy) ................................................................................ 02711
VICTOR—Kicked In the Kitchen (Comedy) ......................................................................... 02712
UNIVERSAL SCREEN MAGAZINE—Issue No. 39 (Educational) ........................................ 02713
UNIVERSAL CURRENT EVENTS—Issue No. 21 (Topical) .............................................. 02714
STAR FEATURETTE—A Prince for a Day (Two Parts—Drama) ....................................... 02715
BISON—The Lion’s Lair (Two Parts—Drama) ................................................................... 02716
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 14, At Bay) (Two Parts—Drama) ................................................................. 02717

RELEASES FOR WEEK OF OCTOBER 8, 1917

GOLD SEAL—The Ninth Day (Three Parts—Drama) ............................................................. 02718
NESTOR—Hot Applications (Comedy) .................................................................................. 02719
L-KO—The Nurse of an Aching Heart (Two Parts—Comedy) ........................................... 02720
UNIVERSAL ANIMATED WEEKLY—Weekly No. 93 (Topical) ........................................... 02721
STAR FEATURETTE—A Prince for a Day (Two Parts—Drama) ....................................... 02722
JOKER—The Walt On the Wire (Comedy) .......................................................................... 02723
VICTOR—A Walloping Time (Comedy) ............................................................................. 02724
UNIVERSAL SCREEN MAGAZINE—Issue No. 40 (Educational) ....................................... 02725
UNIVERSAL CURRENT EVENTS—Issue No. 22 (Topical) ............................................ 02726
JOKER—Rainstorms and Brainstorms (Comedy) ............................................................... 02727
BISON—Saving the Fast Mall (Two Parts—Drama) .......................................................... 02728
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 15, From Out of the Past) (Two Parts—Drama) ................................................................. 02729

MUTUAL FILM CORPORATION

MONDAY, OCTOBER 1, 1917.

MUTUAL STAR PRODUCTION—Her Country’s Call (American—Five Parts—Drama) ........ 05788-89-90-91-92
MUTUAL STAR PRODUCTION—Queen X (Goodrich—Five Parts—Drama) .................... 05789-94-95-96-97

TUESDAY, OCTOBER 2, 1917.

STRAND—Some Nurse (Comedy) ....................................................................................... 05790

WEDNESDAY, OCTOBER 3, 1917.

MUTUAL—Mutual Weekly No. 144 (Topical) ................................................................. 05791

THURSDAY, OCTOBER 4, 1917.

CUB—Jerry in Yodel Land (Comedy) .................................................................................. 05800
GAUMONT—Reel Life No. 75 (Subjects on Reel: Dogs of War; The Sign of a City; Making Army Rifles; Japanese Dwarf Plants; Animated Drawings from “Life”; Who Has Hesitated Is Lost; The Chorus Girl) ........................................... 05801
MUTUAL SERIAL—The Lost Express (Episode No. 5—“The Wreck at the Crossing”) (Two Parts—Drama) ................................................................. 05802-03

MONDAY, OCTOBER 8, 1917.

MUTUAL STAR PRODUCTION—Southern Pride (Five Parts—American—Drama) .... 05804-06-06-07-08
MUTUAL STAR PRODUCTION—The Girl Angel (Five Parts—Horkheimer—Drama) .... 05809-10-11-12-13

TUESDAY, OCTOBER 9, 1917.

STRAND—Firing Father (Comedy) ...................................................................................... 05814

WEDNESDAY, OCTOBER 10, 1917.

MUTUAL—Mutual Weekly No. 145 (Topical) ................................................................. 05815

THURSDAY, OCTOBER 11, 1917.

CUB—Jerry and The Bully (Comedy) .................................................................................. 05816
GAUMONT—Reel Life No. 76 (Subjects on Reel: A Dam Across the Mississippi; The Development of the Watch; Acrobatic Cyclists; Cantaloupes of the Imperial Valley; Animated Drawing from “Life”; Coming Home from the Club in 1919) ................................................................. 05817
MUTUAL SPECIAL—The Lost Express (Episode No. 4—“The Oil Well Conspiracy”) (Two Parts—Dr.) ................................................................. 05818-19

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General Film Company, Inc.

JAXON COMEDY.

DEVILLED CRABS (One Reel).—Pokes, a boy, runs away from school and gets hold of a会发生文中的“POKEs”前面的词

HERNAZED (One Reel).—Poke's boy, having been

SELIG WORLD LIBRARY NO. 10.

The LONESOME ROAD (One of the O. Henry Series).—Poke and Caperton (S. R. Jennings); Perry Roundtree (Charles Mosher), his girl friend. A SORROWFUL SONG (One Reel).—Poke and Caperton (S. R. Jennings); Perry Roundtree (Charles Mosher). A SWIFT-TACTED SORROW (One Reel).—Poke and Caperton (S. R. Jennings); Perry Roundtree (Charles Mosher).

BROADWAY STAR FEATURE.

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Universal Film Mfg. Co.

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KICKED IN THE KITCHEN (One Reel).—The cast: Sir George Gravy (Ray Watson); Annie Sharp (Stella Rappleyea); Mr. Sharp's Father (George Fernandez); Contracted Heir (Paul Moorse).

BOSS (One Reel).—Bob, a country lad, loves Annie, daughter of the village's richest man. Ralph Guster, a young, sleek, smooth-tongued con man, enters into the village life. He wins Annie. The romance is threatened by a city rich boy who comes through with $500. The man plans to rob Annie's father, Bob doubts Ralph's ability to cope with the business and is about to punish the man when Niklo accidentally meets his death. Pierre continues his wooing of Jeanne as in the days of yore and happiness come to them both.

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THE MOVING PICTURE WORLD

October 6, 1917

THE MEXICAN MARVELS (One Reel—Rel. Week of Oct. 1.)—The cast: Ramon Sifron (Pablo); Maria Martel (Mrs. San Juan); Rafael Sifron (Donan); traditional conexions and costs.

THE閃金絲 (Two Parts—Rel. Week of Oct. 12.)—The cast: Maria España (Doña Julia); Emiliano Martínez (Don), a characteristic Mexican type; Ramon Martínez (Don), a typical Mexican priest; Juan Martínez (Don), a typical Mexican farmer; Alfredo Martínez (Don), a typical Mexican laborer; Faustino Martínez (Don), a typical Mexican laborer; and traditional conexions and costs.

STAR FEATURETTE.

A PRAIRIE ROMEO (Two Parts—Rel. Week of Oct. 12.)—The cast: Billy Bones (Guy); Laura Bones (Doris); David Bones (Tom); Albert Bones (Bob); John Bones (Jack); and traditional conexions and costs.

GOLD SEAL.

THE STORM WOMAN (Three Parts—Rel. Week of Oct. 1.)—The cast: The Woman (Claire), an elderly woman; The Old Man (Joseph Girard), an elderly man; The Old Lady (Violet Schrauf), an elderly woman; and traditional conexions and costs.

L.K.O.

COUNTING ON THE COURT (Two Parts—Rel. Week of Oct. 12.)—The cast: Lucy Bones (Lucy); John Bones (Jack); and traditional conexions and costs.

THEATRE NEWS.

THE LITTLE WOMAN (One Reel—Rel. Week of Oct. 15.)—The cast: The Little Woman (Clara), an elderly woman; The Old Man (Joseph Girard), an elderly man; The Old Lady (Violet Schrauf), an elderly woman; and traditional conexions and costs.

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October 6, 1917

CUB.

JERRY IN YODEL LAND (Oct. 4).—The cast: Joe & Jim—Ed Hatcher; Jim—Ed Hatcher; Joe—Jim Hatcher; Donna—Miss Mary Kellett; Mum—Miss Jean Kellett; Nurse—Miss Grace Kellett; Chief (Joe's servant)—Mr. H. M. Lindley; High (Fernando Gal- vez's servant)—Mr. E. R. Moreau. Directed by Mil- ton H. Fahney.

Jerry arrives in Tyrol with a wallet stuffed with money, and finds himself a "trained and educated" bicycle. He is held up by the barber, and, in an attempt to prevent him from selling the bicycle, Justice Leech begins to chase him. The police are called, and the barber and the Miller join the chase. Jerry is finally captured, but escapes with his bicycle.

The bandits have, in the meantime, gone to the town, and have hi-jacked the Illinois and are having trouble over Jerry's bogus money. He arrives on the scene on an errand and routs the bandits. They fall in with the rascally attendant, and guided by him, make their animate drawings from the pictures of Jerry. Outwits and defeats the bandits and rescues them. He then takes the bandit chief prisoner and ties him in the wheel chair. The path is steep and the chair breaks away and runs off the edge of a high cliff. The chair is utterly demolished by the fall, but the chief rises unharmed.

GAUMONT.

REEL LIFE NO. 75 (October 4).—Dogs of War: Congress is contemplating the sending of American troops to the Rhine. The number of these dogs will be used to detect gas and smoke shells. The German dogs are now being trained in this country for carrying out the work. The dogs have been named for the famous Red Cross.

MUTUAL.

MUTUAL WEEKLY NO. 143 (Sept. 26).—London, England.—Historic March of American Troops across Streets of the British Metropolis. Uncle Sam's boys on the way to Berlin stop off in London town to see the sights. Suitable: Ambassadress, and W. D. M. was reviewed the parade as it passed the American Embassy. The Kingdom of Lord Freniche, arise. Mr. Lloyd George was an object of special interest to the outside of the Stars and Stripes.


SACRAMENTO, Cal.—Native Sons and Daughters Celebrate Admission Day. State's 50th birthday.

SAN DIEGO, Cal.—Slacker Ship "Anvil" Captured and Burned by British in Mexican Waters.


RENO, Nev.—Racing Season Opens at Famous Resort. 35,000 fans attend opening event. Subtotal: 38,000 fans.

LOS ANGELES, Cal.—Motorcycle Practice for World War. The "Iron Horse" of the United States. SACRAMENTO, Cal.—Bang: Two 0-0 Tornadoes. The Latest in the Air. The Amusement of 100,000 People at the State Fair.

THE MOVING PICTURE WORLD
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October 6, 1917

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If you will describe the size and projector-equipment of your theatre, we can state what results you may expect from this lamp—or any motion picture supply house can give you the information. Nela Specialties Division, National Lamp Works of General Electric Co., 137 Nela Park, Cleveland, O.
the refugees. The Austrians follow. By a spectacular battle the Magritonians overcome the enemy and ride off pursued by his would-be captor. The episode is a thrilling one.

The giant warrior falls a horse with his fist and driving one Austrian as a human club, routs the entire guard. Running his thrilling adventures he reaches Italian headquarters and becomes an Austrian hero. He is told to capture the Austrian captain, Fritz Plutter, single handed, climbing over the mountain walls and crossing narrow ledges high in the air. Magritto makes the daring ascent. Encountering three Austrians, he places one under each arm and throws the third on his back, proceeding on. Using one for a sled, he drives the other two in a triumphant manner, making a steep and dangerous descent. In camp he finds his prisoners under guard. The slippery Plutter escapes. Magritto uses his broom to catch the Austrian stronghold. Led by an Alpine guide they scale the mountain heights with men, artillery and supplies, street fighting behind and over hand by hand up the sheer walls, dangling thousands of feet over gaping spaces, these scenes are the most thrilling and thrilling war views ever taken and have been preserved in the archives at Rome by the Italian Government. Magritto carries a five hundred pound gun carriage on the entire journey. The height and the battle follows. Magritto rescues the old count’s nephew. In the castle two officers are fighting a duel for possession of the girl when the Italians attack. Led by Maciste, they storm the castle and the giant hero hurls man after man off the balcony, the Austrians fleeing in terror before the superhuman forces of the battle-crazed warrior. Rushing into the great dining room he encounters the two officers. Using a flaring fire brand from the grate he gives battle to the enemy, completely overpowered the pair. Drawing the blazing log, he clears the balcony of the horses and then turns and mounted on the broad shouldered Maciste, happily embrace.

GREATER VITAGRAPH.

SUNLIGHT’S LAST RAID (Five Parts—Sept. 21).—The cast: Janet Warned (Mary Mon-der); Jack Conway (Alfred Whitman); Capt. Howard (Robert Ellison); Bill Williams (Fred Burns); Pedro (A. Garcia). Directed by William Watson.

Kidnapped by outlaws from the train in which she is riding to her brother’s ranch in the far west, the heroine, who is the girl, is carried into the hills and held prisoner under the care of Joe Brooks and Jack Conway. The resemblance between Captain Sunlight, the outlaw leader, and the rancher, is strong, and the girl confounds the two, so that later on, meeting Conway she turns him over to the police at a cost of her life.

While still believing him a bandit she fails in her duping the rancher, and when her identity is known, she promises to marry him.

FOX FILM CORPORATION.

NORTH OF FIFTY-THREE (Five Parts—Sept. 25).—The cast: “Roaring Bill” Waggstaf (Outlaw cuddle); Chief Galo (Fred Kingdon); Andrew Russ (William Comklin); Jack Carroll (Sheriff); Joe Brooks (Rex Down); Nig Geroux (Frank Launin). Directed by Richard Stanton.

“Roaring Bill” Waggstaf’s troubles begin when his partner, Joe Brooks, is murdered in the snow, but a ray of sunshine comes into his life soon afterward with the arrival of Hazel Weir, in the little village of Cariboo Meadows, where Bill is living in lonely state.

Hazel has made her way west to teach, but just before she reached the town she found that she herself is sorely in need of information, for she is lost in the woods beyond which Cabrit Meadows, her home, is discovered and learns of her plight. Under the guise of leading her to the place where she seeks, he accom- plices to his cabin and pleads for her love for- getfulness. Though he is big and strong, but his “caveman” methods do not find favor with her, so she croons out that she hates him. Bill sells his gun in absence of the sheriff, drives to the village at the end of her tirade, and leaves her to a fate worse than death.

He does not know that Hazel has been a stormy petrel, having come to the coast because an affair in which she was guiltless attached itself to her name by chance. The scandal follows her to Cariboo Meadows, yet Bill believes in her. He goes to tell her of this belief. En route, a noise in the local saloon causes him to go in and light up a pipe to the wall the snowshoes of the murdered Joe Brooks. At the smell of the gun Bill forces the saloon-keeper to admit that Nick Crab left there. Bill swears to get vengeance, and he does. He also makes two men empty their pockets.

WHOLESALE FILMS CORP.

THE PENNY PHILOHANTROPIST (Five Parts—Sept. 24).—Peggy keeps a newsstand on Hamilton Street, the little girl makes it her duty to care for a younger brother and sister; so she hasn’t much time for philanthropy; but she gives away a penny every day.

Andrew Kimball, millionaire manufacturer, who stops at Peg’s stand, and knowing of her philanthropy—her penny philanthropy—offers her a dollar for every day she gives away a penny. She declines, telling him that the pleasure of giving lies in giving itself.

Mr. Kimball has an only and motherless child, with whom he has lived in habitual idleness and a vast wealth. This daughter wants to do good with her pennies, but she doesn’t know how. Her father believes in charity, yet how and why and Peg says she is willing to try.

Peggy explains to Ann that dollars should not be given away until one learns all there is to know.

Ann, however, has a hard time following Peggy’s plan, for people who know her misinterpret her efforts. Peggy’s philanthropy finally prevails and then a policeman calls at Peggy’s newsstand to tell her to give over to the captain.

Later, when she is at the police station, she learns her sweetheart, Tom Oliphant, is under arrest, charged with murder, and taken by the constable to his mansion. The police have won a strong circu- lumstantial case around Tom in an effort to prove motive and means of murder. The millionnaire, begins now to mistrust Peggy, but the little philanthropic girl continues to work at the task.

The friendship of Kimball and his daugh- ter is retained, and Peggy, winning in a battle of wits with the police, frees Tom, and then, having made everyone else happy by her penny philanthropy she is made happy herself.

METRO PICTURES CORP.

THEIR COMPACT (Seven Parts—Sept. 17).—The cast: Janet Stanwood, John Dix Moore (Francis X. Bushman); Mollie Anderson (Beverly Hills, Calif.); Ann Barrett (An Embarrassing Man); Robert Forrest (Henry Mortimer); Verda Prudden (an errand girl); William Keeler (Robert Chandler); Peters (John Smiley); "Pay dirt" Thompson (Thomas Delmar).

A young girl, Butterfly, is a runaway from the home of "Pay dirt" Thompson. Butterfly begins to learn that the woman came West to forget the past because of her friend, Forrest. Forrest begs Moore to keep her secret and he consents.

Forrest goes away to inspect various mines. He decides not to take his life, but to take care of his company. Verda and “Ace-High” Horton meet often. She has just agreed to run away with him when her husband returns. She tells him she is running off with his companions of Moore, and that he annoyed her in the East. Forrest asks Moore one question: “Did you wish him?” She does not know what the answering question is interpreted as an evidence of guilt and Forrest finds himself in a check. His former friend, seeing in him not only the guilt of his heart, gives him permission to leave town. That night, Verda and Horton steel quietly out of the hotel, only to run into the arms of their husband. Moore knows all, Horton shoots him from ambush. Moore is suspected of murder, and the sheriff’s posse, is led away to pay the penalty of the crime he did not commit.

Trouble awakes the two fugitives on the de-
KING-BEE FILMS CORP.

THE CHIEF COOK (Two Parts—Oct. 6, 7).—The cast: The Star (Buster Keaton); The Proprietor (Budd Ross); Heavy (Babe Hardy); Lea (Mabel Harmon); Lady (Ellen Durford); Waiter White; Slavey (Blanche White); Soubrette (Ethlyn Gibson). Directed by Arvid E. Gillstrom.

The Palace Hotel in Bingley is a losing proposition. Babe, the bell hanger, is unable to meet his payroll, and his employees, the chef, the waiter, and the porter, strike. No sooner have they left than Boggs gets a wire from a theatrical troupe, engaging rooms for the troupe, to arrive that night. The porter, along with Jack Boggs, goes to the hotel to find the striking servant, and sees Billy, the star boarder, climbing out the bow-window with his boot-case in an attempt to beat the board bill. Boggs' name is called and he is stopped by forcing Billy to work out his board bill.

In a porter's cap, Billy meets the afternoon train and brings the troupe's baggage to the hotel. As a bell-hop, he shows them to their rooms, and, as chef, he prepares the dinner, serving it as the waiter. He is fascinated by the leading lady, and incurs the jealousy of Mrs. Boggs, his wife, the "head" of the company. He also incurs the wrath of the strikers whose jobs he is filling. They place a bomb in the soup which Billy serves and almost wreck the dining-room.

In his work as bell-hop he draws a bath for Dolly, and when Babe returns to find Billy and Dolly in a compromising position in the bathroom, Billy runs out of the room with all the trouble comes and Billy watches the troupe start for "Emerald House." When the son of the hotel owner finds the stage door, finds a comfortable seat behind the wings on the far side of the stage and goes to sleep, waiting for the play to begin.

The show starts—a rank melodrama—and Babe is seen abusing Dolly. As the screen protuberance is seized, Babe's knife draws blood, and she screams wails bitterly. Out of a sound sleep he awakens to see the fury of his dreams, and he dashes out across the stage to the rescue. A battle follows in which the whole troupe and stagehands come out to help him. Billy gets away from the theater, makes the hotel, and hides in the back of the room. Babe comes and finds Billy, his worst suspicions are verified, and he turns to annihilate Billy.

Billy runs through the hotel, and as the end of which Billy is left in the kitchen, victorious, but with both his leader's dreams shattered. He turns to Maggie, the little slavey who is scrubbing the floor. Billy has been an ardent admirer from the first and now gets her reward as Billy takes her in his arms.

BUTTERFLY.

THE EDGE OF THE LAW (Five Parts—Sept. 29, 30, Oct. 1, 2, 3).—The cast: Captain Leaps (Bud Stonehouse); Nancy Gleem (Lloyd Whitlock); His Mother (Lydia Yeamans); His Friend (M. W. Tesla); Pilot Drew (J. Webster Dill); Mrs. Parrish (Thea Bowers); Newspaper Detective (Harry Dunkinson). Adapted from story by Maud Pettus. Produced by L. Chandell.

Synopsis: Ticket to Town: "What's the use of bringing paws tickets to a pawbroke?" You get paid in roosters and rolled oats." He grabbed the archer's arm, twisting it violently until the man let go of the graduate of Pop's school of pickpockets.

Splicer, or Nasty Gleem, went out and in front of a tenement stood a handsome machine, in which sat Mrs. Parrish and her daughter, Stella, and Ralph Harwick, the wealthy young Westerner whom Mrs. Parrish was trying to catch for her daughter. Spider, passing the auto, saw a chance in the box lying beside Stella. To "make" a deer, she picked up a pickpocket, who had barely time to strike the back of the box before the "boy" in the man's grasped and demanded to know what he had done. The big chief of this gang," said Spider.

"You bet he goin,'" begged Stella, and Spike blundered his hold on Spider, who made a wild dash for freedom.

She returned empty-handed to Pop, to find "spiders" had left his shop.

One fine-looking dame, all right," said Drew.
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HEART-PATHES NO. 76 (Sept. 19).

San Francisco, Calif.—Latest development of the West is fitfully symbolized in the annual feast of the Native Sons of California. Subtitles: Berkeley, San Francisco, and Oakland, the fairest of the fair.

Booth—Mass.—Practical lessons in railroad engineering are given to the cadets of the left to the last at the new line from the Subtitle: They will soon lay the tracks for Pennsylvania’s cornbelt.

Washington, D. C.—“Daring” is an essential requisite for the air service, and one applicant scooped out a tall building. The Subtitles: Higher and higher he climbs into the aviator’s realm. If his is not enough of “serve,” here’s some more.

Swarmsque, Alasc.—Large quantities of toys, gift of the children of France to the children of Alsace, are distributed among the little folks.

Subtitles: Anxiously they wait their turn; they had almost forgotten what a gift means. Proud of the big soldier man. General Hierchauer, commander of the “army of liberation.”

On the Flanders Front—The great offensive continues. Miles of territory have been regained and General Pershing is proud of the victorious troops.

Subtitles: France honors her valiant army, which has brought Democracy another step nearer the Kaiser. To the King and Queen of Belgium, visit the French aviation field.

Philadelphia, Pa.—The members of the Japan’s imperial airship, the Great White Bear, where the Independence of America was dedicated. Subtitles: Visiting the United States for the first time.

Department store girls give a demonstration of their preparedness for military service.

Boston, Mass.—The submarines built here for the Texas Navy, under the direction of the shipyards, are ready for duty in Southern waters. Subtitles: Speed is important in the development of these new underground boats. Southward bound.

Camp Mills, L. I.—The eyes of the Nation are fixed on the Rainbow Division, who will lead the new army. Subtitles: Great activity is evident as the troops begin their duties. With vim and vigor they do their calisthenics on every available inch of the camp. The laundry is busy, the cooks are at their posts. A scene of camp life.

The story of the Rainbow Division, which is a celebrated American unit, is told in motion pictures from all over the country, the Division represents the entire Nation. Lead on, “Rainbow, to France, Victory and Humanity’s Freedom.”

THE PATAU R.N.G (Episode No. 14, “The Painted Safe.”—Two Parts.—The final act of Oct. 7.)—Tom Carlson and the Spider rescue Pearl from her dangerous position on the deck of the ferryboat. They jeopardize themselves in the engine room.

Pearl tricksily continues the chase of Carlakes, the villain, in the police boat which speeded to rescue. Pearl and Tom and the Spider, with the police, overtake the outgoing train and the Captain, and Carlakes himself, to capture Carlakes. The villain outwits them and dives overboard. They find no trace of him in the water, for he has safely concealed himself under the police boat.

Carlakes manages to dress himself in a woman’s clothes and takes the Violet Diamond to a notorious ferryboat where it puts in at safe-keeping. Pearl gets on the trail of Carlakes, and with the Spider, traces him to the ferry and tries to get the Diamond. She and the Spider in the dead of night broach the ferry to where the Diamond has been put for safe-keeping and manage to break into the vault. They reach the Violet Diamond and they are escaping “policemen” capture them. One of the “policemen” is caught, but in the nick of time raises his bat, smiles at Pearl and says, “I am afraid Miss Pearlie has nothing to have to trouble you for the Violet Diamond.”

UNDER FALSE COLORS (Five Parts.—Rel. World of Sept. 29.)—The metropolitan mobilizes its forces for military duty in an emergency. The street cleaners’ corps drills frequently. Subtitles: Visiting the U.S. Jackies, as well as the shoulder bums, these guards of the city’s beauty, preserving their colors.

America’s Air Force.—Huge dirigibles will soon be in a state of readiness for the U.S. service, and pilots are being trained at the balloon school of the N.A.T.O.A. The American Army is united in their common cause—LIBERTY.

Bordentown, N. J.—Fifty thousand women part in a great demonstration of sympathy for America and her Allies, now struggling for the liberty of all nations. Subtitles: Visiting U. S. Jackies place a wreath on the monument of their fallen mates. The America are united in their common cause—LIBERTY.

Washington, D.C.—Graciously it eaves the air to “recognize the enemy’s position.” The young men in the white shirt and black are under the students to the upper altitude.

Fairfax, Va.—Uncle Sam’s call to arms has sounded. Throughout the land the boys who will form the National Army, leave for their camps. Subtitles: The departure is everywhere marked by good cheer. A farewell scene in New York City. A contingent of drafted men
For SALE or rent, theater in city of 20,000, seats 400, A-1 Power's 6A and 6B machines. Ready for opening. A. Shirazal, 6 Brown St., Burbank, Pa.

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(For Daily Calendar of Program Releases See Page 122.)

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 FEATURES.
The Furnished Room (One of the O. Henry Series—Two parts—Drama).
The Stranger of the City (One of the O. Henry Series—Four parts—Drama).
John Tom Little Bear (One of the O. Henry Series—Two parts—Drama).
Blind Man's Holiday (One of the O. Henry Series—Four parts—Drama).
The Last of the Troubadours (One of the O. Henry Series—Three parts—Drama).
The Duplicity of the Hargraves (One of the O. Henry Series—Two parts—Drama).
The Lonesome Road (One of the O. Henry Series—Two parts—Drama).
Dry Valley Johnson (One of the O. Henry Series—Four parts—Drama).

CHAPLIN COMEDIES.
The Champion (Two Parts—Comedy).
A Jetty Romance (Two Parts—Comedy).

ESSANAY.
Vernon, the Bountiful (Black Cat Feature—Two parts—Drama—Comedy).
The Leopard Tail (Black Cat Feature—Two parts—Comedy—Drama).
Don't Lose Your Coat (Black Cat Feature—Two parts—Comedy).
Star Dust—Black Cat Feature—Two parts—Comedy.

ELCO.
Twelve Cylinder Speed of the Leisure Class (George Ade Pable—Two parts—Comedy).
The Wandering Boy and the Wayward Parents (George Ade Pable—Two parts—Drama). What Travesties After the Wind-Up (George Ade Pable—Two parts—Comedy). What the Best People Are Not Doing (George Ade Pable—Two parts—Comedy).

FALCON FEATURES.
The Marinac!e Marriage (Four parts—Dr.).
The Phantom Shotgun (Four parts—Drama).
His Unpolished Self (Four parts—Drama).
A Man of His Word (Four parts—Drama).
The Secret of Black Mountain (Four parts—Drama).
The Climmer (Four Parts—Drama).
The Understudy (Four Parts—Drama).

KALEM.
A Busbranger's Strategy (Episode of the Further Adventures of Stingaree—Two parts—Drama).
The Champion at Dumceiff (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
A Champion of the Law (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Poltos in Pumpkin Center (Ham Comedy).
A Haunted House (Ham Comedy).
A Whirlwind of Whiskers (Ham Comedy).
A Man of His Word (Ham Comedy).
The Bath Tub Bandit (Ham Comedy).

JAXON COMEDIES.
(Third Series).

SELIB.
The Love of Midge O'Mara (Drama).
Selig-World Library No. 13 (Educational).
A Man, a Girl and a Idea (Two parts—Drama).
Her Perilous Ride (One part—Drama).
Selig World Library No. 14 (Educational).
The Solo Survivor (Two parts—Drama).

Her Heart's Desire (One part—Drama).
Selig World Library No. 15 (Educational).
Between Man and Beast (Two parts—Drama).
Her Salvation (One part—Drama).
Selig World Library No. 16 (Educational).
Pioneer Days (Two parts—Drama).
In After Years (One part—Drama).
The House of the Pure (Two parts—Drama).
Selig World Library No. 17 (Educational).
The Conquest (Two parts—Drama).
The Victor of the Plot (Two parts—Drama).
The Voice That Led Him (One part—Drama).
Selig World Library No. 18 (Educational).
The Law North of 63 (Two Parts—Drama).
Vengeance vs. Mercy (One part—Drama).
Training Our Khaki-Clad Heroes (Two Parts—Military).
Selig-World Library No. 19 (Educ).
The Adventures of the Black One (One part—Drama).
Selig World Library No. 20 (Educational).
The Hustler's Vendication (Two Parts—Drama).
The Witness to the State (One Part—Drama).

BAY COMEDIES.
A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SPARKLE COMEDIES.
(Second Series).
Those Terrible Telegrams.
The Stag Party.
Bragg's Little Poker Party.

(Third Series).
Hearts and Harpoons.
Teodules.
Bangs Renliz.
Triple Entente.
Whose Heart? Wrong Rights.

THREE C COMEDIES.
His Watery Waterloo.
A Harem Romance.

Pathé Exchange, Inc.

RELEASES FOR WEEK OF SEPTEMBER 9.

WAR and SUGAR (Four Parts—Drama).
The Finest Ring (Episode No. 10, "The Perilous Plunge"—Two parts—Drama—Astra).
The Finest Ring (Episode No. 11, "The Short Circuit"—Astra—Two parts—Drama). The Seven Pearls (Episode No. 1, "The Sultan's Necklace"—Astra—Three parts—Drama). Triple Divided Mountain (Half Reel) (Scenic Half Reel) and Japan, the Floral (colored) (Pathé Educational) (Pathé split Reel). Lonesome Luke Loses Patients (Rollin—Two parts—Comedy).

RELEASES FOR WEEK OF SEPTEMBER 16.

The Angel Factory (Astra—Five parts—Drama).

RELEASES FOR WEEK OF SEPTEMBER 23.

Under the Leaves (Four Parts—Drama).
The Fatal Ring (Episode No. 12, "The Desperate Change"—Two parts—Drama—Astra). The Seven Pearls (Episode No. 2, "The Bow-string"—Two parts—Drama—Astra). Pinched One-Reel Rollin Comedy. In the Wake of the Stags (War Film—Three parts—Pathé).

Pathé-News No. 78 (Topical).
Pathé-News No. 79 (Topical).

Pathé Pictures Corp.

BLACK DIAMOND COMEDY.

KLEVER COMEDY.

PARAMOUNT-ARBUCKLE COMEDY.
June 25—The Rouch House (Two parts).
Aug. 20—His Wedding Night (Two parts).
Sept. 9—Ooh, Doctor.

PARAMOUNT FEATURES.
Aug. 19—Haskimura Tora (Five parts—Drama).
Aug. 20—Close to Nature (Five parts—Drama).
Aug. 23—Little Better Optimist (Five parts—Drama).
Sept. 3—Lost in Transit (Five parts—Drama).
Sept. 10—The Hostage (Five parts—Drama).
Sept. 17—Her Double Cross (Five parts—Drama).
Sept. 17—Exile (Five parts—Drama).
Sept. 18—The Sensitive Soul (Five parts—Drama).
Sept. 24—The Countess Charming (Five parts—Drama).
Sept. 24—Baby Doll (Five parts—Drama).
Oct. 1—The Ghost House (Five Parts—Drama).
Oct. 9—Arms for the Girl (Five Parts—Drama).
Oct. 5—The Lovable Buster (Five Parts—Drama).

PARAMOUNT-BURTON HOLMES.
Aug. 27—Madrid to Madera (Scenic).
Sept. 3—Norway (Scenic).
Sept. 18—Hong Kong and the Pearl River (Scenic).
Sept. 17—Canton and Shanghai (Scenic).
Sept. 24—Picturesque Peking (Scenic).
Oct. 1—Across Manchuria to Korea (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.
Aug. 15—No. 80—Subjects on Reel: Otto Luck's Flivvered Romances: Beach Sports in Southern California; Helping the Deaf to Hear.
Aug. 20—No. 81—Subjects on Reel: Uncle Sam's Dinner Party; Tea Industry in Japan; Land and Water Submarine; Speedy Day at Coney Island.
Aug. 27—No. 82—Subjects on Reel: Bobby Bumps Surf Rider; A Day at Double-Digging Efficiency Via Express.
Sept. 2—No. 83—Subjects on Reel: Goodrich Dirt Among the Beach Nut; Goat Ranching in America; Art in Bookbinding.
Sept. 10—No. 84—Subjects on Reel: Quacky Dogs Signs the Pledge; A Quiz Hunt in Ole Virginny; How the Cowboy Makes His Lariat; A Scenic Gem from South America.

Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
Always the Same

When you ask a wideawake, prosperous exhibitor from what source he gets his information, it’s always the same: “From the MOVING PICTURE WORLD.”

We have bundles and bundles of letters from prominent exhibitors, not in any particular locality, but from all parts of the globe, telling us “We just couldn’t operate our show without the WORLD.” In a letter received this week from far-off Shanghai, a reader and subscriber says “the MOVING PICTURE WORLD is the most complete of all the trade papers that we are receiving regularly.”

Exhibitors who are not already subscribers to the representative trade paper of the motion picture industry should send in their subscription NOW. Make a study of the likes and dislikes of the people you are serving. Study the business you are in. Improve your house. Increase your patronage by studying YOUR TRADE PAPER,

THE MOVING PICTURE WORLD

Annual Subscription Rates
Domestic $3.00; Canadian $3.50; Foreign $4.00
**List of Current Film Release Dates**

**ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS**

(For Daily Calendar of Program Releases See Page 122.)

### Universal Film Mfg. Co.

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### Metropolis Corporation

**METRO PICTURES CORP.**

July 9—"Peggy, the Will o’ the Wisp" (Five parts—Drama)
July 10—"Miss Robinson Crusoe" (Five parts—Drama).
Special—"The Slacker" (Seven parts—Drama).
Aug. 6—"The Jury of Fate" (Rolfy—Five parts—Drama).
Aug. 15—"The Girl Without a Soul" (Five parts—Drama).
July 27—"To the Death" (Five parts—Drama).
Sept. 10—"The Lifted Veil" (Five parts—Drama).
Sept. 5—"The Dark compact Secret" (parts—Drama).
Sept. 24—"The Silent Sellers" (Five parts—Drama).

**YORKE FILM CORP.**

July 16—"The Hidden String" (Five parts—Drama).
Sept. 2—"The Handicap" (Seven parts—Drama).

**METRO COMEDIES.**

July 23—Mr. Parker—Hero (Drew).
July 30—Henry’s Ancestors (Drew).
Aug. 6—"His Ear for Music" (Drew).
Aug. 13—"Her Economic Independence" (Drew).
Aug. 20—"Her First Guy" (Drew).
Aug. 27—"The Patriot" (Drew).
Aug. 30—"Music in the Church" (Drew).
Sept. 10—"Rubbing It Out" (Drew).
Sept. 17—Henry’s Ancestors (Drew).
Sept. 24—"His Curiosity" (Drew).

### Triangle Film Corporation.

**TRIANGLE PRODUCTIONS.**

Aug. 12—"Golden Rule Kate" (Five parts—Drama).
Aug. 19—"Woo Lady Betty" (Five parts—Drama).
Aug. 26—"They’re Off" (Five parts—Drama).
Aug. 28—"Wooden Shoes" (Five parts—Drama).
Aug. 30—"Grafters" (Five parts—Drama).
Sept. 2—"Tom of Diamonds" (Five parts—Drama).
Sept. 2—"The Man Hater" (Five parts—Drama).
Sept. 3—"Idolators" (Five parts—Drama).
Sept. 5—"Polly" (Five parts—Drama).
Sept. 16—"Mountain Dew" (Five parts—Drama).
Sept. 17—"The Thieves" (Five parts—Drama).
Sept. 22—"The Bond of Fear" (Five parts—Drama).
Sept. 23—"Devil Dodger" (Five parts—Drama).
Sept. 30—"Broadway, Arizona" (Five parts—Drama).
Sept. 30—"The Tar-Heel Warrior" (Five parts—Drama).

**TRIANGLE COMEDY.**

Aug. 19—"A Love Chase.
Aug. 20—"His Hidden Talent.
Aug. 26—Their Domestic Deception.
Aug. 29—Her Denby Fire.
Sept. 2—"A Fallen Star.
Sept. 2—"His Poor-Hill Holly.
Sept. 3—"A Dark Roomed Drama.
Sept. 9—"A Warm Reception.
Sept. 10—"His Baby Dolly.
Sept. 16—"His Unconscious Conscience.
Sept. 25—"His Singing Ways.
Sept. 23—"Her Pickle Fortune.
Sept. 23—"Her Singing Drama.
Sept. 30—"Daught In The End.

**KEYSTONE.**

July 29—"Three" (Two parts).
Aug. 5—"His Uncle Dudley" (Two parts).
Aug. 12—"Lost" (Two parts).
Aug. 19—"The Pawnbroker’s Heart" (Two parts).
Aug. 26—"Two Crooks" (Two parts).
Aug. 27—"Shanghaied Jonas" (Two parts).
Sept. 8—"Their Precious Life" (Two parts—Com).
Sept. 8—"A Hula Hula Guy (Two parts—Com).
Sept. 23—"The Late Mounted" (Comedy).
Sept. 25—"The Sultan’s Wife" (Two parts—Comedy).

**PARALTA.**

Rose O’ Paradise.
A Man’s Man.

---

Producers.—Kindly furnish Titles and Dates of All New Releases Before Saturday.
Six New Features
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MOTION PICTURE CAMERA

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your work is the PRICE we can quote.

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NEW YORK CITY

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DEMANDING proper ventilation—

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now? Find out at least how little it will cost to
keep the air in your theatre sweet and clean all
winter long.

“GLOBE” ventilators have no moving parts
to get out of order and they are absolutely
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Department M.

GLOBE VENTILATOR CO., TROY

N. Y.

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In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
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<td>Sept. 9.—Polly of the Circus (Eight parts—Drama).</td>
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<td>Sept. 5.—The Penny Philanthropist (Five parts Drama).</td>
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**Feature Releases**

**ARTCRAFT PICTURES CORPORATION.**

Aug. 26.—Seven Keys to Baldpate (Five parts—Drama). 
Sept. 3.—Rebecca of Sunnybrook Farm (Five parts—Drama). 
Sept. 10.—Barbarry Sheep (Five Parts—Drama). 
Oct. 1.—The Man from Painted Post (Five Parts—Comedy—Drama). 

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
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You Can Use It in Your Business!

CHALMERS PUBLISHING CO.

PUBLISHERS OF THE MOVING PICTURE WORLD

17 Madison Avenue New York City
List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 122.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ARIZONA FILM CO.
May—Should She Obey (Drum.)

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues")—Drum.
June—Who Knows! (Six parts—Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Territorial Human Interest Reds (500 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—issued complete or in series of 2,000 feet or 5,000 feet).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

CAMERAPHILE FILM MFG. CO.
June.—What of Your Boy? (Three parts—Patricio).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.
May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.
Sept.—Balloonatics (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(The Lincoln Cycle Pictures.)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
July—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOPHOTO FILM, INC.
June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

EXPORT AND IMPORT FILM CO.
June—Robespierre.
July—Ivan, the Terrible.

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.
"War Pride" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battletfront.

FRATERNITY FILMS, INC.
May—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid—Six parts—Drama.

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FRIDMAN AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

JOSEPH M. GATES.
August—The Italian Battletfront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).

GOLDEN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

F. G. HALL PRODUCTIONS, INC.
May—Her Fighting Chance (Seven parts—Dr.).
Mr. Hall has world rights to this picture.
May—The Bar Bluster (Drama). (Mr. Hall has world rights to this picture.)

HILGER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

M. H. HOFFMAN.
September—Glenn's Witness (Seven parts—Drama).
One Hour (Six Parts—Drama).

ILIDOR PICTURES CORP.
June—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.
Apr.—One Law or Both (8 Parts—Drama).
August—Babbling Tongues (Six parts—Dr.).

JEWEL PRODUCTIONS, INC.
Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).

KING BEE FILMS CORP.
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Comedy).
Aug. 15—The Goat (Two parts—Comedy).
Sept. 1—The Fly Cop (Two parts—Comedy).
Sept. 15—The Star Boarer (Two parts—Comedy).

A KAY CO.
Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTTZ & STRIEMLER.
June—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MAX-MAN COMPANY.
The Maxx—Man (Eight parts—Drama).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

MOE STRIEMLER.
June—A Daughter of the Don (Ten parts—Drama).

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

OGDEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 7—"Dinking of the Circus").
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No. 10, "Dolly Doolins").
Mo-Toy Troupe (Release No. 11, "School Days").
Mo-Toy Troupe (Release No. 12, "Little Red Riding Hood").
Mo-Toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japeland").

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

RENOVATED PICTURES CORP.
June—In Treason's Grip (Five parts—Drama).

SELECT PHOTOPLAY CO.
May—Humanity (Six parts—Drama).

SELECT PICTURES CORP.
The Public Be Damned.

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Drama).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).
August 1—Believe.

SKOBELOFF COMMITTEE.
The Great Russian Revolution.
Behind the Battle Line in Russia.

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Comedy).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.
Sept.—The Fisted Hoer (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

E. WARREN PRODUCTION.
April—The Warfare of the Flesh (Drama).

WHARTON, INC.
June—The Great White Trail (Seven parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
STATE-RIGHT SELLERS

Send us the name and address of each buyer of your feature pictures so that we may refer all inquiries for bookings direct to the proper exchange.

To co-operate address
“Information Dept.”
Moving Picture World
17 Madison Ave., N. Y. C.
Does it find your patrons sleepy and tired-eyed from hazy pictures? Or do you use Bausch and Lomb Projection Lenses.

These lenses are unexcelled for clarity of image. They furnish that sharp, even definition which makes the details of the film stand out in bold relief.

These lenses are part of the regular equipment of Edison and Nicholas Power Machines. Doesn't that attest their superiority?

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Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons) and other High-Grade Optical Products.
Given a good scenario, a capable cast and a clear picture, the result is bound to be capacity houses.

Our part in your success is the manufacture of film that assures the clearest pictures.

The right film is easily identifiable by the stencil

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EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Send For Our
New Theatre Catalog
Eighty full-page illustrations—many in colors—of theatres we have ornamented.

ASCHER'S OAKLAND SQUARE THEATRE
Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of
Ornamental Plaster Decorations
THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St.,
CHICAGO, ILL.

A Dependable Mailing List Service
Serves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.

MOTION PICTURE DIRECTORY COMPANY
45 Ashland Block, Chicago
Addressing Multigraphing Printing Typewriting

G.W.BRADENBURGH
802 VINE STREET,
PHILADELPHIA

Title
Shore Acres
The Little Girl That He Forgot
Little Rebel
Unlawful Law
The Lure
Amulet
Little Miss Brown
What Happened to Jones
Prisoner of Zenda

Reels
5
5
6
7
5
6
4
4

Star
Jaz, Horne
Sheliah Jones
T. B. Lawrence
Betty 9. Morris
Claire Whelton
All Star
Violet Martin
Fred Mac
James Hackett

Price
$125
125
125
125
125
60
50
50
100

All the above are furnished with one, three and six sheet posters, photos and other advertising material free of charge. All films sent C.O.D. Privilege of examination on receipt of ten dollars in advance.

S crewncraft
BY LOUIS REEVES HARRISON
An invaluable help to the writer who is making a serious effort to evolve stories for screen production.

Of great interest too to the individual who is watching the development of the silent drama.

$2.00 PER COPY, POSTPAID
Published and for Sale by
MOVING PICTURE WORLD
17 MADISON AVENUE, NEW YORK CITY
Schiller Building, Chicago, Illinois
Haus Building, Los Angeles, Cal.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Next week we will reverse it, but this week we say:

“A Tree is Known by its Fruit”

When you see a particularly admirable piece of work in any line, your mind naturally goes back to the skilled brains and hands that produced it.

The man who operates the Simplex, whether in Chicago or in Shanghai, is bound to have a wholesome respect for those who are back of this excellent piece of mechanism.

And the Exhibitor, even one who is not a mechanic, feels the same way. The favorable results of Permanently Perfect Projection on the box office receipts, the insignificant repair bills—these and other things give him a good opinion of the men who put their hearts and souls into the production of the Simplex.

If you haven’t yet had a taste of the fruit of the Simplex Tree, apply to our Distributor, or ask us for Catalog “A.”

The Projection on the Screen can be no better than the Machine in the Booth
"From Studio to Screen"

shows vitalized views of every detail of moving picture production and manufacture—a complete revelation.

Our Laboratory-Studio was selected as the subject of this one reel feature for obvious reasons which you will understand and appreciate when you see the "picture."

It shows:—

How the raw stock is perforated, camera loaded—how scenery and "props" are built—how a multiple-set studio is lighted and operated.

The mysteries of Screenland are disclosed—you see how the players make-up—you see them in action.

Then you see how the negative is exposed, developed and made ready for printing. You see the positive prints processed until finally on the screen you view the finished "picture."

Released by Educational Films Corporation of America.

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- Photoplay Exchange 137 E. Second South St., Salt Lake City, Utah
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Mr. Exhibitor:

We recommend that you book "From Studio to Screen" today. It will delight, interest and instruct your patrons. It will show YOU just how moving pictures are made. You can't afford to miss it.

Rothacker

There are reasons—Come and see them.
Are You Doing Your Bit?
We All Must If We Would Achieve Success

OURS has been to always lead the world in PERFECT PROJECTION—to properly reproduce upon the screen the artistic creations of producer and creator—thus satisfying YOUR public, which means a full house for YOU.

Through the medium of

POWER'S CAMERAGRAPH No. 6-B

We accomplish our “bit” by rendering you

Perfect Service

NICHOLAS POWER COMPANY
NINETY GOLD STREET, NEW YORK, N. Y.
Goldwyn Pictures

Why should exhibitors wait for months after release date to book old, damaged or defaced pictures when they can get Goldwyn Pictures at the very moment when the nation is applauding them? Book Them Now.

The particular business of this corporation is to market—to buy negatives, or to book for the Producer on a percentage. But of all of its percentages that which is most particular about is the percentage of JEWEL Productions which shall be inimitable.

The beauty of a gem lies not in carat weight but in its purity.

The craftsman’s cutting multiplies the sparkling facets—the atelier’s setting frames the stone to fuller radiance.

On our lady’s hand, the matchless gleam of its inborn light is silently significant of quality.

Such is truly a jewel—a coveted, jealously-guarded, article of bijouterie—worth the labor of men and the love of women.

In perfectly equal degree these same phrases fit the rare pictures which you may secure from time to time through the agency of JEWEL Productions (Inc.).

Address JEWEL Productions (Inc.) at the Exchange nearest you.

Detroit, Mich.—120 Broadway
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Philadelphia, Pa.—1301 Vine Street
Boston, Mass.—40 Church Street
Washington, D. C.—419 North Ninth Street
Cincinnati, Ohio—402 Strand Theater Building
Salt Lake City, Utah—56 Exchange Place
STATE RIGHT FEATURE—
Toronto, Canada—106 Richmond Street
Essanay leads because it is the first to strike the big, new, punch idea that has gone straight home to the public—high class, up-to-date comedies by the best authors, with the best actors. They are picked to make Perfection Pictures.

Geo. K. Spoor.
All Americans are proud of New York, the world's largest city—whether they like it or not. For that reason over 350,000 strangers enter "The City Where Nobody Cares" every day in the year. YOU CAN PACK YOUR THEATRE BY SHOWING THIS

1 Reel Combination Novelty Feature

Intimate views of the myriad activities of this great Metropolis. Accompanying these fascinating views are the clever cartoon comments by Hy. Mayer, the world famous caricaturist. Everyone who sees this novelty will talk about it as a great film entertainment. Book it NOW. Released week of October 15. Specially attractive posters will help you put it over. Book thru your nearest Universal Exchange, or

UNIVERSAL
FILM MANUFACTURING CO. Carl Laemmle, Pres.
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Universal Specials You Can't Pass By


What kind of a show are YOU giving—Feature, Program, part Vaudeville, or what? Into any moving picture program these Universal Specials will fit, and lend strength and balance to it. On our left, gentlemen, you will see Neal Hart, considered by millions the nerviest, handsomest and most dashing of Western stars. With Mignon Anderson he appears in a two-reel Bison, "The Get Away," which provides the thrills of a man hunt and the contrasting emotions of a love-at-first-sight romance. It has the power and pep of a longer subject and you'd better book it and boost it, too. Helen Gibson, on the extreme right, is about to leap from an auto to a flying express train. The gentleman in the car is Val Paul, of the secret service, and on the train is a counterfeit passer, who gets his in a smashing climax.

A strong three-reel Gold Seal.

Lena Basket is the dainty child dancer, who in "Little Marianna's Triumph," Lena Basket Feature, two reels, presents a wonderful play of the stage, which is so mixed with smiles and tears that your audiences will eat it up. It's great. Book these thru your nearest Universal Exchange.

Universal Comedies to Strengthen Your Show

Can you make a swell lid for your wife by picking a few flowers and sticking them in the brim of an old straw hat? That's what Bill Francy does in "The Tightwad," one-reel Joker, Gale Henry, as his wife, tries to spend Bill's money, and the comedy is full of situations that will invite the giggles and command roars of laughter.

Myrta Sterling does not deny that she is fat, and the audiences will agree that this L-KO sets a furious pace. It's in two reels and the title, "Fat and Furious," isn't nearly as funny as the comical stunts of the merry jokers in the L-KO company. Book this and give yourself a happy time in the box-office.

The problem of "What'll We Do With Uncle?", one-reel Victor comedy, is solved by Henry Murdoch in the last title. Henry, hungry, and disappointed in love, intends suicide, and sells his body for ten bucks. With that much coin life seems sweet.

Then his uncle dies and leaves a billion dollars, and he proposes to the undertaker that he take uncle at seven-fifty. A scream.

Lee Moran is the favored lover in "A Fire Escape"

Finish," one-reel Nestor, but the girl loves Eddie Lyons. Considerable strategy is necessary to complete their plan of eloping, and a meeting at a hotel where the couple must register causes a funny mix-up.

Lee finds the girl in her room while Eddie is hunting for the parson, and a happy ending is provided when the ceremony takes place on the fire escape. You'll notice that Lee is somewhat "up in the air."

Max Asher is going to get into trouble if he doesn't stop flirting with his neighbor's—well with every personable young person he sees. Max runs a pawnshop and his next door neighbor has a clothing store. Max insists on talking to the lady cashier and is ordered out of the place. He is caught sneaking back and takes refuge behind a clothing dummy. That's where we get the title, "A Wise Dummy" (one-reel Joker), because they haven't been able to "get" flirty Max yet. Book this and give everybody in your town a big laugh.

Book the releases listed here thru your nearest Universal Exchange, or thru Universal Film Manufacturing Co., Carl Laemmle, President—"The Largest Film Manufacturing Concern in the Universe"—1600 Broadway, New York.
More Speed and Smiles
As the lonely man from Painted Post who goes gunning for cattle thief and gets a girl,—you’ll find he’ll draw more people than anybody you ever heard of and also, he’s right there with the gun stuff.

Story by Jackson Gregory
Picturized by Douglas Fairbanks
Staged by Joseph Henaberry

An Artcraft Picture

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE.
NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres., JESSE L. LASKY, Vice-Pres., CECIL B. DE MILLE, Director General
Mae Murray

by

James Montgomery Flagg

Appearing in

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Bluebird PhotoPlays, Inc. - 1600 Broadway, N.Y.C.

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BLUEBIRD Photoplays

Announce

HERBERT RAWLINSON

Hero of "COME THROUGH"

WITH SALLIE STAR AND FRANK MacQUARRIE in

"THE MAN TRAP"

The Dramatic Story of an Innocent Victim of Crooked Politics

Written by WALDEMAR YOUNG

Directed by ELMER CLIFTON

Book Thru Your Local BLUEBIRD Exchange or
BLUEBIRD Photoplays, Inc.
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THE WARRIOR

Featuring MACISTE
The giant hero of "Cabiria"

"Nothing like it since the exploits of SAMSON"

Write, wire or phone

GENERAL ENTERPRISES, INC.
1600 BROADWAY Telephone BRYANT 5692

STATE RIGHTS
Elizabeth Risdon
in George Loane Tucker's exquisite rendition of Eden Phillpotts great novel
"Mother"
The Sweetest Story ever produced on the Screen
For State Rights - apply to

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Frederick L. Collins - Pres-
25 W. 44th Street
New York
YOU CAN MAKE MONEY

by running the Fairbanks, Hart, Talmadge and Keenan re-issues—the pictures that made these stars.

Get busy. Write the Triangle exchange nearest you.
"A PHANTOM HUSBAND"

featuring

*Ruth Stonehouse*

The experiences of a country girl lured to the city in search of a husband. Appeal to parents and procure your profit.

Released October 7
Belle Bennett
in
"ASHES OF HOPE"

A Western dance hall queen sacrifices her love and her dream of motherhood. Here's a play with a two-fold appeal.

Released October 7
Keystone Comedy

"HIS CROOKED CAREER"

From safe-cracker to heart-breaker over a road of a thousand roars.

Released October 7
WM. S. HART

in

"THE COLD DECK"

Story by J. G. Hawks      Supervised by Thos. H. Ince

The best Hart picture ever made

SOLD UNDER STATE RIGHTS

The following territory now for sale:

ALABAMA    MINNESOTA    SOUTH CAROLINA
ARKANSAS   MISSISSIPPI   SOUTH DAKOTA
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IDAHO      NEVADA      VIRGINIA
IOWA       NEW HAMPSHIRE WASHINGTON
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S. A. LYNCH ENTERPRISES, INC.
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THIS IS OF TREMENDOUS IMPORTANCE!

'Hostile U-Boats off our Coast'
'Bernstorff treachery exposed'
'Spy-boats carrying wireless messages to Kaiser'
'Congress Gets Proof of Spy Plots'
'Spy dashes nine air-pupils to death'
'Grand Jury Speeds Sedition Inquiry'

JAMES W. GERARD
former Ambassador to Germany
is exposing other harrowing facts in his series of Articles
now appearing in every important newspaper in U.S.
WILLIAM FOX
made a remarkable picture called
THE SPY
which foretold the secret methods of the German Spies now operating in this country
WARN THE PUBLIC Mr. Exhibitor
and perform a patriotic duty by showing "THE SPY" to your patrons.
STANDARD PICTURES-FOX FILM CORPORATION
AT THE
STANDARD PICTURES

THE HONOR SYSTEM
PACKING HUNDREDS OF THEATRES TO DAY

JACK AND THE BEANSTALK
TURNING THEM AWAY

THE SPY
THE SENSATION OF THE WAR TIMES
FRONT WITH FOX

HERE ARE SEVEN VALIANT SOLDIERS WHO "WENT OVER THE TOP" WITH FOX-SAFELY CROSSED "NO-MAN'S-LAND" AND ARE NOW FIRMLY INTRENCHED MILES IN ADVANCE. THEY WON THEIR WAY WITH PUSH AND BRAINS.

FOX FILM CORPORATION
FOX SPECIAL FEATURES
One A Week - 52 A Year
First October Release Oct. 7.

GLADYS BROCKWELL
The Woman of a Thousand Expressions
in
CONSCIENCE
A Real Special
The best feature ever offered to an exhibitor.
Startling novelty. Wonderful production. The versatile Miss Brockwell portrays five different characters showing the virtues and vices that influence the world.

FOX FILM CORPORATION
FOX SPECIAL FEATURES

There never was so great a picture furnished in a series of features as

GLADYS BROCKWELL

in

CONSCIENCE

This is the beginning of the biggest month of features that William Fox has ever offered:

Oct. 14 - Virginia Pearson in "Thou Shalt Not Steal"
Oct. 21 - June Caprice in "Miss U.S.A."
Oct. 28 - George Walsh in "This is the Life"

FOX FILM CORPORATION
Seldom, in the course of a year is there a cinema production offered to State Right Buyers which furnishes the genuine thrills, merriment, and absorbing interest seen in

George Loane Tucker's
master feature production—

"I Believe"

The producer of "THE MANX-MAN" has, according to the consensus of opinion of press and trade, as expressed after viewing the premiere at the Rialto Theater—in "I BELIEVE" given to the screen the most unique, the most forceful, the most logical, and incidentally, the most timely motion picture of the year.

Since our last advertisement we have disposed of the following additional territory:


FOR OPEN TERRITORY

Address All Communications to
A Demonstrated Success!

Within the past few weeks exhibitors have screened the first Perfection Pictures and the public has voiced its approval in the highest praise. Such Perfection Pictures as "Efficiency Edgar's Courtship," starring Taylor Holmes; "Men of the Desert," featuring Jack Gardner; "Pants," exploiting little Mary McAlister; "The Apple Tree Girl," the Ladies Home Journal story, featuring Shirley Mason; all have proven their worth—their box-office drawing-power.

Exhibitors have found the courteous, business-like methods of the George Kleine System of exchanges prepared to care for their every need. "Service," with a meaning never before realized, awaits the exhibitor at any one of the numerous branches of the George Kleine System.

Contracts for Perfection Pictures are now being allotted to Exhibitors throughout the country. A new Perfection Picture in five or six reels is released each week. These productions are attractions of extraordinary merit—supremely interesting stories by noted authors and playwrights.

The Perfection Policy provides for open booking or 52-week contracts. Get in touch with your Kleine Exchange. Learn the details of this newer, bigger, better proposition that means more profits to you. Get Perfection on your screen—and in your box-office.
GEORGE K. SPOOR Presents

TAYLOR HOLMES in

"FOOLS FOR LUCK"

A swiftly moving comedy-drama. From the Kennett Harris story "Tajamans" in the Saturday Evening Post. Directed by L. C. Windom. Released October 8th.
GEORGE K. SPOOR Presents

BRYANT WASHBURN in

"THE FIBBERS"

GEORGE K. SPOOR Presents

Little MARY McALISTER in
"YOUNG MOTHER HUBBARD"

A story bringing tears—smiles—and a great
nine bug at the heart strings. By Charles
Mortimer Peck. Released October 29th

Produced by

GEORGE KLEINE SYSTEM
DISTRIBUTORS
Perfection Pictures

GEORGE K. SPOOR Presents
VIRGINIA VALLI
The attractive ingenue now appearing in Perfection Pictures.
"THE STORY THE KEG TOLD ME"

by ADIRONDACK MURRAY

Presented by

Thomas A. Edison, Inc.

As the Feature of

CONQUEST PROGRAM NO. II.

The weird tale unfolded beside a lonely campfire by the Genii of a brass-bound keg. Other subjects that make up the contents of Conquest Program No. II are a comedy titled "Wild Arnica," "Curious Scenes in Far-Off India," "Man's Triumph Over the Mighty Forests" and "Getting Acquainted With Bees." Released Sept. 22nd. A complete Conquest Program contains seven reels—a group of several subjects of diversified entertainment. A new Conquest Program is released each week.
Coming!

-the Revised and Elaborated Version of

QUO VADIS

The George Kleine super-spectacle in 8 Stupendous Acts!
The First Mrs. Vernon Castle Picture to be Released Oct. 14

Mrs. Vernon Castle, the best known, best dressed woman in America, is announced in Stranded in Arcady.

No better features can be made than Pathé Plays. They are 'specials' in every sense of the word.
FANNIE WARD
whose pictures have been among the greatest successes of the screen and whose work is the admiration of every photoplay patron has been engaged for PATHÉ PLAYS
On stage and in vaudeville Miss Ward was a "headliner." In pictures she has attained even greater popularity and success. She is a true box office star.
Bessie Love

The seventeen year old girl whose in-born talent and radiant charm within one year brought her from the ranks of the unknown into the select circle of the greatest stars of filmdom, has been signed for

PATHÉ PLAYS
Frank Keenan has been signed for Pathé Plays

No one who has seen Mr. Keenan's work in photo-plays will forget his masterful interpretations and his dominating personality. In star, cast, direction, story, pulling power and production the Frank Keenan Pathé Plays will be true super-features.
PATHÉ PLAYS

PEARL WHITE
the most popular of all screen stars the world over.
WILL APPEAR IN FIVE REEL FEATURES
of the character, quality and box office value demanded by
PATHÉ PLAYS
Every exhibitor who has ever played
Miss White can testify as to her unparalleled drawing power.
Bryant Washburn

who in "Skinner's Dress Suit", "Skinner's Baby" and "Skinner's Bubble" proved conclusively that he is a master in his art, has been signed for

PATHÉ PLAYS

Every exhibitor who has played Mr. Washburn knows his real box office value.
By arrangement with F. Ziegfeld Jr.

in

"ARMs AND THE GIRL"

Great as its Stage Presentation
Early runs justify predictions made for its screen success.
A romantic American girl gets caught in the Belgian invasion and outdoes the Huns.

Your local prestige will be enhanced by showing this timely picture.

Picturized by
Grant Stewart
and Robert Baker.
Staged by Joseph Kaufman

A Paramount Picture
JULIAN ELTINGE

in

The Countess Charming

"Julian Eltinge, whom the wise ones predict the sensation of the year in pictures."—Morning Telegraph.

Again and again Paramount has justified the confidence exhibitors have placed in the quality of the product and their judgment in the drawing power of stars.

Picturized by Gelett Burgess and Carolyn Wells
Directed by Donald Crisp

Paramount Pictures Corporation
FOUR FIFTY-FIVE FIFTH AVENUE FORTY-FIRST STREET
NEW YORK

Directed by FAMOUS PLAYERS-LASKY CORPORATION
Cecil B. De Mille, Director General

A Paramount Picture

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Jesse L. Lasky presents
Jack Pickford
and Louise Huff

in
"The Ghost House"

UNIVERSAL APPEAL
A rapid-fire story of youth, especially a college story, will always go strong. That's what this is—with a real stellar attraction.

Your Press-Book tells you how to put across this picture at negligible cost. Have you used any of the good ideas?

Pictured by Beulah Marie Dix.
Staged by William C. De Mille.

Paramount Pictures Corporation
3000 HYDE PARK ROAD, N. W., WASHINGTON, D. C.

Conducted by FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture
A Famous Star

—who, since this picture was released, has become one of the biggest attractions in all filmdom.

The story is what is known in the "show business" as a "circus story," a type that never fails. As a sure remedy for the blues, heartache, or just "box-office sickness"—just try it.
A Famous Story

The rebooked picture that leads them all

Marguerite Clark in "Still Waters"

A Paramount Picture
Thos. H. Ince presents

Charles Ray

A Paramount Picture
"The Son of His Father"

— Daring Adventure
— Rapid Fire Action
— Tingling Romance

Thomas H. Ince Production

Will make the "old clay jimmy pipe" and "Sister Susie's sewing" occupy a back seat for at least one night.

Picturized from the famous story by Ridgwell Cullum

Paramount Pictures Corporation
FIFTH AVENUE 481ST STREET
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Annex Annex, Pres., Jesse L. Lasky, Vice Pres., C. B. DeMille, Director General

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
"Settings magnificent.
The fine hand of Maurice Tourneur plainly evident."
—May Tinée, in Chicago Tribune.

Your own interests demand that you book and boost this exceptionally fine picture.

Picturized by Charles E. Whittaker from the story by Dolf Wyllarde.
Staged by Maurice Tourneur.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE—FOUR-YRINTF
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Chas. B. DePerey, President

A Paramount Picture
Making a greater America.

The motion picture industry has come into its own. Today one of the greatest of all America’s wonderful industries takes its place in national advertising among the first in the land.

And it will be greater. Famous Players-Lasky Corporation has done its "bit" in the past. It is going to do more.

$1,000,000 is to be spent to carry your message to every corner of America, to tell the people that, as in the days of Ancient Greece, "the theatre of all the people" is open to all.

$1,000,000 plugging away for Paramount and Artcraft Pictures.

$1,000,000 invested to realize literally hundreds of millions for the exhibitors of Paramount and Artcraft Pictures.

A colossal sum, yes; but none too great to do the things we want to do for you, and for this great industry.
Advertising—America's religion.

A newspaper without advertising would be as dry as dust. There is no way to say your say to so many people at the same time, with the same force and effect as through the newspapers.

They are the first, the straight line of communication between the man with something to sell and the man who wants to buy.

And this national advertising campaign of Paramount and Artcraft is going right before the eyes of 26,405,462 readers of newspapers—the readers of the newspapers in your town.

And they'll read it; it will be news that will be worth reading. Not everybody knows what the modern photo-play has in store for them. They do not know that now they can see the best in literature, art and drama, portrayed by the greatest artists of the day; they do not all know the educational possibilities of the modern motion picture. They do not all know, even yet, what Artcraft and Paramount pictures mean.

But they will know. They will read about Paramount and Artcraft in more than 300 of the best newspapers in America. They will have the message flashed before their eyes on electric signs in big cities and popular resorts; and they will prove the supremacy of Paramount and Artcraft pictures rom a chair in your theatre.

FAMOUS PLAYERS—LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK
Pike’s Peak and 20 others.

In Colorado are twenty mountains, all of them higher than Pike’s Peak. But you never heard of the 19 others. It pays to advertise.

You can have the finest auditorium within a week’s walk; but if you don’t put the right kind of attractions in it and then go out and tell the man in the street where you are and what you’ve got, you’ll be as lonesome as an old maid at a mothers’ convention.

Your people read magazines. It’s towns like yours that make “million circulations” possible. It’s the small and moderate sized community that is the backbone of this great industry.

And Famous Players - Lasky Corporation knows this, and they use three millions of circulation in magazines to reach your patrons and the people who by right ought to be your patrons.

This national advertising campaign has a lot of thought behind it—with you in mind at every step. And every ounce of power known to modern advertising will be turned on, and every device will be used to help every exhibitor get every possible benefit.

And the 41,609,000 magazine readers are one way to sell you and your theatre to your public. But be sure this advertisement means you.
Count a million.

Of course you won't. Well then, think a million. $1,000,000 going out in cash to newspapers and magazines for advertising to fill your theatre, every day, every performance.

It's going to do just that, sure as fate, if you have the goods; if you're ready to fire right along with the big guns of this publicity.

In plain English, you won't get all that's due you—all the benefit of the great big advertising "main" laid through your town unless you have a "faucet" in the house with which to turn it on.

In still plainer English, you must tell people that yours is the theatre the advertising talks about, that you show that kind of pictures, and that they can tell it in a minute by looking at your theatre. Then you've got them for good. Because Artcraft and Paramount pictures are going to hold them.

In the words on the cow-boy monument, "We've done our derndest—angels can do no more"—now, are you going to cooperate and help us to make this the first industry in America? Your part is "linking up."

FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
Who is "Number One"?

A Mystery Serial
A Paramount Picture
Concerning Serials-

What You Want:

What do you expect when you book a Serial for your theatre? First — you insist on a story by a well-known author who knows how to grip and hold public interest. Next — you want a real production — and that means direction, photography, careful editing, picture sense. Then — you must have a star who interprets the story and is a joy to the eye. In addition — you insist upon advertising and promotion aid that will bring you hundreds of new patrons.

With these elements you have a picture that is right for you and your audience.

What Paramount Gives:

Anna Katharine Green, the best-known of all mystery writers, is the author of

Who is "Number One"?

a Serial offered to you by Paramount Pictures — starring dainty Kathleen Clifford — backed by the biggest advertising campaign ever offered with a serial.

What More Can You Ask?

RELEASED OCTOBER 29
Jesse L. Lasky presents

Vivian Martin

in

The Sunset Trail

Vivian Martin as a society "bud" in the latest creations of the Fifth Avenue modiste is more charming than ever. Every one of your patrons will like this picture; and you know "a pleased customer is a walking advertisement."

Picturized by Beulah Marie Dix, from the story by Alice McIver; staged by George Melford.

Paramount Pictures Corporation

405 Fifth Avenue 401-402, 40th Street

NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor, Pres.

Cecil B. DeMille, Director General

A Paramount Picture
J. Stuart Blackton and Sir Gilbert Parker

One with an indomitable desire to produce something that would stand as an eternal monument to his artistic genius, the other writing with the touch of an artist and vision of a seer have collaborated in the production of

"The Judgment House"

From the novel by Sir Gilbert Parker.

Picturized and personally directed by J. Stuart Blackton.

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

Though a burning love story written years before the present catastrophe it sounds with a clarity that is dumfounding the warning of what is to come.

Paramount prophecies have been fulfilled with such astounding regularity that it will pay you to heed our suggestion to tie up to this.

Paramount Pictures Corporation
NEW YORK

Produced by FAMOUS PLAYERS-LOEW CORPORATION

Directed by J. Stuart Blackton

Starring Ena Brett, Coe, DeMaggio, Keene, Scheringer, Wheeler, Wills, Weems

A Paramount Picture
Jos. M. Schenck presents

**FATTY ARBUCKLE**

"Oh! Doctor"

In these days when everybody is showing a feature, the exhibitor who ADVERTISES a Paramount-Arbuckle two-reeler in addition to a Paramount feature HAS THE EDGE on all his competitors.

**Paramount Pictures Corporation**

FOUR EIGHTY-FIVE FIFTH AVENUE FORTY-FIRST

NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION


C. B. DeMille, Director General

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Herbert Brenon has in course of preparation "Empty Pockets"

By Rupert Hughes

Empty Pockets will be swifter and even more dramatic than "The Lone Wolf"
Broadway Theatre Sold out

HERBERT BRENON'S

TREMENDOUS ATTENDANCE AT NEW YORK THEATRE AS A TWO DOLLAR ATTRACTION SURPRISES ALL THEATRICAL MANAGERS.

"It is gripping throughout in dramatic force and incident...

"...Its thrills are abundant, and to the eye it offers scenes which have not been surpassed in motion pictures." — New York Globe.

"It abounds in thrills, in spectacular scenes, in gripping situations. More than that, it is a very human story that could be understood by the humblest Russian peasant." — New York American.
for Entire Engagement
FALL of the ROMANOFFS

TERRITORIAL RIGHTS
READY NOW

Most timely motion picture ever screened

Address
All
Communications
to

ILIODOR
PICTURES
CORPORATION

Eltinge Theatre Building
New York City
Ivan

Ivan Film Production's

Presentation of

The Famous Stellar-Trio

Gretchen Hartman
Milton Sills
Marie Shotwell

Edmund Lawrence's
Powerful Eugenic Argument

Married in Name Only

Story by
Ivan Abramson & Edmund Lawrence

Ivan Film Production Inc.
130 West 46th Street, New York
SELECT PICTURES CORPORATION directs the attention of Exhibitors to the opportunity for constructive business-building afforded by the attractions of extraordinary merit described in the following pages.

Exceptional advantages may be secured by those Exhibitors who adopt the policy of showing consistently the releases of the SELECT STAR SERIES, and thus securing for their patrons all the new pictures of

Clara Kimball Young
Norma Talmadge
Alice Brady
Constance Talmadge

Contracts for all Select Pictures are now being closed through Select Exchanges established in eighteen cities throughout the United States.
JOSEPH M. SCHENCK
presents
NORMA TALMADGE
(Select Star Series)
in
"THE MOTH"

the first of eight pictures to be made during the coming year. Norma Talmadge's place in the ranks of stars was made secure through "Panthoes". With "Poppy" her fame and popularity become international. "The Moth" will raise her to new heights. It is a superb picture, telling a strong and dramatic story: a young girl—a tragic marriage—the pace that kills—and the way out! "The Moth" is big!

Directed by Edward José. Story by Wm. Dana Orcutt.

 Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City
For Immediate Distribution

CLARA KIMBALL YOUNG
AND HER OWN COMPANY
(Select Star Series)

in
"MAGDA"

from the famous play of the same name. Eight pictures made by this renowned star—her entire output—will be distributed by Select during the next twelve months. "Magda" is the first of these, and it will easily take rank as Miss Young's most notable performance. Never has Miss Young seemed so lovely as in this picture—never has her art shown to such brilliant advantage. "Magda" is Clara Kimball Young at her best!

Directed by Emile Chautard
Scenario by Margaret Turnbull

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City
In this, the first of eight pictures in which she will star during the coming year, Constance Talmadge, whom D. W. Griffith made famous as the Mountain Girl in "Intolerance," will be seen in "Scandal"—the strongest story that has ever brought a young star before the public. "The worst-spoiled girl in America," and how she was brought to her senses and to a realization of the true values of life—that is the story in a nutshell. "Scandal" will secure the fame of Constance Talmadge, and will make fortunes for the exhibitors who play it.

Directed by Charles Giblyn. From the novel by Cosmo Hamilton

Distributed by

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

presents

ALICE BRADY

(Select Star Series)

in

"THE RED MOUSE"

the first of a series of eight pictures. Alice Brady needs no introduction to the audiences of America. Her fame as a star rests not upon one picture, but upon dozens. She has been acclaimed both by the fans, who have grown to love her, and by the exhibitors, who have made fortunes out of her pictures. As a Select star she will eclipse even her notable performances in "Bought and Paid For", "Maternity" and other favorites. "The Red Mouse" is a glorious beginning.

Directed by EdwardJosé
From the famous play by Henry J. W. Dan

Distributed by
SELECT PICTURES CORPORATION
279 Seventh Avenue, New York City
HARRY WEBER

presents

EVA TANGUAY

(FIRST TIME ON THE SCREEN)

in

"THE WILD GIRL"

SELZNICK PICTURES

Eva Tanguay, the most popular star vaudeville has ever known, brings to the screen in this her first picture, a reputation for entertainment unique in the amusement world. Her dynamic personality and her eccentric comedy have won her fame as "The Bombshell of Joy!" "The Wild Girl" is a tremendous picture, made at huge cost, and every foot of it vibrates with a Tanguay thrill.

Director, Howard Estabrook. From story of George Rosener.

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City
LEWIS J. SELZNICK

presents

RITA JOLIVET

THE INTERNATIONAL STAR

in

"LEST WE FORGET"

SELZNICK PICTURES

Six months of constant work, and $250,000 have gone into the making of this tremendous production which presents the drama of the war nations as a supreme screen spectacle in which the sinking of the Lusitania and the destruction by the Germans of a French town are two of the dramatic incidents. Rita Jolivet, renowned star in Europe and America, is the central figure of this greatest of film spectacles.

Directed by Leonce Perret
Produced by Rita Jolivet Film Corporation,

Distributed by

SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City
THE COMPLETE LIST

In addition to the Select Pictures described in the foregoing pages the features listed below are available for immediate booking through all Select Exchanges

"The Public Be Damned"
Clara Kimball Young in "The Common Law"
Mme. Nazimova in "War Brides"
Clara Kimball Young in "The Foolish Virgin"
Kitty Gordon in "Vera, The Medium"
Norma Talmadge in "Panthea"
Robert Warwick in "The Argyle Case"
Clara Kimball Young in "The Easiest Way"

Norma Talmadge in "The Law of Compensation"
Florence Reed in "The Eternal Sin"
Rex Beach's "The Barrier"
Clara Kimball Young in "The Easiest Way"
Norma Talmadge in "Poppy"
Robert Warwick in "The Silent Master"
Clara Kimball Young in "The Price She Paid"
Herbert Brenon's "The Lone Wolf"

"War on Three Fronts"

Select Exchanges

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

Atlanta
Walter Price, Mgr.
61 Walton Street

Kansas City
W. H. Bell
920 Main Street

Philadelphia
M. Milder
1335 Vine Street

Cleveland
Sam E. Morris, Mgr.
Columbia Building

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

Boston
S. H. Steinfeld, Mgr.
69 Church Street

Chicago
R. C. Seely, Mgr.
220 South State Street

Dallas
C. C. Ezell, Mgr.
1919 Main Street

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

Cincinnati
Sam E. Morris, Mgr.
302 Strand Theatre Building

Denver
Hugh Rennie, Mgr.
1541 Welton Street

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

Des Moines
A. H. Blank
Garden Theatre Building

Los Angeles
H. H. Hicks, Mgr.
736 South Olive Street

Pittsburgh
C. F. Schwein, Mgr.
1201 Liberty Avenue

San Francisco
Ben S. Cohen
Pacific Coast Mgr.
X. K. Stout, Mgr.
985 Market Street

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

SELECT PICTURES CORPORATION
729 Seventh Avenue New York City
EMILY STEVENS in SLEEPING MEMORY

Directed by George D. Baker

The most wonderfully acted drama in the history of the screen
will be released in OCTOBER by METRO

Extra Special Star Series Production de Luxe
LIFE'S WHIRLPOOL

RELEASED BY METRO

OCTOBER 8th
B.A. Rolfe presents

Draft 258
produced by Wm. Christy Cabanne
starring
MABEL TALLAFERRO
for
OCTOBER RELEASE

Trade Showings throughout the United States
J. Warren Kerrigan
in "A Man's Man"

Directed by
OSCAR APFEL

Written by
PETER B. KYNE

A Mighty—Virile—
Swinging—
Stalwart—Thundering
—DRAMA of Life
and Love,
Danger and Daring

He can hold
in esteem
an Enemy
who braves his chance
on equal terms.
But naught will save
from his wrath
the foe
who strikes
like the snake
without warning.

Sends ripples down your spine,
Grips your heart,
And causes that quick catch
in your throat.

Seven Parts; and when it
says "The End" you wish
there were seven more.

More Action than the Falls of Niagara
More Stuff than the Encyclopaedia Britannica
And a Song of Love
As Tender as a Sprig of Thistledown Blown by the
Gentle Gust of an Autumn Breeze

Will Draw the Crowds as the Moon Draws the Seas
Sold Under Either Star Series Booking Method or The Paralta Plan
"ASK ANY TRIANGLE EXCHANGE"
The Secret Service Classic

She grasps the rim of despair.
She scorches her soul with the fires of hate.
Even her love she denies—
for the sake of her country's honor.

Mystery Stalking—Mystery Weaving—Mystery Rampant


The mystery of American History. The picture that holds the secret of your success.

Bessie Barriscale

Directed by Reginald Barker
Written by Harold MacGrath

in "Madam Who"

Mystery Stalking—Mystery Weaving—Mystery Rampant


The mystery of American History. The picture that holds the secret of your success.

Bessie Barriscale

Directed by
JAMES YOUNG

in "Rose O'Paradise"

Written by
GRACE MILLER WHITE

By the author of "Tess of the Storm Country"

The Sunshine Picture You NEED in These Stern Times

MAKE YOUR PATRONS HAPPY AND GATHER IN LAUGHING DOLLARS

NOTE—A most extraordinary Nation-Wide advertising campaign is now on foot. It will cause your public to DEMAND that you show this picture.

SOLD UNDER EITHER STAR SERIES BOOKING METHOD OR THE PARALTA PLAN

PARALTA PLAYS, INC. 729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman
NAT. I. BROWN, Secretary and Gen'l Manager

ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.
Why Quote Hundreds When All Agree?

Madge Kennedy and "Baby Mine"—the second Goldwyn release—have been even more enthusiastically welcomed and approved by exhibitors and the American public than the spectacular "Polly of the Circus," starring Mae Marsh. Since the reviews and exhibitor telegrams are unanimous we quote five out of hundreds as representing the pulse of the industry:

NEWSPAPERS:

NEW YORK TRIBUNE: Just as everyone had about decided in his mind whether he preferred Marguerite Clark or Mary Pickford, along comes Madge Kennedy and upsets all the calculations. She is sweet; she is subtle, and her style is inimitable.

NEW YORK HERALD: This new star, Madge Kennedy, will prove a gold mine in the motion picture business. She keeps her audience laughing constantly.

ZIT, NEW YORK JOURNAL: An even greater picture than it was a play. Margaret Mayo's great farce was made to be screened. Madge Kennedy is a wonder.

THE VOICE OF THE EXHIBITOR:

J. W. & W. J. DUSENBURY, GRAND THEATRE, COLUMBUS, O.: We played to capacity business at our opening, and we are maintaining our prices at the highest point ever received regularly by any picture theatre in this city. By doing this we keep Goldwyn pictures above any idea of mediocrity; they are worth the advance. Goldwyn's marked advance will increase the interest of all educated Americans in motion pictures.

J. J. PARKER, MAJESTIC THEATRE, PORTLAND, ORE.: Goldwyn pictures are proving remarkable money-getters for the Majestic Theatre. The Portland photoplays public is today clamoring for Goldwyn pictures; the Goldwyn publicity had popularized them long before they came upon the screen. And I am not the least bit backward in recommending your "Polly of the Circus" as a money-getting picture from every standpoint.

These are not unexpected messages of approval for Madge Kennedy or Margaret Mayo's great farce. Others now tell you what Goldwyn itself has forecast for months. Exhibitors will find that Goldwyn promises less in its advertising than it always delivers.
MAXINE ELLIOTT, who on October 7 makes her screen debut in "Fighting Odds"—Goldwyn's third production—has had and still receives more remarkable publicity than any living woman.

Not merely in her native America, but throughout the world, her fame and reputation have paved the way for a tremendous public interest in her first motion picture.

In "Fighting Odds," by Roi Cooper Megruhe and Irvin S. Cobb, two famous authors, Miss Elliott lives up to the public's anticipations and expectations.

She is beautiful; she is emotionally powerful and thrilling; she is the Maxine Elliott that the mind pictures her to be wherever her name is mentioned and audiences everywhere will rush to see her in your theatre.

Behind this famous name, this powerful play and its noted authors, for the further benefit of exhibitors, Goldwyn has conducted a nation-wide campaign of exploitation that means box-office profits.
What Your Public Will Like in “Fighting Odds”

Can a loyal and beautiful wife single-handed and against all of the evil agencies of high finance, foil and bring to justice the most powerful financier in Wall Street?

Do you believe, like Henry Ford, that the American laborer is worthy of his hire; that he is entitled to share in the prosperity of the business success he helps create with his brain and muscle?

Do you think that the self-reliant American woman is capable of pitting her wits against one of the nation’s shrewdest and most unscrupulous Money Masters?

Would every woman’s loyalty to the man she married stand the test of following him into prison and raising him from ruin and despair back to success, prosperity and the confidence of his fellow men?

All of these questions are answered by one of the world’s most beautiful women, Maxine Elliott, in her first Goldwyn Picture production.

Maxine Elliott

in

Fighting Odds

By Roi Cooper Megrue and Irvin S. Cobb

Goldwyn Pictures

Corporation

16 East 42nd St., New York City
WHAT THE EXHIBITOR BUYS WITH THIS PICTURE

The reputation of Jane Cowl as America's greatest emotional actress; her fame as the most beautiful woman on the American stage; her unbroken line of successes in great plays.

A story by a tremendously popular author which already is known to the 10,000,000 readers of The Saturday Evening Post and millions of others.

The usual remarkable standard of Goldwyn productions and the nation-wide campaign of Goldwyn publicity.

Goldwyn presents

Jane Cowl in

The Spreading Dawn

by

Basil King

Goldwyn Pictures

Corporation

16 East 42nd St., New York City
Goldwyn announces

That all Goldwyn offices in America are now ready to book

That all of these offices are being supplied with prints

That the American public is eager to see

George Loane Tucker's
Remarkable presentation of

Hall Caine's
Greatest story

The Manx-Man
with Elisabeth Risdon, Henry Ainley, Fred Groves

This production is released throughout North America exclusively through

Goldwyn Distributing Corporation
16 East 42nd St. New York City
You never cross a railroad track in a hurry

Before you purchase for your particular territory
see our money earning features first

Our productions are standard

We control exclusively for export

World-Brady-Made-Pictures

52 elaborate gilt edge productions a year-52

and other

Dramas-Comedies-Serials-Educational-Cartoons

Square dealing - Efficiency - Organization

Exclusive exporters of speed carbons

Inter-Ocean Film Corporation

Henry J. Brock, Pres.
220 W. 42nd St.
New York City

"We operate everywhere"

Largest distributors of films in foreign fields
"KERENSKY IN THE RUSSIAN REVOLUTION of 1917"

AUTHORIZED BY THE EXECUTIVE COMMITTEE OF THE SOLDIERS' AND WORKMEN'S DEPUTIES - PETROGRAD

STATE RIGHTERS - STOP! EXHIBITORS - LOOK!
TO THE TRADE - LISTEN!

I HAVE IT

AUTHENTIC MOTION PICTURES OF THE RUSSIAN REVOLUTION

SHOWN BY SPECIAL PERMISSION OF THE MAN OF THE HOUR - KERENSKY
SEE HIM IN ACTION - KERENSKY
I OFFER IN MOTION PICTURES - KERENSKY

NO OTHER REVOLUTION PICTURE SHOWS HIM

BOOK NOW TO M.S. EPSTIN
BUY NOW 220 W. 42nd ST.
WIRE NOW NEW YORK CITY

STATE RIGHTS NOW SELLING
4 REELS OF ACTION - PATHOS - THRILLS - 4

MOTHER OF FREEDOM BABUSHKA BERESHKOFFSKA
REPRODUCED FROM THE FILM
Reel Life is always full of interest
The only Single reel which fits any program
The Bigness of Mutual Pictures—"Big Stars Only"

By JOHN R. FREULER
President Mutual Film Corporation

During the month of September the Mutual Film Corporation demonstrated on the screens of hundreds of theatres the meaning of its new policy. It offered concrete proof of the fact that Mutual Pictures—"Big Stars Only"—are unexcelled in the amusement field—from the standpoint of the box-office—satisfied patrons—famous stars—worth-while productions.

This month again—Mutual will offer two big star features every week.

The week of October 1st, we present
MARY MILES MINTER in
"HER COUNTRY'S CALL"
EDNA GOODRICH in
"QUEEN X"

The week of October 8th, we present
GAIL KANE in
"SOUTHERN PRIDE"
ANITA KING in
"THE GIRL ANGLE"

The week of October 15, we present
ANN MURDOCK in
"THE BEAUTIFUL ADVENTURE"
JULIETTE DAY in
"THE CALENDAR GIRL"

The week of October 22nd, we present
OLIVE TELL in
"THE UNFORESEEN"
—fourth of the Charles Frohman Successes in Motion Pictures.

WILLIAM RUSSELL in
"THE SEA MASTER"

The bigness of Mutual Pictures is again demonstrated in no uncertain fashion. They are big attractions, featuring big stars, produced in a big manner and big in drawing power. The big exhibitors will instantly recognize their bigness and arrange to show them all.

President Mutual Film Corporation
GAIL KANE in "SOUTHERN PRIDE"

A five-act drama by Julian Louis Lamothe. Directed by Henry King. Released the week of October 8th.


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

Distributed by MUTUAL FILM CORPORATION JOHN B. FREEL, President
"THE LOST EXPRESS"
—ADVERTISED EVERYWHERE!

This stupendous fifteen-chapter mystery serial is setting new box-office records. It is advertised from coast to coast. It is presented with the most complete line of advertising helps ever prepared for Exhibitors. These items are ready at any Mutual Exchange:

- Posters—Ones, Threes and Sixes For Every Chapter
- Special Twenty-four Sheets
- Rotogravure Heralds
- Thumbnail Cuts
- Window Cards
- Snipes
- Announcement Slides
- Lobby Photos—Sets of Six 11x14's for Each Chapter
- 22x28 Lobby Portraits of Helen Holmes
- Oil and Water Color Paintings of Helen Holmes
- Banners
- Press Sheets

When you book this record-breaking mystery serial you get co-operation—advertising helps that will help you pack your house for fifteen weeks. See your Mutual Exchange.

HELEN HOLMES in THE LOST EXPRESS

Produced by
Signal Film Corporation
Samuel S. Hutchinson, Pres.

Distributed by
Mutual Film Corporation
John R. Freuler, Pres.
CUB COMEDIES

Featuring
"That Unique Little Comedian"

GEORGE OVEY

"JERRY AND THE BULLY"

Released October 11th

In which Jerry takes charge of a country school and * * * !!!

Book through any exchange of the

MUTUAL FILM CORPORATION

DAVID HORSLEY PRODUCTIONS

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

Studios and Executive Offices: Los Angeles, Cal.
"50/50"

It is about an even split between production and exploitation on feature pictures.

My advertising campaigns have sold pictures in all parts of the world.

Strong foreign connections plus the unsurpassed system of CHESTER BEECROFT, with whom I have affiliated, amply cares for the Export Trade, while some of the best hustlers in the business assist me in selling the American rights.

At the present moment I have a 5-reel subject, in scenario form, which will bring $30,000 and upwards from the State Right Buyers. I know, for I have given it the acid test! It is also timely for the foreign field. It can be made for less than $20,000. Does any independent producer care to substitute this for something else now under contemplation?

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
It's the "Class"

CHRISTIE COMEDIES

That Makes Repeaters
IN BEST THEATRES EVERYWHERE

Book this one Now

Dainty Betty Compson
and Bev of Beauties

"Love and Locksmiths"

Released Week of October 8th
Directed by A.F. Christie

CHRISTIE FILM CO.
LOS ANGELES

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
NEW RUSSIA FILM COMPANY
PRESENTS
"THE RUSSIAN REVOLUTION"
WITH WHICH IS EMBODIED
"BEHIND THE RUSSIAN BATTLE LINES"
The Only Officially Authorized Pictures
Exclusively Permitted to be Shown in
this Country by the
PROVISIONAL RUSSIAN GOVERNMENT

At the Rialto, New
York the Entire
Regular Program was
set aside and these
Pictures Substituted.
The Unprecedented
Box Office Rush
necessitated Mid-night
Performances.

With Great Success
Shown as Exclusive Special
Feature at the 81st St.
Theatre, New York —
Week of September 24th.

FOR TERRITORIAL RIGHTS and
BOOKING in NEW YORK STATE

OVERLAND FILM CO.

SAMUEL KRELLBERG, PRES.
729 Seventh Ave., New York
Announcement

Harry Berg
Will Present Miss Barbara Castleton
In a Series of Superlative Photo Dramas by Well Known Authors and Playwrights
Produced under the Supervision of E. George Sheer

Miss Castleton’s Past Successes
“God’s Man”
“On Trial”
“Parentage”
“Freedom of the World”
Shortly to be Released
“Sins of Ambition”
“Empty Pockets”
THIS IS WELL WORTH
A SECOND READING

In the July 5th issue of our well known British contemporary, of London, England, "The Kinematograph and Lantern Weekly," there is an article on "The Making of a Model Trade Paper," by A. E. Newbould (Chairman of the Cinematograph Exhibitors' Association), from which we quote the following:

"I would like to put on record my opinion that the Trade Press has been going ahead lately by leaps and bounds. There has been a definite effect towards freer criticism, more up-to-date methods, and constructive assistance.

"But we have still a long way to go, and I am in cordial agreement with Mr. Montagu when he points to the MOVING PICTURE WORLD as a model Trade Paper. It is dignified, judicial, undeniably independent and very capably edited. It is, in the best sense of the word, a trade organ to which a wealthy industry can point with pride."

The above is all the more gratifying as Mr. Newbould is unknown to us except as we have noted his name from time to time in the British trade press in connection with his activities on behalf of the exhibitors of Great Britain.
ETHEL CLAYTON
in
"The Woman Beneath"

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Miss Opportunity Knocks!
Seize Her!
CHARLIE CHAPLIN
will appear next in
"A Jitney Elopement"
One of the funniest
ESSANAY-CHAPLIN COMEDIES
Released Oct. 13
Screen time 30 minutes.
DON'T MISS THIS CHANCE!
New Prints! New Paper!

WARNING
Beware of fake or duplicate films. Essanay will prosecute any persons making, distributing or renting spurious or unauthorized Essanay-Chaplin comedies. Exhibitors will aid us in fighting for picture honesty by reporting such cases.

Essanay
1333 Argyle St., Chicago
Distributed Exclusively by General Film Company
The Classiest Comedies of The Year

ARE

GEORGE ADE'S

New Fables in Slang
Fit Any Program!
One Every Week!

These 25 minute laugh-makers are written exclusively for Essanay by America's greatest humorist.

"The Fable of the Speedy Sprite"
Released Sept. 29.

"The Fable of All That Triangle Stuff as Sized Up by the Meal Ticket."
Released Oct. 13.

"The Fable of the Film-Fed Family."
Released Oct. 20.

Marguerite Clayton and Roderick LaRoque in "The Fable of All That Triangle Stuff as Sized Up by the Meal Ticket"

"The Fable of Prince Fortunatus Who Moved Away from Easy Street and Silas the Saver Who Moved In."
Released Oct. 6.
SPARKLE COMEDIES
Harpoon the Hearty Ha-ha's!

Get these charming One-Reelers. They will warm up your house as quickly as an extra ton of coal in the furnace. Here they are:

"HEARTS AND HARPOONS," "BANGS RENIGS," "TOODLES," "TRIPLE ENTENTE," "WHOSE HOSIERY?" and "WRONG WRIGHTS."

COMING

Sparkle Comedies, Series No. 4—with KATE PRICE and BILLY RUGE—in six fast numbers featuring this uncontrollably droll team of favorites.

Produced by The JAXON FILM CORPORATION

Distributed Exclusively by General Film Company
At last a woman who can act Camille!!!

HELEN HESPERIA in

CAMILLE

Alexander Dumas' Masterpiece as a 6-reel De Luxe Production

CAMILLE is the most profoundly emotional dramatic achievement of modern centuries—the epic of a woman who Loved.

HELEN HESPERIA is the reigning queen of the Parisian and Roman cinemas—Bella Hesperia (the beautiful Hesperia)—the reognized Bernhardts of the screen in the elegant capitals of Europe.

DUMAS the Geniuses lived, and wrote, and made immortal the story, in the very atmosphere in which this superb Camille was filmed.

And every exhibitor knows that NOW is the opportune time to make huge profits with this incomparable Camille.

Splendid Posters and Lobby Material

Controlled by the
HANOVER FILM CO.
Capt. Chas. E. Kimball, Managing Director

Distributed Exclusively by General Film Company
This Peaceful Dinner Has Great Dramatic Potentiality

A PRIZE FIGHTER WHO HAS BEEN ADMITTED TO SOCIETY

A BUTLER WHO IS A SPY IN THE HOUSEHOLD

A MILLIONAIRE WHO DISTRUSTS THE HERO, HIS PROTECTOR

AN HEIRESS WITH DEMOCRATIC IDEALS

AN ADVENTUROUS PERSONALITY

“The Climber”

By George Foxhall

with

HENRY KING

A drama of a young man’s combat with a host of perils in many contrasting situations; an interweaving of his romance with that of a wealthy girl whose love was discerning as it was deep and steadfast as it was sweet; a counterplot by malefactors who finally went down in defeat before the two triumphant forces of uprightness and faith.

HENRY KING, the success-crowned favorite of “The Mainspring,” comes back in “THE CLIMBER.” This is the seventh of the series of vitally dramatic FALCON FEATURES, each of which is the substantial nucleus of an ideal House Program. Supervised by H. M. and E. D. Horkheimer.

Distributed Exclusively by General Film Company
When "O. Henry" gave us his western stories he painted each time an atmosphere that had depth, body and meaning. He did it with a few graphic strokes, but the strokes were masterful. Against this rugged background he deftly placed each of his whimsical dramas with terrific effect.

These stories are being filmed by Dave Smith in western surroundings with the true atmosphere.

Against a typical western background of rough, fighting, colorful men who reigned in the period chosen by the author, "O. Henry" daringly flings his Perry Rountree—feminized cowboy—in "The Lonesome Road." Then shows in O. Henry fashion how Perry braves almost inevitable death, alias the Trimble gang, just to get home to his vivacious little bride—by seven.

"The Lonesome Road" is the current "O. Henry" 2-reeler—
with Chet Ryan, S. R. Jeninngs, Frances Parks and Dan Duffy.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company
Kalem Features

In Two Reels

"The Further Adventures of Stingaree"

15 Master Plots
Teeming with Punches
By E. W. HORNUNG
Author of "Raffles"

We are sorry the "Stingaree" pictures cannot run indefinitely. They are immensely popular here.

—QUINCY THEATRE, QUINCY, ILL.

The Famous Gloom Chasers
"HAM" and "BUD"

In 5 New One-Reel Screams

"Politics in Pumpkin Center"
"The Boot and the Loot"  "The Onion Magnate's Revenge"
"A Whirlwind of Whiskers"  "The Bathtub Bandit"

FIRST RELEASE OCTOBER 3rd

MARIN SAIS

In the Two-Part Western Series

"THE AMERICAN GIRL"

DISTRIBUTED EXCLUSIVELY
BY THE GENERAL FILM COMPANY

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

KALEM COMPANY
235 West 23d Street  New York City
EMP HIS officials are now struggling with the problem of Sunday closing. The Mayor of the city several weeks ago issued an order to close the shows. An injunction granted the theater people was dissolved a week ago, throwing the original order back on the police department. The police officials have decided to make a test case which will be decided shortly. The question of Sunday opening, like the question of censorship, is likely to be with us spasmodically for many a day. Theater men everywhere can do much with both questions in molding public opinion by articles in their house programs, slides on their screens and editorial matter in their local papers. Keep presenting your side of the case on every opportune occasion, and the majority of right thinking, liberal minded people will be with you however a vote comes.

THE increase in wages which the New York operators are requesting in their new scale is still another example of the steadily increasing costs that have to be met by the exhibitors. Many exhibitors are inclined to the belief that the new scale is not out of the way at present living costs and wages run, while other exhibitors say the rate is too high and claim the business cannot stand any increase. Any increase will undoubtedly work a hardship to many of the smaller houses, especially in the poorer neighborhoods where the price cannot be increased, and it is just in such localities where it is usually the only form of recreation available that we dislike to see a theater closed.

One thing is certain, however, and most of our wide awake theater managers have come to realize it, namely, that if they are to secure the high class projection now demanded by the public the scale of wages for operating must compare favorably with the wages that intelligent and conscientious men can secure in other lines of work.

THE only way to avoid the music tax, as we have already intimated, is to select and use only music on which there is no tax or copyright. There is an abundance of such music out of which to pick an excellent repertoire, even if it will eliminate a quantity of the so-called new or up-to-date numbers. Now is a good time for theater managers to warn their leaders against playing any numbers "by request" unless they know it is not copyrighted, for which they will be liable.

OUR readers are referred to an article in this issue on the plans for distribution of films in aid of the Second Liberty Loan. The use of these films again demonstrates the far-sightedness of our Government officials in realizing the value of the screen in this enormous publicity campaign. We know the country can count on the fullest co-operation on the part of the industry.

LATEST consideration of the War Revenue bill in Washington clearly indicates a strong disposition to include theater admissions considerably below the twenty-five-cent scale. If this is done it simply will mean that the theaters will be made collection agencies of this tax from the public, for the low priced theater is now carrying all the burden it can possibly stand, with mighty few exceptions.
Fertilizing the Dramatic Spirit

By Louis Reeves Harrison

The effect of every successful screen drama is to raise public taste, make audiences more exacting in the matter of errors hitherto generously forgiven, and to place those plays commercially adapted to long runs, or to large financial returns, beyond the reach of profiteering pirates who have, vulture-like, gorged themselves on the weaknesses of this young art. Our people are still tolerant—they are slow to move as a mass—hence the greatest sufferers are those progressive spirits whose breadth of vision enables them to look out upon an expanse of splendid opportunity, both educational and entertaining, for sincere artistry of production.

Skilled workmanship in all departments now and then appears, a master harmony of effort, and has the effect of popularizing moving pictures wherever shown. Such master efforts constitute the driving power of our ship, but there are a lot of barnacles hanging on, advancing themselves while retarding the general movement. Thus far these barnacles dread only the scraping-knife of fearless criticism. They can be almost singled out by their hatred of the intelligent and truth-telling reviewer. Any man, in any business, who assumes the lofty attitude of being beyond discriminating discussion of merit is already a backset, a check to progress, a counter-current in flowing water.

We have ranged on one side the intelligent part of American audiences, live exhibitors, progressive producers and discriminating critics. On the other side are those profiteers whose aim is to get all there is in the game irrespective of present quality or future improvement, stale-trick playwrights, plagiarizing producers, actor-fakirs, hand-to-mouth directors, spineless critics and the noisy, unhinging fractions of an audience.

Sometimes the spineless critic is to be pitied rather than blamed—his case is that of suppressed manhood. Ordinarily, however, he seeks to ingratiate himself by sticking peacock feathers in an old crow’s tail. He fools no one but himself in the end. Once the exhibitor gets his measure he goes to the dust heap. Meanwhile he is merely poisoning wells of truth, spoiling all and helping none, not representative of his craft, not of his paper, no friend of the exhibitor he is attempting to fool, at one time a creature of small spites and bilious envy, at another the apostle of the amplified, the glorifier of innocuous inanity.

Then we have the playwright of thirty-six plots. For him there is nothing new under the sun. There is a dress letter, an overheard conversation, and the villain gets the "papes," so that the hero is unjustly accused, and the heroine goes to the villain’s room at midnight in a ball costume. Struggle! Poor old skeleton! He rattles the bone keys of his typewriter from morning to night in order to evolve a scenario in which there shall be a murder, a fire, an explosion, a dying confession and a pretty scene at the end, where the ingenue kisses the chalk-faced hero just as the sun sets behind distant hills.

The actor-fakir and the hand-to-mouth director have a privilege we all enjoy, the right to live, to get along as well as they can—so has any other caterpillar—but what he feeds on is very destructive to new and original growth. He eats holes wherever he crawls. He knows of nine plots and one tragic situation, the latter his own, when he is hanging around Times Square, looking for a job. It is quite as impossible to teach him anything as it would be to drive a nail in his skull. Having nothing to learn with, there is nothing for him to learn.

If it could be arranged for these backsets in production, the bearded lady, the living skeleton and the tattooed man, to give a side-show for backsets in the audience, all would be suitable, sensible, satisfactory and salubrious, but the bearded old stage play, the living skeleton of an ancient novel, the tattooed vehicle, appear in the main tent along with the legitimate moving picture performance and send away disgusted those spectators who love what is bright, entertaining and original in the new art, who would come back every day, and bring their friends with them, if there was no attempt to fertilize interest with cinders.

We have done so much that we are sorry for in moving pictures already shown that no logical argument as to what the future should be can be built on past performance. So far as stage presentations are concerned, we are not exacting as to naturalness—we accept theatrical devices, with which most directors are saturated, as part of the game, but to import these gross violations of probability into the new art, to replace reality with convention, has the effect of destroying, rather than developing, motion-picture opportunities.

In the fixing of attention upon purpose there is a similarity of performance highly important, but nevertheless deceiving. It may be done by poetic eloquence and sonorous voice in one case, in the other by beautiful and idealistic representation of the real. The stage may fertilize the dramatic spirit by its methods and forms—we must adhere to our own for the same purpose. We have reflected much and originated little, because the easy way in any art is to discover the commonplace.

The easiest way in newspaperdom is to tail along at the rear of the procession, shifting this way and that, without definite purpose, but the true function of leadership in one field, as in the other, is "to take the very hue age toward of the age in which we live." The modern era, with its leveling democracy, its social accent, its preoccupation with the affairs of the average man, has ushered into the drama an entirely new range of subjects.

We cannot fertilize the dramatic spirit, add millions to our audiences, with the ashes of burnt-out themes. So momentous, so universal, is the democratic spirit of these times that we cannot sit the hearts of people with any theme not of modern interest and development. We may restrict ourselves to the sentiments and passions of contemporary life and succeed, but we cannot go backward into old motives and methods without ignoring the fact that success is a matter of favoring circumstances.

It is a tremendous advantage for the theme of a play to be timely. It may otherwise fail in spite of most careful treatment and interpretation. Audiences sit dull and spiritless while watching a really beautiful picture, replete with high-priced personalities, when it is out of accord with modern thought and feeling. It loses the illusion of reality and fails to be convincing.

The dramatic spirit must be that in harmony with mass-consciousness; it must be quick to grasp public opinion; it must bring into practice and urge upon others the principles and beliefs which are making this epoch the greatest in world history.
Will It Operate or Co-Operate? § § § § By Sam Spedon

The motion picture industry is confronted with another source of pending trouble that has roused the exhibitors' leagues to many conferences and protracted meetings. This question following closely upon the trial of the music license will test the worth of organization in time of need.

We are in a quandary whether the representative exhibitors' organizations will agree as a body upon some concerted action and unilaterally determine a decisive way to handle the subject. If they do not, they might as well fold up their tents and depart hence. The question in this case and all others is one of right and wrong. The decision is, shall we or shall we not? Decide upon something and you will have done something.

A Determined Stand.

That the Operators' Union is determined and insistent upon a universal wage scale and the employment of none but union operators allows of no contradiction. This was made evident by the recent conferences at the Motion Picture Exhibitors' Leagues of Brooklyn and Manhattan on September 22 and 24. The increase of about 30 per cent on the present union wage scale went into effect in Greater New York on September 24, as published in the Moving Picture World, issue of September 29, page 2001.

About twenty or thirty per cent of the operators employed by the theaters in Greater New York are union men and the union claims it can supply union labor to furnish all or most of the theaters in this locality. It was initiated by the exhibitors, if the theater managers and owners did not decide to co-operate with the union this week (September 24-30) there would be a general strike called and many houses would be dark.

Difference of Opinions.

Some exhibitors are inclined to oppose the demands of the union, others are willing to accede to them. Those whose houses are located in tenement, mill and factory districts are afraid of boycotts. Exhibitors who are running small houses are loud in their protestation against an increase in operators wages as prohibitive and say it would drive them out of business. It would be a greater hardship than they could bear, added to the higher cost of film and general living expenses. In talking over the matter with an exhibitor in the Bronx, he said: "I cannot see how many of the smaller exhibitors can survive any additional expense. Just to show you how the small houses in the Bronx have been abandoned, in 1915 we had ninety-four theaters, in 1916 sixty-four and this year we have forty-seven. Ten of these are large houses of one thousand seats and over, the balance range all the way down to three hundred." It was the opinion of one or two exhibitors that non-union operators could be secured to fill the places of strikers, but in opposition to this it was said enough non-union men were not available and those brought from other States could not secure licenses in this State at the present time.

An Unusual Opinion.

We interviewed one ten-cent exhibitor who very frankly said he thought the wages asked were not unreasonable, as he considered operating in a booth very hard work, ruinous to the eyes and very exacting physically. If his patrons demanded skilled operators and the best projection he would pay the price demanded. "If I can't afford to pay my operator a living wage I will raise my price of admission and if the public don't pay for what it wants I will get out of the business."

Call the Doctor.

Some two or three exhibitors blamed the whole trouble on the projection experts, declaring they were so zealous in advocating scientific projection they brought about the operators unions. Be that as it may, we are none the less facing a problem just now that has got to be settled amicably and equitably in accordance with facts.

Shall We or Shall We Not?

Judging from the number of exhibitors who are and who are not employing union labor we are of the opinion that it is a matter of individual and personal concern which each exhibitor will have to settle for himself. If each and every exhibitors' organization could come to a joint decision on the subject and deal with the Union as a body, the question might be settled satisfactorily. There is one thing that can be said about the Operators Union: they are well organized, and ready to back up their claims and decisions by concerted action.

Don't Let It Get Away from Us

By Sam Spedon.

Since the current talk of Germany making peace terms with the Allies, we have noticed that different distributors and producers are sending representatives abroad to negotiate for future business in foreign countries. This is a very wise step and with a reversal of the old adage, we seriously advise; in time of war prepare for peace. It is high time to get busy on the other side, to be on the safe side, if the war lasts one year or five. Better to have tried and failed than not try at all to regain what we have lost.

Don't Forget This.

In South America and Mexico, as already ably set forth in these columns (issue Sept. 29, page 1988) by the editor of Cine-Mundial, America has gained a great advantage over European distributors and producers and we should not neglect in any way to establish this advantage so we will not lose it after the war. We should cultivate it, by giving our best efforts to meet the demand that has arisen, through necessity and not through any gracelessness of our own. The neglect and indifference we have shown and are showing the Latin-American countries is one of the biggest mistakes possible. With our promised merchant marine service, within the next year, there is no reason why "Made in America" films should not retain and improve the place they have gained since the war began.

Keeping Up with the Procession.

By Sam Spedon.

Some people have an idea if you use straightforward and from the shoulder language you will offend the keen sensibilities of our readers. If such sensitiveness exists we then know our efforts are not in vain. Strike one! How can any exhibitor expect to survive the rapid advancement in motion picture showmanship if he plots and skulks along in the same rut in which he began? Personality and individuality is the chief essential and
the one thing some exhibitors lack. Their own personal appearance and manner are indicative of what the public may expect to see inside their theaters. Their very presence in the lobby is uninviting, they drive people away instead of drawing them in. By all means an exhibitor should keep up appearances, greet people with a smile and welcome them in their own tongue. If he can't do these things himself let him employ some one who can.

No matter how small the theater, or where located it has got to keep pace with modern improvements and comforts. You can't expect to take money from the public without giving some of it back to the public. If exhibitors cannot or will not they will have to give place to those who will, and will be swallowed up by those who are keeping up with the march of progress.

Elimination.

Separating the chaff from the wheat is a slow and tedious process. Just now we are going through this process in the motion picture industry. Some years ago we had any number of small advertising concerns, but gradually the advertising business was concentrated and perfected until it became an industrial and commercial art. The same development will gradually and, from this time on, will rapidly take place in the making of motion pictures.

Different Grades of Art.

We have always had different grades of art to satisfy the desire for pictures, and we doubtless will always have different grades of art in motion pictures. If we must have high art by the best artists and masters we must pay for them, at least what they are worth. If we cannot afford to indulge in high art and must have pictures, and surely we all have a natural or acquired taste for them, we must be content with what we can afford. There is one thing that applies to motion picture art that cannot be said about painted art, it is not beyond the means of the poorest to see them, sooner or later the enjoyment of even the highest grade motion pictures is brought within the reach of rich and poor alike. Furthermore, they are not exclusively included in private collections of millionaires.

Shakespeare and the Masses

By Edward Weitzel.

In an article entitled “Does Shakespeare Pay?” a writer in a moving picture journal formulates this “new article of faith”: “Shakespeare as an appeal to the masses does not pay and never will,” and gives as the reason for this condition, “Shakespeare had a most profound contempt for the masses and instinctively the masses have felt and resented this contempt.”

Verily, “A Daniel come to judgment!” Every student of Shakespeare knows that he was too wise to hate any class of men; also that he never took sides in his dramas. He merely “held the mirror up to nature” and let mankind see the reflection of its own image. To argue that he contradicted himself at various times in his writings is to miss the point that the playwright never voiced his own beliefs but those of his characters. He was without bias of any kind. If the masses ever have hated or ever learned to hate Shakespeare, so much the worse for the masses.

To quote still further from this extraordinary article of faith: “In Shakespeare’s day even the greatest of dramatists appealed primarily to the favor and patronage of the rich and aristocratic. This fact alone, however, does not furnish a full explanation of Shakespeare’s lack of popularity with the American public.”

It must be the screen public that is here referred to, as the spoken stage of this country has always been a generous supporter of the Bard, even since the decline of actors of the first rank to interpret him. Following the days of Booth, Barrett, McCullough and lesser lights, Sothern and Marlowe, Robert Mantell, Forbes-Robertson and Beerholm-Tite have all reapèd goodly harvests of ducats from their Shakespearean revivals. And, furthermore, if the tragic stars of thirty years ago could return to the boards the theatres would be packed with delighted audiences that would gain a new and precious understanding of the works of the Divine William.

The reason the moving picture public has not shown a greater appreciation of Shakespeare is owing entirely to the limitations of the screen. The dramas of the poet lose the greater part of their value when the soliloquies and the philosophic passages are omitted. Fancy going to see “Hamlet” in a form that makes it necessary to leave out the “We defy augury” speech and the greater portion of the text! The truth of the matter is, the cuts and changes in a screen version of Shakespeare render him unimpressive to most of the masses, and only exasperate those who are familiar with his plays.

As to Shakespeare’s hatred of the masses: Tolstoy is not always a safe guide and his erroneous opinion, in this case, has misled more than one superficial mind.

Kleine Community Service

George Kleine System Inaugurates New Department With Mrs. Dessez in Charge.

Mrs. ELIZABETH RICKEY DESSEZ, head of the Community Service Department of the George Kleine System, whose function it is to promote the interest of both exhibitors and theatre patrons in the Conquest Programs produced by Thomas A. Edison, Inc., and released by the George Kleine System, left Chicago, on Friday, Sept. 21st, for an extended tour of the country on behalf of Conquest Programs.

Mrs Dessez will visit, among other points, Cleveland, Buffalo, Detroit, Albany, Boston, New York City, Philadelphiia, Baltimore, Washington, D. C., Roanoke and Norfolk. She is calling upon the leading educators, journalists and social workers in each city visited and seeking their cooperation in supporting the Better Film Movement through American Education. Everyone in the film industry recalls Mrs. Dessez became nationally famous a few months ago, when, with Mrs. Philip Speed of New York City, she successfully established the first series of children’s matinees in New York City and surprised exhibitors by making their children matine performance the most profitable of their entire week.

SAVE FOR LIBERTY BONDS

The Safest Investment in the World
Activities of War Committees
OF THE MOTION PICTURE INDUSTRY

Five Hundred Prints for Liberty Film
National Association Completes Plans for Distribution of All-Star Subjects Designed to Exploit Liberty Bond Drive

Determined that the motion-picture industry's contribution to the promotion of the second great Liberty Loan, which has been launched by the United States, shall be a substantial one the committee of the National Association of the Motion Picture Industry which has been appointed to co-operate with the Secretary of the Treasury in the promulgation of the loan has already completed its plans for the distribution and exhibition of the remarkable Liberty Loan film, in which forty of the most celebrated stars of the stage and screen appear, together with numerous prominent public characters.

The second Liberty Loan picture comprises five distinct subjects, each about fifty feet in length, any one of which is a complete episode in itself. It is explained by the committee that any one of the five episodes can be shown by exhibitors in any sequence, as there is nothing to indicate that any one film follows another. The subject of the films are all of a distinctly patriotic and historical nature, presenting upon the screen in the persons of the most distinguished stars the greatest characters in the history of the country—the signing of the Declaration of Independence—and twenty or more more memorable events in the history of our country are thus enacted upon the screen by these great stars, always with a view to kindling a patriotic spirit.


National Association of the Moving Picture Industry, of which Adolph Zukor is chairman. Other members of the committee are Marcus Loew, J. E. Brulatour, W. W. Irwin and George K. Spoor.

Independently upon the completion of the five episodes the finished product was taken to Washington by Mr. Rawll, L. E. Olwell and John C. Flinn, advertising and publicity manager of Paramount. Here it was shown to officials of the Treasury Department, by whom it was approved and indorsed.

Chairman Zukor appointed A. L. Lichtman, sales manager of Paramount, as a committee of one to supervise the distribution of the five episodes of the picture, and it has been arranged that there will be five hundred prints in all. It is the purpose of the committee to have these five hundred prints shown in as many communities and theaters as is humanly possible during the period that the campaign for the second Liberty Loan is in progress. With that end in view Mr. Lichtman has asked the managers of the various Paramount exchanges scattered throughout the United States to obtain, from each exchange of all other motion-picture companies operating in their respective territories, a complete list of all theaters which their exchanges are serving. These lists will be collated and the territory will then be apportioned to each of the several exchanges and they will be furnished with the names of the various towns in which they will handle the distribution of the second Liberty Loan film. By this method every exhibitor in the country will be reached and the dividing up of the entire production into five separate parts will enable the exchange managers to give the pictures the widest possible distribution.

It is pointed out by Mr. Zukor, in notifying the exchanges of this plan, that the handling of this second Liberty Loan picture represents the greatest opportunity which the motion picture industry has thus far been afforded of being of direct service to the country and its tremendous task of winning the war. To the exhibitor the film has the double appeal of its patriotic import and the fact that such a galaxy of notables and stage stars will prove one of the greatest drawing cards that any theater could possibly obtain.

It is urged that the exhibitors give the second Liberty Loan picture the widest possible publicity and advertising, as it will not only assist in the boosting of the loan itself, but will prove of great advantage to their individual theaters.

For the purpose of assisting the exhibitors in advertising the film the committee furnishes the following slides, the inscriptions upon which have already received the approval of the Treasury Department. One set of these slides is to be sent to every theater in the country.

In connection the committee also wishes to call the attention of the exhibitors to the Liberty Loan trailer, which was used in publicizing the first Liberty Loan. Every exhibitor who still has this trailer in his possession is urged to use it again in pushing the second one.

ROSEMARY PAGEANT TO BE FILMED.

The National Red Cross Rosemary Pageant, which will be presented for the first time Friday afternoon, October 5, in the great Rosemary open-air amphitheater at Huntington, L. I., is an assured success. This pageant is the direct offering of the artists of the American operatic and dramatic stage to the Red Cross cause. Over 500 prominent actors and actresses will enact the roles and appear in the various groups in the national episodes in the two parts of the pageant program. Some 300 new and newly engaged, 250 musicians will render the music of the pageant.

Some of the artists who will portray the various figures in the pageant of the allied cause are seen below:

Herald, Alice Fischer; Russia, Hulbert Blinn; Belgium, Ethel Barrymore; India, Norman Trevor; Australia, Ernest Glendenning; Armenia, Helen Ware; Italy, Shelley Hull; Poland, Mrs. Richard Bennett; New Russia, Eva Le Gallienne; Portugal, Frank Keenan; Roumania, Philip Tonge; Canada, William Faversham; America, Marjorie Rambeau; Japan, Michio Ito; Liberty Gladys Hanson; Justice, Howard...
THE MOVING PICTURE WORLD

October 13, 1917

C. L. Grant Goes on State Mission

Albany Representative of Moving Picture World Going Abroad to Assist in Collection of Soldiers and Sailor Votes

To assist in the taking of the votes on Election Day of all citizens of New York State who may be serving in and around Europe in the military or naval service, C. L. Grant, of Albany, will shortly leave his home city. This means that Mr. Grant will visit the firing line, the spy ring, the aviation camps, base hospitals, as well as all United States vessels in European waters.

Mr. Grant will be remembered as the efficient Albany representative of the Moving Picture World during the more or less stormy session of the Legislature last winter. There was much doing in a motion picture way in the state capital, and our representative there, through his long association as a newspaper man and through his connection with a state department as well as his wide acquaintance with the leaders of thought and action in the legislative center, was able to keep unusually well informed to meet the events contemplated and introduced. This knowledge was placed at the command not only of the Moving Picture World but also served as the basis for much sound advice to the chiefs of the industry.

Among the measures the introduction and discussion of which he urged were the Federal Tax and the Walker Sunday closing. The World representative kept a close watch on the course of these bills and promptly and clearly described the rapidly changing situation for his paper.

Mr. Grant expects to return to Albany some time in December, when he will be ready again to take up his work for the readers of this journal, all of whom we feel sure, will join us in wishing him a successful trip and a safe homecoming.

WELSH—HICKEY.

Robert Emmett Welsh, managing editor of Motion Picture News, was married on Thursday, September 27, to Cecilia M., daughter of Mr. and Mrs. James McNamara of Valatie, N. Y. The bride is a niece of former Governor Martin H. Glynn. Miss Jane Cusack, of Doughkeepse, was bridesmaid, and Joseph L. Kelly, L. L. B., was best man.

Mr. and Mrs. Welsh are spending their honeymoon in New Jersey—as to the exact locality a good guess might make it Atlantic City. Upon their return they will reside at 81 Judge street, Elmhurst, L. I., where preparations have long been in progress for their reception. They will be at home after November I. The staff of the Moving Picture World extends its congratulations and best wishes for a long and happy life to “Bob” and his bride.

BESSIE BARRISCALDE WORKING ON HER THIRD PARALTA.

Messie Barriscalde finished work on “Madam Who,” Harold MacGrath’s military romp, on Tuesday, the 14th of September, and on the 18th began the production of her third Paralta picture, “Within the Cup,” under the direction of Raymond B. West. The story of this play was written by Monte M. Katterjohn, and relates the career of a daring young literary woman. The atmosphere is strictly Bohemian. The opening scenes are laid in the Latin Quarter in Paris and then shift to old Greenwich Village, New York. A big feature of this picture will be a students’ ball, typical of the “Bal Bullier” of Paris.

LESSER MAKES TRIP TO COAST.

In pursuance with instructions from his physician to attend to his business whatsoever for at least the next month, Sol. L. Lesser has returned to his home in San Francisco, having sufficiently recovered from his recent attack of typhoid fever to take a trip to the coast.

Friend Appeals to Exhibitors

Campaign Arranged for Motion Picture Activities During Conservation Week, October 21 to 28, Affords Opportunity for Patriotic Service.

ARTHUR S. FRIEND, treasurer of the Famous Player-Lasky Corporation, who is the head of the Motion Picture Division of the United States Food Administration, is authority for the statement that motion picture exhibitors, during the week of October 21 to 28, will have an opportunity of demonstrating their devotion to their country and patriotic service. The call is made for their co-operation and active participation in the great drive for enlistin the food conservation army. The technical name of the movement is the food pledge card campaign.

"Not only are exhibitors requested to exhibit pictures bearing upon the campaign," said Mr. Friend, "but they are also requested to make prominent displays of slides, posters and other matter supplied for exploiting this tremendous campaign for the conservation of food in the international crisis.

"Samples of the slides are to be sent to all exhibitors. There will be two series for the week of October 14, a liminary series, and one for the week of the campaign, marked A and B respectively.

"It is the desire of the Food Administration that the motion picture exhibitions of the United States will fully appreciate the importance of this campaign, the gravity of the situation and the manner in which they can materially assist.

"The motion picture industry has claimed for the screen that it is the greatest power and force for good. This is an opportunity to prove it.

"On October 21 the first of the official pictures of the Food Administration will be released. It will constitute a portion of every circuit of films of Universal and will show that every picture theater in the country subscribing to any one of these three important news weeklies will be able to show it. The picture shows the signing of the Food bill by Senator Sæulsbury, president pro tempore of the Senate, in the presence of Senator Chamberlain, who led the fight for the bill from the floor of the Senate; the signing of the bill by Champ Clark, Speaker of the House of Representatives, in the presence of the Food Administrator Mr. Hoover. The public was in invitation to every man, woman and child in America to join the Food Administration. This message is part of the picture. The picture is about two hundred feet in length. During the week of October 21-28, the four minute men will speak in the theaters on the pledge card and lend their efforts toward the recruiting of this vast army for conservation.

"Of course we count on the exhibitor to make the motion picture end of the campaign a success in his state. Do not hesitate to write or wire us freely at any time.

"There is in the printer’s hands a very attractive six-color one-sheet carrying the Food Administration’s shield of service and the words ‘Food Will Win the War. Official pictures of the United States Food Administration are being released at this theater.' We hope to get these posters out before October 14 so that they can be placed in the lobbies of all of the theaters throughout the country in time for the big drive. When they go out we should like to have them framed and kept permanently on exhibition.

"We have also in course of preparation a very attractively designed certificate with this wording: ‘This certifies that ______ is a member of the United States Food Administration.’ It is approximately 6½ by 10 in size, printed on buff paper, and we hope to find such certificates properly filled out and placed over the box office.

"We remind in the beginning this is an opportunity for the motion picture exhibitors to prove the great value of the screen for the public welfare. It gives exhibitors a chance to demonstrate their absolute commitment to the principles of democratic government. It is a measure of service whose importance will depend upon the response that is received— and I want that response to be such that it will reflect everlasting credit and honor to the motion picture industry."
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.

Varner Labors with Congressmen
Says House Committee Are Hard to Convince on Questions of Exempting Picture Houses from War Tax.

By D. M. Bain.

Hon. Henry B. Varner, chairman Legislative Committee, American Exhibitors' Association, returned to his home in Lexington, N. C., during the past week for a few days' stay after several weeks spent in Washington in the interest of legislative work as affecting motion picture exhibitors. Mr. Varner states that he has been busy for the past week with the conference committee in the House and Senate, which is working on the War Revenue bill in order to have retained in the final draft the exemption clause covering theaters charging twenty-five cents or less as regular admission.

Mr. Varner, in an interview with a representative of the Moving Picture World, stated that the Senate seems to be standing "pat" in favor of the exemption clause as inserted by the Finance Committee, of which Hon. F. M. Simmons is chairman, but that the House does not agree without amendment, to this exemption. Hon Claude Kitchin, according to Mr. Varner, who is chairman of the House Ways and Means Committee, and by virtue of that office also chairman of the House Conference Committee, the other members being Henry T. Rainey, of South Carolina; D. W. Dixon, of Indiana; Jos. W. Fordney, of Michigan, and J. Hampton Moore, of Pennsylvania, has not yet seen the fight regarding the recommendation of the Senate that popular priced motion picture shows are the "poor man's amusement" and should be exempted, if possible, from taxation. "A stamp tax on our shows would be the most popular tax ever levied upon the American public," declares Mr. Varner. "It would continually, every day in the week, remind them of war and war taxes, and rather than pay this additional penny they would simply stay away from the shows. It is utterly impossible for us to collect a stamp tax of one cent on every ten cent admission.

"The ten per cent. tax would absolutely put out of business seventy-five per cent. of the small theaters of North Carolina, and I believe the same is true of all districts except the larger cities. The majority of the theater owners are not making enough clear profit at the present time to cover this ten per cent. tax, and admission prices have already been raised to a point where the public are getting good and more, on account of the constantly increasing cost of doing business.

"The moving picture theaters of the nation are already doing more free patriotic work, backing up the army and navy and the President, than any other class of people in America. Every picture theater in the United States is running slides for Food Administration Hoover, they are running a patriotic kind of patriotic material, using the best material at the present time available as a reminder to the people to stand by the President, and are giving monthly benefits for the Red Cross Military Relief. It was greatly through the aid of the motion picture theaters, in tendering this unprecedented unreserved sacrifice in spirit outside of the first Liberty Loan was so highly successful. The last minute avalanche of subscriptions, after the Liberty Loan commission had turned their attention chiefly to the theaters, is again evidence of this fact. The second Liberty Loan will soon be on, and I believe that the motion picture theaters will more than ever demonstrate their power in putting it over with more than five million subscribers. But if this tax is put on us, there will be only one out of four theaters left to back up the administration.

Mr. Varner will return to Washington this week, where he will remain until the matter is settled, if indeed, it is not settled before this appears in print, which is forecasted in the telegraphic dispatches.

Arouses Louisiana Exhibitors
Percy Wells Visits New Orleans and Tells Theater Managers of the Benefits of Effective Organization.

Percy Wells, of Wilmington, North Carolina, spent several days in New Orleans, La., during last month as the guest of E. V. Richards, Jr., of the Strand Amusement Company, and his visit had a most beneficial effect upon the local exhibitors. Mr. Wells is an ardent advocate of organization among the motion picture exhibitors, and he took occasion to tell the Louisiana theater owners where the rubber is done being done by dragging along in a haphazard manner and allowing every attempt at organization that they may make to be ruined by the machinations of two or three inconsequential exhibitors, and that under any sort of an organization is to be able to gain a personal advantage therewith. That has been fatal to the Louisiana exhibitors heretofore, and it will continue to be the stumbling block so long as these conditions are allowed to predominate Louisiana has no organization.

A recent attempt to perfect such a body resulted in a suit part of "feed" provided in large part by outside producing concerns, and after that there appeared to be a satisfied return to habitual lethargy. The Louisiana Motion Picture Exhibitors' League hasn't enough vitality to mail an "official" communication to the lowest exhibitor outside of New Orleans. The agency for its "official" organ is in the hands of an exchange manager whose knowledge of the merits of the publication is limited to the contents of the sheet foreseen by his own concern. Under these conditions, Mr. Wells found rich ground in which to sow the seed of strong effective organization among the better class of exhibitors and the men who do things in the business.

The best exhibitors have frankly refused to couple their names with some of those who have been active in spurious efforts in the past to establish an absolute monopoly and anxious to get together in a dignified, progressive and permanent body. They recognize the need of it, and they were very attentive to Mr. Wells when he outlined the plans of the American Exhibitors Association. He pointed out the good work done by Mr. Varner in Washington in saving the exhibitors from a national tax, and he pointed
out where the North Carolina exhibitors had saved themselves state taxation to the amount of over $30,000 through organization, the dangers of new legislation and there is no effective means of stopping it. His visit to this state has been of great benefit.

**Nuttling Assails Trade Review**

**Canadian Editor Declares Its Mission Is Political and That It Is Not "Of, For and by the Exhibitor."**

CHARACTERIZING the Exhibitors' Trade Review as a political organ rather than a paper run in the interest of the exhibitors, Mr. Merrick D. Nuttling, editor of the Canadian Motion Picture Digest, charges that the Ochs weekly does not print the news of the American Exhibitors' Association, an organization in which the exhibitors, Canadian and United States are only slightly interested, and as a subscriber to that publication demands that all the news of the exhibitors be printed. In a recent editorial under his signature Mr. Nuttling says:

One of the strongest arguments that can be used for organization is the successful convention recently held in St. John, N. B., and one of the best signs that the members of the Exhibitors' League of the Maritime Provinces realize the value of co-operation was the readiness with which they responded to the invitation of C. C. Pettijohn, general manager of the American Exhibitors' Association, to become members of that body. During the convention meeting when affiliation with American associations was discussed, the matter was shelved until the next annual meeting, at which several of the members thought that owing to the recent break in the M. P. E. L. of A. and the forming of the A. E. A. they were not sufficiently familiar with the objects and scope of these associations preferred that the league take no official action in this matter.

Mr. Pettijohn remained over one day after the convention, and although the majority of the visiting exhibitors had returned to their homes he succeeded in securing thirteen managers who joined the American Exhibitors' Association, paying their dues for the ensuing year. This shows great progress along organizational lines, and for some time very much was done to join the American Exhibitors' Association were the ones who were the hardest to get in the Exhibitors' League when it was formed two years ago.

We have always believed that the most modest man in this business was Lewis J. Selznick, but after reading the July 17 issue of the St. John, N. B., Exhibitors' Trade Review, issue of September 22, we without hesitation award the medal to Mr. Stephen Bush, the editor of the aforementioned publication. The above issue consisted of sixty-eight lines of matter, of which one hundred and fifty-seven lines were devoted to what was said and done by those present, together with all the official business of the league. For the remainder, no more than one hundred and eleven lines were used by Mr. Bush to tell the readers of the Exhibitors' Trade Review what his remarks were on that occasion. That means that 45 per cent. of the space used in the Exhibitors' Trade Review was for the self-exploitation of one Stephen Bush. 

Mr. Bush is a very able speaker, as he should be; that is his business. His remarks on organization were good, but also very general in their application. The same remarks would have had equal weight in Butte, Montana, or St. N. H., and I do not doubt what the exhibitors in those localities have listened to the same remarks from Mr. Bush. But as Mr. Bush will probably have a lot of explanations to offer if he continues with the Exhibitors' Trade Review he is probably wise to stay on the fence. Again we admire your modesty, Mr. Bush.

"Steve Brodie" took a chance, why not Steve Bush.

The Exhibitors Trade Review is supposed to be published of, for, and by the Motion Picture Exhibitor. As this text appears on its front cover page we are forced to take its word for that. But if this is the case we think there is history being made in certain branches of this industry in which the American and Canadian exhibitors is intensely interested, and which the Exhibitors' Trade Review fails to mention. We have not yet seen recorded in any issue of the Exhibitors' Trade Review the activity or success of the recently formed American Exhibitors' Association. We do not hold a brief for the American Exhibitors' Association or, in fact, any organization, but we do claim that when a trade publication fails to publish news of what is at the present time interesting a large percentage of the biggest and best exhibitors in the United States and Canada, then it is failing in its service to the exhibitor and to the industry as a whole.

The Exhibitors' Trade Review runs a calendar of coming events. As a subscriber of the Exhibitors' Trade Review, I request the publishers to announce the time and place of meeting of the officers of the American Exhibitors' Association, also to carry the news and action of both the business and social sessions of the convention. If this does not show without doubt that the Exhibitors' Trade Review is dominated and controlled by Lee Ochs, then yours truly is a mighty fool. If the Exhibitors' Trade Review will come out in the open, play fair and try to live up to its slogan, "Of, for, and by the Exhibitor," then it will deserve the respect and consideration of all exhibitors on this continent, but its present attitude on some questions makes it funnier than Life or Judge.

**Kansas Convention Called**

Secretary Marshall Announces Plenty of Entertainment at Manhattan for Meeting on October 15 and 16.

THE semi-annual convention of the M. P. E. L. of Kansas, to which all exhibitors, exchange and supply men are invited to attend at Manhattan, Kansas, on the 15th and 16th of October. Matters of vital importance to exhibitors will be up for discussion, and it is very essential that all Kansas exhibitors at least attend this convention. Arrangements are being made for the biggest convention of its kind ever held in Kansas, and an extra large attendance is anticipated.

Movies are being made to obtain several motion-picture stars, and the Kansas State Agricultural College, the institution responsible for the now famous "Winning with Wheat" film, has donated its large gymnasium for a big "Movie Ball," to be held on the following night, also to stage special entertainment features, etc., for the visitors, all of which will be filmed by the Holt Feature Film Company of Manhattan.

One For Everybody, including a visit to the famous Camp Funston, has been arranged for with the M. C. and I. Ry. Co. for all in attendance at the convention; also an auto trip over Manhattan and vicinity as guests of the Manhattan Motor Club. Other entertainment will be provided and everything done to make a pleasant and profitable visit for all concerned.

On account of the crowded condition of Manhattan, caused by Camp Funston being only ten miles away, it is imperative that hotel reservations be made as soon as possible. These can be arranged for by writing J. J. Marshall, manager of the Marshall Theater, Manhattan, Kansas.

**A. E. A. DIRECTORS' MEETING CALLED.**

President Jake Wells, of the American Exhibitors' Association, has called a meeting of the Board of Directors of the A. E. A. to be held at their offices in the Times Building, New York City, on Thursday, October 4, at 11 o'clock.

Many matters of importance will be discussed at the meeting and an announcement of vital interest to the exhibitors will be made at the conclusion of the meeting.

**PETTIJOHN VISITS EXHIBITORS.**

Charl's C. Pettijohn, General Manager of the American Exhibitors' Association, left New York Thursday, September 27, to attend a meeting of the Indiana local of the American Exhibitors' Association. Frank J. Rembusch, chairman of the organization committee of the A. E. A., and Mr. Pettijohn addressed the meeting of the Indiana directors, and outlined to them the work already
accomplished by the association. Following the meeting of the Indiana directors, which was held in Indianapolis on Friday, September 28, Mr. Pettijohn left for Chicago, where he addressed another gathering of exhibitors interested in the American Exhibitors’ Association, held on Tuesday, October 2.

**Exhibitors Act on New Scale**

New York Exhibitor Local No. 1 Rejects Demands of the Operators’ Union.

On Monday, Sept. 25, the Exhibitors’ League of New York held a meeting at its rooms, 218 West 42d street, New York City, to discuss the question of an increase in the wages of union operators as demanded by the local Operators Union, for five weeks. The business manager and secretary of the union, who addressed the meeting. The league appointed a committee to confer with the Operators’ Union on Tuesday, Sept. 25, or Sec. Zuill that from an awkward result of their conference to be reported back to the league.

The Exhibitors’ League of Manhattan called another meeting on Friday, Sept. 28, to hear report from the committee. Over the motion picture taxes. Assurances had come from many sources to the representatives of the industry who have been visiting Washington that the Senate conference would not give up the ship and would hold to their proposal. There had been two or three instances in order that there might be no deadlock between the two houses of Congress over so important a measure, and when the bill came out from the Senate Finance Committee it was introduced in the House on Tuesday of last week, and nearly three weeks, the only exemption was the nickel show.

**Conferrees Favor Picture Tax**

One Cent to Be Levied on Admissions Costing Ten Cents or Fraction Thereof—A Film Tax, Too.

**DISAPPOINTMENT reigns in filmdom as a result of the action taken by the confrerees of the Senate and House of Representatives in rejecting the proposal of the Senate to levy a tax on admissions to motion picture theatres charging an admission of twenty-five cents or less.**

There is said to have been quite a good deal of discussion over the motion picture taxes. Assurances had come from many sources to the representatives of the industry who have been visiting Washington that the Senate conference would not give up the ship and would hold to their proposal. There had been two or three instances in order that there might be no deadlock between the two houses of Congress over so important a measure.

**Title VII is devoted to the provisions of the war tax on admissions, section 700 reading as follows:**

"Sec. 701. There shall be levied, assessed, collected, and paid (a) a tax of one cent for each ten cents or fraction thereof of the amount paid for admission to any place, included admission by season ticket or subscription, to be paid by the person paying for such admission: Provided, That the tax on admission of children under twelve years of age where an admission charge for such children is made shall be paid in every case by the person making such payment, and by the person making such payment in the case of bona fide employees, municipal officers on official business, and children under twelve years of age) admitted free to any place at a time when and under circumstances under which an admission charge is made to other persons of the same class, a tax of one cent for each ten cents or fraction thereof of the price so charged to such other persons for the same or similar accommodations, to be paid by the persons so charged; and (b) in the case of persons paying for admission to any public performance for profit at any cabaret or other similar entertainment to which the charge for admission is wholly or in part paid for the purpose of providing refreshment, service, or merchandise; the amount paid for such admission to be computed under rules prescribed by the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, and (c) a tax of one cent for each ten cents or fraction thereof of the amount paid for admission to any public performance for profit at any cabaret or other similar entertainment to which the charge for admission is wholly or in part paid for the purpose of providing refreshment, service, or merchandise. In the case of persons having the permanent use of boxes or seats in a opera house or any place of amusement or a lease for the use of such box or seat in such opera house or place of amusement there shall be levied, assessed, collected, and paid a tax equivalent to ten per centum of the amount for which a similar box or seat is sold for performance or exhibition of motion pictures or for any entertainment of the same kind as but not included in the admission to which is ten cents) within outdoor general amusement parks, or in the case of admissions to such parks.

"No tax shall be levied under this title in respect to any admissions the proceeds of which inure exclusively to the benefit of religious, educational or charitable institutions, societies, or organizations, or admissions to agricultural fairs none of the profits of which are distributed to stockholders or members of the association conducting the same.

"The term ‘admission’ as used in this title includes seats, and tables, reserved or otherwise, and other similar accommodations and the charges made therefor.

Sec. 702. That every person, corporation, partnership, or a tax (a) a tax of one cent for each ten cents or fraction thereof of the amount paid for admission to any public performance for profit at any cabaret or other similar entertainment to which the charge for admission is wholly or in part paid for the purpose of providing refreshment, service, or merchandise; the amount paid for such admission to be computed under rules prescribed by the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, may by regulation provide.

"Tax on Film.

There are, of course, many other items in this bill which affect exhibitors for there are the income and corporation taxes which will lay heavy toll on the prosperous. There is a tax of one-fourth cent per foot upon all unexposed moving picture films sold by the manufacturer or importer and a tax of one-half cent per foot upon all positive moving picture films, containing a picture ready for projection, sold or leased by the manufacturer, producer or importer.

Upon every parcel or package transported from one point in the United States to another, or in transit therefrom, there is a tax of 25 cents to 50 cents, or a fraction thereof, charged for transportation. This tax may be paid by the shipper, the importer, the manufacturer, or the producer, and the tax collected by the collector of internal revenue of the district in which the principal office or place of business is located. Such taxes shall contain such information, and be made in such manner, as the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, may by regulation provide.

**WALLACE REID COMING EAST.**

Wallace Reid is coming east in the near future—such is the announcement of Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation. He is to film "When Music Mountain," by Frank Spearman, while in San Diego. The story will center around "The Source," which is taken from a magazine story. The chief feature of the story is the transference to the eastern studio and locations is because so much of "The Source" is set in a combination of the Lone pine and the Shaw Horse of its locale in the Maine woods.

"Ann Little will support him in 'When Music Mountain' and in a number of other pictures."

**DEXTHER OPPOSITE ELISIE FERGUSON.**

Elzie Fergusons next picture, "The Rise of Jennie Cushing," marks the return to the Artcraft fold of Elliott Dow. He has been working under the supervision of Mary Pickford in "A Romance of the Redwoods." Mr. Dexton appears as Donelson Meigs, the young artist who falls in love with Jennie Cushing.
Sunday Law Gets "Knockout" in Louisville

County Attorney Bullitt Refuses toProsecute Batch of Violations and Asks for Dismissal of Cases—Makes Strong Plea for Pictures

THE Tuesday closing troubles in Louisville, Ky., have been averted, and from the present outlook the exhibitors have no cause to fear that any further trouble will come from those about which there has been so much talk on account of the Sunday closing law. The suit of a number of sightings among different tradesmen, where the big fellows were trying to close on Sunday and force the small ones to do so or suffer prosecution under the old blue laws, about one hundred warrants were filed against merchants in all lines of business, including the Keith theater and the West Broadway theater.

When the cases came up in Magistrate Wheeler's Court the room was jammed, and hundreds of persons were standing outside, machines being lined up for some distance, as the decision in this case was of considerable importance locally, and this has become very quiet when County Attorney A. Scott Bullitt moved to dismiss all of the pending cases against stores and amusement houses charged with violation of the old Sunday closing laws, basing his brief argument on this statement: "That the Sabbath was made for man, not man far the Sabbath, and that it is lawful for a man to take his ox or his ass out of the pin on the Sabbath Day." No objection was made to the motion, and the order of dismissal was accordingly entered.

Prosecutor Moves for Dismissal.

Mr. Bullitt spoke specifically for the Keith house, the Taylor Isaac Drug Co., and an automobile supply house, making arguments for dismissal. Shortly after the court opened, and with Magistrate Wheeler on the bench. In moving that the three specific cases he dismissed he said his statement covered cases against proprietors whose stores came under similar charges.

In answer to questions by Lee Miles, president of the Southern Motors Co., and Charles H. Pfeffer, a confectioner, the latter having asked for a jury trial in order that justice might be done, Mr. Bullitt said that while he could not be bound in any particular case by his answer, the general attitude of himself and his associate, Mr. Sullivan, would be the same toward garages making repairs necessary to enable operators to operate on Sunday and confectioners selling ice cream, Charlotte russe and similar perishable commodities, and that in such actions brought in the future dismissal would probably be moved according to the merits of the case.

Statement of Prosecutor.

In his statement to the court declining to prosecute the cases and asking for their dismissal, Mr. Bullitt said:

"May it please the court: After going over the evidence in the cases called for trial this morning I feel that it is my duty to decline to prosecute and to move the court to dismiss them from the docket.

"There are also a number of other warrants pending against various drug stores, 'movies' and gasoline stations, which were likewise charged with violation of density of doing business on the Sabbath day in violation of Section 1321 of the Kentucky Statutes. As practically the same facts and the same questions of law are involved, I shall, therefore, ask the court to save time by dismissing them now.

"Whenever a representative of the Commonwealth feels constrained to move to dismiss a case, fairness and courtesy to the defendant would seem to demand that he state the reasons for doing so. I feel that a County Attorney is under the same duty to decline to prosecute when he believes that no crime has been committed as he is to prosecute when a crime has been committed. Otherwise, prosecution would degenerate into persecution and bring the law itself into contempt.

Believes in Sunday Law.

"Mr. Sullivan, Assistant County Attorney, and myself have from time to time prosecuted Sunday violators and obtained frequent convictions. I believe firmly in the Sunday law from an economical as well as religious standpoint. As my father used to tell me, a man can do more and better work over a long period of time by working six days a week than seven.

"The Sunday law wisely prohibits all but 'works of necessity.' What are the facts in these cases? Drug stores are, in my opinion, 'necessities.' The fact that they sell soap, tooth powder and soda water doesn't alter the case. The former promotes what is next to godliness, and the latter helps quench the thirst of throats, now as parched as that of the ox when he looked across the gulf at Lazarus in Abraham's bosom.

"Gasoline substations have simply taken the place of the old time livery stable that was always open on Sunday even in the times when it was not a necessity but it was a help to lovers' lanes. If running a Ford in Louisville on Sunday is not against the law, neither is selling gasoline to run it.

Plea for Movies.

"Innocent amusements are more necessary today than ever. With 50,000 soldiers in a camp, extending from the outskirts of 'Schnitzelburg' all the way to Highland Park, and with khaki spread over Louisville every Sunday, it is imperative that harmless pastime be furnished the men who honor that uniform. This is in lieu of the divers and sundry temptations that have been removed from their paths. If we were to take away the movies we would deprive them of something.

"Some people are opposed to Sunday newspapers, though they can't help reading them; others oppose Sunday baseball, though they can't help reading the score next day; still others would stop the United States Government from working on the cantonment buildings on Sunday, though they want America to win the war. But we can't please everybody.

"The Court of Appeals has held that no arbitrary or hard and fast rule can be laid down as to what constitutes 'necessary work' on the Sabbath day. What may not be necessary in one age may become necessary in another. It depends upon the varying social and economic conditions of the world,

"Speaking for Mr. Sullivan and myself, the one a Catholic, the other a Protestant, one of Irish blood, the other a mixture of several bloods, we are, however, in perfect accord on the ethical as well as legal questions involved in these cases. In the spirit that the Sabbath was made for man, not man for the Sabbath, and that it is lawful for a man to take his ox or his ass out of a pit on the Sabbath Day, we have concluded that in this day and generation, in a city the size of Louisville, drug stores, 'movies' and gasoline stations do not come within the spirit of letter of the Sabbath statute. Therefore, of our own motion, we ask the court to dismiss the warrants in all of the cases now pending."

Mr. Bullitt's course in these blanket cases will probably stop the Sunday troubles and further troubles, including the one on the movies, and result in the blue laws becoming a dead issue. This decision may operate to advantage out in the state also, as much trouble of this kind has been experienced, at Maysville it having been announced that in the future it will be impossible to buy even a cigar on Sunday. Louisville exhibitors were a bit worried when the trouble broke out, and feared that it might be necessary to go before the Court of Appeals and take a chance on having the law invalidated or go before the legislature and obtain a repeal. This would have cost a great deal of money and have proved a very slow process.

CLAIRE WHITNEY WITH CLARA KIMBALL YOUNG.

Claire Whitney has been engaged for the screen version of "Shirley Kaye," the second Clara Kimball Young picture by her own organization, under the management of Harry I. Garson, now under way at Thanhauser Studios, New Rochelle.

She takes the role of Daisy Magen, a young girl who wishes to break into society through the influence of Shirley Kaye, played by Clara Kimball Young.

Max Whitney is well known in the photo field, having been four years before the camera, and has been seen in many successes, the most notable being "The Nigger," in which she played opposite William Farnum.

She also appeared in "The Plunderer," "When False Tongues Speak," "Under Two Flags," "Heart and Soul," with Theda Bara; and "The Ruling Passion," in which Miss Whitney played the stellar role.
Pathe Announces New Policy of Expansion

With Acquisition of New Stars Will Enter Field of Features in Big Way—Plans for Russian Art Films

MOST important of the news of the week is the announcement from J. A. Berst, vice-president of Pathe Exchange, Inc., that his company has determined upon a new feature policy for the season now beginning, which will go into immediate effect, and will embrace the following box office stars: Fannie Ward, Frank Keenan, Bessie Love, Bryant Washburn, Pearl White, and Mrs. Vernon Castle. There will be more names added to this list, according to rumors linking with Pathe the biggest stars in filmdom, and so the new program will include a series of special Russian Art Films, which are so beautiful in production, so powerful in story, and so remarkable in acting that they are confidently expected to create a sensation.

Stars in "Pathe Plays."* 

Pictures starring Mrs. Vernon Castle, Pearl White, Fannie Ward, Bessie Love, Bryant Washburn, Frank Keenan (and others to be announced) will be released as "Pathe Plays," under a new plan that promises to make book all the "Pathe Plays" featuring all "Pathe Plays" stars, or all the pictures featuring, any one or more of them. "Pathe Plays" will be an event comparable to the biggest features on the market today, and they will be accompanied by a heavy direct-to-the-public advertising campaign conducted as actual and definite co-operation with exhibitors.

Mr. Vernon Castle in First Release.

The first of the Pathe Plays will be Mrs. Vernon Castle in "Strangled in Arcady," by Francis Lynde, scheduled for release October 14. Francis Lynde is one of the most popular American writers of this kind of fiction. "Strangled in Arcady" was a successful serial story as a novel. It is a thrilling, fast moving photoplay in which Mrs. Vernon Castle is supported by a splendid cast, including Elliott Dexter.

It is reported that Fannie Ward's first picture under the Pathe Plays Banner will be the famous A. H. Woods stage success, "The Yellow Ticket." By the terms of her contract with Pathe she receives one of the biggest salaries ever paid a picture star. It is reported that by an arrangement with A. H. Woods and Pathe, Miss Ward is to appear in the leading roles of "Common Clay" and "Innocence" in addition to "The Yellow Ticket." George Fitzmaurice, the man who makes one hit after another, will be her director.

Miss Ward is one of the popular actresses on the American stage. Some of the well-known plays in which she was featured alternately in America and England are "The Bishop's Carriage," "The Marriage of William Ashe," "The Three of Us," "The New Lady Bantock," and "Madame President." Great as was Miss Ward's popularity on the stage she was destined to attain even greater success as a film star. Among the successful features in which she was starred were Lasky's "The Cheat," "The Marriage of Kitty," "L'Assesse's Part" and "The Defense," Fox's "Gutter Magdalene," "Each Pear a Tear," "Witchcraft," and "The Year of the Locust." 

Frank Keenan, it is stated, will immediately begin work in a Pathe feature that has just been released by Thomas H. Ince's "The Crab" and "The Bride of Hate." He was also starred in "The Thoroughbred" and "The Sin Ye Do." His masterly interpretations have made him known and popular wherever motion pictures are shown.

Bessie Love, who was a success in Triangle pictures as Douglas Fairbanks' leading woman, was born in Los Angeles only seventeen years ago. "The Flying Torpedo" was the title of the film that first made little Bessie Love a factor to be considered. It was her work in it that resulted in her being given a part opposite William S. Hart in "The Aryan." The result was that she scored again. When Douglas Fairbanks came to Los Angeles he determined that Mrs. Love and her name should be his leading woman. In consequence she was with him in "The Good Bad-Man," "Reggie Mixes In," "The Mystery of the Leaping Fish," etc. Then she played with DeWolf Hopper in "Stranged," and then with Wilfred Lucas in "Hell-to-Pay Austin." Other features in which she was figured prominently were "A Sister of Six," "The Heiress at Coffee Dan's," "Nina the Flower Girl," "A Daughter of the Poor," and "Her Family Name." Now that she will be starred in her own pictures, great things are to be expected of her.

Bryant Washburn has made a series of personal triumphs during the past six or eight months, thereby earning his reputation which qualifies him as a "Pathe Plays" star. "She'll Have Shots," "Dress Suit," "The Corner," are those of the Skinner series are pictures in which Bryant Washburn has made himself one of the most popular stars on the screen. He is a splendid actor, who is particularly suited to the high comedy form of photoplay which is now becoming the most popular and for which is hardest to obtain capable stars.

In addition to these well-known stars who have already been announced, will be released in the "Pathe Plays" series, as soon as announced, it is stated that Pathe is signing some of the biggest and best known directors in the motion picture business to produce the Pathe Plays in which they will be featured. Complete announcements of the organizations behind each of the stars, details as to their pictures, release dates, etc., will be made in the near future.

Plans for Russian Art Pictures.

The Moving Picture World last week carried the announcement that American and Canadian rights to the celebrated Russian Art Pictures had been acquired by Pathe. Arrangements were concluded by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., and N. S. Kaplan, representative of the famous Moscow Art theater in this country. Twenty-six completed five and six-reel features will be delivered to Pathe before Mr. Kaplan returns to Moscow in October. These pictures, it is stated, to be released will be "The Painted Doll," in which Mme. Lesienko, one of Russia's most notable artists, who created "vampire roles" in that country, and Tanya Fetner, star. This picture is due for release October 21.

Ever since these Russian Art pictures were first announced much interest has been aroused, and there has been considerable speculation as to what American company would acquire the rights. Before contracts were signed the Pathe film committee reviewed many of the pictures. The reports of this committee were so enthusiastic that Mr. Berst saw the pictures for himself. He was so impressed by the truly wonderful acting, the strong stories, the fine lighting effects and photography, the costly sets and the able direction that he felt much enthusiasm would be created for the pictures with the very first release—that the public would appreciate the fact that a new note in photography art had been struck with no uncertain hand.

Pathe is confident that exhibitors will welcome these pictures with open arms, and that those who play them will find them a powerful draw and profitable to them. They should not only attract those persons who are regular patrons of the motion picture theaters, but increase the clientele of every theater showing them by drawing the best educated and most critical elements. They have been warmly praised by every critic to whom they have been shown. Pathe awaits the verdict of exhibitor and patron with perfect confidence.

LITTLE RUTH IN "LUCKY JIM." 

Little Ruth Everdale, the clever baby actress of the American Film Company, who will be remembered for her work in "Soul of Pawn," with Gail Kane, plays an important part in support of William Russell in "Lucky Jim," an early release.
A Million for General Advertising

That's the Sum Famous Players-Lasky Intends to Disburse in the Course of a Single Year.

The greatest advertising campaign that has ever been inaugurated during the history of the motion picture industry will be launched by Famous Players-Lasky Corporation when Paramount and Arctaria Pictures are advertised in the principal newspapers throughout the country, in the greatest national magazines and upon some of the most important electric signs in the most populous spots in the chief cities of the country. One million dollars will be expended in this colossal drive for Paramount and Arctaria Pictures—an advertising campaign that has no parallel in the amusement world.

The most important feature of the campaign, however, will not be the record-breaking expenditures of the company, but the manner in which the campaign will be linked with the local exhibitor. The entire purpose of the campaign is to publicize the industry as a whole. Every conceivable means has been planned for the purpose of hooking up the national and local advertising with the theater in each instance. The campaign will be twofold in its character because of the use of the two different methods of representation by the newspapers and the national magazines and the electric signs.

Every newspaper in more than eighty cities in the country will carry the Paramount and Arctaria advertising when the campaign is launched. This means that 300 newspapers in the leading cities of the country will be carrying this advertising. The combined circulation of these daily papers totals 19,389,392.

At least eighteen of the great national magazines will be used. The combined reading populace represented by these is approximately 41,649,000 people. In addition the company will also use the nationally circulated motion picture magazines which represent 100 per cent motion picture fan circulation. The electric signs covering the most densely populated sections of New York, Chicago and several other of the leading cities will carry the message of Paramount and Arctaria to millions of passers-by during the coming months.

Speaking of the launching of this gigantic advertising campaign, Adolph Zukor, president of the Famous Players-Lasky Corporation, said: "This is the first time in the history of the industry that a national distributing company has spent a million dollars for the purpose of telling the public of its stars and plays, but we are already accustomed to taking revolutionary steps. Our decision to expend this sum on advertising in a year is only another indication of our explicit faith in the wonderful future of motion pictures and in our stars, our productions and our organization. We have, with a local and careful survey of the situation and are very much pleased to find that the large majority of exhibitors who are showing our pictures are constant advertisers in their local papers. We have worked out a plan whereby they will be able to link local advertising with our great national campaign and we are going to render every possible service in assisting them to do so.

"In order to help the exhibitor to hold the new patrons he will win as a result of this great drive we are also taking space in the established motion picture magazines, the readers of which are acknowledged photooplay fans. Furthermore, we are reaching into the highest circle of confirmed amusement seekers by advertising in those publications which reach the theater and opera going public.

"We are placing one million dollars at the disposal of the exhibitor in the determination to assist him in winning and maintaining a profitable clientele. We said that we would help the exhibitor to make money—we have already given him the greatest stars and the best directors, and a tremendous organization. Here we give him the opportunity to cash in on the most extensive and intensive advertising campaign ever conceived by a motion picture concern." John F. Flinn, the advertising and public relations manager of Famous Players-Lasky Corporation, is in charge of the entire campaign, which will be put into effect under his supervision during the early part of October.

Carmel Myers in Bluebird's Flock

The remarkable opportunities the screen affords young women of talent, beauty, and, above all, energy, is set forth strikingly in the instance of Carmel Myers, who becomes a star among Bluebird celebrities with the release of J. Grubb Alexander and Fred Myton's especially written drama "The Dynast"—made to exploit Miss Myers' capabilities to the very best advantage. In her particularly happy introduction to the moving picture fraternity—through her father's acquaintance with D. W. Griffith—Miss Myers was, indeed, fortunate; but once given her chance the young lady applied herself with such energy and interest that her advancement was a matter of her own accomplishment. When she has come to stardom in a remarkably short time.

She is the daughter of a rabbi who has a world-wide reputation as an authority on Chaldean affairs. While D. W. Griffith was filming his multiple spectacle, "Intolerance," he sought information of Miss Myers' father, and in this way she became acquainted with the director. Shortly afterward she found herself at work at the Fine Arts Studio.

She declared that she was willing to play "atmosphere" for two years, if necessary, to gain experience. However, in less than two months after her first day at the studio she was given a good opportunity, which she immediately improved.

Following her appearances in minor positions, she was given more important roles and was numbered among the principals in "Might and the Man" and "A Love Sublime" productions in the Fine Arts series, and in "The Haunted Pajamas," a recent Metro feature. Those in authority at Universal City, Cal., regard Miss Myers' work with great interest and appreciation, when these features had been exhibited, and a contract was soon arranged.

Hoxie and O'Dell with Universal.

Hart Hoxie, who is well-known to followers of motion pictures, is playing the leading male role opposite Louise Lovely in "The Wolf and His Mate," which Director E. J. LeSaint is filming. Hoxie appeared in "The Three Godfathers," produced by LeSaint about a year ago, and in the Universal special feature, "The Dumb Girl of Portici," in which Pavlova was starred. He also appeared in a number of Hobart Bosworth's Universal productions. Recently Hoxie has been with the Lasky company, playing a prominent part in a new Farrar picture. He was with Farrar also in "Joan the Woman."

Another new player with LeSaint's company is George O'Dell, who recently worked with Tyrone Power in "The Planter." Also he played a number of "heavy" roles with Francis X. Bushman, while a member of forces. His characterization of the servant in the stage play, "Mr. Wils," with Walker Whiteside, will be remembered by many theatergoers.

Dorothy Bernard with Fox Forces Again.

Picturgoers throughout the United States will welcome the announcement just made by the William Fox offices that Dorothy Bernard has returned to the Fox forces in the Eastern studios at Fort Lee, N. J. Miss Bernard is before the camera in the role of Quinque in the massive production starring William Farnum. Jewel Carmen plays Covette. Frank Lloyd is the director. Miss Bernard's last production for William Fox was "Sporting Blood," which was made by Bertram Bracket, now directing Gladys Brockwell in California.

Be Genuinely Patriotic
BUY LIBERTY BONDS
Laemmle Tells of Improvements
Universal's Chief Returns From Coast and Describes Progress His Company is Making in Production.

CARL LAEMMLE has returned to New York after a month's visit at Universal City. During his stay on the coast important plans were perfected for the filming of several of the most pretentious productions that have been undertaken by the big organization which Mr. Laemmle heads. The final details of a new efficiency system affecting both the business and art of manufacturing dramas for sure assurance that they will receive the maximum profit, and a larger number of skilled actors and actresses were put under contract than have been engaged for many months past.

"One of the chief things that occupied my attention on the coast was the arrangement of working schedules so that the superproductions I have had in mind for some time can be gotten well under way before the rainy season sets in, as spectacular outdoor effects figure in them prominently." Mr. Laemmle said that Mac Murray, Dorothy Phillips, Carmel Myers, Franklyn Farnum and some of the other talented young newcomers would be featured in novel and striking roles. He is particularly enthusiastic about the promise that Carmel Myers holds out, having watched her work carefully in "Sirens of the Sea" and other recent productions. Taking the fact into consideration that Miss Myers is not yet seventeen years old, Mr. Laemmle seems to have grounds for his belief that if the right stories are provided for her she will rapidly develop into one of the screen's favorites.

"I was also much interested," Mr. Laemmle went on, "in observing the final experiments in lighting that have just been perfected at Universal City. The results are in many respects revolutionary, and now put effects at the command of our directors that were thought impossible even a year ago. Night photography has been solved, and many of the greatest scenes that in my judgment we have ever filmed recently have been done by the application of the new electrical technique."

"Mechanical ingenuity can always be relied upon to furnish unusual atmosphere to the screen, but in the final test it is the script that provides the actual foundation upon which screen reputations are built and patronage is attracted in ever-increasing volume."

"To meet this need for fresh material we are putting some of the biggest fiction writers in America under contract to submit all of their new work to us for possible adoption by the screen. The man or woman with a story that has novelty of theme and the right vein of action has my sincere assurance that he or she will receive considerate and courteous attention on any manuscripts submitted either to Colonel Brady, scenario chief at Universal City, California, or to our eastern editor at 1600 Broadway, New York."

"Just prior to Mr. Laemmle's return to New York, he acted as host to Mr. and Mrs. Billy Sunday and their party.

CHAPLIN WOULD ENJOIN APOLLO
Charges Company Has Used His Name in Two Subjects With Production of Which He Had Nothing to Do.

CHARLIE CHAPLIN, whose funny antics have amused millions of patrons of the screen, filed a suit in the United States District Court on September 21st to enjoin the Apollo Feature Film Company, Inc., from appropriating Chaplin's name in any form in the production and release of photoplays.

The plaintiff alleges that the defendant company is offering exhibitors two releases entitled "Charlie Chaplin in a Son of the Gods" and "Charlie Chaplin in the Harem," described as a sensational comedy in two acts, with the evident object of deceiving exhibitors and patrons of the silent drama into the belief that these productions are original Chaplin productions.

As a matter of fact, the plaintiff asserts, he had nothing to do with the production or release of either of the films mentioned, and never authorized their release by the defendant company, which he alleges is attempting to reap financial rewards on the strength of his reputation.

For the purpose of informing the court of the value of his reputation as a screen attraction and the measure of the damage which he claims the alleged appropriation of his name may cause him the plaintiff recites in his complaint that he has just completed a series of twelve photoplays from which he expects to earn $675,000 and has a contract with the National Exhibitors' Circuit for eighteen months, commencing October 1st, to appear in eight films, from which he is to receive $1,075,000.

Naturally the originator of the funny walk is perturbed lest his value as a box office attraction be diminished by imitators, and he directs that the defendant company be perpetually enjoined from releasing the films mentioned or using the name Chaplin in any form whatsoever in conjunction with the release of comedies, and asks for $50,000 damages and an accounting.

Nathan Burkan, counsel for the plaintiff, obtained a temporary restraining order enjoining the defendant company from releasing the films mentioned, and will make an application for an injunction at the earliest possible date.

RUTH ALLEN SIGNS TWO-YEAR CONTRACT WITH FAIRBANKS

Douglas Fairbanks announces that Ruth Allen, connected with his scenario staff for several months past, has been promoted to editor of this department, which includes as writers Anita Loos and Keene Thompson.

Miss Allen is well equipped for her position, having had a thorough literary training in Paris and a practical education in this country. The contract just signed by Mr. Fairbanks and Miss Allen is for a duration of two years. "In Miss Allen," said Douglas, "we have an editor who is capable in every respect to encourage new writers who show possibilities for unusual development. She is prepared to give immediate consideration to scenarios that could serve as the basis of Fairbanks phonoplays."

KROWS GOES TO GOLDWYN

Arthur Henry Krows, formerly editor of the Triangle magazine, the official organ of the Triangle Film and Distributing corporations, has taken a position on the publicity staff of Goldwyn Pictures corporation. Herbert Howe, who has been handling the trade paper publicity for Triangle, will take Mr. Krows as assistant editor to the house organ and will also handle the publicity for fan publications.

NEW WRITER ADDED TO TRIANGLE STAFF.

Alvin H. Nietzsche, Western writer for Triangle, has just finished his second script for Director Cliff Smith and Roy Stewart, and has been added to the permanent staff of writers at Culver City. Mr. Nietzsche has come into the writers' end from the position of assistant director instead of from the usual field of journalism. He formerly was assistant director to Director Raymond West.
Brenon Buys Selznick Interest
Producer Now Sole Owner of Company Bearing His Name—
Also Secures Two Subjects.

A FEW weeks ago Herbert Brenon purchased from Lewis J. Selznick, the latter’s entire interest in the Herbert Brenon Film Corporation, half of which was controlled by Mr. Brenon, the other half by Mr. Selznick. Mr. Brenon, who now owns and has control of the making pictures on his own account in his studios at Hudson Heights, N. Y.

Mr. Brenon plans to make pictures with no other end in view than the wants and needs of the exhibitor, whom he feels is the vital factor in the motion picture industry. In pursuance of this policy and firmly believing that on the merits of a photodrama rests its true worth he has purchased rights of what are unquestionably two of the biggest subjects on the market, “Kismet,” with Otis Skinner, and “The Woman Thou Gavest Me,” the novel by Hall Caine.

With these two pictures, together with “Empty Pockets,” the novel by Rupert Hughes, now in the course of production, Mr. Brenon begins his career as an independent producer. The same hand which is responsible for “Neptune’s Daughter,” “A Daughter of the Gods,” “War Brides,” “The Lone Wolf” and “The Fall of the Romanoffs” will also direct these noteworthy productions.

Mr. Brenon’s statement upon entering the field for himself is as follows:

“Three weeks ago I bought out Mr. Selznick’s interest in my corporation, as I wished to have an absolutely free hand in the making of my pictures,” said Brenon. “The industry is forging ahead rapidly, and 1 am determined to keep pace with it.

“In making pictures it will be my policy to keep in close touch with the man who shows the picture to the public, the exhibitor. You can’t fool the exhibitor with flashybant advertising. He is going to look at his box office statement and nothing else. Words don’t prove anything, but facts speak for themselves.

“As for the pictures themselves, I can’t tell you how firmly I believe in the story first, last and all the time, and it shall be my policy to consider first, last and all the time the story irrespective of any star. In pursuance of this policy I have commenced immediately to get control of subjects which I feel are at once dramatic and possess big drawing power for the box office.

“On Thursday, September 20, a representative of mine started for Chicago, and within twenty-four hours had obtained Otis Skinner’s signature to appear on the screen in his great dramatic success “Kismet.” On Friday, another representative was on his way to Ithaca, where he obtained the motion picture rights of “The Woman Thou Gavest Me” from Hall Caine’s American agent, Derwent Hall Caine. It is to subjects of this kind that I intend to devote all my energies.

“To my mind, Otis Skinner stands absolutely alone as America’s greatest dramatic actor. ‘Kismet,’ by Edward Knoblock, is one of the greatest romantic melodramas of the last two decades. Mr. Skinner has appeared in many plays, but no exhibitor will question the drawing of ‘Kismet.’

“I shall commence work on ‘The Woman Thou Gavest Me’ in November.”

Trufanoff Defendant in Injunction Suit
Iliodor Pictures Corporation Would Restrains Release of “The Fall of the Romanoffs.”

IN ORDER to protect the rights to “The Fall of the Romanoffs,” which is now appearing at the Broadway Theater in New York City, the Iliodor Pictures Corporation filed suit in the United States District Court September 19, to enjoin Sergiu Trufanoff, a Russian author, playwright and producer, from using the name of a Russian author or the Iliodor Pictures Corporation with connection with the Russian Court, entered into a con tract on April 14, 1917, to appear exclusively for a period of two years in the screen dramatization entitled “The Fall of the Romanoffs.”

Owing to the ex-Czar’s intimate knowledge of Russian Court life the plaintiff company alleges his appearance in the role of Iliodor in the photoplay, which is an exposure of the intrigue and betrayal in the Russian empress and her husband, the Czar, at Petrograd and Berlin, throwing interesting sidelights on the character of the former Czar and the Kaiser, is very essential to the success of the production.

Despite his contract, the plaintiff alleges that Trufanoff subsequently entered into a contract to appear in the role of Iliodor in a photoplay being produced by the Export and Import Film Company, which is to be released shortly, unless prevented by the courts, under the title of “The Tyranny of the Romanoffs.”

The plaintiff company, which is now negotiating for the sale of the rights to the photoplays in all sections of the country, asserts that the value of these rights will be seriously impaired unless the defendant company and particularly, Trufanoff, is enjoined from appearing in similar productions.

O’Gorman, Battle & Vander, attorneys for the plaintiff, expect to make an early application for a preliminary injunction not only against Trufanoff but also against the Export and Import Film Company, Ben Blumenthal and others.

Keene Strong for System

SYSTEM is one of my strongest principles,” said Lionel H. Keene, the manager of Fox’s big Bel ford theater, Brooklyn. “Wherever you find a stately theater thronged at every performance with the best people and the sale of the patronage and approval of the public generally, you will find a manager in charge there.” His system is a well defined policy in the carrying out of each and every detail of the house, which is adhered to without wavering or slighting it in the minute degree.

“There is a regular hour for the box office to open and another for a certain set time for the doors to open, an a regular time for the curtain to rise. The requisite work about the house is done on schedule time, and in order that this may be accomplished there must be discipline that stands the test, and that is for that of any other business establishment. Both before and behind the stage the system must be without a flaw, and when that is the case—as is the case with all successful and well managed houses—there can be nothing amiss with public favor. Nine times out of ten it is the slipshod theater, with a deplorable lack of system, that suffers for want of patronage. System is everything these days, and the business in which it is not the ruling power is an assured failure from its start.”

Mr. Keene’s experience has ranged from Shakespeare to the pictures. His introduction into theatrical circles was with Frank J. Wiltsch in advance of E. H. Sothern and Julia Marlowe, followed by two years with the Poli Stock Company at the Auditorium theater, Baltimore. It was at this time that he was married to Miss Mary E. Fox, and being a member of the moving picture field, taking hold of the reins of the Allcroft and Regent theaters of Philadelphia, and the Wilson and Stanley company. Last season saw him at the T. K. Whyte Lakeside and Albemara theaters, New York.

Lionel H. Keene.

PEGGY ADAMS NEW LEAD FOR VICTOR MOORE

Peggy Adams is Victor Moore’s new leading lady. She was engaged by Director Chester De Vane to play the lead in Moore’s new picture, one of the Victor Moore comedies. Peggy_Adams_NEW_LEAD_FOR_VICTOR_MOORE320.png has been on the Coast. Her understanding and sympathy gained by a dash and321.png during which make her an admirable co-worker for Mr. Moore.
Famous Players-Lasky Buys Studio

Paragon Fort Lee Plant Becomes Property of Organization
—One of Best Equipped in the East.

THE Paragon studio and printing plant at Fort Lee, N. J., have been purchased by the Famous Players-Lasky Corporation. By this purchase the Famous Players-Lasky Corporation continues to restrict competition of other film companies permitted by technical experts to be one of the best-equipped daylight studios in the world and it will be used for both Paramount and Artcraft productions. For some time the possibility of both the organizations has been working at the Paragon studio. The newly acquired plant will be known as the Famous Players-Lasky Eastern studio, to distinguish it from the Famous Players studio in New York.

The studio has immense floor space which will render it possible to put on more spectacular scenes and interiors even more elaborate than those which have been seen in Paramount and Artcraft productions. The building is 200,000 feet, and there is approximately 20,000 feet floor space, exclusive of the work rooms and offices. The glass roof at the peak is 75 feet from the floor. Underneath the floor boards is a concrete base which obviates danger of jarring which sometimes ruins an important scene. There are two revolving stages and a steel bridge which travels the length of the building along the centerman to photograph from any desired angle of elevation.

A 20-foot terrace extends around the entire plant and in the side walls are sliding panels permitting of the use of this space when required. Its adaptable use admits of numerous striking effects. The printing plant adjoining the studio and is said to be the largest in the country.

New Plans for American
Will Increase Expenditures in Effort to Improve Picture
Says President Hutchinson.

SAMUEL S. HUTCHINSON, president of the American Film Company, Inc., who has just returned to the home offices at 6227 Broadway, Chicago, from an extensive survey of the studios in Santa Barbara, has declared himself for a general plan that will include largely increased expenditures for the company. And this despite the fact that just now the majority of the producers are looking for experts to show them how to cut down expenses instead of increasing them.

"We expect to put all our productions on a still higher basis in point of quality," says President Hutchinson, "and to keep our pictures at the standard of excellence for which we plan, will mean the expenditure of even larger sums of money, as we have not been using in the past. Our aim is always for the very best that can be produced in pictures, and while we do not intend to throw away any money, we expect our expenses to keep pace with the standard we have set. The key to the question is whether the picture will pay for the money spent."

"I have recently added Margarita Fischer to our stars and this gives us an organization of the highest class of screen artists, comprising Miss Fischer, Mary Miles Minter, Juliette Day, William Russell and Gall Kane. In order to reach their best development each department connected with our picture production must maintain a corresponding degree of quality of direction as well as production. Efficiency is bound to be high priced; but we intend to have only the most artistic talent, trained writers, capable directors, expert camera men and altogether a highly efficient, technical and construction staff in all our companies."

"Polly" Heavily Exploited in Baltimore
Sixty-two Twenty-four Sheets As Well As Much Newspaper Advertising Formed Part of Display.

PROBABLY no motion picture has ever been introduced to the city of Baltimore with quite as much exploitation as has been given the Goldwyn productions prior to their showing here. The following local September 24. The campaign organized to acquaint the population of the Maryland city with the merits of the new photoplays has covered virtually every branch of publicity and advertising work.

The Goldwyn Picture Corporation took advantage of a week at the New Theater, the first-run house, with a private showing for reviewers Sunday evening, September 23. For the opening a special setting and shadow-box intertitle were used. Films were also photographed at a New York studio. A special orchestral setting was also devised. Twelve days before the opening date sixty-two twenty-four sheet stands announcing Goldwyn pictures and stars were posted at carefully selected points in the city. This paper was all in addition to the large quantity of lithograph one-sheets posted widely about the town.

Newspapers carried an underlining announcing the showing of the first productions in the new theater and on the Sunday immediately preceding the opening vast quantities of special Goldwyn stories proved a climax to the "readers" that had been running during the foregoing seven days. Advertisements ranged on this Sunday from a half-page to six hundred lines.

In addition to all this, well-planned material was mailed to an exclusive mailing list secured from the license numbers of the book stores that have brought patrons to the New during the past year.

Music One-Quarter of Show, Says Beach
Author Declares a Good Orchestra Has Same Psychological Effect as Band on Marching Soldiers.

MOTION picture theater owners all over the world are driving thousands of dollars of business from their houses every week with musical programs unsuited to productions, in the opinion of Rex Beach. The author, whose novels are to be pictured under his supervision and distributed through Goldwyn, believes that carefully selected music, not necessarily original, but chosen for its suitability to the subject, will account for twenty-five per cent. of the financial success of a picture.

Orchestral music, he said recently, "has the same psychological effect on the picture audience as band music on marching soldiers. In both cases music is necessary to weld the emotional appeal."

"A good orchestra is necessary to keep the audience in the theatre. It can be used in any picture, in any role; it is always effective. It is this that the theatre owner has to consider. If the orchestra is not good, the audience will leave and the producer will suffer for it. The orchestra has to be selected with as much thought as any other department of the production."

In November "The Judgment House," first of the Parker novels to be released by Paramount, will go to the public. This production will be extraordinary in many respects. Being one of the most dramatic of all the author's moving tales of historic and contemporary life, it affords in the incidents involving the Boer War opportunities for realistic and thrilling battle scenes which have been staged with the utmost care by the producer.

A R B U C K L E  T O  R E T U R N  T O  P A C I F I C  C O A S T.

If anyone believes that mere avoidpohs prevents one from feeling the cold, let him inquire of Roscoe "Fatty" Arbuckle, hero of the Paramount-Ar buckle Comedies, the latest of which, "Oh, Doctor!" is released September 30. Owing to the fact that the cold weather of the eastern winter causes the shivers to run up and down Roscoe's spine, the mountainous comedian is arranging to make his way back to California. He will bring with him his latest production here. Meantime Mardi Gras throngs at Coney Island have had a chance to obtain a close-up view of Mr. Arbuckle, who has been making scenes for a comedy at Luna Park.
Mutual's October Feature Schedule
Plans to Release Ten Five-Reel Productions During the Month.

Ten five-reel productions with "big stars only" are scheduled for release in October by the Mutual Film Corporation under its schedule of "two a week," which was inaugurated September 1, 1917. The month will bring a new star to the Mutual Olive Tell. The Mesy favorite, celebrated as an actress of the speaking stage, will be seen in her first picture, "The Unforeseen," on October 22. Miss Anita King's first picture as "The Girl Next Door" is set for release October 8. Miss King is engaged by E. D. Horkheimer to appear in a series of star productions for Mutual releases. Miss Edna Goodrich, who plays in "The Unforeseen," has doubled the box office records, is on the October schedule twice, in "Queen X" and "A Daughter of Maryland." Miss Mary Miles Minter's "Her Country's Call" is on the list for October 1 and "Peggy Lewis, Pet Detective" is listed for October 29. The month's schedule includes:

October 1—"Queen X," the second of the series of Mutual productions starring Miss Goodrich. It is from the story by Edwin M. Stanton, assistant district attorney of New York, and deals with the federal crusade against a gang of Oriental smugglers.

"Her Country's Call," the second of the new series of Mutual-Horkheimer productions starring Mary Miles Minter, in which Miss Minter is cast as a patriotic little mountaineer.

October 8—"The Girl's Angle," the first of the series of Horkheimer star productions featuring Miss Anita King. The picture is laid in the rough and ready west with Miss King in the role of a woman who hates the male of the species and gets into complications with outlaws and sheriffs.

"Southern Price," sixth of the series of American-Mutual starring Gail Kane, casts Miss Kane as the daughter of an old, aristocratic but impoverished Southern family, loved by two men and loathed to love.

October 15—"The Beautiful Adventure" is Miss Murdock's second picture, an adaptation of the Charles Frohman stage success, "Fifl Outcast," a picturization of the startling play of the same title.

The Calendar Girl! is the second of the Mutual-American productions starring Miss Juliette Day, who left Broadway after her success in "Upstairs and Down" to appear in pictures.

October 22—"The Unforeseen" is Miss Olive Tell's first motion picture, one of the series of Charles Frohman's plays in pictures produced by the Empire All Star Corporation for the Mutual Film Corporation. Miss Tell is a speaking stage star of magnitude and "The Unforeseen" was chosen as the vehicle for her picture debut after careful consideration.

"The Sea Master" is the second of the new series of William Russell productions, following "Sands of Sacrifice." It gives Mr. Russell a new role as a hero of the deep blue. It was after his superb direction of Edward S. Sloman's "War at Sea," that the series was started. From the beginning it was a struggle against the gale. Twice before she had gone the prescribed distance it looked as though she would be unbalanced, but she regained her equilibrium and crossed the distance.

In her dive the gale blowing turned her in the air, but she straightened out her body and struck the water penalty.

Two days after the wire walking and dive the massive tower was destroyed by dynamite. "Skid" Williams, recognized throughout Maine as an expert in the use of high explosives, used 250 sticks of dynamite and blew the tower into dust. Huge rocks were thrown a long distance.

At both the wire walking and the dynamiting of the tower Miss Kellerman and her company each day supplied the scout patrol boats of the United States Navy for the Maine division. These patrols warned steamers and other vessels away and kept them from entering the picture.

RAVER ISSUES BROCHURE ON NEW SUBJECT.

A handsome brochure descriptive of Harry Raver's big screen production, "The Public Defender," is announced as ready for distribution. The book consists of eight pages of beautifully laid out cartoon practice, information, and contains numerous illustrations. These latter run all the way from cartoons on the "Public Defender" movement which have appeared in the big newspapers, supporting the plan the pictures of the most important scenes from the play. Sketches of the careers of the three stars seen in the leading roles—Frank Keenan, Alma Hanlon and Robert Edeson—interesting sidelights on the production, from the producer's angle, and other pertinent details relative to the film as an entertainment are presented in an attractive and interesting manner.

The method by which "The Public Defender" will be marketed, contrary to all rumors regarding its distribution, has not as yet been decided on.

MacQuarrie To Make Bisons.

Murdock MacQuarrie has been assigned by Henry McRae, manager of Production at Universal City, to the company of which Neal Hart, well-known portrait of western characters, is the star. He will begin work in a few days on a two-reeler, "Western Bisons," which has been announced in which Eileen Sedgwick, who has already made an excellent reputation for her daring in wild animal pictures, will play opposite Hart.

While affiliated with the Universal company several years ago produced a large number of moving dramas which were released under the Gold Seal and Big U brands, McRae is placing every facility at MacQuarrie's disposal to help the new director make bison photoplays of the highest quality.

BRENNON HAS OPERATION.

Herbert Brennon is out of the hospital after an operation for appendicitis and expects soon to be back in the studio directing his new production.
Exchanges Worried Over Shipments

Washington Distributors Discuss Ways and Means of Meeting a Possible Express Embargo.

FOLLOWING the announcement of a recent temporary embargo by the Adams Express Company out of New York, Washington managers have been given a great deal of study to the local situation, with a view to working out some sort of plan that would tend to protect exhibitors in the event of the companies involved in the embargo.

This resulted in the subject of embargo holding the floor at the meeting of the association, held Friday, September 21, in the rooms of the Chamber of Commerce. Sidney B. Lust, president of the exchange, was one of the managers, and there are quantities of supplies of all kinds for the use of these troops and those on the other side that must be taken care of. This has resulted in the taking off of large numbers of express baggage cars and combination cars, and the putting into that service of freight cars, which cannot be moved at great speed. This is naturally causing a considerable amount of delay in trans- portation.

Mr. Lust presented a letter from the American Railway Association's Special Committee on National Defense, in which was suggested a rearrangement of schedules of films allowing for abnormal conditions, making shipments a day earlier than usual and assisting in effecting a more satisfactory delivery. A circular letter bearing on the general situation was issued.

A letter addressed to the patrons of all express companies, states: "In order to utilize terminals and cars to their utmost capacity it is requested that freight service and motor trucks be used for the shorter haul traffic in and out of congested districts, and that only such ships for nearby points as actually demand express service be offered to the express companies, so that the traffic requiring expedited service to and from the more distant points may be cared for."

A number of plans were discussed, but the exchange managers found themselves unable to arrive at anything that was practical. At all events, the thought very many managers was that temporary branch stations could be located in various places throughout the territory, from which deliveries of films to the theaters might be made by automobile. This would be an expensive undertaking, but would probably not be resorted to except in an emergency.

To say that the Washington exchange managers are worried is putting it mildly, for the condition is serious, and even now it is very difficult to get shipments through anywhere near on time.

Select Opens St. Louis Exchange

Distributing Company Now Has Nineteen Offices in Operation—Controller Derham Making the Rounds.

Sales manager C. E. Shurtleff of Select Pictures left New York for St. Louis several days ago, the new man in charge of Edward W. Dustin, formerly of the Pathe organization, and until recently the Triangle branch manager in St. Louis. Dustin is a St. Louis man, and has been long and familiarly known to the motion-picture industry in the St. Louis district. The Select exchange will occupy the former quarters of the International Film Exchange, which are being remodeled and enlarged to fit the purposes of Select. The office is situated in the centrally located Plaza Hotel block.

On the same train leaving New York, and accompanying Mr. Shurtleff, is C. H. Derham, controller for Select. Mr. Derham visited the twin cities of St. Louis and Minneapolis and reported to Des Moines. In Des Moines and Kansas City the Select Pictures Corporation is taking over the former exchange operated for Lewis, Selznick Productions, Inc. A. H. Blank, the well-known Middle West operator, has had direction of these exchanges in Kansas City and Des Moines.

In the latter place Mr. Derham will conduct an auditing of the financials preparatory to the transfer of this branch to Select Pictures.

Another member of the Select sales force who journeyed west at the same time is Sidney Abel, special representative. Mr. Abel has been returned from a visit to the new Select exchange in Washington, D. C., where he found business unusually satisfactory, and is now beginning an extensive trip to Pittsburgh, Chicago and Minneapolis. Due to the release of "The Mummy", the new Select picture; "Magda," Clara Kimball Young's first Select production, and "The Public Be Damned," many contracts are being closed at these points.

At Leading Picture Theaters

Programs for the Week of September 30 at New York's Best Motion Picture Houses

"The Man From Painted Post" at the Rialto.

OUGLAS FAIRBANKS in "The Man from Painted Post" was the leading attraction at the Rialto the week of September 30. "Doug" wrote the playphotop himself from Jackson Gregory's magazine story, "Silver Slippers." He plays the part of Penny Jim Sherwood, a "shrewd and cunning man," whose pet vocation is cleaning up gangs of cattle rustlers. Eileen Percy was seen again as leading woman, and Frank Capra directed. The film is a typical western.

"Fighting Odds" at the Strand.

Maxine Elliott made her cinema debut at the Strand the week of September 30. "Fighting Odds," by Roy Copper Megrue and Irvin S. Cobb. The story deals with big business, as it is conducted in the rapidly growing automobile industry. It is a tale of intrigue and trickery on the part of powerful men, and of the loyalty and perseverance of a beautiful woman to outwit the conspirators and bring them to justice. An educational film ends the program. "The Benefactors," a patriotic picture, and the Strand Topical Review were also on the program. The soloists were Rosa Rand and Mery Zantay.

Eighty-First Street Theater Bill.

At the Eighty-First Street theater, for the entire week, two features were shown. Mae Marsh in Margaret Mayo's "Polly of the Circus," and the third instalment of the Government war pictures, "The Retreat of the Germans," were the pictures.

"The Fall of the Romanoffs" at the Broadway.

Herbert Brenon's production of "The Fall of the Romanoffs," the eight-part picture with Raspoutine as the leading character, is in its second week at the Broadway.

ANOTHER HARD-BOILED EGG CRACKED.

George DaBois Proctor, Triangle staff writer, is one of the worsts of scenario row in the Filmdom of Los Angeles, as a recent incident will bear witness. One of Proctor's ambitions in life is to make the tight-wad actor buy a drink occasionally. He was enganged in this indoor sport the other evening and the victim of his importuning was very reluctant. At which Proctor urged:

"G-go on, Bill, buy a d-drink. I'll s-sign the affidavit."

Bill bought the drink.

ROBERT Mc KIM IN HART'S NEXT.

Thomas H. Ince has assigned an important role to Robert Mc Kim in William S. Hart's second production for Artcraft following "The Narrow Trail" just completed. Mc Kim's first notable success on the screen was in "The Disciple," in which he portrayed the role of Dagobert Lemarchand, a wholly successful series of villain characterizations, and it is rather remarkable that although Mc Kim is blessed with youth and good looks, he always has been cast for "heavies."

SPECIAL MEETING OF ADVERTISING FILM MEN.

At a recent meeting of the Advertising Film Producers' Association it was voted to call a special meeting of all members of the Association, to be held in the Statler Hotel, Detroit, Michigan, beginning at 10 a. m., Friday, October 26, 1917. It is urgently requested that all members present at this meeting as important matters will be considered.
Richardson Crosses Pine Tree State

Steps Down from Nancy Hanks to Look Over Theaters in Calais, Bangor, Augusta, Portland, and Other Towns

T'S a long, long way to Tipperary, so the song says, which may or may not be true. But this scribe will solemnly assert, and term, declaim, and swear that it is an extended distance from St. John, New Brunswick, to New York City via go-devil. He also will bear witness to the fact that Manager Winter's (Moncton, N. B.) idea of good roads in Maine is a bit too optimistic, for he kept our camp in the thickest of Maine hilly roads, and was delayed two hours and a half by a broken rear tire. After this he indicated a generous enthusiasm for the province and its customs, and a wish for the luxury of an extended stay here, which would allow him and his party to visit other towns and see more of the province. They entered the Province of New Brunswick, and will spend a pleasant time here before leaving for the United States.

From St. John to St. Stephen, where we crossed a dingy little bridge and returned to buzzum of Uncle Samuel, there are no towns of size, but there is a "road" which would jar the teeth of an aeroplane pilot loose just to fly over it and look down; also it contains an average of 241 curves and crooks to the mile. At St. George, N. B., I noticed two motion picture theaters; one, the Broadway, locked up (it was 10 a.m.), and the other, the Imperial, open. The latter is up one flight of stairs. The manager was so impressed, he told me fishing, or something, but I mounted the stair and found a really neat little theater, with black-bordered screen of proper size for the room, flanked by a neat setting. It was a really pleasing little house, whose manager evidently is "on the job." The population of St. George is about 1,200.

Arriving at St. Stephen, we satisfied a good natured U. S. customs man that we were neither germs nor smugglers, entered the city of Calais, in the sovereign state of Maine, and nearly ate a restaurant out of house and home. For increase of appetite I can recommend driving a motorcycle and an automobile halfway back with the hundreds of whooshes and other baggage from St. John to St. Stephen. N. B. Upon arrival the tourist will be ready to take the bone away from a dog if nothing else edible is in sight.

At Bangor we were waited on by the managers, Henry W. Gillespie, and his operators, John Creamer and Leonard Welch. The theater is up one flight, seats 800, and has its operating room on the main floor, level with the screen. Its lobby is pleasantly decorated, and the auditorium is pretty and spacious. Had a pleasant chat with Manager Gillespie, who impressed me as a live wire.

From Calais we took what is known as the "Meddy Bumps" road. In wet weather (which we, thank Heaven, escaped) Meddy Bumps would fit better. They said it was better than the other road. Query: In Heaven's name what is the other road? In Maine the forests and trees are wonderfully beautiful. With good roads a drive through Southern Maine would be a thing of beauty and a joy forever. The roads in many places are very hilly, and the scenery from mountain tops could not well be more charming. And the forest roads are charming in another way. But all this has nothing to do with motion pictures, so let us get down to business.

Bangor, Maine.

At Bangor, a pretty, hilly city of 25,000 souls, we paused long enough to fill Nancy Hanks' bowls with gasoline and oil, and visit two theaters. The Graphic, owned and managed by Messrs. Grant & Burns, was first. This house seats 750 and has a real art screen, a much desired feature. Mr. Burns was kind enough to speak very highly of the Moving Picture World. "Could not get along without it," said he. John Mahar is operator. He runs Simplex machines, taking current through Hallberg Economizers—A. C. at the arc. Mounting to the operating room I found Brother Mahar cranking the projector with one hand and rewinding with the other. Aside from this he was in absolute idleness, except for watching his picture, his mechanism, regulating his speed, and attending to his arc. Given one more hand and about two more eyes I should imagine he could manage real well. The screen is bordered with black, which is good, but at the left a white light smears the wall and a clock is brightly illuminated, with two or three advertisements beneath its dial, all brightly lighted, all of which is bad for the audience and the artists on the screen.

At the Park theatre, owned by Norman B. Towle, I found Manager Leslie Davis very much on the job. Davis is a live one, and don't care who knows that. The Park seats 1,300, and has four screen. George Fennelly, chief, and Peter DeVoe, assistant operator, are projecting an eighteen-foot picture at 130 feet. The screen is black bordered, but the clock and exit lights are very bad. I called friend Davis' attention to this important detail, and he assured me the fault would be promptly remedied. The operating room is good as to size, but has light walls, observation ports too narrow, and ports not closed with glass; also there is too much light in the room. However, Operators Fennelly and DeVoe are new on the job, and, so they said, intend to remedy the defects named. The Park has a Hallberg motor generator set which Manager Towle tells me has been running from noon to midnight without a stop, every day for three years, with no repairs except new brushes. This is a most excellent record for the machine; also it speaks well for the operator in charge of it—of proper care and lubrication.

At Augusta I found the houses all closed (to renoon), and only paused long enough to call upon a brother of Manager Towle, of Bangor, who is an operator, though temporarily working at another occupation, and a department fan. We would have stayed longer in Augusta, a most beautiful (and very hilly) city, by the way, but for the fact that we had learned that the Maine exhibitors were to hold a state convention that night in Waterville, which city lay on our route. So we touched the high spots only as the miles flew backward and landed in Waterville as the shades of night descended. But alas and alack, a county fair was in progress and hotels as full as a bologna sausage. It was sleep in the street or go back three miles to Fairfield, so back we sped, intending merely to find a roost, place friend wife thereon, and shout back to the convention by street car.

But fate was against us. The street car employees had seized the golden moment of the fair crowd to strike, so having secured a room, we attended at the Star theater to get information as to the probable place of meeting of the convention. S. G. Wing, manager of the Star, was a good scout. "I'll go along," said he, "and tell you all about it." So into the machine he clambered and back we rolled. And so did Mr. Jinx, for at Waterville something went wrong with Nancy Hanks' gizmod, and we were compelled to show her to a garage, first having assured ourselves she had been held in the afternoon anyhow, and that the delegations were scattered around the city or departed homeward. And there you are!
Failing to connect with the convention I hunted up Manager H. Boucher of the Silver theater, Waterville, but he nor any one else I could find seemed to know much of what had transpired at the meeting, except that Lee Ochs had been present and no very vital business had been transacted, except that it was announced that no member of the league use any music in his theater which came under the copyright ban. In the confusion of the fair crowd I was obliged to give up the effort to locate some one who had authentic information of the meeting much to my disgust.

The Silver theater, Waterville, J. J. Pray, manager, projects a very good though rather large picture. The Star theater was managed by C. W. Wilcox. This is a house with one peculiarity probably having no duplicate. Between the front row of seats and the screen is a level space 40 feet in depth, the same being used as a dance floor. Lodges and packing cases are piled up against the side of the screen is the big gun in matters theatrical in this section. He is the leadpine spirit in a corporation or company which owns or controls the Strand, Empire and Mystic in Lewiston, two theaters in Waterville, and several in other towns.

It was not my privilege to meet Mr. Gray. From Waterville our road led to Lewiston, where I stopped to shake hands with R. M. Jones, house manager for the Strand, a very pretty house seating 2,200, which did a $1,600 business during the last week. It is the big gun in matters theatrical in this section. He is the leadpine spirit in a corporation or company which owns or controls the Strand, Empire and Mystic in Lewiston, two theaters in Waterville, and several in other towns.

It was not my privilege to meet Mr. Gray. From Waterville to Portland is but 95 miles, but a goodly portion of them are strenuous ones. Most of the time the go-devil was barking her way up one side of a steep hill only to send forth shrieks from her brakes on the other; also, one of the miles of the bumpety-bump sort. It, therefore, transpired that we arrived in Portland decidedly weary and in a frame of mind to climb into the hay and sleep the sleep of the innocent. But that could not be, for duty called, and we hastened straight to the Theater.

So we set forth on a groomshepping expedition, paying our fifteen and twenty-cent way into the Strand, Empire and Elm theaters successively, three fairly representative Portland palaces of the photoplay.

The screen result, in so far as concerned the operator, was good in all these houses. The light was of good tone value, brilliant and well handled; also the speed of projection was not lose regulated, was approximately correct in all cases. In each of the houses auditorium lighting was none the best, meaning by this that the lighting itself could be very much improved, while the orchestra lights were too bright and inadquate. I have never looked at—and I have some pretty horrible examples, too, lemme tell you.

I met the managers of each of the houses, and the Empire and Strand managers in particular were courteous, man, and willing to remedy anything which might be wrong. The Strand manager was not interested, of course, as the theater shuts down at the end of the week. It was then to be remedied, at an estimated cost of $20,000. Judging by the architect's wash drawings the Strand will be, when completed, a beautiful temple of the photoplay. W. E. Reeves, present manager, will direct the remodelled theater. I wish him every success.

The Empire is managed by H. Boucher—an enterprising and very pleasant man. It was in this theater I viewed what was the very worst example of an orchestra, utterly dissonant at times and during parts of its performance impossible to murder the screen result. There was light literally plastered over everything in sight, including the entire front wall of the stage. It, from the projection viewpoint, simply awful. It constituted an outrage on the eyes of the audience and rendered really high class projection utterly impossible. Each musician had light enough for three music stands, and in every case it glared straight back into the audience, giving the audience a backwash past that smear of bright light for two hours or so, looking at a picture. The musicians seemed to have absolutely no regard for the rights of the audience or to care about the comfort of their listeners. The audience, in fact, must comfort. Eyestrain to the audience and injury to the screen result through reflex action on the eyes of the audience was nothing in their young lives. They may and probably will plead ignorance of the effect, but that is no valid excuse. They should have studied such things as have directly to do with their work.

I promptly called Manager Boucher's attention to the matter, and he promised to remedy it. Let us hope, for the sake of the audience who paid $200,000 for this present showing, that there are other lighting errors in the Empire, which also will have his attention. All this is not said in any carping spirit of criticism. I am setting forth the facts for the benefit of the public, and in doing so I have been obliged to a certain degree of invective. I am myself a theater manager, having been associated with two of the Portland houses. I have given a good deal of thought to the matter, and I have designed and seen built a number of theaters. I have the idea that if a theater can be built, it is not impossible to have a satisfactory screen result. All this is not said to address Portland men, but proposed and to try and get them together after the shows were closed that night. This was the first night, and it was after a few minutes of trial, technical, but promised to return to Portland in the not distant future and to inform the men of our coming. It would have been done this time, but I did not myself know I would return that way until the last moment, and road conditions were so very uncertain that no definite time of arrival could be set, so no word was sent. The Strand has a good operating room, though there is no fresh air intake and the observation ports are too narrow. There are two Powers' machines. That he is building has been experimenting is proved by various paper patterns of shutters I noticed on the walls.

The operating room walls are dark enough to make them hard from the stage and to Rosenthal, a most courteous man and enterprising manager. A narrow band of black surrounds the Elm picture, and the screen is flanked by dark colored settings. The orchestra lights are very bright and there has been no bad lights need attention. Manager Rosenthal agreed with all this when it was pointed out and the effect on projection and the eyes of the audience were explained. Also he agreed to effect a change on the lot as soon as the theater was closed.

We left Portland at 9 a.m., stopped one hour to change a tube which went bluey, stopped one-half hour for lunch, were delayed some getting to Springfield, Mass., where the result is good. Frank Howe is chief and A. Hamilton is assistant operator. I met Brother Hamilton, but not friend Howe. I would like to have visited all the Portland men, but under the circumstances it could not be.

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Journeying direct from Copenhagen, Denmark, to Holly- wood, it became necessary to call at Lasky stock company. Netta Evans, the distinguished English actress, will appear in Paramount pictures in the near future. Miss Evans achieved no small fame with the Pathes and Gaumont companies in Paris. She has also worked in films in Berlin and Copenhagen. Up to the time war was declared between England and Germany Miss Evans had been engaged in picture work in the Teuton capital. Leaving there, she secured an engagement with a prominent producing concern in Copenhagen.

Netta Evans in Paramount Pictures

Has Had Wide Experience in Films in Europe and Comes From Denmark to Join Lasky Stock Company.

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ELSIE FERGUSON OPENS LOEW HOUSE.

As the opening film feature of Marcus Loew's New Victoria theater at 125th street and Seventh avenue, New York "Barbery Sheep," presented by Elsie Ferguson's initial American lecture company, was presented Monday, September 30. The new theater covers an area of 15,000 square feet. Although many current photoplay releases were considered by Mr. Loew for the opening attraction, "Barbery Sheep" was selected as an ideal offering to mark the debut of his new theatrical palace. There was no matinee on the opening day and for the first night all seats were reserved. On this occasion Mr. Loew invited the star of the picture, who accepted the invitation to attend.

"DOC." HENRY A. JOHNSTON DIES.

Henry A. Johnston, former Washington correspondent of the Moving Picture World, died suddenly of heart failure at his home in Washington on September 18. He was a drug-gist by profession and on retiring from that business he became interested in the moving pictures. He was connected with this paper for over a year in 1909 and 1910.
T. & D. Theater, Stockton, Cal.
The Newest Link in the Chain of Photoplay Houses 
Operated by Turner & Dahken a Gem—Seating 
Capacity 2,540—Music Furnished by Costly 
Wurlitzer Organ.

The latest addition to the great chain of moving pic-
ture houses controlled in California by the Turner & 
Dahken Circuit of San Francisco is the T. & D. 
theater, opened at Stockton, Cal., in July. This new 
house is not only one of the largest in Central California, having 
a seating capacity of more than 2,500, but ranks in design and 
appointments with theaters in cities much larger than 
Stockton.

The theater was designed by Captain A. W. Cornelius, of 
San Francisco, who has planned many of the line theaters 
of California. Both exterior and interior are after the clas-
sical Corinthian style of architecture, with modifications 
to meet modern needs. Eight Corinthian pilasters grace the 
facade of the building and surmounting this are four large 
turns from which colored steam arise, bringing to pleasant 
memory the Court of the Ages at the great exposition at 
San Francisco in 1915. Two splendid figures of women, one 
scenes, likewise a handsome brown velour drop curtain with 
the T. & D. symbol in gold. On each side of the stage are 
the great containers for the organ pipes, while others are 
located in the ceiling. A front of these are grill of Cor-
thian design to conform to the general architecture of the 
house. Three beautiful panels, suggestive of the peacock 
in design and coloring, are at each side and surmount the 
proscenium arch, while the same motif in more subdued 
tones decorates the side walls.

Music is furnished by a $26,000 Wurlitzer Hope-Jones 
Unit Orchestra and on the opening evening Albert Hay 
Malotte, the brilliant organist on the Turner & Dahken 
staff, took turns at the larger organ and coun-
try, who is the permanent organist. The projection equipment 
consists of two of the latest model Powers Camerographs, 
current being obtained through a motor-generator set.

One of the features of the new house was the immense amount of publicity that preceded it. W. 
H. Jobelmann, publicity manager for the Turner & Dahken 
Circuit, came up from San Francisco several days before the 
opening and superintended the publicity work, probably 
securing more space in the daily press than ever attended 
the opening of a moving picture theater on the Pacific 
Coast. It made use of a full page display advertisement in 
the leading dailies and a full section was devoted to notices of those who assisted in the building of the 
house, with great amount of space given over to the history of 
the Turner & Dahken Circuit, a description of the house, 
and interesting articles concerning moving picture 
stars and side-lights on theater management.

The opening of the T. & D. theater at Stockton was an 
event of more than usual moment to E. B. Johnson, secre-
tary of the Turner & Dahken Circuit, since it was here 
that he passed his boyhood days and gained much of his 
education. While here he became interested in the amuse-
ment business and worked for Alex. Kaiser who was run-
ning the Novelty theater as a vaudeville house, with ill-
ustrated songs and a reel of moving pictures as a feature 
bill. He later went to San Francisco and became asso-
ciated with the circuit which has just entered the Stock-
ton field, becoming secretary and legal adviser. His work 
with him and his connection with the formation of the First 
National Exhibitors' Circuit, has made him a national 
figure in the film business.

The opening speech at the dedication of the theater 
was made by Mayor A. C. O'Neill and he was followed 
by George E. Wilhoit, son of R. E. Wilhoit, who built the 
house for the Turner & Dahken Circuit. He stated that 
his father had purchased the property long before moving 
pictures were in vogue and that it had long been a dream 
of his to erect a large theater, the site being especially 
adapted for this purpose.

One of the features of this house that will be especially 
appreciated at Stockton is the heating, ventilating, and 
cooling system. The ventilating fans have a capacity for 
handling about 50,000 cubic feet of air a minute and the 
cooling system will insure a comfortable house at all times 
As Stockton is located on the warm belt this matter has 
been given careful consideration. The lighting system is 
likewise a noteworthy one, the house lights being in four 
colors to produce effects, such as moonlight, the ruddy glow 
of fires, and the like, are arranged to be operated from 
different parts of the house.

The seating equipment of the new house was furnished 
by the Heywood Brothers and Wakefield Co. of San Fran-
cisco. The chairs are equipped with spring seats, are up-
holstered in Spanish leather and finished in Circassian 
walnut.

The new T. & D. theater at Stockton is being con-
ducted under the management of E. T. Miller, a theater 
man of wide experience and until recently in charge of a 
house conducted by the Turner & Dahken Circuit at 
Reno, Nevada.
THE MOVING PICTURE WORLD

New Auditorium, Dayton, Ohio
One of the Newest of Dayton's Picture Theaters Is a Paragon of Comfort and Convenience—Has Many Unique and Novel Decorations and Fixtures.

The new Auditorium at Dayton, Ohio, was opened recently. It is one of the most completely equipped theaters in the State of Ohio. The manager, Gilbert Burrows, has exercised splendid taste in planning the color scheme which is carried out in the interior decoration. The Palm room, or lobby proper, is elaborate, the management having gone to quite an expense to furnish it luxuriously. It is handsomely fitted in red furniture surrounded by massive palms from whose branches hundreds of canaries sing incessantly. Large white pillars and heavy imported tapestry add to the richness. One of the most attractive features of the Palm room is the sparkling water fountain, which sends vari-colored sprays of water high into the air, made so by prismatic lights. Hanging wicker lights illuminate the Palm room. The floors are covered with heavy green rugs directed with a single black line. The chairs are silver gray birch and are built for comfort. The lighting fixtures which hang from the ceiling are so arranged that they may be regulated in accord with the sentiment of the photodrama presented. There are thirty-six lights in each fixture, green, blue, red, amber and white.

To prevent patrons from stumbling and to facilitate moving in and out of the aisles during the performance, the aisles have been provided with footlights. The second balcony was formerly separated from the parquet floor and was formerly an individual theater in itself. To overcome the inconvenience encountered by patrons, this has been dispersed with and has been made into a balcony directly above the theater proper. It is fitted as elaborately as the

The flight of steps that has to be mounted in order to reach the auditorium. But judging from the encouraging amount of business that the Theater Royal has been doing since it was opened the fact that patrons have to ascend a flight of steps has been no handicap.

Theater Royal is located in the heart of the town and stands upon a plot of ground 38 by 110 feet. Everything in the auditorium is conducive to comfort. The ceiling is 24 feet high, and the seating arrangement has been divided by a number of wide aisles. Sufficient "knee room" has been provided between the rows of seats.

Cream, gold and brown is the motif of the general color scheme of the interior, and this harmonizes perfectly with the mahogany colored seats and the floor covering. Lights are kept burning during the running of a picture, but they are dim and do not affect the picture on the screen at all. There is a throw of 85 feet, and pictures are projected by a Power's 65. The operating room is spacious and is fitted with all modern equipment.

JEAN DAGLE PURCHASES TILFORD THEATER.
Jean Dagle, a photographer of Murphysboro, Ill., is now the owner of the Tilford theater in that city, having purchased it from George W. Newsome for $4,000. He announces that the name will be changed to the Liberty theater and the seating capacity increased to 700.

Mr. Dagle has had considerable experience in the moving picture business, being at one time associated with the Star theater. He is also a stockholder in several film companies.

COLUMBIA THEATER TO REOPEN OCTOBER 1.
After October 1, Vinton, Ia., is to have another place of amusement Manager Brechner has definitely announced that he will reopen the Columbia theater on that date. Vinton and vicinity will doubtless be pleased to hear that this popular moving picture theater is to again open its doors after being closed for six months.
Music for the Picture
Conducted by CLARENCE E. SINN

Music Tax—Another Angle.

The manager for one of our most prominent music publishers recently referred to another angle of the "music tax" question, which is decidedly worth serious consideration. He said:

"A person taking out a patent or copyright on an article causes to be stamped or printed on that article the words 'patented' or 'copyrighted.' This is the owner's notice to the public that the article is patented or copyrighted, and no further notice is required by law. The owner of a patented or copyrighted article does not need to go personally to any one and warn him that such-and-such an article is restricted. The copyright owner of a musical composition is not required to give notice that you shall not publicly perform his copyrighted music. The music carries the words 'copyrighted by so-and-so,' and that is all the notice required. He can wait until you have played (or caused to be played) the number a dozen times or a hundred times, and then proceed against you by having each separate performance—a separate infringement for each performance—and collect from ten dollars upward for each separate count. The law gives him a monopoly on his works and the fruits thereof. The law does not stipulate what price a copyright owner shall charge for a license to use his works. It is his privilege to set any price he sees fit for such license, or he may refuse altogether if he chooses. He may sell it for whatever purpose he wishes, and restrict it in any manner he sees fit, for it is his to do with as he likes."

"Now suppose there were no such organization as the American Society of Composers, Authors and Publishers. Suppose that there were no such organization to protect human works. They would probably proceed against each infringer whenever it was learned an infringement had occurred. An ordinary mixed musical program might contain anywhere from twelve to fifty infringements in a single evening. The proprietor might have been going along ignorantly making himself liable only to find himself suddenly facing a lawsuit. He could be compelled to pay at least ten dollars for each infringed piece of music. He was played without permission. Think what that would mean."

"Now the society has undertaken to furnish a blanket license to all operators, for all of its members. It undertakes to collect a moderate tax (comparatively) for issuing this license to publicly perform any copyrighted pieces controlled by its members. It has gone to the expense (voluntarily) of printing literature for the purpose of giving information concerning the copyright law, and to explain the position and intentions of the society. Though not required by law to do so, it is explaining, informing, and warning possible infringers, as to their rights under the law and the penalties for infringement. It is moving slowly as to give the amusement purveyor every chance to adjust himself to the new order of things. The society is not a menace—it is a result. It is not a menace to the purveyor, it is a protection. The theater manager (were it not for the society) would have to address the composer and author of each particular number he wanted to produce, and bargain or bid for permission to produce it. The composer or author (or both) could set any price they saw fit for such permission, and if the number was used without permission they could prefer criminal charges against the offender."

"The society has put everything on a business foundation. All rights and privileges are lumped together and a single payment required. The amusement purveyor knows exactly where he stands, and is fully protected by the society once he secures his license. With the society you have order and system; without the society—chaos. People who are talking about 'breaking up' the society do not realize what they would be up against should they be so unfortunate as to succeed."

(I am making no comment upon the above further than to say that for the best interests of all concerned I want to present all the facts and information I can gather which have a bearing on either side of the question. C. E. S.)

Eight Years Old.

The present copyright law was passed in March, 1909, and went into effect July 1, 1909—eight years ago. That the performance of musical works in public for profit constitutes a sale, was never questioned. Just what was included in the words 'for profit' gave the lawyers a chance to argue several years. The United States Supreme Court has decided that hotels, restaurants, cabarets, etc., are purveyors of music for profit just as much as if they charged admission at the door. It was this particular point that was decided upon January 22, 1917. The rest of the law has been in force for eight years, but not enforced. The copyright owners did not care to take any action until the whole question was cleared up in the courts, and they wanted very properly to include the hotels, restaurants, cafes, and cabarets. So particular was this part of the question that the whole copyright law would have seemed a barren victory to the cabarets, etc., were included in the list of places "selling musical compositions for profit."

Indeed, one music publisher went so far as to say that in his opinion it was places of this kind which were in great part responsible for the creation of the American Society of Composers, Authors and Publishers. He said that the patrons of restaurants, cabarets, etc., demanded the very latest music from musical productions—or music from the very latest musical productions, and it was usually given them, to the entire detriment of the production itself. That the composer of an opera (for example) depended upon the royalties from the production for the greater part of his profits. That after the show had finished its "run" in New York and came out on the road, it was found that the music was already old, ancient and mossgrown; made common in the cabarets, and in consequence the show had lost much of its drawing power with a consequent shrinkage in the composer's and author's royalties. Some argument.

The music could not be played in the cabarets and hotels unless the music was put on the market. The composer's music is handled by some one publishing house exclusively. The publisher does not have to hurry and get this music out for fear someone else will get ahead of him. If he wanted to, there is nothing to keep him from holding it up. The show had finished its New York run, and then put the music on the market. It would sell just as well, for it would then be up to date instead of behind the times.

Presidential Proclamation.

The following proclamations have been issued by the President (of the United States of America), by which copyright protection is granted to works of authors who are citizens or subjects of the countries named:

July 1, 1891—Belgium, France, Great Britain and the British possessions, and Switzerland.

April 15, 1892—Germany. October 31, 1892—Italy.

May 8, 1893—Denmark.

July 20, 1893—Portugal.

July 10, 1895—Spain.

February 27, 1909—Hawaii, New Mexico.

May 25, 1896—Chile.

July 1, 1905—Norway.

Sept. 20, 1907—Austria.

April 9, 1910—Austria, Belgium, Chile, Denmark, France, Germany, Great Britain and her possessions, Italy, Mexico, the Netherlands and possessions, Norway, Portugal, Spain, and Switzerland.


October 15—Hungary. July 13, 1914—Other American Republics (South America, etc.).
Interesting Educational

Two Travel Subjects, Three Scientific, One Culinary, Two Topical, One Industrial, and One Zoological Subject.

Reviewed by Margaret I. MacDonald.

"Quaint Provincetown, Cape Cod, Mass." (Conquest).

In the Edison Conquest Program No. 9 will be found about 500 feet of interesting views in and around Provincetown, Cape Cod, Massachusetts. Here we see the children playing in the streets unafraid of speeding vehicles, quaint gardens, and in fact most of the scenes of interest about this coast town. The picture opens with a view photographed from the top of the Pilgrims' monument, in still water. These peculiar forms of Provincetown life is a favorite rendezvous of artists and fisher-folk, and attention is drawn to the crooked, narrow streets lined with ancient shade trees, and quaint old houses. An earlier era, the crier, who still wanders through the streets shouting "the news of a sale, a death, a wedding, or a scandal" greets us from the screen.

"Through the Canadian Rockies" (Educational).

One of the most delightful of scenes will be found in this picture. It is a revelation to those unacquainted with the grandeur of the Canadian rockies, with their towering snow-capped peaks and rising mountain streams. The pictures were taken during a trip between Vancouver, B. C., and Banff, Alberta. A view of Vancouver and the surrounding country is included, as well as views in and about the mountain resort of Banff.

"Beans and Lady-Bugs" (Gaumont).

In Reel Life No. 74 is an item of interest which reveals something new and simple in methods of extermination of a tiny insect that plays havoc with beans. These mites are called aphides, and last year destroyed thousands of dollars worth of beans. It is interesting to note, as shown in the picture, that scientists have discovered that the common lady-bug considers these destructive little creatures a wondrous delicacy. Therefore the best remedy for victimized bean vines is to place a sufficient number of lady-bugs on them and leave them to do their best. So says the picture.

"Making Eye Glasses" (Gaumont).

The testing of eyesight and the grinding and mounting of scientific lenses are given an interesting description in Reel Life No. 74. Here all the details in connection with this delicate work are explained in closeups, which give a clear idea of just how these lenses of various qualifications are made.

"Microscopic Pond Life" (Conquest).

This subject, found in Program No. 9 of the Edison Conquest Pictures, gives some exceptionally interesting and well-photographed closeups of the minute organisms that are found in still water. These peculiar forms of life have been photographed under the power of a strong microscope, and can be seen moving and gathering their food. This is as clear and comprehensive a picture of the kind as we have seen.

"Kneadless Bread" (Universal).

In Screen Magazine No. 41 Mrs. A. Louise Andrea shows us how to make bread after a new method. For the foundation she uses six cups of flour, a tablespoonful of sugar, a tablespoonful of salt, two cupfuls of Luke warm water, and the proper amount of yeast. She explains the stirring, giving properties of her materials, and proceeds then to mix the bread, into which is put two table spoonfuls of lard. The dough is then tossed and folded, which she explains is better than kneading, and set to rise to double its original size, after which it is punched down and left to rise again. It is then made into loaves, which are also set to rise previous to placing in a hot oven to bake.

"School for Motormen" (Universal).

Just how men are educated in the management of street cars and elevated trains is shown in Screen Magazine No. 41, where we are told that the most thorough course of its kind is found in a school maintained by the Brooklyn Rapid Transit Company. A demonstration board showing how electric current travels through the car is the first step in this particular branch of education. They are then taught that the controller governs the supply of electricity, and that its judicious manipulation means the saving of electricity and the prevention of accidents. They learn also that when the air brake is out of commission the hand brake must be resorted to. A sliding car on wet rails is a dangerous thing, and the recruits are taught how to properly sand them. Finally they are given instruction on a regular car. This picture is an interesting one.

"Unmasking the Mediums" (Paramount-Bray).

The third of the series of "Unmasking the Mediums," which is being made in co-operation with the well-known psychologist, Hereward Carrington, appears in the 80th release of the Pictorial. The latest hypnosis of Mr. Carrington is explained in this number is that which has to do with the materializing of spirits. Mr. Carrington does the materialization himself, showing how in the darkness the white film end of a 16 mm. film is then reconverted and instantly after the lights are flashed on for a brief second the ghost proceeds to disappear from whence it came. The disillusionment resulting from his explanation is complete.

"Making Steel Rails for the Allies" (Pathe).

One of the best industrial subjects of present release is a half mile of rail produced by the Pathé Exchange, Inc., showing the treatment of iron ore and its subsequent conversion into Bessemer steel. The picture shows the rolling and cutting process in the making of the rails, and the various details from the extraction of the ore to the finished product. It was made at a large iron mine and steel plant.

"Kangaroo" (Educational-Ditmas).

An amusing and instructive illustration of the habits of the kangaroo, including his peculiar characteristics, will be seen in this picture. We learn that the kangaroo is found in Australia, Tasmania and New Guinea, and that its long tail is useful as well as ornamental, and is used as a prop on many occasions, especially when sitting on its hind legs or when using all four feet in battle. Grain, hay and vegetables are the chief foods of the kangaroo, with the exception of a peculiar species known as the tree kangaroo. This animal feeds on leaves and fruit. One of the interesting and less familiar sights of the picture shows the female carrying her young in a pouch. Very entertaining scenes show a kangaroo fighting with his keeper through a wire fence.

Y. M. C. A. in Training Camps

The Moving Picture Important Factor in Training Camp Recreation.

The necessity for wholesome recreation to be supplied the thousands of men who are peopling the cantonments and various training camps throughout the country has made a large call on the facilities of the moving picture. The fact that 8,000,000 feet of film is being exhibited weekly at these training camps is an auditoriums which have been erected by the Y. M. C. A. will give some idea of the extent to which the screen is being utilized for this purpose. The work of taking care of the moving picture end of cantonment activities has been taken upon by the Y. M. C. A. by the Commission on Training Camp Activities of the Department of War was taken up by a department of the Y. M. C. A. established by the U. S. War Work Council. The War Work Council then set about the erection of buildings of different sizes according to requirements at the various cantonments and training camps, and which now number some four hundred buildings. These
buildings consist for the most part of a main portion which is fitted up comfortably as a home, and which also contains desks and writing materials. Here the soldiers are encouraged to come and write as many letters home as they desire. A wing added to each of these buildings forms an auditorium, and also houses a moving picture outfit; and here shows are given on different nights of the week, at least three of which consist of moving pictures. These shows are well attended and much appreciated by the men in the camps.

The pictures which are being exhibited in the camps are being supplied to the Y. M. C. A. at cost by the Community Motion Picture Bureau, who purchase films from the various manufacturers and dispose of them in a cooperative way. The films which are sent to the camps for exhibition are first looked at by representatives of the Community Motion pictures, who are supplied with their merit by the keeping of these film programs, which vary from two to seven reels, in circulation, a staff of projection mechanics are employed to traverse the camps for the purpose of taking care of the projection machines and seeing to it that they are kept in good order.

These auditoriums have frequently to be enlarged. Not long ago the men at one of the camps showed their appreciation of the entertainments being provided by jamming the auditorium to such an extent that one end of the building was pushed out. A number of the ships of the Atlantic fleet are also being supplied in a like manner with film programs, and new or old trucks with moving picture and lighting apparatus are being used along the borders and in out of the way places.

It must not be supposed that each camp is limited to one building; many small camps have as many as eleven; some have eight and nine or as many as are deemed necessary for each individual purpose. And at each building or hut, as it is usually called, is a staff of five or six men in charge.

This work is being extended by the Y. M. C. A. to Europe, and the shipping of films for this purpose has already begun. The work there will be carried out on the same lines here, with the exception of the fact that innovations such as soda water fountains and other Americanisms will be installed for the comfort and convenience of our men abroad.

U. S. Ambulance Corps at Work

Paramount-Day Pictograph Gives Fine Illustration of Manner in Which Members of the U. S. Ambulance Corps are Taught to Perform Their Duties.

JUST how men are trained for service in the U. S. Ambulance Corps is shown in the 86th release of the Pictograph. The picture was taken in what is probably the largest camp of its kind, at which the present time are 4,500 men in training. In the first place these men are drilled as soldiers are drilled. Then they are taught the handling of the ambulance, which are schooled in the use of the many modern appliances that the war has brought into existence. They are taught also to be mechanics as well as nurses and doctors, for they must be able to repair the ambulances from injury of any sort. They must understand the management of the portable ice machines that are now a necessity of the battlefield, and they must understand the art of rapid inoculation in order to ward off disease. The picture is really worth while, and covers fully the training of the ambulance men and the many remarkable appurtenances and devices now in use in the field of battle.

This picture is given special notice because we believe that not only is the subject one of special interest at the present time when attention is focused on matters of war and the vast problems of a medical or military nature, but because we believe it to be the first detailed illustration of the subject that has been filmed.

TRYING TO INSPIRE MANITOBA

Practical Methods of Stimulating Interest in Artistic Pictures Introduced by Manitoba Woman.

In planning to stimulate the interest of her province in fine motion pictures, Valence Patrarche, a member of the Manitoba Provincial Board of Censors, has hit upon a simple and effective method. She has undertaken to have monthly lists of pictures voted "good" by the Review of the National Board of Review of Motion Picture Pictures. It includes pictures in all the places chosen as reaching the public most easily are the Community Industrial Bureau, a permanent exhibition building, in large book stores, rest rooms of department stores, and in reading rooms of libraries and local private schools.

Although a member of the Board of Censors, Miss Patrarche is heartily in sympathy with the plan of bettering picture conditions. She believes that the success of pictures rather than through erratic and inconsistent denunciations indulged in by some types of reformers who become busy periodically.

Film Shows Manufacture of Motorcyle

E. I. S. Produces Interesting Four-Part Picture Showing Manufacture and Use of Motorcyle

ONE of the very latest things in industrial motion pictures is a four-part production made by the E. I. S. Corporation, and which stages in an attractive manner the manufacture of a four-cylinder, 20-30 horsepower motorcyle. The picture was made with a slight story interest, and opens with a number of outdoor scenes covering the period in which the investigating party is motoring to the factory. The picture was developed by Dixmoor, the Motion Picture Bureau, in cooperation with C. B. Franklin and June Daye, the only professionals in the picture by-the-way, as the principal characters. It gives a clearly detailed description of the manufacture of the intricate parts of the motorcycle, the assembling, etc. The latter part of the picture gives some useful advice to women regarding the use of the motorcyle, showing with what ease it can be mastered if one has the good judgement to learn on the double variety before attacking the single motorcycle. The picture is exceptionally well made, and will make a pleasing adjunct to the regular theater program, in which capacity it will be released by the E. I. S. Company in addition to its use as an advertising medium.

At a private showing of the film given recently in the Joseph Miles projection room by Miss Ethel Ford, who negotiated the sale of the picture to the manufacturing company for which it was made, was in charge of the exhibition, which was attended by members of the League of Advertising Women, as well as a number of men from the New York Advertising Club.

New Submarine Destroyer

Animated Mechanical Drawing by J. F. Leventhal, of the Bray Studios, Demonstrates New Invention.

TO the clever animated mechanical drawings of J. F. Leventhal, of the Bray studios, we owe the stimulation of much interest in various new inventions for use in the militia and navy in combating the enemy. In fact through the clear presentation of the subject given in these drawings more than one of these inventions has been adopted by the Government. The latest animated demonstration which comes to us from Mr. Leventhal's pen, in conjunction with the popular Popular Science Monthly and World's first animated picture was "New Submarine Destroyer," and will be found in the 86th release of the Paramount-Bray Pictograph.

Invention is that of Thomas Edison Lake, and is an aerial submarine destructor, which makes use of the aeroplane in combating submarines.

It is a fact that an underwater boat, when submerged to a depth of thirty or forty feet, is blind. It is veiled from view by the water, but here he himself remains unseen by the enemy. His aeroplane is equipped with a long cable wound on a drum. To the end of the cable is fastened a high explosive bomb, and when he has once located the U-boat, he lowers the bomb into the water to the proper depth and proceeds to trail for the submarine much as a fisherman trolls for bass. His object is to sink the vessel and then to pick it up. When this is accomplished, cannot make its escape even if the first attempt might be unsuccessful. One touch of the bomb on the submarine's side sets off the explosive and the vessel is literally blown to pieces.

The picture's illustration is clear and practical, and will be found of intense interest to the majority of adult audiences.

REBECCA OF SUNNYBROOK FARM

This film possesses the double power attraction of a popular title with a popular player, each almost equally well known and admired. With a combination of this kind there can not fail to be interest in the production, which, as has been so familiarly the case, Fairchild has taken a review. The well-known book causes its multitude of readers to wish to see in actual life a portrayal of these charming characters, which have become so familiar to them. Particularly though it may be said that the picture is supplemented with the production of this subject to make it in the first place it is at least one reel too short, and perhaps even two reels could have been added with advantage. The
brevity also robs Miss Pickford of many added opportunities for the display of many of the qualities which are so natural to her in such a characterization as this. It would seem that sufficient justice is not accorded either to the authorship, the book or the picture and players. Too much cutting has made the picture a poor imitation of a larger, more worthy work. As it appears disappointment will only be for those who are familiar with Rebecca, her family and relatives. To the uninitiated the picture presents an interest that is sustained throughout. The play itself arouses a desire for the larger knowledge of the characters in the full meaning of the story.

Miss Pickford is usually very much at home in her picture, which she fills well enough to make it appear that she and Rebecca are twins. She is also ably supported by a cast which fully enters into the spirit of the occasion and thereby increases its value to a large audience. This is a valuable addition to that somewhat limited number, thereby increasing its welcome to a large audience. We can only repeat—that we wish there were more of it.

W. H. J.

The Warrior

This great picture, in which Maciste of Cabirian fame is the hero, is well worth the attention of every lover of great pictures. Not a war picture, yet founded upon a military conflict between Austria and Italy in the cause of Italian freedom, occasional conflicts are depicted, in each of which Maciste becomes the hero and saves the day.

There are those who see in Maciste a rival of Douglas Fairbanks. True, there are many thrills common to both men—perhaps it is because they two alone are equal to the many acrobatic feats they perform which cause his classification—yet despite similarities they each possess and show an individuality of great power and attractiveness. One of the chief points in this film is the beautiful production of the scenic Italian locale. The picture is one of scenes which Maciste performs some wonderfully heroic acts, and leads the soldiers in many desperate thrills, such as climbing up the sides of precipices, running for miles over hand and cable, a scene which is watched in breathless suspense. The whole picture is one happy blending of beauty and power, heroic deeds constantly spiced with the most pleasant humor, so that the audience both applauds the power of the deed and laughs at the way it is performed; it should further be added that nearly every strong act is for the purpose of some happy deliverance from a dire fate. Not only is the end good, but the means, and may be said to be safe in that it can be shown anywhere, in any building, before any audience, without a single exception of any kind. It is worthy of especial note that the military scenes upon the mountain frontier are not staged upon actual spots of the present war, and so reveal some of the great difficulties of mountain warfare and the methods of overcoming them. This film can be placed upon the good classified list. The educational list will profit by its addition, as it is as abundantly educational as it is entertaining and thrilling.

The General Enterprises, Inc., of New York, through Mr. Sawyer, has recently purchased the right of this picture.

W. H. J.

Hutchinson to Spend More Money

American's President, Back From Santa Barbara, Announces a General Expansion.

SAMUEL S. HUTCHINSON, president of the American Film Company, Inc., who has just returned to the home offices in Chicago from survey of the studios in Santa Barbara, has declared himself for a general plan that will include largely increased expenditures for the company.

"I have a definite plan to put all our productions on a higher basis in point of quality," says President Hutchinson, "and to keep our pictures at the standard of excellence for which we strive. It will mean the expenditure of even larger sums of money than we have been using in the past. Our aim is always for the very best that can be produced in pictures. "I have recently added Margarita Fischer to our stars, and this will add to us an organization of the highest order. We have engaged a corps of screen artists, comprising Miss Fisher, Mary Miles Minter, Juliette Day, William Russell, and Gail Kane. In order to reach their best development each department connected with production in every way will benefit in a corresponding degree of quality in other directions, as well as in production."

\[ \text{OUR SECOND LIST OF EDUCATIONAL AND SELECTED FILMS} \]

Our second list of educational and selected films covering releases from January 1st to June 30th, 1917. A handy reference for managers and others in selecting programs for children's matinees. A few of the first list containing film releases of last six months of 1916 still on hand. Twenty cents for each list, postage paid.

MOVING PICTURE WORLD

17 Madison Avenue :: :: : New York
Advertising for Exhibitors

Conducted by EPH. WINTHROP SARGENT

Now for Adult Shows.

PRACTICALLY every part of the country reports good results from special Saturday morning performances designed especially to meet the requirements of the adults. How would it do to offer a weekly program designed particularly for the adult? We do not mean those "Children under sixteen not admitted" affairs. Those are never to be recommended. What we have in mind is rather a weekly performance of particular merit that will appeal to the really intelligent. About eighty per cent. of the present output will, consciously or not, be most popular among the children, but mistaken, idea that motion picture patrons are largely composed of persons of unformed intelligence. A very large majority of the plays are elemental in theme and dependent upon sight thrill for suspense—the sort of stuff a child can understand. A prevalence of this sort can become a very deadly class of patronage; a class of persons who, by reason of their other activities, are unlikely to become daily fans and yet who might become regular patrons if they could be assured of seeing programs that were not insults to their intelligences. Why not set apart one night a week on which to give a program of unusual merit? Get after the better class of your regular patrons and the people who might but do not attend picture performances. Exercise unusual care in the selection of your features and be most particular in your choice of comedies. Do not offer a Vicar of Wakefield and follow it with a junk comedy. Trust rather to a travel or news feature of recent date or a Drew or Christie comic series or a story and without horseplay. Select a musical program, if you feature your music, that is a shade above the usual. There is plenty of good music that is also genuine and not only popular but also recognized by those who know good music. If you have a dead night in the middle of the week you may be able to make it one of your best nights by catering to the tastes of persons who can appreciate the best and are willing to pay for it. Ask a quarter instead of ten or fifteen cents. The people you are catering to will not care about the extra dime and will feel that the increased price will be some assurance that the audience will be above the average. But be careful in your advertising not to give offense to the people who form the core of your audience. Remember that you are appealing to something they cannot understand. Don't make any such break as this. Announce a series of literary nights or de luxe nights or anything of that sort. The ten and fifteen-cent people you want to keep out will quickly learn to stay home at these. You will figure that these programs at the higher prices are not worth while, and will leave the house free to the others. We know one man who likes the pictures badly, but he stays away because all the neighborhood are overrun by noisy children. He waits until he can get in town for the Ralston or the Strand, though he objects to the "atmosphere" born of the more popular atmosphere of the neighborhood theatre. Doubtless there are many like him who would appreciate a performance practically free from the younger children. Another acquaintance says he would go more often if he could be assured a worth while show, but titles mean nothing to him for the pictures that he is willing to "study the dope" and pick out the plays he knows will be good. He, too, would come with the assurance that the hill, regardless of the title, would be worth his while. The idea seems to have large possibilities and where it can be worked without giving offense to the regular the idea should be worth a trial.

Wanted.

Real Reels, the organ of the Notable Features Film Company, of Salt Lake City, U. S. A., announces the resignation of George Editor Carpenter, its founder, and now it has been decided by the new publicify man to drop the house organ and substitute a publicity department. Mr. Carpenter is to be succeeded by H. A. (Harry) Reznick, a national institution, in addition to doing powerful work for the exchange in its own territory, and we are sorry to note the passing of the red. It will be missed. Even a publicity department needs an organ, for that matter.

Bone Dry Drinks.

There must be a lot of advertisers of the real sort down in De Forest territory. We announced recently the resignation of George Editor Carpenter, its founder, and now it has been decided by the new publicifty man to drop the house organ and substitute a publicity department. Mr. Carpenter is to be succeeded by H. A. (Harry) Reznick, a national institution, in addition to doing powerful work for the exchange in its own territory, and we are sorry to note the passing of the red. It will be missed. Even a publicity department needs an organ, for that matter.

A Pickford Pointer.

Star weeks for Paramount rebocks will be common under the new system, and second runs by stars of the first rank. R. C. Plate of Vancouver, (B. C. or Washington?) gives a good suggestion for the Pickford revivals. The hardbitten program is not a very good example of typographic work, but it is a good example of getting up the big lines. Mr. Jones booked Rags, Fanchon, Dawn of Tomorrow, Madame Butterfly, Hulda of Holland and Poor Little Pepplins, and on the back page place the fact that each of these stars is American (American nationality—American, French, English, Japanese, Dutch and Italian). Here is a point worth taking up, and yet one which many would overlook. The inside page is set as double with an overall caption, and here, too, the dates are all named and dated, the same on the back. It is always a good idea to date every date, no matter how often repeated. Mr. Jones does. The inside gives four to eight lines to each story, but the essence of the plan is found on that back page, and nothing can give a clearer idea of the wide range of Miss Pickford's work than this "All-national" week.

The Wrong Idea.

We clip from a letter a paragraph that, in some form, turns up every week.

We are personally acquainted with your two "steadies"—Ralph Ruffner and "J. W. Cent" of the Exhibitors. We would like to take issue with them occasionally, through your column, we refrain because we are advertising the Rialto and not ourselves.

For the same reason, you will please accept the typewritten signature attached hereto.

This is all wrong. The laborer is worthy of his hire and his hire is not merely the money he finds in his pay envelope. The man who works merely for money is the most unfortunate individual in the universe. For he has nothing to look forward to and no respect. If he takes a real pride in his work it is not longer work but occupation, and the same man who is so lacking in pride that he thinks it wrong to seek appreciation is as much to be pitied as that man who objects to constructive criticism. Egotism is a contemptible thing, but pride is not egotism, and the man that takes no pride in his work is seldom capable of work in which he may take pride. There is no incentive to better things, no urge toward results. Even a ditch digger can pride to be a good ditch digger that he is made foreman, and the urge to be made a foreman merely because it pays more money and not because it means superiority of workmanship, his changes of ever becoming a foreman are too slight to be considered. Ruffner and Ralston and the rest and breakes and hundreds of others send in their stubs to this department because they are paid of their work and because they know it to be good and knowing it to be such want to pass the ideal along. Ruffner, in particular is an ideal man. He's a lot more about real lobby decoration than most men and he not only takes a pride in the fact but he.

The key to advertising is the acknowledgment of others. More he known that talking along his ideas was help others. Raltat S. M. Cent and other similar minds are the main point of advertising, put prettier and more effective advertisements than the New York house, not because they take more space, but because they make more intelligent use of it, and if they were not proud of that fact they would not be worth while and probably unable to get these results. Do work you can be proud of and be proud of your work.
Mr. Bayer’s Program.

C. H. Bayer, of the Opera House, Leighton, Pa., sends in white proofs of his new program. These pages are 3 by 1 ½ inches. The front page

THE OPERA HOUSE

Wednesday, August 6th

WALTER PETROVA in

"Bride of Burgundy"

The secret bride sent her husband to the Inaugural & "Children Count!!"

Thursday, August 7th

WILL BART in

"The Nymphoid"

Another part of the good old "Alloc "Deadly Undertaking" 2 act comedy.

Friday, August 8th

DOROTHY KELLY in

"The Merry Wife"

A story that marks of the great gold Closing Chapter of "Patsy."" Saturday, August

WILLIAM DESMOND in

"My Lucky Self"

Would you like to see the inner workings of a prize performer? Then this also "Rhythms-This S b act comedy.

Colder Than Your Home

Price Free

Program July 30-Aug. 15th

or a two-week’s program. It will be noted that the dates are dated in italic, with full face for the titles and the names of the stars thrown up in an as bold as he should be to give some prominence to the small subjects where more than the feature is run; perhaps in italic, and it would help to use a large page and fanciful cuts that would work well let in proportion to its ascenders and descenders. The sample is a good form for any small page issue or vest pocket and for this reason the paper work. The real hands are heavy stock, which is advisable where the program is to be carried for two weeks. For a weekly program the size might be cut down with three days to the page and the back for house talk and underline, but this is a matter of detail; it is the general form that is important. We would particularly call attention to the neatness of the front page. This is so much better than smearing the face with black type when a light line, without competition, will serve so much better.

A Brooklyn Program.

Henry G. Merry sends in the program for his Atlantic Theatre, Brooklyn, N. Y., for a long time he has wanted to send his program in for comment. We are sorry he took so long to make up his mind. He uses a five by six sheet, colored stock, well finished; perhaps almost too much stock in these days of high prices, but if he does not find the cost excessive it is better to use good grade, for the same reason that a manager dresses well to impress his patrons, though he could not run his house as well if he looked like a tramp comedian. One submission is pink stock printed in black and the other is a sort of blue on orange, but the ink does not work as well as on blue on that stock. Blue on orange, at best, should be held for large letters. The printer might do more than he is doing to carry out Mr. Merry’s ideas. His display face used for titles on one program is as easy to read as a simpler letter. Display faces should be severely simple that they may easily be read, and this face is one of those used well on certain jobs, but not where legibility is the first consideration. Printers like such faces because they consider only the physical appearance of the job and not its ability to pull if it looks well, they are contended, but the manager profits only if the lines are legible and easily read. On the other hand the printer has done a good job on the front page, made up with rule and ornament, and gets the general effect of a drawn design, but here, too, he errs in setting the house title on a slab. This looks ornamental, but so does backhand writing with a stub pen until you try to read it quickly, and what a house needs first of all is legibility, which is lacking in the title here. The front should be reset to get the house name on its feet. Inside the page layout is good, and we regret that there is not a copy we can reproduce to show the design. The essential is that the middle is set as six boxes, three to a page, held by rule running from one set of boxes to the other, but where the jump is made, to avoid the dead spot that would come from a straight rule, there are set in at top and bottom shallow panels, giving but one line each, the top giving the hours of showing and the bottom the prices. This makes for regularity and yet avoids monotony. The rule work is not always properly locked up and evidently small pieces of rule are used instead of single rules for all lines. Here the printer has been careless. Where the small printer is regularly employed he should be required to cut rule to fit the job and keep the rule for that purpose and no other so long as the job remains in the office. The type work which this program is better than that on the yellow stock. Here a regular letter is used, but it is not quite black enough to work with so much other type. It would be still better there a little white space above and below the letter, but the majority of the boxes are set solid, with no leads whatever. It would be well to gain a little space—by cutting— to use a two-point lead above and below all titles. Mr. Merry has some good ideas and so has the printer, but the manager needs to ride herd on the printer a little more and have a voice in the choice of types and the general layout. Printers are to get the type into the forms properly, but the manager must supply the advertising experience and see that the type is so placed as to do the most good for the house. At that we wish Mr. Merry would send in a white proof from which we can reproduce his inside page arrangement.

Praise to the Lady.

Gordon M. (100%) Pullorcon, of the Liberty, Seattle, Wash., sends in two window cards, as well as this letter:

How are these for ads and window cards turned out by a girl?

Because of the opening of Jensen and von Herberg’s new Liberty in Portland, I took a rather hurried and prolonged trip to that fair city organizing the publicity and advertising department there. During my stay there the young ladies who presides over the keyboard (Miss Southard) was left in charge and turned out the work included. The test of the advertising is of course the business done. On Charles Hay’s sudden Jim

—in spite of the fact that the city was tied up with a street car strike, the receipts were close to the house record and The Little American is going strong with the car strike still on.

That is a record for anyone to be proud of, I think, especially for one who has never written an ad before—so here’s to the weaker sex—the female of the species.

We reproduce two of the advertisements. The window cards are

13 Oct 1917 THE MOVING PICTURE WORLD 233

THE OPERA HOUSE

Praising The Lady

13 Oct 1917 THE MOVING PICTURE WORLD 233
across, about the middle portion of the card. The house name is lettered in the familiar shaded white and below, also in white on a black ground, appears "Charles Ray in Sudden Jim." T. Reels. Pickford card is on a grey ground, lettering (except the house name) in black, the house title being in white. The circle is blue with white stars and red and white stripes, varied, ornament the center within the circle, the figure being done in black. Both are good, but the yellow and black is by far the more striking bill, both in color scheme and in build. The black mass runs up to the strongly drawn figure, and it is the figure of the central character in the play. That is the centre of attraction. In the Pickford bill the eye first gets the flag design and then Miss Pickford. The national colors are more important than Miss Pickford, but in a poster Miss Pickford is more important than the patriotic design. There is another angle to this, as the loss of the patriotic design is more critical because there is so much other window and wall stuff using the colors. It is apt to become lost in the general mass of red, white and blue, and this holds good, though the card may be in a window all by itself. It may be alone there and stand out with startling vividness, but to the mind it is "another of those recruiting posters." It may even be passed over by many. This is a point that hundreds of exhibitors are overlooking at the moment. The use of the flag, at this time, does not attract attention, but, to the contrary it evades attention because there is so much use made of the same scheme in more legitimate fashion. Get something that does not depend upon a suggestion of the flag and you have something far more likely to attract general attention. For this reason we think that the Ray poster is much superior to the Pickford design, both in newspaper work and for the windows, but particularly for window work. Both of the advertisements reproduced are half pages, one the entire depth of the page and the other less the space taken by the heading of the amusement sections. Mr. Fullerton is fortunate in having a lieutenant and courteous in that he is willing to give credit to others for good work instead of seeking to take it to himself. Regular readers will remember that the Liberty makes a very lavish use of window cards as one form of advertising. They cost money to print, but they seem to bring returns. This is an advertising aid barred to the small house, but some window display can be made by dipping from the house advertising and the pages in the trade press and mounting this material on cards attractively lettered.

Cost $3.95.

It's not what a lobby display costs but what it gets that counts. N. Hearne, who does the lobby displays for the Saenger Amuse- ment Company of Shreveport, La., writes that this lobby display cost him just $3.95. The cut is rather small, but you will note that it is a close copy but built within the lobby space, and decorated with a couple of real circus posters. The front paper is that for the attraction, which was Bessie Love in The Sawdust Ring, but the back paper was a blank one. We have also a business sheet, without names, and rush the order right off. It would perhaps be better than that carrying the name of some actual road show. Additional to this we have another.

We used a local band at night, and with a few folios dressed as clowns we pulled the thing off big. We also gave away free in the afternoon pink lemonade to the children. The interior of the tent was filled with sawdust. We gave a popcorn vendor permission to put up a stand in front of the theater. And altogether it lent an air to the attraction that was almost akin to a circus. We reaped good results.

All of this will work just as well for Polly of the Circus or any other drama based upon circus life. It has a strong appeal and can be amplified clear up to a grand free street parade. It is not only cheap but good, and with so many circus plays going the rounds, it will be well to note this scheme for future use. Note, too, that a red ticket wagon in place of the usual kiosk would be good.

Two Good Ones.

Two good ideas come from Polli's Theater, Scranton, Pa. The first of these is a ticket scheme that can be worked with an infinity of variations, starting with the basic idea. It is a ringside seat for the Greatest Fight on Earth if presented to the recruiting officer of the district. The draft has replaced the enlistment, but the scheme can still be worked. It would be better to more closely suggest a real ticket, playing up the top bunk and maintaining the mystery a moment longer. It might even be used in regular theater ticket style. The other idea is a new business getter along somewhat familiar lines but with a new kink in the wording. It is not practicable to reproduce the style, but the wording reads:

IT WORKED GREAT. We wanted a capacity audience for the Monday night showing of 'The Bar Sinister' so we sent out 1,000 passes, good for reserved orchestra seats. 753 of these passes were redeemed at the box office. 753 people, beside our regular patrons, went out and sang the praises of this wonderful photodrama. We PLAYED TO THE BIGGEST TIES OF BUSINESS in the history of the THEATER. Now we have another great photodrama, 'HER FIGHT-ING CHANCE,' a picturization of James Oliver Curwood's novel 'The Fighting Man.' We wish to talk about this wonderful feature. HERE'S A FREE TICKET FOR YOU. We are so sure of this picture that we want you to see it. It will appeal to you because it is a page torn from the book of life. TEAR OFF THIS COUPON AT THE DOTTED LINE AND BRING IT TO THE BOX OFFICE.

TICKET SELLER, POLLI THEATER: Kindly redeem this order for one (1) seat for the Monday evening, August 14th, performance of 'HER FIGHTING CHANCE.' S. Z. POLI.

In the original this is printed on the inside pages of a four page folder. The first page gives the copy down to "Here's a free ticket for you" which starts the second page as a three line head. Such with the left hand margin and with the body type indented about four ems. We believe that the house plays stock or vaudeville through the regular season, and this seems to be a drive to get the strangers in. A number eleven Manila envelope, specially was printed, and this served as a further advertisement for the attraction. It is much better to use some such scheme as this to get started than to distribute the tickets without any care, and very evidently the first use of the scheme brought results.

Good Throwaways.

Here are three good examples of throwaways from the Hardwick Brothers, Clivia, N. M. Evidently they are keeping up the momentum lifted by the form and run off as throwaways, but while this cuts composition cost it does not argue that as good results cannot be had on straight throwaway composition. That the Hardwiccs can lift the form is merely an advantage and not the basic reason for good work. Because the throwaways are cheap and to be given a wide distribution is no reason why they should not be well done. It should be well done in order to attract the attention of the man in a hurry. The material may be cheap. For it does not pay to waste good stock but the competition should be attractive. Note that these say 'Tonight' and add what night it is. One of the most common errors is to trust to the 'Tonight' on the proposition that the bill will last but a day. As a matter of fact a man may see it and not be certain of the date and so stay away where he might have been attracted.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPS WINTHROP SARGENT - One of the Authors of Advertising in 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, how to make your house an advertisement, how to get desired business, how to get results, how to make your house a show, how to make it live, how to get results from a few cents' worth of advertising. 300 pages, 8½ by 11½. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building

Wright and Callender Building

Chicago, Ill.

Los Angeles, Calif.
Making Them Real.

In working out a plot it should be the effort of the author to hide the fact that it is a story and make it seem real. Some writers never seem to catch the trick of treating their characters like the inhabitants of the real world. It is good plotting when judged by the rules of technique, yet somehow it lacks appeal. The work is correct, but unenthusiastic. Four weeks ago we moved to a camp containing the first tenants. The furnishings were complete, but they did not look homelike; not half as inviting as some other camps we had lived in. We used in last summer and before. In a few days this was a changed. A lot of little home-made devices added to the comfort, from slats across the joists for book cases to a candlestick made out of a condensation of an old pair of tinfoil and butter. New the place looks even more homelike than that of the camps we had seen. It has been given the stamp of individuality. It is the same way with a story. You must make it seem real and comfortable. It is the only way to sell.

Conviction.

If you do not care for a story yourself it is almost impossible to make anyone else care for it. Write it down and let it ripen, but do not send it out on the off chance that it may sell. Hold it and look it over now and then to see if you get the idea more clearly. When you do see a real story in the idea then write it and send it out, for then others may share your conviction because you have written convincingly. The machine made story seldom sells, yet some writers send out the stories as they come because someone may possibly purchase. It is a poor policy because it looks too easy an average sort that presently intelligent editors will avoid your submissions. If you have a plot germ it almost always follows that you will be able to make a story from it if you wait long enough, but you may have to wait some time before it fulfills mature.

Conclusion.

Since you can sell only the synopsis of your story be most care-ful of your synopsis. One of the last brain-teaser synopses carried this line: "Robert, who's never had much to do with girls—" it happened that the "who's" came in the line "Uncompleted." Under such nameless, we see clearly that the line is incomplete. It is useless to suppose that the book will be de terred by any considerations of fitness, for he sees only that there is material. Writers pictures, because the summaries tell him so, and he wants that money, but it may interest some to know what an Author's Conscription Board would require.

In the first place, the author must have imagination. Without imagination he cannot be an author. And this imagination must be of the peculiar sort that gives a new viewpoint to the author; that enables him to see commonplaces in a different and more interesting light than other persons. Moreover this imagination must be trained to the highest state of efficiency. It must be able to take the commonplace and not only change and better it, but present the new viewpoint so vividly that it becomes the new viewpoint of all who hear and see it.

The author must have infinite patience, the patience to take pains, to acquire proficiency through laborious practice, to wait through long months of discouragement and to succeed the author must have the power and the patience to do that, we say, "without irritation or disappointment, the unending procession of rejection slips, and to stand rebuff after rebuff without losing heart. He must have the patience, imagination, and the esteem of the great: he must have the patience to do his work slowly and carefully instead of dash ing off the thought and hurrying on to the next; the patience to stick with an idea until he can do no more with it.

He must have tact, for without tact he will not prosper, and the final test of success is having stories paid for; not for the sake of the check, primarily, but because the check represents in concrete fashion the approval of the literary world. Without tact the author will make enemies before he can make connections. He will follow his submission with a demand for immediate action, he will complain of the slightest infraction of the code of ethics as he misunderstands them. In a word, he will become a nuisance long before he becomes an author.

An author must have enthusiasm. Perhaps this should be placed above patience in the list of requirements, for it requires unbounded enthusiasm for the work to make the disappointments that are the invariable prelude to real success. The author must find his real payment for work in self-expression. This is the true reward of the born author. He must write because he must give this expression to his thoughts. Without enthusiasm even imagination is in naught. He must take a pride in his work, and it must be the gratification of this pride, through the admiration of others, that forms his desire to succeed.

But the author must be modest, as well. He must realize that in undertaking to entertain and thrill millions he has assumed a task that approaches it with considering, but with a thorough realiza tion of the work he has taken up. He must be modest, lest he be led astray by the unconsidered adulation of his friends. He must not repro ducibly approach the public as an inscrutable tribe.

Add to these a capacity for work and for taking infinite pains, a wide knowledge of other literature, a grasp on the human emotions, a keen appraisal of the foundation facts of success, and the candidate at least has a chance to succeed, but even with all these requirements there is still a chance that he will fail. It is no easy matter to be come a real author, and few find lasting success.
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, with a delay of one or two days 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 type. Each consists of twenty-six to thirty-six questions. Each set will be published in the department, one dollar.

Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Each set is a separate order, and asks the payment of these questions. You may be surprised at the number you cannot answer without a lot of study.

Not True.

Somewhere, somehow the rumor originated and spread that the Baird Company had ceased the manufacture of projection machines, and had turned its entire plant over to the manufacture of munitions of war. This is not true. Such an order, if made, would have been at once refused. In fact I wrote mainly with the view of finding out whether suspension would be temporary or permanent. And with all due respect to the Baird company, it is my belief it makes no such serious error in doing as others do in keeping its name before the fraternity through established channels. Yes, I mean advertising. Suppose all companies took the same view the Baird seems to own, they would have an advantage. Every trade paper would have a story in the machine going out of business, or else stumide to a mere review of films. And now, Mr. Man, you just squat down and scratch your head and make a story of it. When it is all said and done, where would the industry be without its trade papers? Don't sneer, but THINK. Take this one department of tons one paper, WHAT HAS IT DONE FOR THE IMPROVEMENT OF RESULTS ON THE SCREEN DURING THE PAST EIGHT YEARS? But for the knowledge it has dug up and disseminated during these years, would you now have the splendid screen presentation of the splendid modern playshop you have today? I speak briefly of this one department and this one paper, because I know both the department and the work, and the paper. Let me tell you.

But the fact remains that all those who make money from the industry are making money from something the papers have done very much to build up and make possible. With the first edition of the earliest edition of the Moving Picture World gave its best to the industry for precious little in return. And it was then, if ever, the work was sorely needed. There were times when J. P. Chalmers did not know Monday whether Saturday would see him bankrupt or not, but he worked on, just the same, as earnestly and as hard as though the income was entirely satisfactory. And those companies who endeavored later, as the Baird, for instance, must, willingly or unwillingly, reap reward for the things done in other days, as well as for things we do now, and expect to continue to do for many years to come.

Now please don't get me wrong. I most emphatically am not seeking to induce the Baird, or any other company, to advertise, except honestly. Those who believe in conditions which may be constructed that way. Had the Baird company been regular advertisers, even though the space be small, in the trade papers this rumor might not have come up. As a result of conditions as described, a separate and finished part of his letter, intimates his belief that business competitors started the rumor, and I am using the incident to point a moral—the first time I have ever had the opportunity of doing just that necessary part of the proceedings, the advertising department.

Wants Advice.

Fred B. Williams, Bay City, Michigan, wants advice as follows:

In preparing the equipment for our new theater, just nearing completion, we are meeting that high price that prevails. Would you supply me with reliable advice of a scientific nature pertaining to proper projection, the solving of which I know you have at your finger tips, therefore am going to inquire into the extent of asking assistance with regard to the following: (A) Our throw in 150 feet, at very slight angle, and it is our intention to, if possible, project a 20 x 24 foot picture. What would you suggest as the best lens? (B) Do you consider a white sheet with specially prepared paint as equal to the various makes of metallic screens? (C) For perfect projection, would you suggest high amplimer, say somewhere between 72 and 100? (D) Could you impartially recommend any one make of rotary converter or motor generator set? (E) Could you, impartially, advertise as to which make of projection and meeting requirements such as I have outlined, with satisfaction, and one that would practically eliminate all flicker from the screen. (F) Which do you consider best, the standard or the one with motor. —which holds the machine most steady. Floor of operating room is cement? (G) What size condensers would you suggest for best results?

Doubling you will consider this request as a gross imposition, but I assure you that you have long held my confidence as the "authority on projection matters," therefore I, too, follow the advice of one who writes so well of himself, "I believe the Baird story. Why would I not. I heard it first on the Pacific coast, and there was no reason for questioning its correctness. In fact I wrote mainly with the view of finding out whether suspension would be temporary or permanent. And with all due respect to the Baird company, it is my belief it makes no such serious error in doing as others do in keeping its name before the fraternity through established channels. Yes, I mean advertising. Suppose all companies took the same view the Baird seems to own, they would have an advantage. Every trade paper would have a story in the machine going out of business, or else stumide to a mere review of films. And now, Mr. Man, you just squat down and scratch your head and make a story of it. When it is all said and done, where would the industry be without its trade papers? Don't sneer, but THINK. Take this one department of tons one paper, WHAT HAS IT DONE FOR THE IMPROVEMENT OF RESULTS ON THE SCREEN DURING THE PAST EIGHT YEARS? But for the knowledge it has dug up and disseminated during these years, would you now have the splendid screen presentation of the splendid modern playshop you have today? I speak briefly of this one department and this one paper, because I know both the department and the work, and the paper. Let me tell you. But the fact remains that all those who make money from the industry are making money from something the papers have done very much to build up and make possible. With the first edition of the earliest edition of the Moving Picture World gave its best to the industry for precious little in return. And it was then, if ever, the work was sorely needed. There were times when J. P. Chalmers did not know Monday whether Saturday would see him bankrupt or not, but he worked on, just the same, as earnestly and as hard as though the income was entirely satisfactory. And those companies who endeavored later, as the Baird, for instance, must, willingly or unwillingly, reap reward for the things done in other days, as well as for things we do now, and expect to continue to do for many years to come. Now please don't get me wrong. I most emphatically am not seeking to induce the Baird, or any other company, to advertise, except honestly. Those who believe in conditions which may be constructed that way. Had the Baird company been regular advertisers, even though the space be small, in the trade papers this rumor might not have come up. As a result of conditions as described, a separate and finished part of his letter, intimates his belief that business competitors started the rumor, and I am using the incident to point a moral—the first time I have ever had the opportunity of doing just that necessary part of the proceedings, the advertising department.

For it be it from me to criticize the Baird Company. He has asked certain questions in good faith, probably without realizing that several of them could not be answered in this department without creating a new machine. I will not be like, he is speaking in the department, one of the fact that replies by mail cost a minimum fee of one dollar. There are many thousands of operators and managers in this country and Canada. If I answered letters by mail free of cost, how much time do you think I would have for anything else? And now as to the questions: (A) You cannot project a 20 x 24 foot picture. If it is twenty-four feet wide it will be three-quarters that height. I would strongly advise against a picture of this size. I think there can be no real necessity for it. It will produce on your screen a lot of huge giants. It will magnify every defect in photography, as well as every mechanical defect in the machine. It will magnify the effect of every imperfection in your projector which has to do with film movement and, above and beyond all this, it will render your front seats much less valuable. With a twenty-four-to-foot projected image, any fault the picture, and 40 would be better. If, however, you persist in projecting a picture of this size, I would advise a Gundisch No. 2 lens, stopped down to the actual carrying ray. These have the same draw as the Eauclaire & Loom of equal diameter. (F) The lens. I cannot recommend any special screen paint. In my opinion, you can follow Handbook directions, page 184, and equal any of them at a fraction of their cost. Personally, I would prefer a calcium surface to a painted one, unless it be exposed to the weather, as in an aircondition. You can get just as excellent a picture on a properly-prepared, non-reflective surface, such as calamine, as on any surface yet covered, but you can, on the other hand, get practically as good a result with a scientifically-made semi-reflective surface (metalized) and get it for a lot less money. In the work, the metal surface I would advise the use of what is known as the Amberlux lens, or ray filter. I would also advise the purchase of a screen without any yellow in its surface. (C) I would not advise the use of more than sixty-five ampere direct current. To work forth my reasons would consume too much space. See "Limit of Amperage," page 292 of the Handbook, for my reasons. (D) I could, provided I wanted to receive a crown of roses from the manufacturer of the machine, recommend and be forever accrued by others. This is properly a projection engineering question and such questions can only be answered by myself or someone else in the capacity. For such information rates, according to how much is wanted, and it would be better for the business if advise of this kind were more often sought. As a matter of fact there is no single machine of this kind which could be named as "best," but some are much better than others. (E) Reply to "C" applies. (E) I think the efficiency of your machine to practically eliminate all flicker from the screen is feasible with the machine under construction and at all possible operating speeds. This brings up a rather large matter, having many aspects. It is much more difficult to eliminate flicker at a given speed when the picture is large and the scene is high contrast than where the picture is small and the scene is low contrast. In either case the projection lens has very short E F and if it be so short that the aerial image of the condenser is inside the lens barrel when the condenser system is right, then it will be very difficult...
Indeed. (F) The spread of four legs naturally gives a wider base, but all modern projection machines have their bases so designed that there is little danger of failure in this respect. With the Motograph you should slip an iron washer about ¼ inch thick under each base bolt hole, so that the anchor bolt passes through it. These washers should be used on all four. This depends entirely on the amperage. With sixty amperes I would advise meniscus bi-convex set, either both lenses ⅞ or the meniscus ⅞ and the bi-convex ¾, with about ⅞ inch interference of combinations. And when you use the three lenses set as close as you can get them without actually touching, I advise either of the two combinations because the curve for situations in New York is almost exactly between the two combinations named.

Use the one which works best.

No. Brother Williams, I do not consider your questions at all in the light of an imposition. I think you just did not stop to consider. So far as the answer which may be given you through the letter which I am paid to do that, and you or anyone else is entirely welcome to ask as many as you like. Also if you send two cent stamps I will send you a reply, so that you may have it. But questions which compell a comparison of the merits of different makes of apparatus cannot be answered in this department.

Incandescent Light for Projection.
J. S. Lindsey, McGregor, Texas, sends in subscription to the World, orders a Handbook and says:
Mr. Smith, owner of the Opera House here, and of a show in Crawford, a small town just above here, is considering the installation of the incandescent light for the Crawford Theatre. He has not decided whether he will use it, but we have not, as yet, seen one in operation, but intend to before he buys. What do you think of the Mazda lamp for projection, both the regular and the arc, and as compared with the SAT lamp? They tell us we can save money and have fully as good a light. Cost of lamp $6.50; consumes 600 watts and will last about 100 days. Can you also let us know how many carbon at $3.50? I would like to know how long I'll have to run it a month, running an average of five hours per day. This may have been fully discussed in the department, but I was not able to find it promptly and neither of a few numbers. I think a great deal of the World, and felt I just could not get along without it any longer; same way with the Handbook, of which I have the second edition. Have wanted it ever since it was published and am now simply appropriating the necessary coin from other things to get them both.

With regard to the World and Handbook, Brother Lindsey, your words of approval are appreciated. I only hope and trust I may continue to merit your friendship for a long time to come. And now as to the incandescent proposition; as I have already said, I am not yet in position to pass my final opinion on that particular thing. I am right now taking the first steps to ascertain, from first hand, exactly what has been the experience of those who have already put in the incandescent outlets. To this end I have induced a large manufacturer of projection apparatus to give me a list of all sales made to date, and have written an even dozen of the purchasers, propounding the following queries, viz: (A) How long have you had the equipment in actual use? (B) Are you using it regularly or only on special occasions? (C) What is the width of picture you are projecting? (D) What kind of screen are you using? (E) What is the depth of screens? (F) What is the range of distance from lens to screen? (G) How does the Mazda illumination compare with the SAT lamp? (H) Was the source of former illumination—kind of current and number of amperes? (I) What advantage do you find in the new equipment? (J) Disadvantages? (K) How do you think the aids to direct vision stand up? (K) Any other information you think will help, remembering this is for the benefit of fellow exhibitors and the industry. To date two answers have been received, one from El Paso, Texas, promising a full report soon, and one from the Delco-Light Products Company, Bangor, Maine, which reached me under a different name, concealed the whole list of questions and merely saying: "The incandescent motion picture machine I have is working very satisfactorily, and seems to be better and cheaper than the arc system," which is perhaps the reply we might expect from a Delco-Light concern. When the other replies come in, if they do, I will have more to say on this subject. If not enough satisfactorily complete answers come to justify a conclusion, then I will adopt other and perhaps more strenuous means to bring the matter to a conclusion.

And now let us consider: The man who tells you you will get "just as good a light" is either uninformed as to the facts, or is referring to a local condition with which he is familiar, and not comparing more than ordinary libraries with Miss Truth. It is quite possible that in a small town, where the current supply is very poor and the available lamps are ordinary, the incandescent, if properly cared for, might better general results, because the arc light results might be very bad indeed. This is particularly true where the small town theater has been a small businessmen of A. C. arc. But when handled arc, using D. C., or even with a properly handled A. C. arc, using enough amperage to enable the operator to get a decent result or more, it is entirely different. It is at this time that I think the incandescent has no comparison. The arc is far ahead of the incandescent. The illumination is more brilliant and of much purer tone. On the other hand, the incandescent is cooler and therefore does not have the opportunity in the direct vision. The arc can be adjusted, the illumination is perfectly even all over the field. We may therefore be willing to sacrifice considerable in brilliancy and light tone, just losing the finer values of the photography, in order to escape the continual, and sometimes awful discoloration on the screen where a low amperage arc is handled by an operator whose chief claim to that title is that he knows what "jolters" means and that when a fuse blows a new one is fitted and the low amperage of A. C. is used for projection, with consequent results falling in the doubtful column.

And as now to cost of operation: Will the seller give you a written, iron-bound guarantee that the equipment will run at least 6 months without trouble? If not, why try him and see? But if they do, then that is 6½ cents per hour, or 32.5 cents per five hour day. At 600 watts you will be consuming 3 watt hours per five hour day, or five hour day, eight hours per day, this would be a total of 18 cents per day for current. You thus have a total expense at the lamp of 32.5 plus 15 equals 40.5 cents for five hours.

With the arc, assuming that you use twenty amperes at 100 volts, you would have a total of 2,200 volts, or 2.2 x 5 equals 11 watt hours per five hour day, or five hour day, eight hours per day, this would be a total of 60 plus 12 equals 75 cents per day if using 20 amperes and $1.44 if using forty. It is therefore seen that, with these values we have, the best of the arc is 40.5 cents, while the best of the incandescent if twenty amperes are used at an arc, and 144 — 50.5 equals 93.5 if using forty amperes. In this I am assuming that rheostats are used. If it be A. C. through a transformer, then the difference in favor of the incandescent would not be nearly so great.

You will, however, note that I said "an apparent difference," because we must carefully reckon on what, if any difference, the substitution of a rheostat for arc will make. It is easy for the exhibitor to add sales of tickets by more than 50 cents per day in one case, and by more than 55 cents in the other, the apparent saving is wiped entirely out. On the other hand, if condition can such that the equipment is uneven and very poor when working with an arc, then it may be the substitution of an incandescent will not actually save you in expenses. In cooperation, but may make a difference in the sales at the box office. Prospective purchasers of this apparatus should proceed with due caution. This department intends to keep in close touch with the situation, and will keep you posted on all fair or foul ranging of value and interest appears. Meanwhile it is to be noted that the Delco folks have as yet apparently nothing in which they feel sufficient confidence to present it to this department for examination and test, and they surely have no right to expect you to have more confidence in their product than they have themselves. Be very sure, Mr. Theater Manager, prospective Buyer, that you are not going to transform your operating room into an experiment station for the benefit of those who are trying to perfect this light.

Just Hates the World.
George F. Riethe, owner Wigwam Theater, Kingston, Oklahoma, writes interestingly, as follows:
Herewith our check for subscription renewal. An exhibitor without the Moving Picture World can accomplish about as much as a one-legged man in a football game. The writer is owner of the Wigwam, just a "store show" in a small town—population 1,000. Our seating capacity is 230 and the theater is cooled by a 800-inch ventilation fan and eight buzz fans. And, by the way, we are not afraid to write the word "buzz" to fans. Gets the air to the walls, as well as everywhere else in the room. If you want the dope on it will be glad to furnish particulars. We have a very active audience, but I am afraid that man Richardson! Some guy, isn't he? Yes, I have the latest edition of his Handbook, which is the reason I have not had to write to him for a long time. It is all in the 8A, projecting a nine-foot picture, and I supply my operator with all he asks for in the way of equipment and repairs. Moreover, I, myself, see all the new and old we-year-old gear, which wobbles like a drunken sailor on a stormy night. I sometimes think this particular type
of manager (and he is some considerable crowd) ought to be arrested for indecent exposure of his intellectual apparatus. Pay one hundred and fifty pieces of silver for film service, and then roar like an elephant with a sore tooth. It is the proper way to follow that film service on the screen decently. Hub, I'm glad you are not of that brand, Brother Elether. Shake. I'm proud to know you! As to the buzz fan plan, why do you never send it in? If it looks good, we will pass it along for the benefit of all.

He Agrees.

Samuel E. Wishank, Brooklyn, New York, arises to make the following remarks:

With reference to article by Lester Ilowen, June 23rd issue, concerning high amperage, I am inclined to agree with you that excessive amperage is not necessary. I am working at the Sheffield Theater, Bridgeport, raising the current to 56,000,000 through a transformer. The throw is 100 feet, and the picture a twenty-two foot. The result is excellent. In fact, I do not believe anyone would wish for better screen illumination. I have raised the amperage, but there was very little improvement. Of course, as you say, the proper matching up of the optical system will reduce the system but right. The quality and combination of carbons has much to do with it. Inclosed find forty cents stamps for both sets of questions. Your articles are both interesting and keen, and I presume the questions will be the same.

The questions are designed as a guide to study, Brother Wishank. Without some such guide the student is likely to waste much energy. With the questions, which cover about every phase of knowledge necessary to proper filling, I am sure the chances of most interest, or as he thinks will be most beneficial in his case, or he may start at Question No. 1 and wade right through. And if he goes through that list of questions, you may accept it as fact that will have done considerable work by the time he reaches Question No. 150—that is, if he masters each question. And I'll bet a twenty dollar bill to a Mexican plugger that he will grapple with some of the questions presented and roll in the many a semester before they are finally subdued and made to feed out of his hand. The answers have already been published in the department. I asked you gentle reader, quite a while ago whether or not you would care to start me in at the beginning and publish that set of questions again, but there were no replies. How about it? As to the amperage matter, why, that is nothing to say. I guess. But I don't agree with that proposition. You can't tell—can't see—can't be told—can't tell—can't do. And in the process render your fronts seats comparatively undesirable. Your manager is, in my humble opinion, committing a serious error in that item.

Opinion Wanted.

From Theodore Garretson, Davenport, Iowa, comes the following letter:

Since the introduction of the new theories in the matching of the projector optical system of the Motograph, with the same set in accordance with modern practice, and the double cone inside shutter, I could not answer accurately without making actual experiments, or without knowing the focal length of the objective, etc. The cone shutter which I used was of a very short focal length objective, say 2½-inch e. f. I should say there would be considerably more light passed by the inside shutter also. But the general conclusion would be better. Without knowing the focal length of the objective, etc. There would be little difference. I believe, in so far as actual light percentage be concerned. Practically all the cone shutters are extremely economical shutter because it only closed the aperture when its blade edges reached the center of the same, hence the maximum amount of light possible under a given condition was allowed to pass. In practice, however, there had to be a considerable amount of lap to the blades, else there would be travel ghost as soon as there was the slightest wind. Hence all of what I have written on different points. The first Motograph cone shutters were trimmed down to the very limit, and I speak from experience when I say that it was an awful job to send them.

In practice, I think, as I have said, that there would be slight light gain with the three-wing outside shutter properly placed, and a possible actual loss if wrongly placed, still the outsider is to be preferred by reason of the fact that there is less flicker at low speeds, and less complication of the mechanism. I must correct you in one item. It does not require a propeller to turn the cone. The counter-shutter is at the "narrowest point of the light beam." As a matter of fact the light beam may be, and often is, of practically the same diameter for a considerable distance, there is only one certain place for the shutter, and that is the aerial image of the condenser, which is found as I showed you when in your city.

Self Delusion?

D. S. Vermillion, Los Angeles, California, is in trouble, whether imaginary or not he is uncertain. He describes the difficulty as follows:

I don't know whether my trouble is imaginary or not, would like your opinion. Placed new motor generator set in rear of operating room. The picture was unusually brilliant, and I was entirely satisfied, except that the machine caused too much vibration, and made too much noise. To obviate this I moved to the basement. This, of course, settled the noise and vibration, but it seems to me I have lost considerably in screen brilliance by the change. The distance from generator to arc lamp is 10 feet; the wires I use 45 to 54 amperes. Generator is rated 55 amperes at 75 volts. Every one says I am getting the same result as formerly, but I cannot see it that way. Am I the victim of self delusion?

San Francisco Operators Dance.

The editor of this department is in receipt of an invitation to attend the Fall annual ball given by the Rock and Death benefit fund of Moving Picture Operators' Union, Local 102, of San Francisco. And I'll have been there all right, too, but three thousand miles on top of what few I've already done this year in seven miles too much. By the time this is printed the ball will have been held, and I hope that it was a stem-winding success. Incidentally, while I think of it, will Dotter act as my agent and tell Operator Tex Combs, for me, that he is quite some prevaricator himself. Solemnly promised, but did not perform!

When You See Trouble

Richardson's Motion Picture Handbook

For Managers and Operators

Is the Doctor That Can Unfailingly Prescribe for Your Ailments.

Schiller Bldg.
17 Madison Ave. New York City
Haas Bldg. Chicago, Ill. Los Angeles, Cal.

This paper has never been published except in a Union shop, so it may save the editor whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.
Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four weeks or less elapsed. 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.

Trick Work and Double Exposure (Continued).

The Vision.—The vision includes all of those effects which are produced by double exposure with the exception of the split stage. The split stage is treated for those doubles in which a portion of the stage is taken at one time and the remaining portion taken at another. The resulting scene having no line of demarcation to show the placing and making it possible for one or more characters to appear two or more times simultaneously.

For vision and split-stage work, inside and outside mattes are used. Inside mattes is a term used by the cinematographer to mean the lens and those with which the mattes are made. Outside mattes are those used outside the camera between the object and the lens. Inside mattes are usually of thin metal finished to a dull optical black, while the outside mattes are of the same material and are black, even though actually coming in contact with the film. Inside mattes placed in this position produce sharply defined division line on the film, whereas exterior mattes which are made of one-half to one-thousandth of an inch thick, do not produce the fused vignettes effects because they are not in focus. As the ordinary lens hood seldom has sufficient extension to give any variety of diffusion a supplementary hood is generally used, called a double exposure hood and sometimes miscalled a shadow box. Shadow box is a term which should only be used for the structure previously described for producing a black background. Double exposure boxes should be easily fastened to the front of the camera in a rigid position, and consist of two or more telescopic sections with a grooved section in front for the reception of mattes. An additional hood should project beyond this groove so as to protect the mattes from extraneous light, the telescopio provides for the thumb screws which either means that the mattes may be placed as close or as far from the lens as may be thought desirable.

In its infinity variety but the most common forms are the circle and double circle for representing vision through the telescope and binoculares respectively. Key-hole, star, heart, leaf shapes, etc., might be visible if the individual visionaries wanted. Inside these are a number of mattes made in matched pairs so that one of these will cover a particular section of film, while its complimentary exposes the remainder and protects the portion already exposed. The most used of these matched pairs are those which split the stage into even vertical halves, or two-thirds and one-third, pairs split horizontally and some other pairs which out a circular segment from the upper left or right hand corner for the introduction of visions. These last are not so much used as formerly, since most vision work is now done with exterior mattes. The matching of these pairs of inside mattes is a very particular job, since the slightest variation will throw a light or dark line of demarcation upon the screen if they are not correctly matched. Unless inside mattes are made correctly so that they match perfectly, if one is displaced, it is made to do vision work with exterior mattes. In using exterior mattes for split stage work their adjustment is of course, harder than the use of accurate inside mattes, but the results are worth the extra trouble. The slightest camera movement will make even the accurate inside matte line visible, whereas the blend of the vignette line of exterior mattes will hide any vibration visible unless the vibration is considerable, and then it only shows by the slightest blurring of a band across the screen at the line of split.

All vision and split stage work, in this course, requires elaborate rehearsals and the counting of crank turns in order to co-relate the action between the different exposures, yet it is possible, working accurately, that an actor may be shown shaking hands with himself or exchanging documents or other articles. Take, for example, the case of an actor playing himself and his twin brother in a scene where they must shake hands with one another. The stage is split either in half or one-third, according to the requirements of the scene. The outside line must be double and that part of the split line must double his hand for that of the actor. On the instant of the count, say 47, the hand of the double is extended over the line indicated by the chair back or table and clasped by the actor. At 48 the two hands descend a pre-determined distance. At 49 they ascend. At 49 down. At 50 up and unclasped. Now when the exposure is made by the double exposure method the double exposure line at the exact height as performed in the previous scene by his double and the action be repeated in exact union with the exposure is just described. If the action has been exactly in time the result will be a perfect representation on the screen, but if the action is slightly mistimed the act will be lost for, so far as the camera is as if he had shaken the hand off from the arm of his twin brother and that it suddenly snapped back into place again. The same principle is true of the exchange of articles the same is not quite so difficult, since there is only one beat which must be in absolute registry.

Many other variations of the split stage will suggest themselves to the ingenious camera operator but need not be dwelt upon here as the principle has been explained.

Visions proper are either a scene within a scene, usually represented as a dream or mental process of a character in the remaining portion, are of two types. The first is closely allied to the split stage incarnation as the character registered in the movie; that is, semi-transparent, but appear to be material within the confines of the representation of the vision. Take for example a scene where the hero is alone in the Reverie of his boyhood sweetheart, as he sits smoking before the fireplace. He is thinking of his boyhood sweetheart. In front and a little above him appears a scene of himself and his boyhood sweetheart, the background of the room having faded away, giving place to the scene painted by his memory, in a case of this kind it is necessary that the vision exposure be taken upon a portion of the film which is not previously exposed. To produce the effect of the film where the vision appears from the action of light during the taking of the first exposure. The second exposure of the front of the lens which shall protect this portion of the film from the action of light while the first exposure is being made. In this particular case, it might be accomplished by making it known that that portion of the scene upon which the vision is to be superimposed is in deep shadow. In that case, there would probably no light action upon the film for the light of the interior, what ever, should there have been brightly illuminated bodies in this space a matte is prepared which may be quickly slipped into place in the double-exposure box. Diagrams for the double exposure box may be made of metal like the interior mattes, but as they are so seldom, twices the same shape, it is generally easier to afford a black cardboard to suit the requirements of particular each case. In taking a scene of this character, when the director announces "vision," the cinematographer should slip the matte prepared in the manner already made and allow a space through which the vision may be taken. The film may now be rewound either in the camera or the dark room, according as the vision be immediately taken or whether you are prepared for a time when the vision shall be taken later. With a second matte in place the vision is focused on the ground glass, then the double is extended through the camera, taking care to register the proper perforation as indicated by the pin prick upon the claves. To insure against mistakes all of the characters, such as exposures and crank turns with reference to action, etc., should be recorded carefully in a note book to avoid as much as possible any mistake through not being able to remember the exact course. Suppose that in taking the first exposure for the vision scene the matte was introduced at turn 25 and withdrawn at turn 40, a short dissolve or overlap may be made of one and one-half feet, so the dissolve is commenced at turn 20 and is brought fully in, at turn 25, then reversing the process at 40, fading completely out at 43, thus lapsing the vision over at both ends. Then in the scene the vision will commence to appear against the background of objects in the room, the objects disappearance as the vision gains full strength, thus giving an unobstructed vision scene. In this manner vision scenes which are not ghostly may be produced of any character desired. Sometimes visions of this character entered in a scene where the matte cannot be supported from the side of the double-exposure box. In this case a glass matte is used. A glass matte is a piece of perfectly plain glass with no imperfections to which a small matte may be fastened with adhesive, the matte being slipped into place as quickly as possible whenever the vision is to appear. Sometimes in a case of this kind it is necessary to use a hold in order to slip the matte into place without its appearance being shown on the screen, since its appearance would be a distraction to the eye. If it can be snapped into place quick enough, however, the hold is not always necessary. Also through special scenes in which the entire scene and a matte may be placed previous to taking the scene. For example a close-up of a beautiful portrait with a girl in its center.

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(To be continued.)
The Roll of Honor

HERE is one corking likeness of Clarke Irvine, for several years Los Angeles correspondent of the Moving Picture World, and later publisher of The Screamer. It will be instantly recognized by the western film colony host, all the members of which know Clarke well and every last one of which like him; for he is in all truth a most likable chap. Deep sea sailing will be no novelty to the newspaper man, for several years ago he made a trip to the Orient. It was on that journey he made the acquaintance of Roscoe Arbuckle, then in musical comedy and giving no thought to working before the camera. Accompanying the photograph is an intimation that its original would like to hear from his friends, and undoubtedly these will take pleasure in shooting him a line. He may be addressed in care of U. S. S. Cheyenne, San Pedro, Cal.

Ben H. Grimm, the World man, who last week forsook his old associates and enlisted in the Signal Corps of the United States Army, writes from Camp Vail, Little Silver, N. J., that he has received the wrist watch presented him by his fellows. "This is the life" says Ben. "Nothing to do but get up at 5 and work twelve hours. Work? Say, I've worked and eaten more in the past few days than I ever have before in two weeks; and the 'chow' is good here and plentiful." Ben adds word may be passed around that letters and postals are most welcome.

Harry King Tootle, former head of the Gaumont publicity department, and now with the Fourth Battery, Officers' Training Camp, Plattsburgh, drops a line to intimate that the busiest press agent was a loafer compared to the way the coming officers have to work. ‘’And the strange part is I have gained four pounds already on army fare,” he adds.

Camaraman Joe Goodrich of the Famous Players studio is now Sergeant Joseph G. Goodrich, of the Naval Reserve Corps. He received his summons to active service last week, and has departed for Washington. Goodrich has been with Famous Players for a number of years and is a universal favorite with his co-workers, besides being a skilled cameraman. A testimonial was arranged for him upon his departure for the capital.

George H. Harrison, well known on the Pacific Coast for his connection with aviation work a few years ago, is going from Kansas City to the aviation camp in Texas, where he will be a high private for a while. Mr. Harrison has, for the past three years, been developing historical film work in the Mississippi Valley through the Pageant Film Corporation. Nine states have been planning centennials, and all of them are working moving pictures in connection with the celebrations, both for the recording of historical scenes and data and for the stimulation of interest in the celebrations by the showing of the pictures. The war has temporarily suspended the work of the historical societies. The Pageant Film Corporation is continuing in business, however, on commercial work. Captain Cleveland Hillson, who is also connected with the Pageant Film Corporation, is more or less occupied with National defense work. He earned his title during service in the Philippines. Mr. Harrison was the first man west of the Mississippi River to get a pilot's license. In those days ballooning was the only feature of aviation, and he did a lot of work in that department. He had a part in filling many contracts for Mack Sennett. He has made many ascensions in air planes, and now will be driving them himself.

Leo Nomis, a Paramount player, who is noted for his daring, has received a commission as first lieutenant in the United States Army aviation corps, and will leave the western studios shortly for the East to start training. Out of a class of twenty-seven Nomis was the only one successfully all the severe tests and was the only one accepted by the Government.

Manager M. W. Greve of the Family Theater at Des Moines has joined the Third Iowa Infantry and has resigned the position of manager. Mr. Greve has taken over the management of the theater. Manager Greve's draft number would have placed him among the last to be called, but he didn't want to wait.

Edwin Simone, eldest son of Charles Simone, the well-known motion-picture producer, is now a member of Uncle Sam's fighting legions and doing much intensive training "somewhere in America," as he avers. "I'll be somewhere "there." Young Simone is a native of New York City, where he received most of his education. He quit school at an early age to follow in his father's footsteps, and for the past five years has been associated with the Universal Film Manufacturing Company at the Bayonne and Fort Lee laboratories. Lately he was head of the negative department. He is an amateur athlete of great merit, as his numerous medals readily prove.

HARRY POPPE GOES TO CAMP UPTON.

Harry H. Poppe, long time with David Horsley as a publicity representative and more recently with the publicity department of Metro, has resigned and departed for Camp Upton, Yaphank, L. I., to join the National army. His many friends in the trade will wish him the best of luck and success.

FAIRBANKS DISCOVERS BOY WONDER.

Douglas Fairbanks has discovered another youthful "wonder." His new find is Frank Clark, ten years old, and a most expert ride of broncos and bulldogger of calves. The tiny cow-puncher was met on a Wyoming ranch while the player was staging "The Man from Painted Post," and immediately engaged him to play a part in the film. Upon completion of the photoplay the Artcraft star took his find to California for further use. It is the boy's first experience in city life and already he has become the pet of the Lasky studio.

RALPH INCE PICTURE AT THE BROADWAY.

The date for the presentation at the Broadway Theatre on October 7, of the new Lois Weber production "The Price of a Good Time," under the banner of Jewel Productions Inc., as announced, has been changed, and instead, the same company at the same theater on the same date will present Elaine Hammerstein, in the "The Co-Respondent," a Ralph Ince production, from the play of the same name by Alice Leal Pollack and Rita Weiman.

KERRIGAN BACK AT THE STUDIO.

J. Warren Kerrigan has recovered from the broken leg he suffered several weeks at Santa Barbara, and has come back at the Paralta studios at Hollywood, at work on a feature to be incorporated into his second Paralta play, "Turn of a Card," which was substantially finished at the time he was injured.
L. B. Burstein, President of the King-Bee

THE man who profits by his experiences in the past is the man whose future is successful. 'Old man Experience' comes to us all and with his son 'Good Advice,' shows us where we were wrong, and then disappears. How soon he is forgotten by most of us! To those who remember his visit, success comes and stays. To others, they keep struggling, and soon find themselves in the 'subway' of life.

This is the philosophy of Louis B. Burstein, president of the King-Bee Films Corp., which has in the short space of six months made itself one of the most successful comedy companies in the film world.

Mr. Burstein was one of the original organizers of the New York Motion Picture Co. and Reliance Stock Co., which at that time had in its roster Philip Smalley, Louis Weber, James Kirkwood, Arthur Johnson, Jack Adolf, Marion Leonard, Henry Walthal, Anthony Sullivan, and Bud Robinson, Flora Finch, E. L. Taylor, and Eugene Sangor. During his years in the film industry, he has made and supervised over two hundred comedies, all of which have shown a profit. Mr. Burstein, previous to his present vocation, was a successful lawyer. He practised law for twenty-one years.

William S. Davis Metro Director

William S. Davis, one of the most successful motion picture directors in America, has been added to Metro's directing staff. His first work for Metro will be the direction of a multiple-reel Super-Feature starring the late Charles Frohman, a screen version of Blair Hall's story, "Aias, Mrs. Jessop."

Mr. Davis has written almost every feature he has ever produced, and he has never directed a production which has not been successful. He knows both stage and screen from every angle, having been identified with the life of the theater since his boyhood. His latest affiliation was with the Fox company. Among the features produced were "Slander," "Deception," "Dr. Rameau," "The Fool's Revenge," "The Straight Way," "The Family Stain," "The Victim," and "Jealousy." Among the stars represented being Mme. Kalich, Theda Bara, Frederick Perry, Virginia Pearson, and Valeska Suratt.

Nine months with the Life Photo company preceded this engagement, and he was previously associated with Ramo, Republic, Yankee, Universal, Edison and Biograph. Mr. Davis is credited with having made the first two-reelers for a regular program.

Mr. Davis was born in Philadelphia, where he began his theatrical experience with the old Forepaugh stock company, going from there to the Girard Avenue stock company. Valerie Bergere and George Learock were among the leading players. He was determined to be an actor, but every little while someone would insist on his being an assistant stage manager or going around to the box office to count up the receipts. It was as a stage manager that he finally became firmly entrenched in the "show business," and as a director, primarily, that he later entered the newer field of motion picture work. He handled the direction of Broadway productions under the management of Charles Frohman, Daniel Frohman and Harrison Grey Fiske.

Mr. Davis is a tireless worker, enthusiastic about both the present and the future of the screen industry. He is one of the best known directors in the business.

Thomas Holding Leading Man for Petrova

ADAME OLGA PETROVA, who recently engaged Thomas Holding to play the part of the Crown Prince of Belmark in the first of the eight pictures to be made by the Petrova Picture Company this year, has just signed a contract with Mr. Holding whereby he becomes her leading man for the next four pictures. A clause in the agreement also gives her an option on Mr. Holding's services for further pictures.

The first picture in which Mr. Holding appears with the Polish star will be completed on Wednesday or Thursday of this week and will be released on October 22. The second picture will be started almost immediately after the completion of the first one.

Thomas Holding first went on the stage under the management of Charles Hawtrey, with whom he appeared in "A Message From Mars," "Tom, Dick and Harry," "In the Soup" and other London productions. He then attracted the attention of the late Charles Frohman and signed with him for the juvenile lead in "Are You a Mason?" After a Shakespearean tour through Australia in which he appeared in the principal role of ten of the Bard of Avon's plays, the versatile young Englishman returned to the Strand Theatres, London, to sing the leading baritone's part in "The Chinese Honeymoon." At the end of two seasons of musical comedy he went back to the dramatic stage in Edward Perry's company.

It was Charles Frohman who first brought Thomas Holding to America. In this country, Holding has played the leading man with Billie Burke, Maxine Elliott and many other well known players. His portrayal of the young Jew, Ben Hur, for two seasons under Klav and Erlanger's management, brought him considerable praise and recognition.

In the motion picture field Mr. Holding's career has been no less distinguished. His first picture was "The Eternal City," for the Famous Players, and while he was still in Rome, Oliver Morosco signed him up for the revival of "Peg o' My Heart" as soon as he should again reach America. After a season with "Peg," Holding returned to the Famous Players under a yearly contract as Pauline Frederick's leading man. More recently he has been seen on the screen with Jane Grey in "Her Fighting Chance," with Doris Kenyon in "The Great White Trail," and with Clara Kimball Young in "Magda."

FRENCH BUYER ON WAY TO AMERICA.

American producers of high class playpaks are advised that an important French buyer is due in New York about October 10, and all such who have subjects which they are anxious to sell for France, Switzerland, Spain and Portugal are requested to immediately send full particulars regarding same to Inter-Allied Films, 220 West 42d street, New York.
Funkhouser Still Rampant

An Amendment to the Moving Picture Ordinance Being Considered by the Judiciary Committee of the City Council to Curb Funkhouser

A meeting of the judiciary committee of the city council of Chicago, Tuesday, Sept. 25, Alderman Walter P. Steffen was appointed chairman of a sub-committee of that body to consider an amendment to the moving picture ordinance which will curbs the powers of Major Funkhouser and the Chicago censor board. The amendment provides that where a picture is rejected, the entire censor board shall pass judgment on it.

If the committee passes favorably on the amendment, Major Funkhouser will be shorn of much of his power. As matters stand under the present ordinance, there is no appeal from the decisions of the Major except in the courts.

Circuit Court Judge Robert E. Crowe on Monday, Sept. 24, declared, in the case of "Within the Law," that Major Funkhouser's attitude toward questionable pictures was "a shame and an outrage."

"There are affidavits on file in this case uncontradicted," said Judge Crowe, "which allege that Funkhouser has openly stated he intends to harrass every film company that seeks permits for films that are questionable. He intends to do this without regard to the merits of the films, and this attitude is an outrage."

At the meeting of the judiciary committee of the city council, on Tuesday, Wm. A. Brady, president of the N. A. M. P. T. was present. He had come on from New York for the occasion, and was the chief speaker.

"Major Funkhouser is unfair and unjust in his rulings," Mr. Brady declared. "The power of censoring films should be taken from him. The manufacturers send their pictures here and they are submitted to the whim of one man."

"We are not second-story workers. Our industry is willing to co-operate with the country in every possible way. Why, this week we are sending three films to Russia, France, Italy and the Scandinavian countries to show just how this country is preparing for the great war."

"Major Funkhouser some time ago rejected a film entitled 'A Social Highwayman,' yet Richard Mansfield was the star when that play was shown all over the country. Funkhouser, in rejecting the film, said it was 'five reels of crime.'"

"Recently 'Carmen' was shown in Chicago. I pointed out to Professor that this film displayed five murders and two suicides, but he said it was opera."

"The Secretary of the Treasury says we are doing our bit. He says he owes more to moving pictures for the success of the first Liberty Loan than to any other factor."

"We will send a committee of the largest producers of the country to talk this over with you. All we ask is a square deal."

Lewis F. Jacobson, attorney for the film, "Within the Law," declared that Major Funkhouser had asserted that he intended to punish the men who over-ride his decisions by appealing to the courts.

The Major Cites Authority for His Actions

Major Funkhouser cites Ordinance No. 1627, amended July 2, 1914, as authority for his actions. It provides that if a picture "portrays any riotous, disorderly or other unlawful scene, or has a tendency to disturb the public peace, it shall be refused a permit for exhibition."

This ordinance, according to a Supreme Court ruling, as shown in the Illinois reports, may be a guide to censors, Major Funkhouser declares. Particularly does he hold, the decision states, in the case of 5 and 10 cent theaters, where children form the greater part of the audience.

"If I have censored motion pictures on the above standard in the past and shall continue to do so until the courts and city ordinance-making body lay down a clear interpretation of our ordinances contrary to the one now existing," the Major emphatically states.

Leading Chicago Newspapers Against Funkhouser

The leading Chicago dailies are opposed to the Cease-like rulings of Censor Funkhouser. The following editorial from the Tribune of Sept. 27, is an illustration of the attitude of the press.

Censorship, by its very nature, is likely to be stupid and blundering. A wise censor could not help making mistakes, because he necessarily suffers from human limitations—limitations that manifest themselves in the form of imperfect understanding, imperfect sympathy, and imperfect vision.

A military censorship is justifiable but it is hard to find justification for Chicago's censorship of films. When the photoplay business was in its adolescence it knew no restraints; it went for excesses of all kinds, and vulgariities and indecencies were common. The creation of censor boards was the result.

But the film business has long since developed restrictions and conventions that are certainly quite adequate for the protection of adult morality. It is difficult to see the necessity for further maintaining a guardian to decide what we are permitted to see and what is verboten.

It might not be advisable to abolish the Chicago film censorship all at once. There is a good argument for a censorship of films for children, and children make up a large part of the audience in many movie theaters. At the same time there is no reason why the censor board should be allowed to continue to exercise the broad powers that it has wielded in the past.

The proposed amendment now before the city council is designed to restrict or modifly these powers. It may not be the best amendment that could be devised, but any legislation tending to curb the film dictatorship with which Chicago is afflicted is certainly a step in the right direction.

"Brown of Harvard" Now Being Produced by Selig

During the past two weeks the Selig Polyscope Co. has been busy filming exteriors of Harvard University, at Cambridge, Mass., for the forthcoming production of "Brown of Harvard."

Headed by Tom Moore and Hazel Daly, a company of twenty people proceeded to Cambridge, where Director Harry Beaumont secured a number of scenes showing the historic old campus and buildings, some of which were erected over 200 years ago.

Permission to take the pictures at Harvard was secured through the kindness of former President Roosevelt, who, as an alumnus of Harvard, has recently been appointed one of its trustees.

It will be recalled by dramatic theater-goers that Henry Woodruff, who was himself a Harvard graduate, starred in "Brown of Harvard" about ten years ago and that the play met with decided success throughout the country.

Upon completion of the work at Harvard the entire Selig company was brought to Chicago, by special car, where Director Beaumont is now engaged in making the interiors at the Selig studios.


Picture Enterprises in Chicago

A new corporation was recently organized to take over and operate the moving picture enterprises of Alfred Hamburger in Chicago with the object of broadening the scope of the business and improving the bookings in the various theaters. Under the new arrangement Mr. Hamburger retains charge of the bookings, while the houses will be operated by the Continental Theater Corporation, a chartered organization.

The reorganization was conducted by Attorney L. A. Berenson, who has said of the object in view: "It is not only our plan to improve our properties in Chicago and secure the highest class bookings obtainable from the picture standpoint, but we also plan the establishment of two additional theaters in the "Loop," and the taking over or building other theaters throughout the Middle West."

The Hamburger enterprises in Chicago include the Ziegfeld, the Twentieth Century, the Willard, the new Grand Oak, the Pine Grove, the Panorama and the Gayety, in South Chicago.
Chicago Film Briefs.

During my brief stay in New York recently, I had an exception-able and pleasant experience during a visit to a moving picture theater in that city. It was after 10 o'clock one night when I entered the Globe theater on Broadway, where "The Conqueror" was being run. At the box office, where I was unknown, I tendered 50 cents for a seat, but was politely advised by the gentleman on duty that the presentation was half over and that it was the last for that night. I was so pleased with the experience not for the somber poetry of the cost of admission, but for the comfortable seat I was granted, I believe it is the largest in the city. My pleasure in viewing it was not marred by seeing it in sections, at different sittings.

The case of "Within the Law" (V:tagraph), now pending in the Circuit Court before Judge Robert E. Crowe, has been postpo-ed until Monday, Oct. 8. H. J. Bayley, manager for the Chicago Vitagraph office, states that things look very favorable, and that they see in hopes of winning the suit.

Benjamin N. Judell, well known in Chicago film circles, was recently appointed to take charge of all the Universal exchanges in Minneapolis.

Maurice Fleckels, district manager for Universal, spent a few days in the city recently attending to business of his company.

Louise Gaum, a popular player of the Triangle Film Corporation, passed through the city recently on her way from Minneapolis to New York. Miss Gaum made a short visit to the Metropolis, and she took advantage of her vacation to see the sights.

Referring to a statement in one of the articles in my Chicago Letter of Sept. 22, H. H. Buckwalter, the well known film man of Denver, writes as follows: Why do cowboys wear fringes on their trousers—chaps? I am one of the many millions who don't know.

So am I, "Buck!" I should like to know myself, but forgot to ask Mr. Dixon.

Claude L. Langley, directing manager and treasurer of Turner & Dahmen's Pacific Coast circuit of theaters, accompanied by his wife, spent a few days in the city last week. They left for New York Thursday, Sept. 27, where they will remain for some time before starting on a tour of South America.

Luman C. Mann, well known lecturer on moving pictures, writes from the school of aerial observation at Fort Sill, Okla., that he will remain there for several months before crossing to France. He sends his regards to all friends in the business.

Bryant Washburn recently resigned from the staff of the Essanay Film Manufacturing Co. and left for New York. It is rumored that he will join the Pathe forces, and that he will possibly appear in a forthcoming serial made by that organization. His numerous friends in Chicago wish him all success in his undertakings.

The firm of Jones, Linick & Schaefer has arranged for the first showing in Chicago of all future productions made by D. W. Griffith at the Orpheum theatre on State street. Some of the forthcoming features announced for presentation at this house are "Theda Bara in 'Carmelie,'" "Mary Garden in 'Thais'" and Geraldine Farrar in her latest DeMille drama.

Beginning Monday, Oct. 1, Marguerite Clark in "Bab's Diary" (Paramount), will be given a starring run at Ziegfeld theater.

Rex Weber, a director on the staff of the Titan Pictures Corporation, who has been engaged in producing a series of comedies for the American Military Relief Association in this city, sustained severe injuries recently in an automobile accident. It is expected that he will be able to resume his duties within a few weeks.

George M. Cohan arrived in the city Sunday, Sept. 23, to attend a dress rehearsal of his Spanish drama, "The Judge of Zalamea," which opens at Cohan's Grand Opera House Sunday, Sept. 30. In a brief interview with the representative of a Chicago paper, Mr. Cohan stated that moving pictures are not the vanguard of a new demand for the spoken drama. As many people who never attended a dramatic theater several years ago, have now been educated by the film plays and are patronizing the regular houses, Mr. Cohan expects that in the near future there will be introduced as a part of the theatrical business, and that dramatic managers will interest themselves in film and spoken plays. He is also of the opinion that the time is not far distant when there will be produced an abundance of dramatic business. Mr. Cohan is accompanied by Steve Reardon and they are motoring across the continent to California, and may pay the Hawaiian Islands a visit.

Vaudville and pictures did not mix well at the Colonial, as I fully expected at the very outset, and so that house will go back to dramatic attractions at the opening of the fall season. The management will be doing a large business on a fifty-fifty on profits and losses, the former booking all the attractions.

A moving picture theater seating 1,200 people will be included in a new building that will be erected on West Madison street and Western avenue, in the near future. A ten year lease has already been secured for the theater by Lubliner & Tierin, dating from April 1, 1918. The annual rental will be $12,000.

Douglas H. Bergh—traveling personal representative for George Kleine, arrived in the city Thursday, Sept. 27, after an absence of several weeks, during which time he covered a large section of the country. He reports a constantly increasing demand for pictures of the Perfection brand, the Essanay product particularly being in high favor everywhere visited. The big publicity campaign accompanying the launching of the Perfection product is producing very marked results, and all indications point to a steadily increasing popularity for the films released through the George Kleine System.

The marriage of Pauline Frederick and Willard Mack took place in Washington, D. C., Monday, Sept. 24. Miss Frederick is well known in Chicago by acting the principal role in "The Fourth Estates," which had a long run here some time ago. Mr. Mack, who is known in private life as Charles McLaughlin, has also had a dramatic career, and can claim some notoriety as a playwright. "Kiss Me" is the latest of the plays he has scored a success here. This is Miss Frederick's second venture in the matrimonial line, and Mr. Mack's third.

At a meeting between the executive committee of the Chicago Local and the committee representing the operators' union of Chicago Local No. 110, I. A. T. S. E., held in the league's headquarters, the Masonic Temple, Friday afternoon, Sept. 21, the following agreements were made upon: The scale of wages for operators will be 75 cents an hour in all houses seating 300 or less; for houses seating between 300 and 900 there will be a bonus of $2 per house in addition to the 75 cents per hour; for houses of 900 to 1,500 seats there will be a bonus of $4, and for houses seating from 1,500 and upwards there will be a bonus of $7 per house. Several important concessions were also agreed upon concerning the hiring and discharge of operators. All overtime will be considered as straight time, that is it will be paid for at the rate of 75 cents an hour, and for houses which run every day, running straight through Saturdays and Sundays, the scale will be $1.25 per week.

M. J. Weisfeld, general manager of the Wholesome Film Corporation, with offices at 207 S. Wabash avenue, this city, desires to correct an error which appeared in the Sept. 29 issue of this paper. Under "Current Releases" in that issue, "The Penny Philanthropist" was referred to as a five-reeler. This feature is in seven reels.

Playhouse Named for Margaret Mayo.

Those who are in need of testimony to what woman is doing in the world of art need only point to the announce-ment recently issued from the offices of Selwyn & Co., New York theatrical producers, that they will open in West Forty-second street, New York, a commodious new playhouse to be known as the Margaret Mayo theater. Miss Mayo is a member of the advisory board of the Goldwyn Pictures Corporation, and does active work at the studio in all branches where her expert knowledge may be of service.
Triangle Studios Being Extended

Culver City Plant Will Cover Twenty-six Acres—Building Improvements to Cost $500,000.

With improvements that will cost approximately $500,000, and will increase the area of the plant to 26 acres, building operations have been started at the Triangle Film Corporation’s Culver City studio that promise to make it one of the largest picture producing concerns. A force of three hundred carpenters and mechanics are erecting a closed comedy stage 80 by 304 feet, and included

day and night and the production department working on a twenty-four-hour schedule, the plant is shipping east at the rate of from two to four five-reelers weekly. Seven of the producing plant will be about three months ahead of the releasing schedule, which was the goal set by General Manager Davis when he assumed charge a few weeks ago.


Chaplin to Build New Studio

Comedian to Abandon Mutual Plant and Will Construct Large Establishment to be Owned by Himself.

Charlie Chaplin, on September 22, completed his twelfth and final production under the Lone Star trademark, thereby fulfilling his $670,000 contract with the Mutual Film Corporation.

With the completion of “The Adventurer,” this being the title of the latest Mutual-Chaplin special, Mr. Chaplin starts his affiliations with the First National Exhibitors’ Circuit, for which organization he will produce eight pictures during the next eighteen months. One million dollars, with an additional $75,000 as a bonus, is the figure that will be paid Chaplin under the conditions of his new contract, with other financial inducements in the event of any of the eight subjects measuring over the two-reel length.

The Lone Star studio at Lillian Way and Eleanor avenue has been abandoned by the Chaplin company, and work will be started shortly on the construction of a new studio, which will be owned by the star. Several sites in the Hollywood and Melrose districts are under consideration, and definite steps toward a purchase of property will be made shortly. Although there were numerous rumors heard in motion-picture circles that Chaplin would establish himself in San Diego, Northern California, or somewhere in the east, in preference to this city, this was idle talk and without foundation.

Plans for the Chaplin plant are now in the hands of the architect, and they call for a studio which will be second to none. Extreme attention will be given the stage, which will be of unusual size, and a greatly improved diffusing system, which has been given careful study by Mr. Chaplin, will be installed, being of such nature as to meet all climatic conditions without the use of a glass covering.
Indications are that few changes, if any, in the members of the supporting company will be made. This, it is believed, will be in keeping with Miss Strobridge's direction. John Engle was appointed manager of the Lone Star studio by theMutual Film Corporation April last, has been engaged in the same capacity by Mr. Chaplin.

**National Film Players Return**

Company Spent Two Months in Louisiana Swamps Filming Jungle Scenes for "Tarzan of the Apes."

WILLIAM PARSONS, president of the National Film Corporation, now producing a picturization of Edgar Rice Burroughs' novel, "Tarzan of the Apes," returned to Los Angeles this week from a trip to Louisianander the direction of Scott Sidney, also returned to the Hollywood studios, having completed a period of hardship.

The scenes taken in Louisiana, near Morgan City, were made in a deep jungle, so thickly grown that progress was only possible after a path had been cut through the forest. Wherever the company went for scenes they were preceded by a party of forty, cutting for them. Venomous bugs and reptiles were plentiful and annoying. Large doses of quinine were taken each night to ward off malarial fever, but in spite of this precaution and other precautions the company became

For a number of scenes Director Scott Sidney secured twenty gymnasts from the Y. M. C. A. in New Orleans, and added them to his own force of acrobats to impersonate gigantic apes. These scenes show thirty of these apes swinging through the trees, and give what is said to be a truly weird effect. The "big" scenes, in which nearly five hundred negroes were used in an African village set, have been extensively rehearsed and will be cut to suit the requirements of script and a spectacular finish to the last day's work was furnished by the burning of the entire village. Gordon Griffith played the part of the village tyrant, while the same character in later years is developed by Elmo Lincoln, who at the time appeared in leading roles in Fine Arts productions.

President Parsons has leased the Los Angeles studio of the Universal Film Corporation, where animal scenes will be put on under Director Martin of the Selig forces. At the National studio in Hollywood sets are being erected under the supervision of Director Sidney for the "civilized" portion of the production, the principal set being a large interior of an English taproom. Players are now being engaged for this portion of the story.

**Picture Theaters vs. Copyright Music.**

The long expected battle between the motion picture exhibitors and the owners of copyright music is on, and both sides profess to be determined to carry the struggle to a knockout. Officially, the fight is between the Society of Composers, Authors and Publishers, party of the first part, and the Moss's Picture Exhibitors league, to which most of photoplay houses owe allegiance, party of the second part.

A short time ago all picture theaters, as well as cafeterias and dancehalls in Los Angeles, received notice from the attorney of the party of the first part to cease the playing of copyrighted music represented by this society until arrangements were made to pay into the society's treasury a stipulated sum, said to amount in the case of theaters to seven cents a seat per year. In the majority of cases the tax would run from $50 to $100 annually—in some cases as high as $300.

While the theaters and similar public places where popular music is played contend that it is their use of the music that creates its popularity and stimulates its sale they refuse to submit to what they call a "holdup."

The three broadcast owners because their musical libraries are stocked up with popular song and instrumental numbers they are drawing upon to provide the music for motion picture themes of different character.

It seems highly unlikely this exaction of royalty would take from the motion picture theaters of the United States an amount between one and two million dollars a year. In some cases civil actions have been commenced by the copyright owners have been made of criminal proceedings under the copyright law.

Motion picture men propose to carry the matter into court. Neither side shows any disposition to back down or make a compromise.

**Dorothy Phillips Has Narrow Escape.**

Miss Dorothy Phillips suffered a burned hand and narrowly escaped more severe injuries one day this week when her clothing caught fire during the staging of a scene for the Camouflage Artists, in which she is featured under William Strobridge's direction.

"Helen Holmes Day" at State Fair.

An unusual honor was conferred upon Miss Helen Holmes of the Signal Film Corporation when the directorate of the California State Fair set aside a day in her honor and designed Friday, September 14, as "Helen Holmes Day" at the Sacramento Fair.

The event of the day was the staging of a railroad wreck, in which two trains met in a head-on collision. Miss Holmes furnished a sensational thrill, jumping from one of the trains into an automobile going at a high rate of speed. The stunt was witnessed by many thousands of people. When the popular "Railroad Girl" landed safely in the townsite of the car, there was an outburst of cheers, as apprehension had been felt for her safety. A few seconds later the two trains were a mass of twisted steel.

At the request of Governor and Mrs. William Stephens of California Miss Holmes was presented to the governor and his party. She was the guest of honor at a dinner given the same night by officers of the naval battalion.

**Japanese Players Organize.**

The Japanese Photoplayers' club of Los Angeles was formed this week by natives of the land of Nippon, who are members of the local film colony. Sessue Hayakawa of the Laemmle company and Thaddeus Roosevelt of the Selig company were the leaders of the movement to organize the club, the object of which is principally to see that its members do not appear in productions reflecting upon the Japanese race. In the organization of the Japanese film folk, there were present Uijro Oyama, Japanese consul; members of the Japanese Association of Southern California and Japanese newspaper representatives. Addresses were made by Hiroshi Nogami and Sir Asao, who stated that the club was highly commended and its members urged to use their best efforts with the producers to the end that the dignity of the race be maintained in all pictures in which their countrymen appear.

**Los Angeles Film Brevities.**

Hiram Abrams, president, and Bennie Schulberg, general manager of Paramount, are visiting the Lasky studios. Messrs. Abrams and Schulberg arrived in Los Angeles on Friday, September 13, and Mr. Schulberg will work with Charlie Murray as the expert auctioneer. The theater has been donated for the occasion by Oliver Morosco.

Cecil Holland, a player recently with the Selig and MoroscoCompanies, has joined the Los Angeles troupe for an extensive tour of the United States, calling on the exhibitors in the larger cities. They expected to leave Los Angeles on Tuesday, September 25.

A great benefit entertainment for the children of the Los Angeles Orphanage was staged at the Majestic theater, Wednesday evening, September 25. A great number of prominent motion picture stars had promised to appear. Boxes and balcony front seats are reserved for the benefit and will be sold at $2.50 a couple with Charlie Murray as the expert auctioneer. The theater has been donated for the occasion by Oliver Morosco.

Los Angeles is to furnish the National Army with a company of camouflage artists to be attached to the Twenty-Fifth Regiment of Engineers for service in France. The large motion picture producing houses of Los Angeles are to be drawn on extensively for stage carpenters, scene painters, scenic artists, sign painters, and blacksmiths to furnish the necessary material for perfecting "scenes" that will deceive the eye of the Germans and protect American gunners. The appointment of advisory expert for the camouflage company has been received by Cecil B. DeMille.

The Sixth Company of the Coast Defense of Los Angeles, formed principally by motion picture men from Hollywood, is struggling to provide uniforms for the many experienced actors in the company, including female impersonators. The Ince studio has offered the use of its plant for the整個 purpose. The picture will be a military one, and even the scenario was written and arranged by members of the company.
ing agent for the British Army, and will open headquarters in his hotel in each city on his travels and accept recruits to be housed on service. It is expected that Mr. Maude will announce his mission from the stage on the occasion of his arrival in each city.

Norman Keiser, who will be seen as leading man for Mary Pickford in her forthcoming production under the name of Norman Kerr, is now going through a legal formality to permanently adopt the latter surname. Kerr has enlisted in the British Army as a soldier, and is in England preparing the training camp in Toronto within a short time.

One of the prettiest and cleverest of screen comediences is Kathleen O'Connor, who has just joined the ranks of the Universal laughmakers, and is romping through Victor comedies with Harry Mann under the direction of Al Santell. She has been seen in leading roles in a number of Keystone pictures, and is now working opposite Toto, the circus clown, in Robin comedies.

Henry Lehrman has just completed a new Sunshine Comedy entitled "Wedding Bells and Roaring Lions." Mildred Lee played the leading part, and three "ferocious" lions were included in the cast.

Thomas H. Ince was the guest of Henry McRae, manager of production at Universal City, one day this week, and the two producers spent several very pleasant hours together. Ince is on a tour of twenty companies at work on the immense stages and at the various exterior locations on the several hundred acres of the plant, and frequently expressed his surprise at the magnitude of filmland's capital.

Leila Leibrand, who has made a name for herself as a scenario writer with the Fox and Balboa companies, has been given a long term contract by Pathe to write exclusively for Baby Marie Osborne. Miss Leibrand is noted for her delineations of child life, and her latest story for Baby Marie entitled "The Little Patriot" has won considerable favorable comment from the members of the western film studios in the face of Los Angeles for the eastern office of Pathe to take up her new work.

George Beban will shortly begin work at the Lasky studio under the direction of Donald Crisp. Mr. Crisp has been responsible for Mr. Beban's previous Paramount productions, but this is the first time the star has ever worked at the Lasky plant, all of his productions having been made at the Morosco studio. The character which Mr. Beban will play is that of a French Canadian, and the story is strongly dramatic. Following that, Mr. Beban will play lead in a picturization of one of William DeMille's plays. Donald Crisp has also been busy on direction for his first picture, "The Countess Charming," made a big hit at Clune's Auditorium. William DeMille will direct Eltinge in his next picture.

William S. Hart narrowly escaped serious injury recently while making the last scenes for "The Narrow Trail," the first of his new productions, released by H. Ince. Production was nearly held up by a break in the scene called for in Mr. Hart's action, Fritz, to ride across a narrow chasm during a chase in the mountains. The means selected for passage was an old tree, half rotted with age, that was though sufficiently strong to carry the weight of Hart and the pony; but it proved otherwise, for, as the screen star was half way across, the tree gave way, and horse and rider were precipitated to the bottom of the chasm. Hart stuck to his mount. Both were severely bruised, but no serious injuries were sustained.

Two Pasadena theaters, Clune's and the Crown, have been traded by the owners, M. Pierce and A. L. Phillips, for two large tracts of land. The Clune theater building was exchanged for fifteen hundred acres twelve miles from Bakersfield, Calif. A. L. Caldwell, of Los Angeles, is the owner of the building. The Crown theater property was exchanged for a one hundred and eighty-three acre ranch six miles from Chino. The new owner is Mrs. L. F. Pine, of Chino.

Harry Lee Wilbur, formerly of the Los Angeles Times, will manage the new Rialto theater at Fullerton, which opens Monday, October 1. "Jack and the Beanstalk," the William Fox ten-reel super-feature, has been secured by Mr. Wilbur as his opening bill. The Rialto music is from a new $5,000 photoplayer organ.

Irving Lesser, manager of the All-Star Feature Distributors, has departed from the Sunset climate for Frisco, relative to the every increasing business secured by the office under his management.

Charlie Croog, popular Bakersfield exhibitor, was in Los Angeles this week on business, which has to do with the purchase of a new car.

Triangle-Keystone production manager, Albert Glassmire, ever on the alert for new writing talent, has secured the services of Roy Del Ruth, Walter Newman and Rudolph Byrnes, Bay Dwiggins, Triangle-Keystone character actor and author, has also been engaged to write exclusively, for a while at least.

Murdock MacQuarrie has been assigned by Henry McRae, manager of production at Universal City, to the Neal Hart company. He has begun work on a two-reel western entitled "The Keeper of Hellgate," in which Eileen Sedgwick will play opposite. MacQuarrie, while affiliated with the Universal Company several years ago, produced a large number of strong dramas, which were released under the Gold Seal and Big U brands.

Director William Beaudine started work on his first Triangle-Keystone comedy this week with an array of stars that assures its success. His cast includes Fritz Schade, Paddy McGuire, Peggy Pearce, Joseph Belmont and Claire Anderson.

Lois Weber and Phillips Smalley, with a large company, have gone to Arizona, where they will make important mining scenes for a forthcoming production. Among the members of the company are Mildred Harris, Clara Whipple, William Stowell, Frame Williams, and others.

Considerable anxiety is noted at the Christie studios in Hollywood, where a large expanse of new diffusers has been erected over a part of the big east stage, which has heretofore not been required for production work. Although no definite statement has been given out, it is reported another producing unit will commence work almost immediately.

Director E. J. Le Saint began production this week on a new five-reel photoplay, in which Louise Lovely is the featured player. The story was written and prepared for the screen by Charles Kenyon, and is entitled "The Straw Cellar." Others in the cast are Alfred Allen, Lewis J. Cody, Hector Dion, Mrs. A. E. Witting, Beatrice Van, Betty Schade and Fred Church.

Betty Compson, who lends charm to so many of the Christie comedies, has returned from her month's vacation, and director Al Christie obliged with a story which gave her an opportunity to go to the beach and wear a bathing suit. The picture is called "Their Seaside Tangle," and in the cast are Lois Leslie, Jay Belasco and "Smiling Bolly" Mason.

Arthur Moon has been added to the Triangle-Keystone forces, and has been cast for the leading comedy role in a new picture started under the direction of Henry Kernan. Others in the cast are Caroline Rankin, Charlie Dill and Marianna De la Terre.

The latest addition to the comedy forces at Universal City is Harry Mann, who for some five years has been one of the leading actors here, and who, while playing in comedies, developed an original type which appealed to the public. Production manager that Mann was placed at the head of a company. He made a distinct impression by his work in the Universal serials, "The Broken Coin" and "Lucille Lane" and later as leading star, one of the best known Swede actors. Prior to entering pictures Mann had played at various theaters in New York, but until recently never had attempted strictly comedy parts. He is under the direction of Al Sabin, who directed "The Little Glove," his new productions. Mann has been given comedies, and Miss Kathleen O'Connor is playing opposite him. King Vidor of the Universal staff is writing the comedies for Mann.

Douglas Gerard has returned again to the Universal fold. Gerard, it will be recalled was formerly associated with the Big U organization in the capacity of director, acting leading roles for some time before his promotion to a directorship.
“The Heart of Ezra Greer”  
Pathe-Thanhouser Five-Reel Subject Features Frederick Warde in Story with Strong Heart Interest Theme.  
Reviewed by Robert C. McElroy.

This feature number, written by Lloyd Lonergan and directed by Emile Chautard, tells the story of an aged butler and his daughter. The latter is wronged by a wealthy young man, who afterward deserts her and leaves her to shift for herself and child. By a series of coincidences the principals of the story are brought together some years later in the city, and the young man sees the error of his ways and marries the girl. The plot, as may be seen, is one of a rather obvious type, but it is at the same time a type of general appeal. With the advantage of quiet, sincere acting, such as Frederick Warde does in the part of the butler, the events pictured get quite a strong hold on the sympathies. Leile Frost is also pleasing as Mary, the daughter. George Porth plays the role of the wealthy young man who causes all the trouble, and Lillian Mueller appears as a cabaret girl, known as “The Baby Vamp.” The story is very simple in construction. It begins with the flirtation of John and Mary at a co-educational institution, where the girl is employed as waitress. He lures the girl to the city, where he lives with her for a time, intending to marry her, or at least promising to do so. He decides to desert her after conferring with his guardian. After the girl disappears Ezra Greer, the father, who is “in service” near the school, gives up his work and sets out to hunt for her. Much of the story concerns the old man’s pathetic wanderings and the adventures which befell him. After leaving Mary, John becomes enamored of the cabaret girl. Mary reads of their engagement and leaves her child at his apartments with a note stating that he must care for it. In the meantime Ezra has obtained employment as John’s butler, not knowing of his former relationship with Mary. The denouement is reached after a number of dramatic scenes. Both of the Badgerly children appear to advantage in this number.

“The Painted Doll”  
Pathe Releases First of Russian Art Film Pictures, Enacted By Proficient Cast of Russian Performers.  
Reviewed by Robert C. McElroy.

This first number of the Russian Art Film series of features tells a story of grim tragedy. It was written by A. Pauskin, directed by Chesselor Sabinsky, and the four principal characters are portrayed by Russian players, Ivan Mozaskin, Mme. Lesinko, Tanya Petner and P. F. Sharoff. The settings are Russian, the costuming and general appearance of the performers are Russian, and the note of high tragedy running through the story reflects the dramatic passion we have to come to associate with Russian literature. It is stronger fare than the average American story. 

American critics have long contended that the book and magazine publishers of this country are too prone to bring out fiction of the happy type alone and many Russian novels have been translated and found a warm reception at the hands of our reading public. Now the picture-going public, which is increasing each year by leaps and bounds, is to be put to the test by genuine Russian tragedy enacted on the screen. It remains to be seen how great its popularity will be.

“The Painted Doll” is a six-reel offering, telling a gripping, consistent story of its type. The players are excellent and the drama is acted with an intensity which will hold the interest of the audience. The ending is quite unexpected, but it is in keeping with the general line of the picture.

Scene from “The Heart of Ezra Greer” (Pathe).

Scene from “The Silence Sellers” (Metro).
effecting their capture. He is quickly forgiven after that and restored to favor.

Blair Hall, the author of the story, has not contributed anything new to the large supply of modern fiction, but his surprise finish will please some persons and they will enjoy many of the incidents in "The Silence Sellers." Burton L. King has directed the production in good style, and it has been given a fair cast. Mme. Petrova looks and dresses the part of Laura Sutphen admirably, but considerable more animation in her acting would be appreciated. Mahlon Hamilton, Violet Reed, Charles Dungan, Myles McCarthy, Wyndham Standing, Henry Leone and Edward James are other members of the cast.

"The Secret Man"

Five-Reel Butterfly Production Features Harry Carey In Strong Story By Western Mill

Reviewed by Robert C. McElravy

This five-reel Butterfly number, written by George Hively and directed by Jack Ford, contains more plot than is found in the average Western subject. The action is good throughout and holds the interest well. Good photography and a generous lot of picturesque scenes, flooded with California sunshine, also make a pleasing impression.

The story begins with a girl named Molly, sister of a sheriff in a Western town, the part being portrayed by Edith Sterling in an acceptable manner. Molly has been secretly married to a ranch owner, named Henry Beaufort. The latter is forced to keep the marriage a secret until the death of his uncle, who would otherwise disinherit him.

Molly leaves her child in the care of a Mexican and his wife. The child, a girl of some four or five years, is portrayed by Elizabeth Janes, and plays an important role in the story. Because Molly has no more money to pay for the child, the Mexican decides to make away with the little girl. He takes her with him in a wagon, after he has been drinking heavily, and the horses run away with him. The Mexican is killed and the girl temporarily stunned.

Cheryne Harry, who has recently escaped from a nearby penitentiary, comes riding along and discovers the child. He immediately decides to get her back to some sort of civilization, and finally surrenders to a pursuing posse on her account. This part is played as usual by Harry Carey. His escape from the penitentiary, the scenes on the train with Henry Beaufort, and the subsequent finding of the child, are all very interesting. Later in the story he is instrumental in restoring the child to her mother and bringing about the reunion of husband and wife. The action is nicely developed in this offering.

Others in the cast are Morris Penter, Vester Pegg, Bill Getinger, Steve Clemente and Hoot Gibson.

"Aladdin and the Wonderful Lamp"

Fox Kiddies in Eight-Part Screen Version of the Old Fairy Tale Display Remarkable Ability

Reviewed by Edward Weitzel

The Fox production of "Aladdin and the Wonderful Lamp," an eight-screen version of the old fairy tale, scenario by Bernard McConville and directed by C. M. and S. A. Franklin, again utilizes the remarkable ability of the Fox Kiddies, Francis Carpenter, Virginia Lee Corbin, Violet Radcliffe and Gertrude Messinger being almost of equal prominence and merit. Contrary to the "Jack and the Beanstalk" picture, the rest of the characters are taken by grown-ups, and the children are called upon to play a number of serious scenes, some of them of a tremendously dramatic order. The work of Violet Radcliffe as the Magician is frankly burlesque and is always amusing, but Francis Carpenter commands respect from his scene in the desert where he nearly dies of thirst and exhaustion, and Virginia Lee Corbin's expression of grief or fear comes very close to the real article. Her childish grace and winning coyness are also greatly in her favor.

The production is elaborate, several of the scenes having marked beauty. The magical effects demanded by the story have been supplied by the resources of the screen, no task imposed upon the slave of the lamp being beyond the skill of the producer. The palace of the Sultan, the scenes in the desert and the interiors of Aladdin's magic palace are all fine examples of their kind, and the atmosphere of the East is never lost during the unfolding of the story.

Two improvements were possible in making "Aladdin." The scenes might have been given a more humorous treatment and Messrs. Franklin refrained from teaching all the children the same set of gestures. Some of the scenes could still be shortened to advantage. Gertrude Messinger deserves special mention for her performance of Yasmini. She adds to a "cute" personality an excellent quality of dramatic art. Elmo Lincoln is an impressive Genie and the other characters are well acted.

"North of Fifty-three"

A Cave Man Melodrama, with Dustin Farnum as "Roaring Bill," a Wild Hill Miner, Who Steals the Girl and Takes Her Off to His Cabin

Reviewed by Hanford C. Judson

The recent Fox five-reel picture, "North of Fifty-Three," has the quality usually found in the cave man love stories and it seems to this reviewer that it is a little franker and a little ruder than the usual film of its kind. This is partly because the script doesn't take enough pains to develop the character of "Roaring Bill," played by Dustin Farnum, and to make the spectator enough of a partisan for him. The story opens with a scene in which we see him fondling children; but that is before we know what it is for, and the incident fails to sink deeply into consciousness. He enjoys a fight; he goes 44-44 on a gold mine with a poor longer just because the sick man can put up a stiff fight, and we can see that he has a bluff and hearty way with him. Then he steals the girl right out of her room at the boarding house and carries her off to the cabin in the mountains. The girl is taken by Winifred Kingston, but she does too little acting and her unconvincing attitudes rob the picture of effectiveness on her side. Yet the picture is real to this extent that, as nitrate acid always makes nitrate of silver on silver, so this picture will affect audiences as cave man stories are wont to do, and will do it markedly. This is what the picture is worth to the exhibitor who considers his audience.

One of the picture's big assets is the background characters, of which there are many kinds, and nearly all good. Then it has some mighty fine natural backgrounds and sets. The act-

Scene from "The Secret Man" (Butterfly).

Scene from "North of Fifty-Three" (Fox).
THE MOVING PICTURE WORLD

October 13, 1917

"The Fibbers"

A Comedy Drama of Unusual Interest by Essanay, Featuring Bryant Washburn and Virginia Valli—Directed by Fred E. Wright—Script by Tipton Steck.

Reviewed by James S. McQuade.

The Fibbers" is based on the story of that name by John W. Adams, a magazine writer of some note, the adaptation being the work of H. Irving Stock, of Essanay's scenario staff. While the story can lay no claim to greatness, the adaptation exercises a peculiar interest that holds the spectator until the final climax is reached, and this climax creates a great wave of pathos that is powerful through heart and brain, compelling the best that is in all of us to recognize the good that is in the worst of us.

The comedy vein is rather light, depending altogether on complications which arise in the happy home life of a husband and wife, to work from the great good fortune that has come just in the nick of time to stave off the horrors of a "busted" bank account. The drama is didactic as well as amusing, and the lesson is reserved until the close, when the climax already referred to carries it home to the heart with overwhelming effect.

Peter Hedrick Cort (Bryant Washburn) is a rising young architect, whose heart is sometimes larger than his purse. Barbara (Virginia Valli), his wife, is a lovable helpmate, whose dearest object in life is to make "hubby" happy.

When the family bank account is at its lowest ebb, a railroad accident takes place near their home, in which an aged tramp is severely injured. Peter has the hobo carried to his home, where a fractured limb keeps him abed for a long time. Peter and Barbara are at their wits' end how to meet the bills for doctor and nurse, and other expenses, when, as if by sheer good luck, Peter secures the contract to build a great mansion for a millionaire, and Barbara succeeds in selling a play written during her stay at college. E Contrainen follows because of seemingly compromising incidents, but everything is cleared up when husband and wife learn the secret of the other. The tramp disappears, to the great joy of Peter, but he and Barbara are haunted soon afterwards that they owed all their success to the influence of the poor outcast.

Bryant Washburn and Virginia Valli are certain of a warm welcome in the roles of Peter and Barbara. The home life of these young married people is appealingly drawn, until it is shattered by the secrets referred to. The family discords are most amusingly shown, while reconciliation is effected in a very whirlwind of action.

The tramp is excellently impersonated by Mark Elliston, and John Cossar, with his usual care and art, gives a fine portrayal of Philip Allen, the famous New York play producer.

The release will be made Oct. 15, through the George Kleine System.

"Baby Mine"

An Amusing Goldwyn Comedy Presenting Madge Kennedy in a Delightful Characterization—Support Flawless.

Reviewed by Louis Reeves Harrison.

BABY MINE" is an exception among plays adapted from the stage product, partly because it lends itself to the transference through a skilful scenario construction, but mainly through skilful scenario arrangement. Its success, like that of most popular screen stories, results from a nice harmony of authorship, handling and interpretation. The three principal artistic requirements are present in an attractive blend, when the scenario, and well-taken screen, of High lights of merit are the marvelously "practical" and wholly convincing interiors and Madge Kennedy's delightful personality.

Somewhere in the modest background minds have been busy to contribute thorough workmanship in settings, all in entire accord with the mood and atmosphere of the story, and with the out thrusting upon notice that stuffless so destructive of illusion, and so unnecessary in moving pictures. This true craftsmanship is a heavy contributor to the spectator's satisfaction, and the audience merely enjoys without noticing critically, such essential details. Madge Kennedy's personality is thus suitably framed and placed. Further impetus is given by character-revealing humor in the sub-titles, which are admirably selected and get most of the laughs.

The characterization, especially that laying bare the mind and heart of a wife so beautiful as to be almost childish, is both delicate and delightful—it would be almost too subtle. The audience looks forward with zest to the screen under ordinary circumstances, but it is brightly and clearly enforced throughout by the author and by Miss Kennedy. The young star gives a most convincing interpretation of a girl-wife, matured physically, about twelve mentally, and cheerfully irresponsible, childishly selfish and untruthful, yet so sweet, loyal and ardent that our affections are mellow and her artless lying wife, teeming with interesting incident, justifies faith in their success. They are stirring tales of adventure, developed consistently.

"A Deal in Bonds"

It will be remembered that George Larkin, blessed with remarkable acrobatic skill, plays the role of Tom Grant, and that Ollie Kirby plays opposite him. The story of "A Deal in Bonds" centers about the eccentricities of a rich old woman who believes that the cardinal sin to a lack of economy, and the cardinal virtue the hoarding of money. Finally, her hoarding propensities are her undoing, when she is kidnapped for the purpose of stealing from her twenty-five thousand dollars worth of bonds. In the telling of the story the comedy side is not forgotten, and in the end she gets a good one-off to figure as could be desired.

"The Mystery of Room 422"

The lifeforce body of a woman revealed by the bursting open of the door of Room 422 at a certain hotel sets the ball of adventure rolling in this instance, and opens the way for some thrilling events in which Grant is the chief personer. In following the clues of the murder he does some dare-devil stunts that are intensely interesting. A good fight takes place in the room of the murderer when Grant finds the missing part of a tell-tale note, and also the mate to a cuff link found in the woman's room, and the blood-stained shirt sleeve in which the cuff link is fastened.

The public will be pleased with the release of these one-reel adventures, which present, as before said, good stirring tales.

Kate Price and Billy Ruge Mated.

New principals are featured in the fourth of the series of Sparkle comedies just finished by Mr. and Mrs. Kennedy. Adrien Klem's

Kaye Price is well remembered for her excellent work with John Bunny some years ago, and both are old favorites with fandom. Sparkle releases in this new series, which is better than ever, are "Week End Shopping," "Pala," "Ambition," "In High Speed," "Monkey-Maid-Man" and "A Bargain—$3.50."

Scene from "The Mystery of Room 422" (Kalem).

Scene from "The Fibbers" (Essanay).
“The Sunset Trail”

Lasky-Paramount Production Features Vivian Martin in Five-Reel Story of Marked Emotional Appeal.

Directed by Robinson McIlravy.

THE SUNSET TRAIL” is a five-reel production, by Beulah Marie Dix, of a story by Alice McIver. It provides a strong medium for Vivian Martin, who plays the pretty young girl, who is tared into the clutches of a fast social set, in this instance by her own wayward mother.

The contrast of situations found in this offering is one of perennial appeal, perhaps because it is repeated over and over again in real life. This story puts new vitality into a familiar theme, and the director, George H. Melford, has made it equally enjoyable in a pictorial sense. The settings and photography are remarkably fine.

Vivian Martin is excellent as the country girl, Bess. She appears first as the simple farm girl, unaware of the world about her. Later, when the city men invade the scene and one of them enters her mother away, she experiences real sorrow for the first time. The girl is then left with her stern old father, admirably portrayed by Charles Ogle.

Five years later, the mother, now married to the city man, appears at her husband’s hunting lodge near the farm. She meets Bess and induces her to come to the lodge for a month. Judd Aiken, the father, agrees to this, reluctantly, though he is not afraid of the girl’s strength of character. But the test which is put upon Bess through her weak mother at the house-party is a severe one, and it requires all of her own will power and that of her lover, Kirke, to save her. The situations here developed are quite powerful in their emotional appeal, and all of the principals contribute to their success. In the end the girl breaks away from her mother’s control and starts back through the woods to her own home. The father arrives just after she has gone, and he and the lover institute a search for Bess. The closing scenes bring the story to a conclusion.

Others in the cast are Carmen Phillips, who does fine work as the mother; Henry A. Barrows, Harrison Ford and Billy Elmer.

“Stranded in Arcady”

Covered by George Blaisdel.

NOT as a dancer does Mrs. Vernon Castle appeal to her admirers in "Stranded in Arcady," the five-part melodrama produced by the Astra and released by Pathé on October 14. Not a single step of the light fantastic variety is she seen to take in the course of the story. She comes to us as a straight screen player—and she makes good. There’s no doubt of that. To be sure, in the opening she portrays the part of a teacher of dancing to the well-to-do, but it is only a bit. The story quickly settles into action that interests and holds throughout.

The plot has a distinct air of mystery about the major part of the tale, which is not cleared up until near the closing. This feature of the plot is rapidly moving in an entirely different direction. Practically all of the picture is staged in the open, in the north woods—wildly picturesque and good to look upon. Thrilling moments there are, too; not the least of these are the scenes of canoeing in turbulent streams, demonstrating that Mrs. Castle has plenty of nerve and that she is a good swimmer.

The chief player has the role of Lucy Millington, who looks upon men with indifference, if not contempt. Elliott Dexter is Donald Prima, who has married a book woman. The two are thrown together in the woods—in order to prevent their sharing in an inheritance, as it later turns out, although in the meantime we are under the impression that jealousy, love affairs and one or two other rather important characters are against the marriage. The suspense and developments have been caused by the enthusiasm of an overzealous friend anxious to convince his author-friend his knowledge of women is nil. The increasing regard of the two for each other is convincingly delineated, and forms one of the attractive features of the story.

Mr. Dexter makes a likable opposite for Mrs. Castle. He is good, and he has force. Frank Craven directs the script, which was taken from the novel of Francis Lynde.

Scene from “The Sunset Trail” (Paramount).

Scene from “Stranded in Arcady” (Pathé).

“The Princess of Park Row”

Vitagraph Five-Part Blue Ribbon Feature by Paul West a Piece of Unabashed Fiction of the Zenda Type.

Reviewed by Edward Weltsz.

A PIECE of unabashed fiction is a tale that doesn’t give a rap for probability and that is the precise state of mind of “The Princess of Park Row,” a five-part Vitagraph Blue Ribbon feature by Paul West, directed by Ashley Miller.

A princess who has lost the love of her life is brought to America, comes to the United States with her father, strikes up an acquaintance with a young reporter who takes her to Coney Island. Later, when the wonder of the Park is thrown in her the wonder of Bellariss, the princess becomes aware of the fact that the man in love affairs with the princess and the reporter dwars, in interest, anything else that takes place. In fact, the serious motive merely gets in the way of the real entertaining part of the story, owing to its unconvincing qualities and the disjointed construction of the plot.

Some persons will laugh with “The Princess of Park Row,” others will laugh at her and be extremely doubtful about the reporter really being made a prince and marrying a princess. It is only fair to add that Mildred Manning and Wallace Mac-Donald, who play the two parts, seem well suited to each other and are refreshingly human. William Dunn, John Costello (badly made up) and Anne Brody have important roles which they play very well.

“Triangles”


Reviewed by Edward Weltsz.

“The Ashes of Hope,” as

N O LESS a person than Thomas H. Ince is the author of “Ashes of Hope,” a five-part Triangl feature in which Belle Bennett impersonates a dancer hall-queen who falls in love with a worthless specimen of a man and tries to go straight. The sentimentality has been lanced off with a heavy hand, and the girl displays the usual amount of values feeling given to heroines of this class. The author however has refrained from reforming her completely and manufacturing off to a respectable marriage. But the girl is being milled and is willing to quit the old life and go married. She saves him from the vengeance of the proprietor of the dance hall for the sake of the man’s little ones by agreeing to become the gambler’s wife.

The story is without a hero and its revelation of human nature is not particularly edifying, but it moves with spirit and reproduces life in the raw with considerable fidelity. There are no long-winded dialogues, no dragged-out explanations. Instead, there is action, a plot. A nice, tidy little story for any radio audience or women. It must be admitted, however, that reckless morals such as people “Ashes of Hope” are quite apt to gather.
of excitement, and this quality is generally present in the picture. The play will find many admirers, the acting of Belle Bennett and the production, as a whole, being of so excellent a sort that they will have little difficulty in beguiling most spectators of their sympathy. As Gonda, the dance hall woman, Miss Bennett makes the character sufficiently realistic, without losing a certain womanliness that belongs to the actress herself. Jack Livingston, Jack Richardson and Josie Sedgwick Lederer and Victor Rottman carrying the leads in the supporting cast. "The Sultan's Wife." This Keystone comedy introduces the diving girls as wives of an eastern potentate, and supplies them with a swimming pool in the palace of their lord and master. The gentleman undertakes to steal an attractive little American girl and add her to his harem, but is defeated by the combined wits of the girl's lover, an intelligent dog and a clever monkey. The comedy is acted in lively fashion and has the average amount of humorous situations.

"The Spotted Lily"

Five-Part Bluebird Production Featuring Ella Hall Displays Considerable Artistry of Presentation, but Falls to Satisfy.

Reviewed by Margaret I. MacDonald.

The story of "The Spotted Lily," as presented in the Bluebird five-part production is more of a narrative than a drama; and as such is lacking in those moments of suspense attendant on incidents leading to the climax of a drama. In spots the picture, which was directed by Harry Solter, is good. There are touches of genuine artistry to be found in the development of atmosphere and in the getting over of the various details of the story, but in spite of this, as the picture progresses there is a distinct impression of "drag," with a question arising in the mind of the spectator as to what the "punch" of the picture is to be. The latter fails to develop, however, and the story breaks off so abruptly that one can almost hear it snap.

Ella Hall is the featured member of the play, with Gretchen Scene from "The Spotted Lily" (Bluebird).

Scene from "Ashes of Hope" (Triangle).

are as melodramatic as their characters demand. Percy Challenger has an amusing comedy bit as "Flat Foot."

"Married in Name Only"

Entertainment Value Slight—Melodrama With Plea for Eugenic Marriages—In This Case, After the Horrors, "Tainted" Hero is Proved an Adopted Child.

Reviewed by Harford C. Judson.

If scenes full of loveliness when taken by themselves could give entertainment value to a motion picture, a recent Ivan offering, "Married in Name Only," would be an excellent picture for the people. Its scenes, when considered as not a part of a story, are charming. They cannot be so considered and the story is far too morbid and distressing to be acceptable to the healthy minded. I believe that to the majority this picture will be much more an offense than a pleasure. It drags; there is too much play on morbid conditions and not enough actual motion to the story. It is in six reels and we are given not one picture of the hero's insane mother, but many. One glimpse would have carried the story and, if the director attempted to create horror, it could have been done solely by the facial expression of her relatives. We get so much insanity that it is a positive distress and makes the story more than one short step, except where the mad person is about to act on a sane person, say cut his throat.

This mother knew her father and grandmother had been insane and that she herself had sojourned in the border land. Her son is engaged to marry and has just published a book dealing with tainted children of abnormal parents. She carries her little 'she and the son reach the bride's house and the wedding guests are present. Then she tells him that he, too, is tainted. The marriage goes on. The pretty wife begs for a nuptial kiss in vain. The door between the rooms is locked and the key thrown out of the window. The maid, who makes the beds, sees the situation in the morning and has a gleeful time telling it to the butler. Meanwhile the mother goes mad and there's horror enough for all. Then it is found that the son was adopted, though the mother was too sick when her baby was born to know that it was dead and that another had been substituted.

There is much poetry in the scenes, sets and backgrounds. The acting is fair, not great. The photography is perfect. Edmund Lawrence is the author and director of the picture.
Conquest Program No. 10

Eight Reels of Amusing Photoplays and Well Chosen Educations Make an Excellent Entertainment—Released by George Kleine System.

Reviewed by Edward Weitze.

Conquest Program No. 10, released by George Kleine system, is made up of eight reels and comprises "The Pied Piper of Hamelin," a version of the Robert Browning poem: "Your Obedient Servant," a three-part story founded on Anna Sewell's familiar tale "Black Beauty;" "A Duke for a Day," a comedy, featuring Mildred Havens and Ray McKee, and two half-reel subjects, "Anchoring for Trout and "Raising Ostriches in South Africa." The program is well chosen. "The Pied Piper of Hamelin" tells the legend in a condensed but entertaining form, and "Your Obedient Servant," cleverly acted by a cast headed by Peggy Adams and Pat O'Malley, records the adventures of a faithful horse who is sent to relate his own history. The animal used in the picture is an unusually intelligent beast and has been carefully trained. The story he tells is laid at the time of the Civil War and has plenty of heart interest and some good comedy touches. The production is creditable.

"A Duke for a Day" was written by Homer Croy and is not at all novel in plot, but Ray McKee's facile acting of the hero makes it enjoyable. He plays a happy-go-lucky sort of a chap, who is led to suppose that he is the long lost heir to a dukedom and finds out it is all a mistake, after one day of high life. His support is satisfactory.

"The Apple-Tree Girl"

Edison Five-Part Perfection Picture, Featuring Shirley Mason, Novel in Treatment and Decisively Pleasing—Released by George Kleine System.

Reviewed by Edward Weitze.

Although the original "Apple-Tree Girl" was a lady by the name of Eve, she is not the heroine of the Edison Five-Part Perfection Picture. She is played by Charlotte Marx, the wife of the George Kleine System. Charlotte Marlin is the young person in question, and she is a very up-to-date product; also an interesting one, as played by Shirley Mason. Other things that add to her popularity is a refreshing novelty of treatment in handling the story, and excellent photographic reproduction of that charming New England scenery that is all too seldom thrown upon the screen.

"The Apple-Tree Girl" is a photo novel and has but few touches of the dramatic. The story is simple—just the adventure of a poor little girl inspired by her dreams of becoming famous and marrying a millionaire, makes herself a golf champion and then decides that true love is better than any of the things money can buy. It rings true from first to last, however, and although it will appeal strongly to the juvenile element among picture patrons, it is bound to please all the heart's heads that are wise enough to be in sympathy with youth.

An interesting feature of the picture is a game of golf, played on the links of the North London Golf Club. It is cleverly managed and the players show unexpected skill. A rescue scene—the one dramatic bit in the story—is also neatly handled.

Shirley Mason has done nothing better than her impersonation of the heroine. The unaffected sweetness and fine nature of the little girl are indicated by a combination of natural gifts and a fact that win the spectators from the start. It is hoped that Shirley Mason will be seen in more of the same line of characters. Joyce Fair is an excellent foil as the pure-hearted, staunch, and rather spiteful cousin, and Ray McKee gets all that is possible out of the role of the hero. Jessie Stevens, William Wadsworth, Paul Perez and the remaining members of the cast are up to the requirements.

"Her Country's Call"

Five-Part American Drama Featuring Mary Miles Minter Moderately Entertaining.

Reviewed by Margaret I. McDonald.

HER COUNTRY'S CALL has a slight patriotic ring to it, and is infinitely more professional in style than some former Minter pictures. There is still, however, a tendency to keep the star skipping through "girlie" bits, which in themselves are attractive, but which, like the apple, are good in small quantities only. "Her Country's Call," now in the final stages of production, has made its debut in Boston. The star playing the heroine is Mary Miles Minter, who has been compared with Gladden Westcott. The story as a whole is satisfactory, and Mary Miles Minter is as usual in a first class bit. It is not a very forceful story, and the script writer has been content to bring to the screen in this instance the usual patriotic flavor that is so dear to every American's heart.

"We Must All Spend Less and Save More and Help Our Country by Buying Liberty Bonds"
General Film Company.

The Mystery of Room 422 (Kalem).—One of the several adventures of the "Grant, Police Reporter" series, which are to be released by the Kalem Company as one-reel features. The story, which is reviewed at length elsewhere, follows the search for the murderer of a woman whose body is found in room 422 of a certain hotel. An interesting and stirring release.

A Deal in Bonds (Kalem).—A story culled from among the "Grant, Police Reporter" series, has been used for this picture, which is one of several releases about to be made as one-reel features. The picture will be found reviewed at length elsewhere. George Larkin, as Grant, does some daring stunts which will be appreciated. The picture is an excellent one.

Selig World Library No. 19.—An unusually interesting number containing the following subjects, which will be found reviewed in the educational department of Oct. 21: "Cabinet Entertainers of Tokio, Japan," "The Coconut Industry," "Ostrich Farming," and "Jerusalem, the Holy City."

Bluebird Photoplays, Inc.

The Spotted Lilly, October 1.—A five-part production directed by Harry Solter and featuring Eila Hall. The production is good in spots, always clean in quality, but without the necessary "punch" to make it a strong feature. A full review will be found elsewhere.

Butterfly Pictures.

The Secret Man (October 1).—A strong Western subject, written by George Hively, and directed by Jack Ford. It features Harry Carey, Edith Sterling, Elisabeth Janes and others. There is a stronger and more entertaining plot in this than is found in some Western subjects. The photography and settings are also attractive. Reviewed at length elsewhere.

Fox Film Corporation.

North of Fifty-Three. Released September 23.—A five-reel "cave man" melodrama, in which "Roarin' Bill" (Dustin Farnum) steals the heroine and takes her to his cabin in the mountains to teach her to love him. It is not a picture to please the average woman, this reviewer believes, but it has several points in its favor, such as interesting lesser characters, good backgrounds, clear photography, etc. For a picture of its class another page of this issue.

Conscience, Sept. 30.—Allegory and present-day realism divide the interest. In this five-part photoplay, which describes the life of a lady of low morals, Gladys Brockwell has the leading part. A longer review is printed on another page of this issue.

Goldwyn Pictures.

Baby Mine (Goldwyn).—A thoroughly delightful comedy skillfully adapted from a stage success of the same name, admirably handled and presenting an attractive star in Madge Kennedy.

Greater Vitagraph.

The Princess of Park Row (Vitagraph), October 1.—Paul West is the author of this five-part photoplay, which is more amusing than convincing. An American newspaper reporter woo and wins a real live princess after risking life and limb in his father's defense. The picture is very well acted. A longer review is printed on another page of this issue.

The Story of Ybarra (Vitagraph).—The second instalment of the serial, "The Fighting Tail," explains the secret of the mine that John Gwy is interested in, and tells of the story of Nan's real parents. The number carries the plot along smoothly and has plenty of action.

It is well acted.

Will yqut. Joe tell? (Vitagraph).—The third episode of the serial, "The Fighting Tail," contains plenty of excitement and shows how faithful Yqut Joe was to the trust imposed in him. A good instalment.

Plagues and Pupplylove (Vitagraph).—Lawrence Seman makes most of the fun in this one-part "roughhouse" farce. The action is lively and amusing.

The Helping Hand (Vitagraph).—Another Bobby Connolly one-part story, it shows this clever youngster at the pleasant task of doing good to others. The picture is on a par with the rest of the series.

Ivan Productions, Inc.

Wife in Name Only (Ivan).—A six-reel picture dealing with de-moted parents and general eugenic warnings. The entertainment value of it is small and it has much that is truly morbid. This reviewer found it a most painful picture to study. That it has many artistic scenes and many beautiful backgrounds is undeniable. A longer notice will be found in another part of this issue.

George Kleine System.

The Fiddlers (Essanay), October 15.—An enjoyable comedy drama in which Bryant Washburn takes the principal role.

The story holds interest to the close, where a strong climax thrills the spectator. A detailed review is given on another page, this issue.

Centrality Program No. 10 (Edison), September 15.—This number is of eight reels and consists of dramas, comedy, scenic and educational subjects, all of good quality. The number is reviewed at length on another page of this issue.

Metro Pictures Corporation.

The Silence Sellers, September 24.—A five-part screen version of a detective novel showing the workings of a gang of blackmailers; the picture is of fair quality. Mme. Petrova is the star. The picture is reviewed at length on another page of this issue.

Mutual Film Corporation.

Mutual Weekly No. 143 (Gaumont), September 26.—Interesting items of this number are an historic march of the American troops through the streets of the British metropolis, New York. (A famous 12th off for camp, tall fashions by courtesy of Vernon-Warner, Fifth Avenue, the opening of the racing at Reno, Nev., and motorcyle practice.

Jerry's Big Deal (Cub), September 27.—One of the George Ovey comedies that is just a trifle more entertaining than the majority of Cub comedies. In this number Jerry gets away with a parson's outfit, merely by accident, unintentionally happening at the railway station where the parson is being expected by his church members, he is given a ringing welcome, but he lives his part in the proceedings when the parson arrives on the scene.

Reel Life No. 74 (Gaumont), September 27.—The subjects contained in this issue are "The Soldier's Staff of Life," showing how soldiers are supplied with uniforms by competent bakers employed at the camps; "The Correct Time," giving a fully detailed illustration of how the correct time is calculated at the U. S. Observatory and signaled to all parts of the country; "Beans and Lady Bugs," showing how lady bugs are used to destroy insects on bean vines; "The Lamprey, a Blood-Sucking Fish," and "Making Eyeglasses."

Her Country's Call (American), October 1.—A Mary Miles Minter dramatic feature that is much better than some of the preceding ones in which we have seen this pretty little star. The picture shows her as a mountain maid, whose supposed father, a moonshiner, is arrested and put in jail. She is accidentally taken to the home of a young captain of the home guard. When she discovers that she is despised by the neighbors because her father is a convict she runs away, and is the means of saving the ammunition storage from a raid by the Mexicans. Rushing back and blowing the bugle call, she is the savior of the town, and when the troops arrive. It is then discovered, through a note from the convict, that she is the daughter of one of the head military men in the town, who was wronged by the mother.

Some Nurse (Strand), October 2.—An amusing comedy in which two young men in love with the same girl, Billie Rhodos, by-the-why, try the same plan, that of getting themselves injured in front of her house, to win her. They are, of course, carried into her home, where she discovers the ruse and puts the doctor wise. What happens to the two lovers, who are put through a process of steaming and packing in ice, will amuse meet audiences.

Reel Life No. 75 (Gaumont), October 4.—This number of Reel Life contains the following interesting subjects: "Dog's War," "Making Army Rifles," and "Japanese Dwarf Plants." These subjects are well illustrated.

Paramount Pictures Corporation.

Camping (Klever), September 10.—In this Victor Moore comedy he takes his family to the country, where he pitches his tent. Various amusing incidents take place, and the climax comes when, after setting themselves comfortably in their sleeping bags, a rain storm comes on in the middle of the night, drenching them and carrying their tent away. Very funny.

The Sunset Trail (Lasky), September 17.—A strong five-reel subject, adapted by Beulah Marie Dix from a story by Alice McVicker. It features Vivian Martin as a simple country girl, whose mother runs away and is put on the city map. The girl falls in love with a girl to a house party and the resulting scenes severely test the girl's strength of character. The number is excellently produced and has strong emotional appeal. Reviewed at length elsewhere.

In Bed—In Bad (Klever), September 24.—An amusing comedy in which Victor Moore is featured. The plot of the comedy centers about an amusing situation which arises through a man's friends insisting

Comments on the Films EXCLUSIVELY BY OUR OWN STAFF
Pathe Exchange, Inc.

FEEDING AN ARMY (Pathé-International), September 30.—Picturing the tremendous scale on which foodstuffs are provided for troops in America and Great Britain, this docudrama is instructive and inspiring.

BY THE SAD WAVES (Pathé).—On same reel with above. This is a laughable series of animated drawings featuring the original Katz- enbaum, the bear in various escapades. Several good laughs in here.

THE HEART OF EZRA GREER (Pathé-Thanhouser), October 7.—A five-reel number, by Lloyd Lonergan, featuring George Furth and Lillian Munson. A heart interest story, with a somber theme throughout. The art work is excellent, and the playing is very fine. Several good laughs in the picture. The plot is introduced with a sufficient amount of action to interest. This is a comedy which will be appreciated by all.

Piffle, October and an ami. Holmes is a butler who becomes a lieutenant's chaplain. The picture is well made and is a comedy which will be enjoyed by all.

THE PAINTED SAPE (Pathé), October 7.—Episode No. 14 of "The Fatal Ring." This number contains numerous startling incidents. Carlsake and Pearl are rescued from their peril under the ferryboat. Carlsake in danger is later to be drowned and is later rescued by the hero. The picture is well made and is one of the best films of the series. The story is a comedy which will be enjoyed by all.

THE PAINTED DOLL (Pathé-Russian Art Film), October 14.—A six-reel offering of an intensely tragic story. The cast is largely composed of Russian players and the scenes are laid in that country. This contains different scenes with different settings and situations. It is a story of love and tragedy. The story is a comedy which will be enjoyed by all.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 50 (Universal), September 30.—Military preoccupations are evidenced throughout this weekly. The subject is the progress of the Union Square, visit of Japanese Commission, scenes on the French front and numerous other topics of timely interest are included in this number.

CURRENT EVENTS NO. 20 (Universal), September 29.—Many interesting topics are pictured in this number, including baseball, the Chicago dog show, motorcycle recruits in Los Angeles, and a variety of war scenes.

THE WART ON THE WIRE (Joker), Released Week of October 8.—A comic number, by Tom Gibson and C. B. Hoadley, featuring Eddie Lang and Reinhardt. The film is a comedy and is well made. The story is a comedy which will be enjoyed by all.

THE NINTH DAY (Gold Seal), Released week of October 8.—A three-reel story of the Mexican border by Col. Jasper E. Brody. Neal Hart appears as Private Darke, and in this number we see the love of a girl and a lieutenant's commission. The chief scenes occur in and about a cavalry barracks. The story is entertaining and presented with strength. There is good suspense in the closing scenes. Others in the cast are Roy Standing, Howard Crampton, Dick La Rocca and Willard Wayne. A pleasing subject.

THE NURSE OF AN ACHING HEART (L-RO), Released Week of October 8.—An amusing three-reel number featuring a harlequin type, featuring Eddie Barry as a gay Lethario who falls in love with a hospital nurse. His efforts to gain admission to the hospital and final success are very amusing. The scenic effects are bright and attractive, the characters are amusing and the action, while slightly rough in places, brings much laughter. A very successful offering of the type.

A WALKING TIME (Victor), Released Week of October 8.—A three-reel number featuring Lena Baskette, the child actor. In this number she plays a droll role. The picture is more a visual comedy than a story and possibly lacks the quality of action as a comedy. Still, it is a pleasant and amusing subject.

THE CHIEF (Universal), October 8.—A two-reel number featuring Mary Ryan, the child actress. This is a story of the American West and is well made. The picture is well acted and is a comedy which will be enjoyed by all.

BRAINSTORMS AND BRAINSTORMERS (Joker), Released Week of October 8.—An ordinary one-reel knockout comedy number. The locale is in Wall Street of a valuable business firm, where a great row takes place. The picture has a scant few laughs. Max Aubert, Revere Morgan and Waddsworth Harris are among those in the cast.

Triangle Film Corporation.

ASHES OF HOPE.—Written by Thomas H. Ince, this five-part melodrama of the West is full of excitement. The heroine is a dancehall queen and is finally played by Settie Bowen. A longer review is printed on another page of this issue.

"Italian Battlefront" as Special Attraction

War Pictures Will Be Given Metropolitan Presentation in Every Large Center.

ACTUATED by the desire to give to the exhibitors of the entire country the advantages enjoyed by those in New York and Chicago through metropolitan presentations of special features, William Moore, manager of the Universal Film Corporation, has arranged for a metropolitan presentation of "Italian Battlefront," under the direction of which the American tour of the Royal Italian Government's official war film, "The Italian Battlefront," is being conducted. "Italian Battlefront" will carry its own scenic effects, projection machines and will have its own orchestra leaders, traveling managers, advance men and the necessary stage crews. It will play in every city at the scale of prices which prevailed in New York; namely, 25 cents to $2.00. Likewise, it will be extensively advertised, not only through the newspapers but also through effective direct advertising material, to be distributed through the motion picture.

In addition to New York, where the picture did a "turn away" business for four weeks, it has already played in Philadelphia, for three weeks; Chicago, for three weeks; Boston, for two weeks; Pittsburgh, two weeks; Buffalo, one week, and Newark, one week. Among the other cities scheduled for metropolitan showings of this production are Norfolk, Richmond, Atlanta, Birmingham, Savannah, Little Rock, New Orleans, Dallas, Houston, Los Angeles, San Francisco, Sacramento, Seattle, Spokane, Portland, Salt Lake City, Denver, Los Angeles, Detroit, Cleveland, Cincinnati, Louisville, St. Louis, Kansas City and Minneapolis.

This picture has been given the publicity and prestige which accrue from such presentations, it will be distributed generally throughout the territories of which these cities are the centers. The names of the distributors will be announced as each big city is played.

Beatriz Michelena in New Picture

Finishes "The Dead Line" and Commences on "Just Squaw," a Story of the West.

BEATRIZ MICHELENA announces from her producing headquarters at Boulder Creek, California, that she has completed all photographic work on "The Dead Line," the first of the Western features to be produced by her own company, and that activities have already commenced upon her second picture, entitled "Just Squaw." This new production is so the announcement says, gets its name from one of the many scenes which marks a distinct turn in the picture and it reads: "Just Squaw is just squaw an' fair game." The manuscript has been prepared specially for the star by Earle Strong, author also of "The Dead Line." It is being directed by John Ford.

Like "The Dead Line," "Just Squaw" is a story of the primitive West and is said to take advantage of all the possibilities of the romantic era. A genuine Western heroine stars the part of a girl who plays a halfbreed type and is supported by an unusually strong cast. William Pike plays opposite her as the willing man of a timber camp and is supported by the wonderful Delores. An unknown gal, the suave raver of "Rogues' Roost" and Albert Milton, finds strong role in a halfbreed type, while the film is rounded off with William McHenry and Kathleen Andrews. Andrew Robles, who had been one of Miss Michelena's most noted supports in many of her pictures, has again been engaged in her latest, which has its scenes with some Algonoin Indians. The Lawi Families. "The Woman Who Loved" also was brought out from New York specially for the particular purpose of assuming his role in this present picture.

Although all the scenes of "The Dead Line" are new photographs, Miss Michelena has announced that this will be at least many days before the sample print is shipped to New York, since much time and pains must be given to the cutting, assembling and editing of this picture.
Activities of General Enterprises, Inc.


O wing to the extraordinary volume of business developed and the distribution of territories for "The Warrior," the seven-part film starring Maclaine, A. H. Sawyer and Herbert Lubin have announced the removal of their headquarters from the Mecca Building, Broadway and 48th street, to the Longacre Building, at 1476 Broadway, New York, where an extensive suite of offices occupying a large part of eleventh floor has been especially fitted up for the accommodation of General Enterprises, Inc. The taking over of the new offices has also been necessitated by the establishment of new departments under the direction of Messrs. Sawyer and Lubin. Chief among these is a foreign film department, under the supervision of M. J. Lipton, and it is the intention of General Enterprises to devote serious attention to this branch of the motion picture industry. A complete exploitation and advertising bureau in charge of Bert Lubin, Jr., will take care of the public relations and the various interests handled by the firm. Harry C. Kosch, attorney for General Enterprises, Inc., will also have his offices in the new suite in the Longacre Building.

Globe Films, Ltd., of Toronto, Canada, which controls the Canadian privileges to "The Warrior," starring Maclaine, announced this week that two road shows for the purpose of presenting the film spectacle in all of the prominent theaters of the Dominion have been organized. Under the direction of Bert Lubin, brother of Herbert Lubin of General Enterprises, Inc., a traveling "Warrior" company will tour the western part of Canada, while another organization presenting the seven-part feature will cover the eastern territory. Extensive arrangements for advance billing and country-wide exploitation prior to the initial presentation are now under way under the supervision of Phil Kaufman, vice-president of Globe Films, Ltd.

As an adjunct to the extensive exploitation material which has been prepared to assist the showman in the proper presentation of "The Warrior," Messrs. Sawyer and Lubin, of General Enterprises, Inc., are now issuing a novel advertising booklet done in two colors with a four-page insert, setting forth the merits of the screen spectacle of the Italian battle front. The booklet also contains a resume of the newspaper and trade criticism, and deals comprehensively with the line of paper which has been made for "The Warrior" by Erie Lithograph Company. It has considerable "advertising punch" in its make-up. General Enterprises, Inc., also have in course of preparation an elaborate eight-page press book, edited by Bert Ennis. This will contain program and newspaper material; a lay-out of the advertising cut, exploitation hints and complete musical setting prepared by M. Winkler.

ATHLETIC FEATURE FILM COMPANY.

Marty McHale, at one time a crack pitcher of the New York American League Baseball Club, has formed the Athletic Feature Film Co., with offices at 215 West 42d street, for the state rights sale of pictures showing famous stars of the diamond in action.

Trio Speaker, one of the foremost comic pitchers of the age and last season's leading man of the American League, will appear with McHale in the first picture to be offered, which will be a comedy serial in length. McHale first attracted attention as a pitcher on his college team. He was signed by the Boston Red Sox and after sold for $31,000 to the Chicago Cubs, later bought by the New York team for two seasons and then wrenched his back so badly that he had to give up the diamond forever.

McHale formed a vaudeville contract with Mike Donlin and the pair were headliners over the Keith circuit in 1916.

RUSSIAN REVOLUTION PICTURES NOW IN EIGHT REELS.

The new pictures of the Russian Revolution and Behind the Russian Battle Lines, recently purchased from the representa- tive of the Skobeleff Committee, who brought these official reel- records from Russia, by the New Russia Film Company, and distributed by the Overland Film Company, are now ready to be shown to the public.

After their presentation at the Rialto, New York, in spite of their success, Samuel Krellberg, president of the Overland Film Company, says that the pictures could be even better arranged, and engaged one of the most experienced film editors and title-men in the business. From twenty-four thousand feet of film, the editor has selected the choicest material and put it into eight reels of one thousand feet each, and has managed in that short footage to tell the story of the great crisis in a masterly manner.

The pictures are being run this week at the 41st Street Theater, New York, in their new arrangements, and all critics agree that they have been most favorable. The theater has put aside their entire program, as was previously done at the Rialto, in order to give them the showing that they deserve.

Mr. Berg, General Manager of the Overland organization, is starting on a trip covering all the important film centers of the country, where he will screen the picture for the various state rights buyers. In addition to this, an extensive advertising campaign is under way, which will greatly benefit both exchanges and exhibitors.

PIEDMONT CLOSES BIG DEAL.

Through Joseph Lamy, export manager of the Piedmont Pictures Corp., 723 Seventh avenue, a deal has been consummated with the Kalem Company for the sale and distribution of the "Stingaree" and "The American Girl" series by the Piedmont people. The territory to be covered by Piedmont includes the entire world outside of Europe, the United States and Canada. The "Stingaree" and "American Girl" series are to be recut and titled and put into serial form. The demand for serial pictures from foreign markets is very strong at this time.

JOSEPH S. KLOTZ ON TOUR.

Joseph S. Klotz, of Klotz & Stemler, left New York on Friday, September 21, to stop at Detroit, Chicago, Minneapolis, Kansas City and Cleveland, to close for these respective territories on "Whither Thou Goest," and at the same time make arrange- ments for the handling of the future releases. Mr. Klotz has closed contracts with John Kunsky Enterprises for the state of Michigan, and with Jake Wells Enterprises for North and South Carolina, Georgia, Alabama and Tennessee. Both Kunsky and Wells hold charters in the first National Exhibitors' Association.

"AUTOMANIACS."

"Automaniacs," the second of Alice Howell's Century Comedies, is being released by the Longacre Distributing Company, sole distributors of these two-reel farces. Released is scarcely the word for this particular production, for it breaks loose on the screen like a Ford with a self-starter. In "Automaniacs"...
HAROLD J. BINNEY COMES TO TOWN.

The President and Director General of Masterpictures Visits World Office and Tells His Plans.

HAROLD J. BINNEY, the president and director general of the Masterpictures Company, producers of the new Lion Comedies, arrived in the metropolis on Friday, September 21, after a trip from Hollywood, California, by Judge Charles Taylor of the same city, who is the secretary of the Masterpictures Company and its legal representative.

Mr. Binney came to New York to conclude business arrangements with the A. Kay Company, who are the universal distributors of the Lion Comedies, and to find out how his product was doing in that market.

Mr. Binney brought with him the latest Lion Comedy, entitled "The Account of a Misscount Colleague." This comedy was screened for the executive staff of the A. Kay Company and met with favorable comment.

In an interview with a representative of the World, Mr. Binney said:

"I came to New York for the purpose of closing a new contract with the A. Kay people. I also came to find out how the Lion Comedies were making out. In connection with the latter, I am glad to say that the reports are most favorable, and the indication that Lion Comedies are filling a long felt want in the independent field. My pictures are all of a slapstick nature, and I have found by coming in personal contact with over five thousand exhibitors that good slapstick is in great demand.

"I made an extended trip throughout the country seven months ago, just before I began to make Lion Comedies. I found that I had made this trip so as to ascertain just what the exhibitor wanted for his program. Over more than three-quarters of the exhibitors I met spoke to me in favor of the slapstick comedy. They said that a new organization specializing in slapstick comedies only would be a success, if the pictures were any good. I believe what they said was right, because good slapstick has always been a success.

"So you see that there was a big demand and a good market for slapstick comedies when I entered the field about seven months ago. And when I got this positive information from the exhibitor himself I immediately formed the Masterpictures Company to make these comedies.

"I have been making Lion Comedies since then, and I will continue to make them so long as there is a market for them. I am inaugurating new plans for the coming winter, and intend to make bigger and better comedies. It is now a matter of finding money as well as time to develop and give the public more of their favorite type of humor. This is a field that has not been entirely developed, and I am going to make such a product that the public will talk about it.

"I am putting an advertisement in the New York World which says: "The Lion has returned to New York after seven months in the West. The Lion's new series of comedies will be released on December 22nd. The Lion's comedies have always been a success, and this series will be no exception."

STATE RIGHTING OF POPULAR PATHE PICTURES.

Following the recent announcement that the Civilization-Pioneer Film Corporation had bought the New York State Rights on Father's "Today," with Florence Reed, and "The Mad Lover," with Robert Warwicke, it was stated that All-Star Features Distributors, Inc., of which Sol Lesser is the head, has obtained state Picture Rights in the states of California, Nevada and Arizona, paying a record price for this territory.

Sol Lesser is one of the best-known state rights men in the motion picture business and also has a reputation as one of the most unerring judges of box-office value. He states that these two Pathe pictures should break all records in his states. He ranks these pictures very high from every commercial standpoint, and the trade papers and newspaper reviewers have already praised them highly from that of art.

The list of pictures which the All-Star Company is exploiting in the far West includes "The Glass Bottom Boat," "Beau Brummel," "Call of the City," "Do Well," "Where Are My Children?" "Citizenship" and "Intolerance."

Pathe is being deluged with inquiries about "Today" and "The Mad Lover" from exhibitors and state rights men, and as fast as deals now pending are closed, announcements will be made.

Until announcements are made as to how the pictures will be handled in their particular state, it is suggested that exhibitors make inquiries directly to Pathe's New York executive offices.

INTER-OCEAN PUSHING RUSSIAN PICTURE.

M. S. Epstein, formerly with the Marcus Loew interests as a vaudeville agent, and for the past six months connected with the state right department of the Inter-Ocean Film Corp., has succeeded Charles Taylor of the same company, as manager of the distribution pictures of the Russian Revolution, with Premier Krensky in action, entitled "Kerensky in the Russian Revolution of 1917." He went to this assignment a few days ago by a director of one of the firm companies of Petrograd.

The subject is in four reels and will be exploit ed for state rights by Mr. Epstein, who is leaving New York for an extended trip throughout the United States.

Mr. Epstein, of the Inter-Ocean Film Corp., just returned from the Dominion Oil Co., and states that "Kerensky in the Russian Revolution of 1917" for the Dominion was a tremendously successful film, profitable and a better production. Mr. Epstein spent a few days with his brothers, Richard and Mayer, who operate the Royal Alexandria theater at Lachine, Quebec.

"THE BIRTH OF DEMOCRACY."

"The Birth of Democracy," released by the Export and Import Film Company, Inc., has been given several private showings for the benefit of various critics, and in every instance the picture has been well received.

The story deals with that period of the French revolution, known as the "reign of terror," and shows the final winning of liberty through the sacrifice of the French people. The picture is a faithful reproduction of the life of that strenuous period. All the famous characters of the time are portrayed at the life: the tumbrils on the way to the guillotine, the tribunal where accusation means death, all are vividly and dramatically depicted in the Convention, depicting the fall of the tyrant Robespierre and the end of the reign of terror which had plunged all France into a bloody nightmare.

Throughout all this is entwined a love story of remarkable interest.

SALT LAKE MAN GETS "I BELIEVE."

J. L. Adams, general manager of the Deseret Film Company, with headquarters in Salt Lake City, Utah, has been in New York recently looking over the films and arranging for the release of "I Believe," the screen adaptation of George Loane Tucker's story of the same name, for the following states: California, Nevada, Arizona, Oregon, Washington, Idaho, Montana, Wyoming, Colorado, New Mexico and Utah.

BILLY WEST UP AND DOWN.

The King-Bee Films Corp. have started their national advertising campaign. On all the elevated and subway stations a very attractive one-sheet of Billy West, their star comedian, will be found. They are spending three thousand dollars a month for one year. This advertising is being handled by the Bee-Hive exchange, which have taken over the New York and New Jersey state rights for all the Billy West comedies.

SOMBORN COMMENCES TRIP.

H. K. Somborn, general manager of the Longacre Distributing Corporation, set out from New York for a two months' swing around the circle, during which he will touch at the studio, at Hollywood, Cal, and at most of the Longacre exchanges. The object of this tour is to personally make arrangements for taking care of the rapidly increasing demand for the outstanding Howard comedies, of which the Longacre people are the sole distributors.

BERNSTEIN SELLS TWO PICTURES.

Isadore Bernstein, president of the Bernstein Film Productions, announces the sale of the world rights to his two productions, "Loneliness" and "Humphrey," the foreign rights have been taken over by the Export and Import Film Company. In addition the American and Canadian rights by the H. Grossman Distributing Company.

FRANK J. WARREN IN NEW YORK.

Frank J. Warren, one of the executives of the Standard Film Corp. of Chicago, Kansas City, etc., is a visitor to New York and is being entertained by the King Bee Sales manager, Nat. H. Spitzer. Mr. Warren is high in the estimation of the Billy West comedies and they are the best comedy box-office attractions that they handle.

"THE CANDY KID" NEXT KING-BEE RELEASE.

The next release of the King-Bee Films Corp. follows "The Chief Cook" released October 1, will be Billy West in "The Candy Kid." In this picture President Bernstein has his daughter Naomi playing an important part.

ELK PHOTO PLAYS, INC.

B. B. Mills has Incorporated in New York State under the name of Elk Photo Plays, Inc. to handle state right productions. The offices of the concern are located at 727 Seventh Avenue, New York City.
PIEDMONT'S BRIGHT PROSPECTS.


The coming production of Ivan Abramovitch, "Silk of Ambition," has already been conceded in several territories on the strength of the previous Ivan productions.

The Executive producer, for "The Warfe of the Flesh," is one of the most promising talents in the industry.

VERLAND for She doubt played its role in the East. The company has produced several important films, including "The Mysteries of Myra" and "The Dartmoor," which have been well received.

American Pictures for "Lorelei" has been closed for a Far Eastern territory.

The Essany "Ida Wanderer" has been produced for the Latin-American country.

OVERLAND FILM CO. SECURES BARBARA CASTLETON.

Harry Berg, of the Overland Film Company, is preparing to place several excellent releases on the market. He has just secured a two-year contract with Barbara Castleton, who will be active in the forthcoming Berg productions.

In a recent interview at his office, at 729 Seventh avenue, Mr. Berg spoke of the prospects for the coming season: "My idea is in founding this new company is to produce all our pictures up to a certain standard; that is, so that they answer the quality of any of the real stars in any of the productions that have been released. We have already selected a star of Miss Castleton's talent. She has an excellent record in the motion picture field, and has played an instantaneous success. She will personally supervise every feature that we turn out, which eliminates any doubt as to finish and care in production. A company has been selected, which helps secure Miss Castleton the support that her work deserves, so that from the point of view of acting nothing will be left to be desired."

"In a short time we will be in a position to make a definite announcement as to the date and names of Miss Castleton's releases."

Mr. Berg has already started on a tour of the film centers of the country in the interests of the Overland Company, where he will screen the productions of the company for the various states rig buyers, and develop the various territories for the coming Berg releases.

SHORT FEATURES GET OFFICIAL WOMAN SUFFRAGE Pictures.

The Short Features exchange, whose offices are now located on the sixth floor of the Goodyear Building, has acquired from the New York State Woman Suffrage League their official pictures, which are to be used in connection with their campaign in the coming election. The pictures, which are one thousand feet in length, tell a story in a most unique way of what the woman does in war times, showing the woman at work in the fields, in the factories, in the home, in the Red Cross service, and in nearly every branch of endeavor. The pictures wind up with several scenes of a patriotic nature to prove the contention that women are as patriotic as men.

The pictures serve as a treatise on Woman Suffrage, and cover the subject most completely. Through this medium the Woman Suffrage workers endeavor to convince the public that they are worthy of the vote in the Empire state.

Henry Gheen, manager of the Short Features exchange,refererment the pictures in twenty-five houses of the Marcus Loew circuit for an extended run. Other bookings indicate that the picture is going big.

"MOTHER" OFFERED STATE RIGHTS BUYERS.

The film of "Mother," produced in England, amidst the beauti-ful surroundings of Dartmoor and the Cornish moors, has been secured by McClure Pictures and will be offered by this company on a state rights basis. The film, which makes its American stage debut in New York this week as leading lady in William Faversham's production of Shaw's play, "Misalliance," and who starred in Mr. Shaw's production of "The Manx-Man," plays the title part in "Mother."

The film is a rendering of Eden Phillpott's novel, "A Mother of Dartmoor," and the story deals with the influence a mother's love has over her wild, headstrong son.

MAJOR FILM GETS "THE LITTLE MOTHER" FOR NEW ENGLAND.

The Ultra Films, Inc., through General Manager Jacques Kopf-stein, have disposed of "The Little Mother," featuring little Emma Gormman, to the Major Film Company for the territory encompassing Massachusetts, Rhode Island and Connecticut. The deal was closed the early part of last week in New York. The Major Film Company, which is well known in Boston, is one of the largest exchanges in the New England states.

KOPFSTEIN GOING STRONG.

Jacques Kopfstein, general manager of Ultra Films, Inc., reports the following sales:

The Carlisle comedies for Argentina, Uruguay and Chile to the Societa General Cinematografica, of which Leroi Garnikle is the American representative.

The New England rights to the Pioneer Film Production entitling "The Little Mother," to the Major Film Company of Boston.

The Horsley feature productions for Argentina, Uruguay and Chile to the Societa Cine Brasiliana.

The feature productions of the Van Dyke Film Company for Argentina, Uruguay and Chile to the North American Motion Pictures.

Mr. Kopfstein has arranged to distribute through the Ultra Films, Inc., the five-reel feature entitled, "The International Pictures New Model." This production, which is the third of the Universal series, "The Voice on the Wire."

PARENTAGE SOLD FOR AUSTRALASIA AND SOUTH AMERICA.

From Frank J. Seng's office in the Times Building comes the announcement that "Parentage" has been acquired for Australia by J. C. Williamson, Ltd., for a price said to be one of the largest ever paid for any feature that has gone into this territory.

The deal was consummated a few days ago and the prints are now en route to their way to Australia.

Almost simultaneously with the announcement that Australasia had been closed out, Mr. Seng's organization, through its foreign representative, Miss Edna Williams, also concluded negoti-ations with Louis Brock, of the Inter Ocean Film Corp., to take "Parentage" for Australia.

The J. C. Williamson, Ltd., purchase was negotiated through Sang er & Jordan, and the prints were inspected by B. F. Howell.

ENTIRE FOREIGN RIGHTS TO BE SOLD ON "THE LUST OF THE AGES."

Charles E. Carlton, president of the Crest Pictures Corpora- tion, and Jesse J. Goldburg, of the Orden Pictures Corporation, closed a contract late Thursday night, September 27, whereby the London-based foreign right holder, A. E. Williams, for the production of the Orden Pictures Corporation, starring Lillian Gish and featuring the remaining eight releases of the Orden Cor-poration to be made during the next twelve months, were sold to the Crest Corporation.

CHADWICK TO SUPERVISE MERIT FILM CORP.

The scope of the operations of the Merit Film Corporation for the coming year will be greatly enlarged. I. E. Chadwick, General Manager of the Ivan Film Productions, will supervise the management of the exchange, which will be conducted by Mr. Willis, for whom some time has been the manager of the Boston branch of the Merit Film Company.

The full range of film extentiion, with particular attention to the special, will be exploited by the Merit Film Corporation. Moreover, there are some special deals pending for exceptional productions of other companies, which will be concluded during the fall season.

BUY "LUST OF AGES" FOR GREATER NEW YORK.

Harry Sannick, on behalf of the Producers Feature Service, has bought the extra foreign rights to the first Lillian Gish Walker release of the Orden Pictures Corporation, for Greater New York, Long Island and Westchester County. Mr. Sannick, who has developed "The Lust of the Ages," an extremely attractive production, has contracted for a full showing of twenty-four week's bookings in New York and Brooklyn.

U. S. AND WORLD RIGHTS OF "LORELEI OF THE SEA" SOLD TO RANKIN.

M. Phillip Hansen, of the Marine Film Company, on Monday, September 24, closed negotiations whereby he disposed of the United States and world's rights of "Lorelei of the Sea" to Charles Rankin, of Suite 705, 729 Seventh avenue.
Laughter and Thrills in Big U Program

Five Rattling Good Comedies and Two Dramas of Action on Forthcoming Schedule for Week of October 9.

The Universal regular schedule of releases for the week of October 9. The "Ninth Day" is the title of the military play in which Hart will make his appearance. It is from the story by Colonel Jasper Ewing Brady, illustrated by Karl Cooledge. George Marshall directed the production, which deals with life at any army post on the Mexican border. Jerry Burke, a humble cavalryman, is in love with Lucy Ashton, the daughter of the storekeeper at the post, and incidentally the prettiest girl for miles around. His rivals are Lieut. Standing and Manual Cepedas, a Mexican, who, under guise of filling some legitimate job about the post, is really interested in shipping contraband arms and ammunition to his turbulent brothers across the border. The manner in which Jerry becomes implicated in Cepedas’ nefarious intentions is a matter of interest, and he also declares a deserter from the army, besides losing the heroine, furnishes the tense moments in a plot of decided interest. Neal Hart is the leading actor, and Edith Roberts and Fred Gamble also have prominent parts in the funmaking.

Becoming a success on the last Universal comedy day, as usual, signaled on this occasion by the release of an unconventional but highly diverting commentary upon the medical profession, sub-titled "The Case of Dr. Dick," and directed by Edwin L. Haiske, "The Case of Dr. Dick" is the third hit in its series. Edith Roberts and Fred Gamble also have prominent parts in the funmaking.

Triumph Working on Many Plays

Eight Productions Are Under Way and Seven Have Just Been Completed.

The eight productions in progress are all based upon the stories of author Idle Smith, whose scripts for a score of others at the Culver City plant of the Triangle Film Corporation. At present in the cutting room and soon to be released are "Ashes of Hope," featuring Bebe Bennett, under the direction of Walter Edwards; "A Phantom Husband," starring Ruth Stonehouse, directed by Ferris Hartman; "One Shot Rose," featuring Roy Stewart, under the direction of Cliff Smith; "Wild Sumac," with Margery Wilson and director William Y. Mong; "The Firefly of Tough Luck," starring Alma Buehns, under the direction of E. Mason Hopper; and "The Stainless Barrier," with Dorcas Matthews, directed by Thomas Heffron.

The most elaborate production of those now occupying the seven big glass and concrete stages at the Culver City plant, and the 1,000-acre ranch at Hartville, in the Santa Monica mountains, is "Gangs of Fighting Hill," directed by Ferris Hartman. The leading role and Jack Conway wields the megaphone. This play was written by H. O. Davis, vice-president and general manager of Triangle, and centers about the adventures of a girl of the New York tenement district who undertakes to recite all the books in the bowery to the cause of Old Glory. An entire block of New York's East Side was reproduced at the Triangle studio to form the principal setting for the piece and hundreds of picturesque types and characters were selected to add an authentic atmosphere. Gilbert plays the leading male role opposite Miss Stonehouse.

William Desmond is given an opportunity to interpret a part in "The Hypocrites," which deals with the many schemes, and hundreds of picturesque types and characters were selected to add an authentic atmosphere. Gilbert plays the leading male role opposite Miss Stonehouse.

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BRYANT WASHBURN IN "THE FIBBERS"

Bryant Washburn's new comedy version, "The Fibbers," will be released by Essanay October 15 on the Perfection picture program. Trade showings of the five-card play are now in progress at George Klein's branch offices.

"The Fibbers" is announced as another typical Washburn production, presenting the star in the same rollicking humorous type of characterization which made the Skinner series famous. Virginia Valli, who has been seen with M.T. Washburn in numerous former productions, takes an important feminine role in Taylor Holmes' latest production, "Efficiency Edgar's Courtship," played by the woman lead in "The Fibbers." The picture has a screen time of sixty-five minutes.

"THE TROUBLE BUSTER" RELEASED OCT 8

Once more, in "The Trouble Buster," released October 8, since Vivian Martin will appear as a waif of the stage, the trouble cherished heroines. In the current serial, a Roumanian girl left alone in America when her father died. Among the players are Vivian Martin, Charles West, Louise Harris, Mary Monck, and Vera Lewis.

FOURTH SERIES OF JAXON COMEDIES.

The new series of Jaxon comedies, just completed by the Jaxon Corporation, for release through the Good Comedy Company, are by far the most unusual yet put out by the company. The new series consists of six new subjects in which clean, rollicking humor is combined with pathos and sentiment. The six comedies in the series are: "From Bad to Worse," "A Day Off," "How It Happened," "Too Much Alke," "Barnyard Frolics" and "Breaking In."
“FIGHTING ODDS” (Goldwyn).

Without actually setting out to do so, Arthur Hopkins and Hugo Ballin have provided an object lesson in scene setting in “Fighting Odds,” a Goldwyn production starring Maxine Elliott, which motion picture producers everywhere might well take account of.

The scenario of “Fighting Odds” calls for a score of scenes in the home of a very wealthy man. In ordinary motion picture such scenes presuppose at least one replica of Winged Victory, two of the Venus de Milo and upward of half a dozen department store favorites cast in plaster and set about here and there in spaces not occupied by jardiniers or writing desks.

Scene from “Fighting Odds” (Goldwyn).

Imagine, then, what iconoclastic spirits must have evolved a boudoir in which there are but four pieces of furniture, one lamp and two rugs. In the Roi Cooper Megrue-Irvin S. Cobb photoplay Miss Elliott, as the rich man’s wife, takes her morning chocolate on a chaise lounge set against drapery of silk velvet and an unassuming gray and supplemented only by a chair, a curious flat stool and a tiny, long-legged table for the lamp at the head of the couch. There is nothing more in the room.

Similar taste is even more unusually developed in the room adjoining the boudoir—a sort of intimate reception chamber for especially honored callers. Mr. Hopkins and Mr. Ballin endowed Miss Elliott, as the wife of a millionaire, with an inclination for odd Oriental furnishings which resulted in the installation of a set frankly bizarre, yet chaste.

“The CLIMBER” (Falcon-G. F.)

It is not often that a hero climbs back into society through the ropes of the prize ring, but Henry King, as William Beerd-heim Van Broon, does so in “The Climber,” the current Falcon feature released through General Film. The story of how the engaging young chap does it makes this one of the most enter- taining stories of the Falcon series. For gripping action and a swiftly moving plot this picture is fully the equal of the six that have preceded it.

“The Climber” is founded on the story by George Foxhall.

Scene from “The Climber” (Falcon).

Henry King is particularly good as the hard-hitting, dashing Van Broon, and he is ably supported by a strong cast, which includes Lucille Piets as Eva Crosby and Bert Ensinger, Bruce Smith, Leah Gibbs, Arma Carlton, Mollie McConnell and Ruth Lackaye. Mr. King performs the double role of star and director admirably, under the supervision of H. M. and E. D. Horkheimer.

The next Falcon feature from General Film will be “The Understudy,” a fascinating picture founded upon the story by Leigh Gordon Glitner. Ethel Ritchie and Neil Hardin are fea- tured.

NOVELTY IN “THE SPREADING DAWN.”

The reputation for springing screen novelties acquired by Goldwyn Productions through the unusual settings given “The Eternal Mardelane,” under the direction of Arthur Hopkins, bids fair to be sustained by another departure in the handling of Jane Cowell’s first Goldwyn starring vehicle, “The Spreading Dawn.”

This play, adapted from the story by Basil King and directed by Larry Trimble, is really the dramatization of a diary presumably kept by a New York society belle of the sixties. The action follows this diary through page by page, from cover to cover. The familiar expedient of the “fade-out” has been used, of course, to show first the written page and then the story it tells brought to life; but it is used consistently from beginning to end in a manner that is distinctly new.

BIRD MEN LOOK DOWN ON CLEOPATRA.

The contrast between the world of today and the world of two thousand years ago, between the fighting of today when the machine counts and that of two thousand years ago when the man counted, was brought home in a strikingly dramatic fashion a short time since to those concerned with the making of the Theda Bara superpicture, “Cleopatra.” While the ships of the Roman and of the Egyptian hosts were reenacting the great battle of Actium, the most important naval conflict of the time, the hundreds of watchers on shore were held spellbound by the sight of a flock of army aeroplanes circling high above the wooden vessels beneath.

The scene was being filmed at Balboa, in Southern California, and the romance of this unusually effective presentation of the ancient and the modern made the spectators quiet and re- flective. Director J. Gordon Edwards, in charge of the screen- ing of “Cleopatra,” called time that the players might gaze skyward from the bow of Newport Bay, emptying into the Pacific, upon which they rested.

About fifteen birdmen from the United States Government’s Aviation Training Camp at San Diego, sixty miles away, were on a long distance flight. Their course took them directly over the struggling soldier-sailors of Cleopatra and Octavius Caesar.

MOORE RAPS COST OF BEEF.

Taking liberties with Mother Goose, Victor Moore has made use of the phrase “The Cow Jumped Over the Moon” as the title of his latest Klever Comedy, which will be released by Paramount October 14. It deals with the soaring price of beef. The cow has, figuratively speaking, jumped over the moon, and this is discovered by the householder, depicted by Mr. Moore, when a bill for an unconscionable sum arrives from the butcher. He obtains one of those anatomical charts showing the locations of the various “cuts” on a beef and buys a cow, which he marks in a similar manner. His scheme is to lead the bovine to the butcher shop and point out the piece of meat he wants. This leads to disaster and the cow returns to the fold while Vic goes home a sadder and a poorer man.

RAY’S PARAMOUNT DEBUT OCTOBER 29.

“The Son of His Father,” in which Charles Ray, the Thomas H. Ince star, will make his Paramount debut, is scheduled for release October 22. His second film, “His Mother’s Boy,” will be released later in the month. The appearance of Ray under the Paramount banner is an event that has been waited for with much interest by both exhibitors and their patrons. Few of the young stars have been accorded the attention from the screen public that has fallen to the lot of Ray. “The Son of His Father” was directed by Victor Schertzinger and was adapted from the novel by Ridgwell Cullum. Vola Vale plays the feminine lead.
NEWS AND HUMAN INTEREST IN LATEST ANIMATED.

Keen discrimination for subjects of real news interest in which the human elements have been skillfully featured is shown in the 40th issue of Universal's Animated Weekly, just released. General Petain, "the hero of Verdun," and King Albert and Queen Elisabeth of Belgium are three of the interesting personalities given prominence in this release. By special permission of the French War Office, the Universal cameraman recently accompanied General Petain to the fighting front, and there secured some views of the most democratic of European military leaders during the course of an interesting day's work.

Of even greater note are the scenes in which the exiled King and Queen of Flanders figure, as they are shown donning aero garb and setting off on a flight from a French aero station to view adjacent portions of their ravaged kingdom. An armored scout plane accompanies them. This is in many respects the most unusual set of news pictures the Animated Weekly has carried in week.

American scenes are also well represented with pictures of the departure of the 13th New York National Guard for France, via Savannah, S. C., the Capitol police in action, the official closing of Coney Island for the season, in which soldiers, sailors, marines, civilians and pretty girls all vied for attention with one of the gayest parades of floats that has ever passed down the famous midway by the sea; and scenes taken at Niagara Falls, showing how the great International Bridge between the United States and Canada is being guarded night and day by details of "Tommies" and "Summies," who hob Nob in the most neighborly fashion as they go about their co-operative duties.

WILLIAM FARNUM IN OLD ROLE.

"When a Man Sees Red," William Fox's stirring drama, presents William Farnum in another of the blue-shirted, sturdy fighting roles in which he has long been famous. This marks Mr. Farnum's first appearance in such a part in a year. The last subject of this kind in which he starred was "Fires of Conquest." Mr. Farnum is seen as a sailor cast adrift in the South Sea Islands. The story of "When a Man Sees Red" is founded on Larry Dube's book, "The Gallant Lady," and plays opposite Mr. Farnum in "The Conqueror," appears in a similar capacity in the new picture.

VIOLET MACMILLAN IN "THE GIRL WHO WON OUT."

Violet MacMillan is the star of the Butterfly feature scheduled for release Oct. 8. The Girl Who Won Out is the title of her vehicle. This is a gripping little sociological drama, written by Judge Willis Brown, the well known juvenile court judge of Salt Lake City, and picturized by C. J. Wilson. It details the struggles of Nancy Grimm, a waif of city, to retain control of her baby sister, when both children are left orphaned. The representatives of the Children's Aid Society does not think it worth while to bother with Nancy's wishes in the matter, however, and the baby is calmly handed over to a wealthy family for adoption. Nancy herself is placed in the home maintained by the society.

The girl runs away, and cutting off her hair, makes a living as a vaudeville comedy impersonator about town, until opportunity arises for her to kidnapped the baby.

This leads to a series of exciting situations in which Nancy is forced to rely upon her wits to keep out of the clutches of the law. But finally, through the intercession of a sympathetic young lawyer, to whom she confesses her troubles, Nancy's tangled affairs are straightened out. The human element is strongly brought out in this production, and some excellent character types are contributed by Mrs. A. E. Witting, Charles Hill Mailes, L. M. Wells and Sherman Rainbird. Eugene Moore is credited with the direction.

Scene from "The Girl Who Won Out" (Butterfly).

"THE CO-RESPONDENT" PRESENTED BY JEWEL.

Elaine Hammerstein, young star of Advanced Motion Pictures, on October 5 will make a flying trip to New York, from Andersonville, N. C., Blue Gap Mountains, where she is working with Ralph W. Ince, to be present at the premiere at the Broadway Theater, on October 7, of the Ralph W. Ince production 'The Co-respondent," in which Jewel Productions. Inc. presents her in the title role. She will return to Andersonville the following day to complete work on her second Advanced feature. While in the city Miss Hammerstein will be the guest of Jewel Productions, Inc., whose invitation she has accepted to come to New York for the day.

"The Co-respondent," the first of Advanced Motion Picture offerings, was purchased from Lee Shubert, Arthur Hammerstein and Ralph W. Ince last week by Jewel Productions, Inc. It is adapted from the stage success of the same name by Rita Weiman and Alice Leaf Pollack. Irene Fenwick brought it to the Booth Theater two years ago and it proved so successful and of the resases of the season. Wilfred Lucas plays opposite Miss Hammerstein and the cast includes George Anderson, Robert Cain, Richard Neill, Winfred Harris, Josephine Morse, Hattie Horne, Jennie Mayo, Charles Smith and others.

"YOUNG MOTHER HUBBARD" (Essanay).

A travesty on Old Mother Hubbard, of the nursery rhyme, "who went to the cupboard to get her poor dog a bone," has been made into a five-part comedy drama by Essanay for its six-year-old star, Little Mary McAllister.

The picture sets forth, in treatment of the lightest vein, the theory that times have changed but little since Old Mother Hubbard's time. And, while her cupboard was bare and her poor dog had to go boneless then, the high cost of living in the present day would enable them to fare no better now.

The picture is entitled 'Young Mother Hubbard,' and it will be released on the Perfection Pictures program October 8. Its diminutive star's recent productions are reported to have met with considerable success. Among the subjects are "Plenty," the series of child plays, "Do Children Count?" and the super-feature, "On Trial," which is being shown over the First National Exhibitors' Circuit.

"Young Mother Hubbard" presents Little Mary in the role of an impoverished child whose renegade parents have deserted her. Undaunted by the terror of her plight the child "adopts" a baby she finds on a doorstep and starts "housekeeping" in a dry goods box. Forthwith, child welfare workers of the type that neglect their homes in order to pry into the secrets of other homes, interfere. How Mary successfully battles them off, with the aid of her donkey, "lobos," and eventually wins happiness and love completes the picture story. Throughout it runs the humorous comparison between the two Mother Hubbards, young and old, and their poor dogs.

"Young Mother Hubbard" will have a screen time approximately of sixty-five minutes.

FIRST SHOWING OF THEDA BARA IN "CAMILLE."

The first showing of the first Theda Bara Superstar, "Camille," was made on September 30, when the preliminary production of Alexander Dumas' famous novel was presented at the Academy of Music. J. Gordon Edwards was the director and the supporting company has been scrupulously selected.

The picture is described as a "masterpiece of films from a masterpiece of fiction." "Camille" has been famous as a novel, a play and an opera for fifty years. The greatest actresses of the legitimate stage have all sought the role because of its galvanizing possibilities. Miss Bara's impersonation of the woman rebelling against the narrowness of convention is particularly suited to her emotional qualities. Mr. Fox has invested the picture with an especially fine setting.
THE MOVING PICTURE WORLD

October 13, 1917

Pathe Program

Schedule for Week of October 14 Comprises Nineteen Reels in Combination of Serials, Features and Single Reel.

The Pathe program for the week of October 14 is the biggest ever released by this company and probably by any other.

It contains nineteen reels made up of the first of the big new Pathe Plays, a powerful five-reel Gold Rooster play, two serial strong episodes, a one-reel Harold Lloyd comedy, and the usual short reel releases, including the Pathe News.

The box office stars appearing on this program are Mrs. Vernon Castle, Emmy Lynn, Mollie King, Pearl White and Harold Lloyd. Mrs. Vernon Castle appears in "Stranded in Arcady," a five-reel Pathe Play special produced by Astra, written by Frances Lyman, a scenario by Philip Bartholomae, directed by Frank Crane.

This is the first of the Castle features, and it also marks the first release under Pathe's new feature policy. The name Pathe Plays means a big picture in every branch—stars, story, direction, production, support, advertising.

"Stranded in Arcady" is a thrilling story of the great outdoors, with a number of punches and a splendid cast, including Elliott Dexter and Pell Truitt.

"The Torture of Silence" is a drama of startling intensity in five reels. Emmy Lynn, who plays the central character in this picture, will cause a sensation. She is startlingly beautiful, wonderful as a woman and as an actress. With each situation more powerful than the one that preceded it, this picture is expected to score a sensational success.

Mollie King is seen in the first episode of the "Seven Pearls," with Creighton Hale and Leon Bary, produced in two reels by Astra.

In this chapter Mollie King as Ilma and Creighton Hale as Harry Drake are imprisoned in a water-tight room which Perry Mason, the villain, uses for experiments on models and marines. Mason turns the water on and leaves the two to drown.

Upstairs he piles the furniture together, opens several of the house doors, and fires them. Imprisoned in their watery trap, with the house burning over their heads, their destruction seems certain.

Pearl White appears in the nineteenth episode of "The Fatal Ring," produced in two reels by Astra under the direction of George B. Seitz, story by Fred Jackson, scenario by Bertram Millhauser.

This episode has a thrilling automobile chase, in which one car is dashed over a cliff. Carnalke and his henchmen push a great boulder over the cliff and it is only by a hair's breadth that Pearl and Tom escape.

"Blaritz, the Fashional," and "Warblers of France" make up a Pathe colored, split-reel scenic and educational.

Harold Lloyd appears in "Bliss," one-reel comedy produced by Rolin. This is a very fast moving comedy, with Harold Lloyd, Harry Pollard and Bebe Daniels. It is all about a count that turns out to be a counterfeit, and it packs a laugh a foot.

An international cartoon and scenic, split-reel, and Hearst-Pathe News Nos. 84 and 85 complete this very big program.

"THE MAN TRAP" (Bluebird).

The success attained by Herbert Rawlinson in presenting the sly "crook" character in "The Bluebird" through determined Bluebird to present him in another play of a similar nature, especially written by Waldemar Young and produced by Elmer degrees," are depended upon to furnish thrills along "sure fire" lines with a "surprise" to cap the climax.

Ruby La Fayette, the admirable old lady, who scored in Bluebird's "Mother O'Mine," has an equally sympathetic role in "The Man Trap," and the part is interesting, will be introduced as Rawlinson's leading lady. Hal Williams, Frank McQuarrie, Mark Fenton and Jack Nelson will have important roles.

Adé Fables Well Advanced

New Essanay Short Length Comedies Meeting High Popularity with Eighth Release.

An advanced mark has been reached in the production of the new series of short comedies which are being distributed by General Film, announcement having been made this week of the completion of the eighth subject. The latest release of this series of box-office aids is "The Film-Fed Family."

Exhibitors from all parts of the country are finding that pictures in this feature are meeting with great success, and many are giving them the place of honor in their advertising and publicity campaigns. There is no longer is any doubt but that the present Ade comedies will be even more popular than the one-reel series released in 1916, even though the latter established what was then regarded as the high-water mark in popularity.

The first eight subjects of this series and the principal features are at the present time being shown in more than 100 different parts of the country.

One of the most "Lonesome Luke" comedies that has yet been released is "Birds of a Feather," which Pathe announces for the week of October 11. It is a story of the adventures of many of the regular Lonesome Lake characters, and the pranks in Harold Lloyd, "Snub" Pollard and Bebe Daniels live up to the reputation which this trio has at the box office. These boys have acquired a large following in their shorts, and with the "Lonesome Luke" series they have attempted to make a film that will fit into the same class alongside such features as "The White Sheep." "Birds of a Feather" shows Harold Lloyd as joint partner in a horse and hound temperance institute, and his reactions to the little incidents of doubtful nourishment he is in a class by himself. Fortune seems a million miles away when all of a sudden it drives up and takes one of the "Lonesome Luke" boys by surprise.


TWO HAROLD LLOYD COMEDIES COMING.

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Scene from "The Man Trap" (Bluebird).

Clifton. "The Man Trap" is the title, and the release date will be Oct. 25.

In the unfolding story there is a combination of mystery and surprise, with sensational developments accumulating until the last few feet of film, when the "trick" is turned in a manner to entirely baffle the "plot detectives." An amazing escape from prison, followed by a sensational but fruitless chase; an automobile accident that is sure to astound behold- ers, and a series of police activities, including ferocious "third
A CHRISTMAS PARTY IN SEPTEMBER.

Intant upon outdoing the timeworn procedure of doing one's Christmas shopping early, Mary Pickford introduced a novelty at the Lasky studio by staging a Christmas party—with a tree, candles, toys and everything—on the 19th of September. This is how it happened.

During the course of producing "A Little Princess," the stage settings for the play included one with a big Christmas tree, completely equipped with candles, tinsel decorations and a hundred different kinds of toys for a scene which occurs at the London School for girls where Mary Pickford, as Sara Crewe, is a pupil.

While Miss Pickford was waiting for the Christmas tree scenes to be taken she suddenly jumped up from her chair and said to her director, Marshall Neilan: 'I've got an idea! Why can't we send all these toys to the French war orphans when we're through with them? Here we've got some wonderful stuff, just the thing to please a lot of children, and there's no use sticking it all away in the prop room when it would make a lot of youngsters happy.' The director agreed.

Then Mary Pickford had another idea. "I'll tell you what we'll do," she said, "we'll ask all the studio folks to bring in some more toys and dolls and things that they have at home. And the studio children can bring a lot of toys that were given to them. I'm sure they will all be willing to give up some of their toys for the youngsters whose fathers have been killed in the war."

The scheme was quickly approved by all the players. A young toy store was the result, and many war orphans will be made happy on Christmas.

CHANGE MADE IN WILLIAM FOX RELEASES.

A change which has just been made in the monthly schedule of Fox Film Corporation's Special Features will result in setting back one week each of the pictures originally scheduled for October.

The revised order of releases places "A Rich Man's Plaything" for the week of September 30th, instead of Gladys Brockwell's new serial, "The Ghosts," which was scheduled on October 7th. Following is the new schedule: September 30, Valencia Suratt in "A Rich Man's Plaything"; October 7, Gladys Brockwell in "Conscience"; October 14, Virginia Pearson in "Thaddeus Not Steal"; October 21, June Caprice in "Miss U. S. A."; October 28, George Walsh in "This is the Life."

Two Standard Pictures have been dated for release in October. These are "When a Man Sees Red" (October 7), William Farnum's superb melodramatic vehicle, and "Aladdin and the Wonderful Lamp" (October 14), the second of the Fox Kiddies' production, which William Fox opened at the Globe theater last Monday evening.

"THE MANX-MAN" NOW IN EXCHANGES.

Trade prints of Hall Calne's story, "The Manx-Man," have been placed in all Goldwyn offices throughout North America and exhibitors will be invited to see George Loane Tucker's splendid production, which is now available to all exhibitors under the policy of wide open bookings.

New prints have been shipped to all the Western and Coast points and there will be no delay in the trade presentations.

The successful run of this production for a month at the Criterion theater, New York, and Marcus Loew's booking of "The Manx-Man" for sixty-two days in his various theaters has whetted the exhibitor appetite everywhere.

EXHIBITORS PREPARING TO BLOW THEMSELVES.

James F. Dalley, of the Typhoon Pan Company, has just returned from a trip through Ohio, Indiana, Illinois and Michigan. Theater owners are now concerned over winter ventilating and the Typhoon company reports business brisk.

"THE WINGED MYSTERY" FOR FRANKLYN FURNAM.

Joseph De Grasse, producer of Blubird photoplays, is at present engaged upon the preparation of the story of his next picture for screen presentation. It is entitled "The Winged Mystery," and in it Franklyn Farnum will play a dual role—that of twin brothers, German-Americans.

Despite this hint of war possibilities, "The Winged Mystery" does not deal with the great world war at all. On the contrary, it has nothing whatever to do with the colossal conflict of nations. Much of the locale of the story is in Berlin, where the gay life of the cafes is brought to view.

Farnum in his dual role will enact a part utterly different from anything he has yet done in his film career and will have numerous opportunities to give full sway to his versatile dramatic talent. Rosemary Theby, who will play opposite Farnum, has the part of an American girl. Among the others in the cast will be Claire Du Brey, who plays the part of a secret service woman. Sam De Grasse, brother of the director, has the role of a wealthy scientist and Charles Hill Mailes plays the father of the heroine of the story.

DE MILLE PLAYLET FOR BEBAN.

As the basis of George Beban's next Paramount picture, first of the two additional productions in which he will star for that organization, a playlet written by William C. DeMille and produced in New York several years ago has been used. It was entitled "The Land of the Free" and the same name will be employed for the picture.

The character of Luigi Ricardo, a typical New York Italian, which was interpreted upon the stage by Robert Dayton Gibbs, will afford Mr. Beban a role that it is said will be, if anything, more effective than any in which he has hitherto appeared. It is a characterization which gives the distinguished delineator of Latin types broad scope for his dramatic powers.

MARIE DRESSLER IN HOLLYWOOD.

Established in her own studio at Hollywood, Marie Dressler has begun engaging players for her second comedy for Goldwyn distribution. The name of the piece has not been announced, and beyond the fact that the scenario was written by the famous comedienne herself little is known of it.

Goldwyn is permitted to say, however, that the comedy will be one of the popular Fillie type, that Miss Dressler has made famous on stage and screen. Those who have seen the first comedy she made for Goldwyn, "The Scrubblady," now completed and ready for distribution Oct. 24, predict nation-wide popularity for the Dressler comedies.

"ROPING HER ROMEO" (Paramount-Sennett).

The daring of motion picture actresses has frequently been commented upon, and while the directors invariably aim to minimize the danger of physical injury and never willingly place an actor or actress in a position calculated to prove precarious there is no accounting for the natural disregard of the players for danger. An example of this type of actress is Polly Moran, who has one of the leading roles in the hilarious Paramount-Mack Sennett comedy, "Roping Her Romeo," to be released soon. Polly is a horsewoman of the kind who will stop at nothing while in the saddle. Walls, ditches, hills, precipices—all are alike to her.

In "Roping Her Romeo" Miss Moran does more stunts on

Scene from "Roping Her Romeo" (Paramount).

horseback than the average comedienne can accomplish on her own feet. While the spectators are being convulsed with laughter they will also be thrilled at her daring feats.

The "Paramount-Mack Sennett Comedy, A Bedridden Damsel," is scheduled for release October 7th. The reports on this production say that it is a variable whirling of laughter provoking situations, with a host of beautiful girls and an all star cast, including Charles Murray, Mary Thurman, Wayland Tracy and Eva Thatcher.
"EVEN AS HIM AND HER" (L-Ko.)

Phil Dunham, the erstwhile comic actor in L-Ko's, has delivered to General Director J. G. Blystone his second effort as a director, and will be circulated through Universal exchanges on the regular L-Ko date, Oct. 31. In this merrymaker, Lucille Hutton will be the featured player, with Billy Bevan the leading comedian. 

"Even As Him and Her" will be a slapstick satire on the newlyweds. In its progress there will be an accumulation of surprising results obtained from a combination of trick photography and recklessness on the part of Miss Hutton, Mr. Bevan and the entire Phil Dunham organization. Having participated in both sides of the argument, Director Dunham has given to this effort his experience as an actor in developing his ideas as a producer. Assurance comes from L-Ko, via President Julius Stern, that "Even As Him and Her" will be right up to standard of its predecessors.

"MADAM WHO" (Paralta).

Bessie Barriscale's second Paralta play, "Madam Who," founded on Harold MacGrath's sensational military secret service story of the same title, adapted to the screen by Monte M. Katterjohn, was recently completed at the Paralta studios in Hollywood and the first print forwarded to New York.

While the story is told in an atmosphere of camp, trench and battle, the war interest is entirely secondary to the powerful dramatic portrayal of a determined young woman who becomes a military secret service agent to avenge the death of her father and brothers, who have lost their lives in action.

This young woman, "Jeanette Beaufort," played by Miss Barriscale, matches wits with the most shrewd and experienced military secret agents of the enemy. Endeavoring to capture them, she is herself captured by eleven men; all of them are masked. Ten of them are unknowns to each other, but one, their leader, knows them all.

Scene from "EVEN AS HIM AND HER" (L-Ko).

Scene from "Madame Who" (Paralta).

To save her life, "Jean" is compelled to marry one of them. As the ceremony is performed by the leader, who is a clergyman, she notices a peculiar tattoo mark on the wrist of the man to whom she is being married.

With this mark as a clue, "Jean" begins search for her unknown husband as an incident to her activities for her government, but the mysterious sign hinders her more than it helps and leads her into an entanglement of baffling mystery and intrigue which is only solved at the very ending of the story.

Clyde De Vinne, who did the photographic work, has greatly added to his reputation in "Madam Who," which will be Miss Barriscale's first Paralta release. Grace Miller White's "Rose o'Farrin" will follow this production, which, in turn, will be followed by her third Paralta play, "Within the Cup," by Monte M. Katterjohn.

GAUMONT PROGRAM FOR WEEK OF OCTOBER 15.

The first release of the Gaumont Company for the week of October 15 is Gaumont-Mutual Weekly No. 146, which will reach the screen on Wednesday, October 17. The current topics which will appear in this issue will be those headlined in the newspapers of about that date. It is, of course, no more possible to predict the contents of No. 146 than to foresee what news events will occupy the pages of the daily papers. But Gaumont cameramen are everywhere on the alert, and as soon as important news "breaks" it will be shown in the Mutual Weekly.

Since the literary magazine, "Reel Life," is carefully prepared in advance of publication, it is therefore possible to state the contents of No. 77, which will be released on Thursday, October 18. At great expense, two cameramen were sent to Panama and points on the Gulf of Mexico to photograph the feature subject in this number, "The Banana Industry." This industry is shown in its entirety, from the planting of the banana tuber, or "eye," among decaying jungle vegetation, to the unloading of perfect bunches by machinery in the United States.

Hardly less interesting (and probably housewives will deem it of greater importance) is "When Dishwashing Is a Pleasure," which illustrates a recent invention in "invention" washing each dish in clean, separate water in a way which will not injure the prettiest or most delicate hands. The Gaumont Company promises to show other inventions to lighten housework in succeeding issues.

The other subjects in this number are: "A Colonial Church in South Carolina," which was saved from destruction during the Revolution by the coat of arms of George III; the making of a crude bracelet by "A Primitive Jeweler," and "An Optical Illusion," an animated drawing from the humorous weekly, "Life," which proves that the chorus girl did not kick off the minister's "lid."

HAROLD LOCKWOOD IN "LOVE ME FOR MYSELF ALONE."

For the story of the first Metro wonderplay starring Harold Lockwood, he will make in L-Ko's New York studio, at 145 West 43d street, where he and his staff have settled themselves, after moving from the West Coast, Fred J. Balshofer, president of the Yorke Film Corporation, has acquired the rights to Francis Perry Elliott's novel, "Love Me for Myself Alone." This novel was published recently in Smith's Magazine and is the second of Mr. Elliott's writings. Mr. Balshofer has selected as a starring vehicle for Mr. Lockwood, the first being "The Haunted Pajamas," which was recently released by Metro.

"FIRING FATHER" (Mutual).

"Firing Father," a one-reel comedy, is the second of the new series of Strand-Mutual comedies starring Billie Rhodes. It is scheduled for release October 3. "Firing Father" deals with the trials and tribulations of a pair of lovers, who eventually outwit the girl's father by means of a fake confession. The new Mutual Strand series opened October 1 with "Some Nurse," the first of a series of forty-four one-reel comedies. Billie Rhodes is the star in the series, supported in most of the series by Jay Belasco.

Scene from "Firing Father" (Mutual).
THE WEEK IN THE FOX STUDIOS.

Work has begun on a new William Fox production in the West Coast studio. Richard Stanton will supervise it, and the cast will include Enid Markey, Frankie Lee and Fanny Midgley. Miss Markey was leading woman in "The Yankee Way." Frankie Lee was in "Sins of Her Parent," "The Touch of Sin," "Durand of the Bad Lands" and "The Soul of Satan," and Miss Midgley has been on the stage since she was fifteen years old. Mr. Stanton's most recent hits were "The 39s," and "The Yankee Way."

George Walsh is working in a production under the direction of his brother, R. A. Walsh, called "This Is the Life." Four players were added to the cast last week. They are John Ehret, Jack McDonald, W. H. Byno and Victor Sarno.

Mr. Fox opened "Aladdin and the Wonderful Lamp" at the Globe theater on Monday evening. This is the second of the Fox Kiddies features to be shown. The play has dozens of remarkable photographic effects in addition to the amazingly fine acting on the part of hundreds of juveniles. The next Fox special feature for the week of Sept. 30 will be Gladys Brookwell in an allegorical film called "Conscience," in which Miss Brockwell essays half a dozen characters.

THREE BLUEBIRDS NAMED.

Because of a conflict with previous copyrights, Bluebird has been compelled to change titles on some of its future releases. The plays referred to will be presented by Herbert Rawlinson, Mae Murray and Carmel Myers. "The Man Trap" has been definitely applied as the title of the "crook play" Rawlinson will be starring in October 29. This date was assigned to another feature in previous announcements, but has been now given to the Rawlinson subject.

"The Dynasty" was the working caption of the Carmel Myers picture, but the release title has been changed to "The Lash of Power." For the Mae Murray offering "Princess Virtue" has been established as the title. Bluebird exhibitors will be especially interested in the Carmel Myers and Mae Murray features, as they serve to introduce these attractive young ladies as stars of the Bluebird program, on Nov. 5 to 12, respectively.

PARAMOUNT SERIAL OPENS OCTOBER 29.

Monday, Oct. 25, has been set as the release date for Paramount's first serial, which bears the strange title "Who Is Number One?" Anna Katherine Greet is the producer and writer, and is also the author of the story, and the complete novelization—not a synopsis—will be printed in the most important newspapers in fifty cities coincident with the release of the first fifty episodes.

Kathleen Clifford is the star of "Who Is Number One?" and in this Paramount serial she is making her film debut. Already a success in vaudeville and musical comedy, her work in "Who Is Number One?" her infectious charm and her dramatic talent as well as her ability for staging neck-risking stunts will immediately establish her. Paramount believes, as one of the most popular of all serial heroines.

Besides the campaign of newspaper advertising, Paramount will launch behind the serial a smashing billboard campaign in 156 cities. Paramount refused to set the release date until each

Scene from "Who Is Number One?" (Paramount).

of the episodes was complete. Now hand-lettered titles and special trailers are a feature of the prints.

The story is of the machinations of a mysterious, revengeful woman who will kill bath her mistress and mate before a woman scorned," is the theme behind this woman's intrigue.

A man of masterful mind—a powerful financier, a clever inveterate in the object of his desire—he sets the stage for a story that will hold every bit of a real-life plot. Prints of all episodes will be shipped soon to all Paramount exchanges so that exhibitors will be able to see any or all of the pictures they buy.

NEW PICTURES FOR JEWEL.

Hy Mayer's "Travelauga"

Famous Cartoonist Evolves Combination of Photographic and Pencil Sketches of City Scenes for Universal.

In addition to his duties as the featured cartoonist of the AMERICAN CARTOON, the Metropolitan Motion Picture Company's "Mayer & Company," Hy Mayer has just made an arrangement with Universal whereby he will do a unique series of "Travelaugs," to be issued monthly during the coming year.

The first of these humorous commentaries on life as it is lived in the highways and byways of the metropolis was recently shown at the Broadway where it aroused much favorable comment. It is entitled "New York as Seen by Hy Mayer," and will be released throughout the country without deaver. As a combination of the skyline, rivers, docks, bridges, streets and foreign quarters of the big city, which in turn fade out into Mayer's witty and incisive sketches, telling in the graphic manner the thoughts that these scenes have aroused in his mind. Not the least interesting part of the reel are the captions in Mayer's characteristic vein.

Hy Mayer is the dean of cartoonists now connected with the motion picture industry. He is finishing his fifth year under contract with the Universal Film Manufacturing Company, and during that time his name, his hand and his famous striped shirt cuff have become familiar in every corner of the globe where motion pictures are shown.

Born on the continent of Europe, of English parents, Mayer migrated to Chicago at an early age and did his first successful work on the newspapers of the windv city, so the term "cosmopolite" might be applied to him in the strictest sense. He has been known for years as the cartoonist who makes his point without leaving a sting. Although one of the most popular and highly paid funmakers in the world, Hy Mayer has never made an enemy by his work, not has any newspaper or magazine handling his drawings had occasion to warn him against the use of the brand of ridicule that frequently causes the victim to seek redress in libel suits. In fact, he is the only man whom he has lampooned oftener are the very ones who seem to like his work best. His cartoons and illustrations have appeared in all the prominent British magazines, including Punch, Pick-Me-Up, the Pall Mail Magazine, as well as Paguro Illustro and Le Rire of Paris, Fliegende Blatter of Munich, and practically every humorous and serious publication of any standing in the United States.

Mayer was the cartoonist of the New York Sunday Times for ten years, finally severing his connection with that paper to become editor of Puck. He is now devoting professionally all of his time to motion picture work, and, despite the fact that he has been continually engaged in turning out drawings for the past thirty-two years, his enthusiasm is as keen as ever, and he is just the man from whom to expect a novelty of the "Travelauga" variety.

VIOLA DANA UNDER DOUBLE DIRECTOR SYSTEM

Charming Viola Dana, youngest of Metro stars, will leave soon for California, where she will continue to appear in Metro wonderplays, under the double director system. John H. Collins and William C. Dowlan are the two directors who will enliven the little studio. Mr. Dowlan will complete one picture with Miss Dana as star, then retiring to cut and assemble his picture, while Mr. Dowlan begins and completes the direction of the star in her next Metro multiplex reel feature.

The first feature on which Miss Dana will be engaged on her arrival at the Pacific Coast studios will be "The Winding Trail," under the direction of Mr. Dowlan. When "The Winding Trail" is completed, Miss Dana will at once begin work on a screen version of Myrtle Reed's famous story, "A Weaver of Dreams," under the direction of John H. Collins.

Hy Mayer

Mutual Schedule

Anita King's First Picture Appears in Program for Week of October 8.

MISS ANITA KING appears in the first of her series of Mutual-Horkheimer comedies, "The Girl Angle," her initial production, is released on that date, together with "Southern Pride," a five-reel Mutual-American dramatic. The Schedules includes Chapter IV of "The Lost Express," the Mutual-Signal photo novel starring Helen Holmes, two comedies and two topicals.

"The Girl Angle" (Mutual-Horkheimer).

Miss King recently signed a contract with E. D. Horkheimer to appear in a series of pictures for release on the star production schedule of the Mutual Film Corporation and has been hard at work since she was signed. Her first production, "The Girl Angle," was released at Long Beach, Cal. The expression "hard at work" is used literally as well as figuratively, for Miss King's first picture is being made in the world of stars, and is an excellent vehicle for Miss King's first picture. She is assigned to the role of a two-fisted, fighting woman, a person of great self-sufficiency who detests, despises and distrusts the male of the species to an intense degree. Miss King has done the part remarkably well. She makes a typical woman of the rough and readily West. The production is directed by Henry King, who has been in charge of Miss King's most recent Mutual-American pictures.

Two Comedies on Week's Schedule.

There are two comedies on the schedule for the week, "Firing Father," the second of the series of Mutual star comedies starring Billie Rhodes, and "Jerry and the Bully," a one-reel Cub, featuring the inimitable and terribly funny George Colunn.

Exhibitors in all parts of the country showed keen pleasure over the announcement that Mutual would release a series of forty-four Strand Comedies starring Billie Rhodes, and extra-ordinarily heavy bookings have followed the news. Miss Rhodes is supported by Jay Belasco. "Firing Father" is scheduled for release October 8 and "Jerry and the Bully" reaches the screen October 11.

Chapter IV of "The Lost Express."

The serial release of the week is "The Oil Well Conspiracy," Chapter IV, of "The Lost Express," the Mutual-Signal fifteen-reel photodrama. Chapter IV takes the production up to the point where the motive for the theft of old Oil is revealed, the financing gasoline is revealed. Helen has been injured in an automobile collision at a grade railroad crossing and has been carried to the offices of the Valquez Oil Company. Recognized by Valquez, she is ordered off the property and her suspicions convince her that it is he for whom the plans are wanted.

Two Topicals on the Schedule.

Reel Life, the Mutual Film Magazine, scheduled for October 11, covers the following subjects: "A Dam Across the Mississippi," "The Development of the Modern Dinosaur," and "How the Rising of Cantaloupes in the Imperial Valley. The animated drawing from life is entitled "Coming Home from the Club in 1939." Mutual weekly carrying current events is released October 10.

ALICE BRADY BEGINS WORK FOR SELECT

Work has been begun in the Pasadena studio at Fort Lee on the first of Alice Brady's Select pictures. The name of this production has been changed from "The Red Mouse" to "Her Silent Sacrifice," the former title was the under which the play by Henry W. J. Dam was produced when it was given its New York presentation. The scenario of "Her Silent Sacrifice" was prepared from the play by E. O. Hartley.

In the splendid cast which is being selected to support Miss Brady are Robert Fayson Gibbs, Henry Clive, Blanch Craig and Edmund Pardee. The parts of Edward Jose, whose "Poppy" and "The Moth" have been Norma Tal- madge's two most successful productions.

The story is of the romance of the young girl who enters into a bargain with an old roue of a prince, by the terms of which she secures fame for the starving artist whom she loves. How this obligation forms the central theme of "Her Silent Sacrifice."
Kalem Announces One-Reel Features
Specially Selected "Grants," Soon To Be Released, Contain Many Surprises.

ONE REEL FEATURES. That is the way the Kalem Company describes four new episodes of "Grant, Police Reporter," featuring George Larkin and Ollie Kirkby, to be released weekly beginning October 18.

The pictures are entitled "The Mystery of Room 422," "A Deal in Bonds," "The Sign of the Scarf" and "The Man with the Lamp."

"Exhibitors will be interested to learn," said William Wright, of the Kalem Company, "that these four pictures were especially selected from the series because of their extra merit, and held for release as separate one-reel features. It will behoove exhibitors to visit their nearest General Film office and see the four pictures for themselves. If they are unable to do so they can take my word (which in ten years' dealings with exhibitors I never have broken) that these special episodes are all that we claim for them—namely, genuine features in one reel. Of the thirty odd plots which Robert Welles Ritchie wrote for 'Grant, Police Reporter,' he regarded these four his best work."

"The press in commenting on our 'Stingaree' series," continued Mr. Wright, "frequently remarked that many of the two-reel episodes are in super to many so-called 'super features' in quality of story and production. Now we have combined in one reel all the elements that went to make the 'Stingaree' pictures genuine features."

"In view of the popularity of the 'Grant' series, exhibitors booking these four new episodes will do well to advertise them as features. The wise know that length does not make quality. They will not have a disappointed patron the day they show the new 'Grants.'"

EMILY STEVENS IN "ALIAS MRS. JESSUP." Emile Stevens has begun work at the Metro studio, 3 West 46th street, New York, on a multiple-reel screen version of Blair Hall's clever story, "Alias Mrs. Jessup." The new Metro Super-Feature will rival the forthcoming special production de luxe, "A Sleeping Mystery," in putting Miss Stevens' dramatic powers to the test. The star will be called upon to act the parts of both Janet Ford and Lillian Ford, cousins, their physical similarity being their only resemblance to each other. Miss Stevens will be obliged to build up two entirely different sets of mannerisms for the two characters, Janet and Lillian. This production will be directed by William S. Davis, and will serve to introduce Mr. Davis as a member of Metro's directing staff.

PARAMOUNT-BRAY PICTOGRAPH NO. 88.
Special interest attaches itself to the 88th release of Paramount-Bray Pictograph, the magazine on the screen, through the remarkable hunting subject, "A Southland Deer Hunt." Incorporated in it is the picturesque setting of the forest-covered hills of Carolina, a sportsman's paradise, and probably is the only one tall shows the actual shooting of a wild deer.

In order to get the pictures, the camera-man was forced to climb a tree, where, screened by the leaves and with his camera lined some distance away, he patiently for hours awaiting the chance of a deer passing close enough for the hunter's shot. Finally a magnificent buck and his mate appeared, but the thick underbrush prevented an accurate shot and they scampered off unscathed. A little later, however, a doe came leaping down the trail, and evidently catching some unfamiliar sound, stopped still. In an instant the hunter's gun was at his shoulder and with the report of the gun the deer bounded high into the air and fell dead. Lovers of the great outdoors will experience a thrill on seeing this picture.

Other subjects that go to round out this release are a practical demonstration of a simple method of making soap in the home as evolved in the Department of Home Economics of Cornell University, "A Wood Chopping Contest in New Zealand," and an animated cartoon by Earl Hurd called "Hobby Bumps World 'Serious'."

ANITA KING IN "THE GIRL ANGLE." Miss Anita King, widely known as a screen favorite, makes her initial appearance in Mutual pictures October 8, when "The Girl Angle," the first of a series of productions on which she is to make at the Horkheimer studios for Mutual is released.

Miss King went West several months ago under contract with E. D. Horkheimer to appear in five-reel features. She was placed at work under the direction of Edgar Jones on "The Girl Angle," from the story by L. N. Jeffers, "The Girl Angle," is laid in the West. Miss King is cast as a self-sufficient woman from the East, betrayed by a man on her wedding day, has resolved to live her life henceforth entirely away from masculine influence and without masculine assistance.

The story is a red-blooded tale. The picture is full of strenuous action. Miss King rides horses with reckless abandon. It is full of unusual scenes and wonderful action. There are innumerable pistol duels, a train robbery and some wild dance hall scenes. There is a vigilante trial in which masked men conduct the summary court and have a lynching.

Miss King is especially well cast in the play. She makes a typical woman of the great outdoors. She rides with exceeding grace. She is a bit clumsy as a plow woman but proves herself a carpenter of no mean ability. She is charming in riding habit and most fetching in overalls.

SCHEDULE OF FORTHCOMING L-KO'S.
General Director J. G. Blystone has arranged a series of L-Ko's for distribution through the usual Universal sources that have the inroad of President Julius Stern. It is Mr. Stern's contention that the forthcoming arrangement of comedies will maintain the L-Ko standard in every particular.

"Fat and Furious," to be released October 24, will have Myrtle Sterling as the featured player. With Al Forbes, Ibea Emerson and Russ Powell competing for the honors is her support. Via Moore directed. There will be another Myrtle Sterling L-Ko released November 7, under the title of "Sundog in Lazy Chisholm Valley" and a third comedy with Miss Sterling featured on November 21, under the caption of "Deep Seas and Desolate Dolms."

In both of these features directed by Mr. Moore, Al Forbes and Russ Powell will lead the supporting companies.

Jack Holmes has directed two of the features for immediate distribution—"Even as Him and Her" for October 31 and "The Judge's Revenge!" for November 28. In the last named subject, Mr. Holmes will also play a comedy role. With Donnita Hutton and Billy Hoyan featured in the cast, Bob McKenzie will also have an important role in the support.

Dick Smith and Archie Mayo are co-directors of "The Giflers," to be issued November 14, with Elyn Novak, Bob McKenzie, Chester Wyckman and Eddie Barry contesting for the laughs. The war has necessitated changes in the L-Ko staff that brings Jim Davis, recently with Vogue comedies, into the fold as one of General Director Blystone's staff. He takes the place of Noel Smith, who has responded to a summons to the Northern California training camp.

EDNA GOODRICH IN "HER SECOND HUSBAND." "Her Second Husband," from the story of Hamilton Smith, a New York writer of note, has been chosen as the next Mutual production starring Edna Goodrich. "American Maid" is nearing completion at Mutual's Long Island studios under the direction of Albert Capell, and is being made with the regularity of a business woman of her photographic production.

The celebrated stage star has taken a new interest in the pictures and has added to her popularity due to her ability in these productions. "A Daughter of Maryland" the third of her series has been scheduled for release in Mutual on October 1. "Her Second Husband" will be released following American Maid.

Scene from "The Girl Angle." (Mutual).
Great "Camille" Makes Debut

Helen Hesperia in a De Luxe Production Presented Through General Film Company.

The announcement of the immediate release of a six-reel de luxe production of "Camille," in which Helen Hesperia, the Miss Marston and director, for exclusive distribution by General Film Company, is one of the most important developments in film production. No greater interest in a motion picture actress has ever been developed than Dumas' incomparable masterpiece. Costumed with a lavishness seldom found in pictures of this character, and with all of the really great attractions of the year, Great care was exercised in setting this masterpiece in the atmosphere which Dumas himself employed in working out his story.

Aside from the magnificent way in which Camille has been staged and filmed, the outstanding feature of the picture is the superb acting of the Italian star, Helen Hesperia. Not finer bits of emotional acting could be undertaken than in this film. Helen Hesperia is one of the few really world-famed film actresses. She commanded the limelight of popular favor from the time she began work four years ago, under the direction of the Milanese Film Company. A series of twelve feature productions to which the general designation of "Bella Hesperia" series was given, meaning the "Beautiful Hesperia." This series was a great success in all parts of the world, for everything that meant sport and risks seemed to attract the ability of this young actress.

Hesperia is supported by a cast fully capable of keeping the pace she has set in the staging of Camille, and the entire six reels are crowded with some of the most powerful and dramatic acting on Italian pictures. The production is controlled by the Hanover Film Company, Captain Charles E. Kimball managing director.

East and West in October 7 Triangle

"A Phantom Husband," a Tale of Kentucky, and "Ashes of Hope," Treats of a Mining Camp.

The power of some of the best productions of the past week to maintain the great desire of a young man's duplicity and the pressure of public opinion in a small town furnish themes for Triangle's dramas to be released in October 7. Belle Bennett and Ruth Stonehouse are cast in the leading roles.

In a Western mining camp dominated by the charm and beauty of Georgia, a dance-hall girl, Gordon, a fugitive from justice and stranger to the abandon of the place, becomes the subject of a wager between the girl and a gambler, who loves her. The girl wins, almost at the cost of her life, and takes the gambler to her cabin. Love follows admiration for the man's strength and courage, and with it comes a dream of motherhood which does not prove, even as development of the story, he has a wife and an infant son, awaiting his return back East. With her baby girl and Gordon, he wanders to Big Sandy.

The second play, "A Phantom Husband," has a unique matrimonial twist, as its title implies. A little country girl, whose pregnancy is her to spread news of an imaginary fiancé. She and Kentucky town, wanders through the maze of her white lies trying to produce a ready-made husband for her wedding date. In following an ingenious plan, she finds a real husband who brings her more happiness and worldly goods than she dared to expect. The story is from the pen of H. O. Davis. Triangle general manager. Charles Gunn plays the leading male role, opposite Miss Stonehouse.

The Keystone comedy of the week, "His Crooked Career," features Fritz Schade and Claire, an old-time police chief of police and the burglar's union. "Half and Half" and "All at Sea," one-reel Triangle Komedies, also will be released on October 7.

VIOLET MERSEREAU'S FUTURE BLUEBIRDS.

Over at Bluebird's Leonia, N. J., studios, Director Theodore Marston is finishing off his second subject, with Violet Mersereau's assistance. John C. Brownell has made the present work from Mrs. Bronson's novel, "Princess Tatters," but there will be a new title applied to the release when put in circulation.

Robert L. Hill is assisting Mr. Marston in the direction, Miss Mersereau's support will include Donald Hall, Charles Slattery, Frank Hatfield, Charles L. Hill, R. L. Hill, Kenneth Rob and Sam M. Mintner will support Miss Mersereau. John C. Brownell also made this scenario and Mr. Marston directed. Miss Mersereau's picture will appear, during December, in one of the two subjects mentioned.

RAVER INVITES DEFENDERS TO PREMIERE.

Harry Raver last week sent telegrams personally to each of the nineteen Public Defenders throughout the United States, inviting them to the initial exhibition of "The Public Defender," the big screen production based on the book of the same name by Mayer J. C. Goldman. Invitations were also sent by Mr. Raver that the majority of the official "Public Defenders" of the country would be present at the premiere. The consensus of opinion is that the majority of the Public Defenders will be present at the premiere, that the screen version of "The Public Defenders" will give a great impetus to the movement started by the author of the book, which was, better treatment and a fairer deal in court for poor persons accused of crime.

Among the cities which already possess a regularly elected or appointed Public Defender are Los Angeles, San Diego, Columbus, Portland, Oregon, Omaha, Pittsburgh, Evansville and Philadelphia.

While the screen production presents cogent reasons why the office of Public Defender should be created in every municipality possessing a District Attorney or Public Prosecutor, it is in no way preachy or platitudinous, but is in every sense of the word a big, forceful human interest drama. Alma Hanlon, Frank Keenan and Robert Edeson are starred. John Sainpolis and Florence Short are also in the cast. Burton King staged the picture.

THE ARMY AND NAVY ENTERTAINS WITH SIMPLEX.

That their friends and relatives might see them in action, members of the 2nd Field Artillery had several thousand feet of actual fighting projected on a Simplex Projector which they have recently installed and the men are loud in their praise of the enter- tainment which the players and the place at which they have.

A United States battlehip dropped anchor for a few hours in the harbor and during that time an electrician formerly with the Cosmofotofilm Manufacturing Co. and other leading film manufacturers called at the Precision Machine Co. and made the purchase of a Simplex Projector. The 23d N. Y. Regiment also has installed a Simplex Projector with which to while away their spare time while at Spartanburg and keep in touch with things at home through the news weeklies.

Uncle Sam's sailor boys have built a club house at the Newport Training Station, and in order to make it complete a public spirited citizen has donated a Simplex Projector. The club house has been named "The House That Jack Built."

WORLD'S LARGEST CANTILEVER BRIDGE.

On Sept. 1, 1916, the 5,000-ton central span which was to complete Quebec's $25,000,000 bridge fell into the St. Lawrence River, killing ten workmen. This was the second failure to raise this immense span into position. After more than a year, the Gaumont Company is able to show in No. 144 of the Mutual of Oct. 3, the first and successful attempt to complete this monster bridge. With a cantilever length of 2,830 feet, and a clearance which will allow the passage of the largest vessels, it is the first bridge in the world, surpassing the famous bridge across the Firth of Forth, near Edinburgh. Even a 16-story building would not extend the entire span, and more than 65,000 tons of steel was used in its construction.

NEXT FARRAR PICTURE STARTED.

Upon completion of the initial Geraldine Farrar production for Aircraft release, "The Woman God Forgot," Cecil B. De Mille immediately commenced activities on the next picture at the Lasky studio in Hollywood, Cal. The title of the new production is "The Devil Stone."

CAMERAGRAPHS IN CAMP.

The Nicholas Power Company has recently made a number of the installation Caper Camp Dix, Wightstown, N. J., and a machine to the Reserve Officers' Training Camp at Plattsburg, N. Y.

G. W. LANDON WITH POWER.

G. W. Landon has been appointed associate advertising manager of the Nicholas Power Company. A. J. Lang continues to look after the Cameragraph publicity.

A POOR MAN'S INVESTMENT

Small Amounts Saved Weekly

Will Buy a LIBERTY BOND
EARLE, ARK.—W. L. Crouch has contract to erect a two-story theater building, in incorpora and auditorium; size, 125 by 40 feet; composition roof; seating capacity for 600 people; cost, $3,500.

LA JOLLA, CAL.—J. M. Padgett and Jack McDonough of San Diego have plans for building the Orpheum theater. The structure will cost approximately $70,000. San Jose and San Francisco interests are lessees.

JACKSONVILLE, FLA.—Savoy theater has been repaired and reopened under the management of L. S. Oliver.

VALDOSTA, GA.—Valwag theater is now in course of erection.

CHICAGO, ILL.—People's Theater Company, 4717 South Ashland avenue, have plans by C. W. and George L. Rapp, 69 West Washington street, for a two-story theater, store and office building, cost $250,000.

CHICAGO, ILL.—G. H. Gottschalk & Company have the contract for the erection of the Atlantic business block at Harding avenue and 26th street, for Herman Schoenstadt, to cost $315,000. Structure will be theater, with seating capacity of 2,000. Pipe organ will be installed in theater.

KEWANEE, ILL.—Dreamland theater has been remodeled and reopened. Charles A. Luttrell is the manager.

LITTLE YORK, ILL.—An opera house will be erected here.

ROCK ISLAND, ILL.—Fifth avenue theater, located at 2430 Fifth avenue, has been opened to the public.

SPRINGFIELD, ILL.—Empire theater will soon open under the management of Louis Connors.

TAYLORVILLE, ILL.—Joseph McCarthy and J. A. Humphreys will control both the Empress and Grand theaters, under name of Empress Amusement Company.

INDIANAPOLIS, IND.—Will Shomaker succeeds Henry K. Burton as manager of the Lyric theater.

MICHIGAN CITY, IND.—J. D. Ruvail, manager of Vaudette theater, has leased the Willard theater on Willard avenue.

SOUTH BEND, IND.—Castle theater, on South Michigan street, has been remodeled and reopened.

ARCADIA, I.A.—Armour White has purchased the Dixie theater.

CASCADE, I.A.—New $17,000 theater has been opened here. It will show high class musical comedies.

CASEY, I.A.—L. C. Plummer is the new manager of the opera house.

CLARINDA, I.A.—W. M. Swan of Columiba, Neb., and J. P. Lannan are the proprietors of the new Swan theater.

CORYDON, I.A.—S. B. Barrett has purchased an interest in the Auditorium theater.

GOLDFIELD, I. A.—Frank Farmer has leased the Cosmos theater.

GEOEWEIN, I.A.—Colonial theater has been opened by J. C. Tyler.

FONEROY, I.A.—Edwin Wattonville has taken over the management of the iris theater.

WHAT CHEER, I.A.—Dan Drudgekins has disposed of his interest in the Eureka theater to Roy Landers.

ARMY CITY, KANS.—C. D. Turnbull, Junction City, Kans., is preparing plans for a one-story moving picture building, 125 by 150 feet.

HORTON, KAN.—Burbank & Norris have leased the Horton opera house and will conduct it as a moving picture theater. The structure is being repaired and redecorated.

WICHITA, KAN.—W. H. Copper and C. C. McCallister plan to construct a modern moving picture theater, to cost $75,000, here, in the near future.

NEW TOPEKA, KAN.—Miss Belle Levy, formerly associated with the Fastime theater, plans to incorporate a company to build a number of suburban theaters in the uptown section of the city. Chicago capital has also been interested in the project.

BALTIMORE, MD.—Homewood Amusement Company, Edward G. Sanders, manager, main avenue, incorporated with $500,000 capital, has acquired part of the old Casino property on North avenue, east of Charles street, and will erect a moving picture building at that point. Property is 130 by 85 feet; brick, fireproof, balcony, colonial style; seating capacity for 2,000 persons; install $10,000 pipe organ.

BALTIMORE, MD.—Morgan Park Company, Henry W. Webb, president, 18th Fidelity building, have plans by O. B. Wright, 1125 Munsey building, for moving picture theater, to be erected at the corner of Charles street and Lafayette avenue, 83 by 125 feet, with seating capacity for 2,100 persons.

ADIRAN, MICH.—Extensive improvements will be made to the Crescent theater.

PLINT, MICH.—William G. Evans, 1616 N. Saginaw street, has the contract to erect a one-story rear addition, 44 by 60 feet, for moving picture theater for Nicodemus & Company, 1102 N. Saginaw street, to cost $3,500.

HAMTRAMCK, MICH.—New Farnum theater will be remodeled.

SOUTH RANGE, MICH.—Moving picture theater is in course of construction for Norman Hoapansen.

TUCEMSEH—MICH.—H. S. Waring has purchased the New Royal theater from Frank Sweet.

AUSTIN, MINN.—United Theaters Company plans to erect new structure, to cost $45,000.

BLOOMINGPRAIRIE, MINN.—Henry Nelson has disposed of his interest in the Rex theater to E. O. Habberstad and H. H. Wilburg.

BEMIDJI, MINN.—Rex theater has been opened by Fred Brinkman.

CASS LAKE, MINN.—Improvements are to be made to the Rex theater.

COOLERANE, MINN.—Star theater has been remodeled. Has seating capacity of 250. Conducted under management of Mr. and Mrs. Barlow.

GRANITE FALLS, MINN.—Gem theater will reopen soon.

HOKAH, MINN.—O. K. Quarme, of Rushford, has purchased the Elite from M. L. Radtke.

HOKAH, MINN.—Jewel theater will reopen under the management of Charles Sauer and H. E. Wheaton.

LAKE WILSON, MINN.—Lane and Hillesland have purchased the Star, a moving picture outlet of Martin Rothem.

LAYERNE, MINN.—New Strand theater has been opened by R. W. Steen. Has seating capacity for 600 persons.

MINNEAPOLIS, MINN.—New Liberty theater at the corner of Sixth and Du Pont avenues, will be opened by S. G. Lebedoff.

MONTGOMERY, MINN.—C. J. Otteson has purchased an interest in the Starland theater.

OWATONNA, MINN.—United Theaters Companies, of Minneapolis, owning a chain of photoplay houses through the Northwest, has purchased the Palace theater on Broadway, from M. T. Johnas.

ROCHESTER, MINN.—Louis Ditkof, of Minneapolis, has purchased W. J. Pierce's interest in the Grand theater.

ROCHESTER, MINN.—Lawler theater has reopened and is showing first-class pictures.

TRUMAN, MINN.—Swanson & Whitney have disposed of their interest in the Cozy theater to F. Ray Cooper.

WARREN, MINN.—New Strand theater has reopened under the management of C. F. Hansen.

KANSAS CITY, MO.—Swenson Construction Co., Shubert Theatre Building, have the contract to erect a one-story moving picture theater, 41 by 115 feet, for Mrs. Margaret D. O. Dicle.

NEVADA, MO.—Star theater built for Harry Mitchell, will be opened to the public shortly.

SPRINGFIELD, MO.—Jefferson theater will be opened soon.

ST. LOUIS, MO.—Building on 1227 Chestnut street has been purchased by Harvey J. McAllister. Will be used as a moving picture house.

ST. LOUIS, MO.—Consolidated Theaters Company, Holland Building, by Goldman, president, will erect theater and store building, two-story, 70 by 145 feet, to cost $125,000.

ST. LOUIS, MO.—H. Perstrup, 5149 Ridge avenue, has the contract to make alterations to the New Lafayette theater. 1643 S. Jefferson street, to cost $1,000.

ST. LOUIS, MO.—H. William tiuth, 1105 Chestnut street, is preparing plans for a one and two-story theater, store and office building, 60 by 127 feet.

ST. LOUIS, MO.—Orpheum theater has opened under the management of Edward J. Sullivan.

ST. LOUIS, MO.—William Lawry, 615 Chestnut street, has the contract to build an addition to a moving picture theater for Anna Saun, 3,545 Detomy street, to cost $1,500.

ROCKWROIN, MONT.—Rex theater has been opened by Thomas F. Karras.

HAMILTON, MONT.—Star theater, formerly controlled by Charles E. Freshwater, has been taken over by W. J. Harrington of Illinois.

COPILAR, MONT.—Walker theater will be remodeled.

ANTIQUO, NEB.—Antioch Amusement Company has rented a hall and will open a moving picture theater therein.

CALLAWAY, NEB.—B. B. Barnard is the new owner of the theater.

FAIRBURY, NEB.—Steele's opera house has been leased by C. W. Bartlett & Son.

PARK CITY, NEB.—Extensive improvements are being made to the electric theater.

LINCOLN, NEB.—Colonial theater has been opened. It has seating capacity for 800 people.
BARTLESVILLE, OKLA.—Oklahoma theater is being remodeled.

BARTLESVILLE, OKLA.—C. E. Oliver, Carl Crath and T. C. Steeper succeed C. C. Dancer in the Odeon theater. P. H. Cassil will continue as manager. The house will be conducted as a vaudeville and picture theater.

BARTLESVILLE, OKLA.—Jack Letcher has purchased the interest of Carl Gregg in the Lyric theater. The house will be conducted under the management of E. A. Hanna.

CHECOLAH, OKLA.—Trevor Faulkner, formerly manager of the Majestic theater, has leased the New Cozy theater.

COLLINSVILLE, OKLA.—Rex theater, formerly owned by L. M. Findley, has been purchased by John Whittenbeck, who has opened as a moving picture house.

EL RENO, OKLA.—Al Derry, A. E. Tinklepaugh and T. E. Phillips have leased the El Reno theater in H. E. Bradford and have taken possession.

EL RENO, OKLA.—El Reno theater will be remodeled.

FRANCIS, OKLA.—Moving picture theater has been established in Basket Hall hall.

GEARY, OKLA.—J. O. Morehead has disposed of his moving picture business to Mr. Dawson of Shattuck.

HEALDTON, OKLA.—The Healhton Amusement Company has been incorporated with a capital of $2,000 by G. W. Jenning, J. H. Smith and Fred C. Ryburn.

PAULS VALLEY, OKLA.—J. W. Groves has taken charge of the Reith theater.

PICHER, OKLA.—Idle Hour theater has been renamed the Bluebird and is now under the management of Mr. Berry.

QUANAH, OKLA.—W. J. Bingham has the contract to erect a twostory moving picture theater, 50 by 115 feet.

MEDFORD, ORE.—Rialto theater has been opened.

CHESTER, PA.—Theater at the corner of Fourth street and Edgmont avenue, which is to be part of the Keith circuit, is almost completed and will soon open.

ELLWOOD CITY, PA.—Albert Dahl has the contract to erect a moving picture theater for Frank Bliord.

FARRELL, PA.—A $15,000 moving picture theater will be erected on Idaho street by Herman Stahl of Stahl Brothers.

IRVONA, PA.—First National Bank of Irvona, R. L. Swank, president, 113 Swank building, Johnstown, Pa., has plans by H. M. Rogers, Johnstown, Pa., for a one-story moving picture theater and bank building, 43 by 90 feet, to cost $5,000.

KITTANNING, PA.—John Crossett will lease a store building on McKean street and open it as a moving picture theater.

PHILADLPHIA, PA.—William Freihoffer and Fred G. Nixon, neighbors, have taken title to the Locust theater at the north-west corner of Fifty-second and Locust streets, for an amount not disclosed, subject to a mortgage of $60,000. The theater is a one-story brick structure on a lot 60 by 76 feet and is assessed at $50,000.

GARRETSON, S. D.—J. W. Tillman has sold the Princess theater to Mr. Monson of Edgerton.

LANE, S. D.—A new opera house has been opened here.

MITCHELL, S. D.—Gale theater will soon open under the management of Mr. Dix.

SIoux FALLS, S. D.—H. J. Pendergast has purchased a half interest in the Princess theater.

CHATTANOOGA, TENN.—Lyric theater has been leased by Marcus Loew. Will soon start work in making improvements.

LITTLE, TENN.—American theater has been opened to the public.

MEMPHIS, TENN.—Theater, to cost between $500,000 and $750,000, will be erected here by Marcus Loew.

NASHVILLE, TENN.—Lincoln theater on Cedar street will be reopened.

CORSCANA, TEXAS.—Ideal theater is now in course of construction.

EL PASO, TEX.—Alameda theater, at the corner of Alameda and San Jacinto streets, is nearing completion. There will be seating capacity for 750 persons. The structure represents an investment of $17,000. J. C. Ontiveros will be the manager.

HASTINGS, TEXAS.—J. E. Horne will rebuild the Queen theater; located on Austin street, near Sixth.

HAMPERS, V. A.—W. W. Scott has let contract to R. V. Richardson to erect two-story stone trim brick fireproof vaudeville and moving picture theater, 46 by 110 feet, to be known as the Lyric; will have wood floors, tar and gravel roof; seating capacity for 1,000 people; stage 24 by 30 feet; cost $50,000; ventilating system, $3,000; steam heating plant, $400; electric lighting system, $2,000.

MONTPELIER, VT.—The Comique theater is being remodeled and seating capacity increased.

CENTRALIA, WASH.—Theater is being erected at the corner of Tower avenue and Center street for F. & S. Improvement Company. John A. Field interested.

CENTRALIA, WASH.—Two-story theater building, 75 by 120 feet, with seating capacity for 1,000 persons, will be erected here.

MADISON, WIS.—Fred Flom plans to start work shortly in converting the building at 257 E. Main street into a moving picture theater, with seating capacity for 450 persons.

MADISON, WIS.—Rexfield Realty Company plans to erect a new moving picture theater on East Millin street.

MADISON, WIS.—Stride theater will be remodeled and enlarged.

MILWAUKEE, WIS.—Alhambra theater, owned by Saxe brothers, is being remodeled.

MILWAUKEE, WIS.—H. E. Kraft contemplates opening a moving picture theater here.

MORROE, WIS.—A moving picture theater will be opened by R. T. Holcomb and James Collins in the Carroll room in the Syndicate block.

NEW LONDON, WIS.—R. W. Sharp has disposed of his moving picture business to Joseph Jax.

RANDOLPH, WIS.—Thomas Lawrence and Richard Jenkins have leased the opera house and plans to open it as a moving picture theater.

SHEBOYAN, WIS.—Palace theater, at the corner of South Eighth street and Clara avenue, has been leased by Reischel & Ballman.

STEVENS POINT, WIS.—An addition has been built to the Gem theater, on Strong street, and the house has been reopened.

GLENWOOD, WYO.—Jack O'Rourke has leased theater in Crawford block and will open it as soon as arrangements are completed.

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THE DE VRY CORPORATION, 117 No. Fifth Ave., Chicago, 1. S. A.
BOSTON, MASS.—Boston, "The Hub of the Universe," which boasts of some of the finest moving picture theaters that can be seen anywhere in the country, has taken two more magnificent new photo-play houses under its wing this week, and will endeavor to make both enterprises complete successes. One of the new houses is Marcus Loew’s Columbia theater, formerly the Old South End theater, located at the corner of Washington and Mott streets in a thickly populated section of the city. The other is the Old Castle Square theater, for many years the home of John Craig’s famous stock company, which is being rebuilt into a modern and up-to-date picture house.

Arbuckle at Columbia Premier.

The new Columbia celebrated its grand opening on Monday evening, Sept. 24, and the occasion was a most auspicious one. The main feature of the evening was the appearance of "Patty" Arbuckle, the famous Paramount comedian, who accepted the invitation of Marcus Loew to come to Boston for the opening night and help to make the initial show a success. It was unanimously admitted that the premier performance was an overwhelming success. Vociferous applause greeted Mr. Arbuckle when he entered the theater. The audience fairly shook the rafters of the house, with their stamping and hand-clapping and Mr. Arbuckle’s welcome was a very warm one.

Marcus Loew Makes Speech.

Marcus Loew, the great theater magnate, himself was on the program and folowed "Patty" on the stage. He took up several minutes in outlining to the audience the policy which would be followed out by the new house.

Mr. Loew emphatically declared that the best pictures for which they could buy shown at the Columbia and that the vaudeville would be as good as any on the Loew circuit.

"I know," said Mr. Loew, "that some people have declared that the new Columbia would not survive and would become the same losing proposition that the Old South End was, but I am absolutely sure that with the splendid policy which has been outlined for this house and with the co-operation of the managers, Columbia will be entirely a successful proposition.

Features of the Theater Building.

The new theater was designed by T. W. Lamb, the architect who designed the Orpheum theater and many other moving picture and vaudeville houses on the Loew circuit. The house has a seating capacity of about 2,300 and has but one balcony, instead of three, as in the Old South End theater. The building is fireproof throughout. It has six boxes and several judges in front of the balcony.

Colonial and gold color constitute the color scheme of the interior decorations and the seats in the house are upholstered in olive green leather. The lightning in the illuminated panels and cove lights is so regulated that the maximum illumination is allowed while pictures are being exhibited. The house is installed with the very latest in heating, cooling, and ventilating systems. The new theater has a massive and powerful light in the sound, a number of effects to perfectly accompany the photoplays.

There are in an unusual number of exits, leading to three sides of the house, and the building can be emptied in less than two minutes. Special attention was made to fire safety arrangements.

Prices and Policy.

Samuel D. Messing, formerly assistant manager of Loew’s Orpheum, is the manager of the new house.

William S. Hart, in "The Cold Deck," was the attraction on the opening night and it went over big. "Patty" Arbuckle was seen in one of his funny comedies, "His Wedding." The prices of admission for the new house are $5, 10 and 15 cents for matinees and 19, 15 and 20 cents evenings.

Rapid progress is being made by contractors on the work of the reconstruction of the Old Castle Square into a moving picture theater. A great many changes need to be made in the house before it can be conveniently used as a picture theater.

The Castle Square Theater.

The Castle Square theater is located right in the center of the South End and Back Bay sections and would have a heavy patronage when it opens. There is absolutely no opposition in the neighborhood. There are two theaters nearby. Loew’s Old National and the Berkeley Street Scenic Temple, both of which have been closed for a long time.

Nashua Evening Paper Backs Local Film.

Nashua, N. H.—Interest in the moving picture popularity contest conducted in this city by the Nashua Evening Telegraph continues at a high pitch and as the contest nears a close the race for the highest honors becomes hotter. The winners of the week will all have an opportunity to exhibit their skill in acting in a Nashua-made photoplay, entitled "The Belle of Nashua."

"The Belle of Nashua" will be presented at the Colonial theater, in this city, immediately upon its completion.

Ground Broken for New Waltham House.

Waltham, Mass.—As a result of the dissolution of a local picture firm of Kingsbury and Bensdorff, of this city, Waltham is to have another magnificent new motion picture theater. If the rapidly rising cost of steel and other building materials does not compel Mr. Kingsbury, who is engineering the project, to abandon the enterprise.

Boston Sees Opening of Two New Theaters

Loew’s New Columbia Theater at Washington and Motte Streets and the Castle Square Theater in the South End Section Open.

By Richard Davis Howe, 8th Street.


**F. Mercy Plans Theater in North Yakima**

New House Will Cost $125,000—Control of All the Four Theaters in the City—In Fruit Belt and Prosperous.

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

NORTH YAKIMA, WASH.—A visit to the fruit country of North Yakima Wash., with a population of 21,000 persons, would not be complete without a visit to the theaters. You enter any one of these you enter, and pay your admission price to get in. There is a boost for Frederick Mercury, former proprietor of New York City and later of San Francisco, Cal., and Seattle, WA., who is building a monopoly of the four theaters of the city. He has plans prepared for a new house near the post offices and federal building to cost $125,000.

The Empire theater is his leading play house and is the only one located on the second floor of this building back of the balcony and facing the street. This is an up-to-date house, with seats, including curtains, rugs, ventilation, lighting, operating booth, seating arrangement, maintenance, and other appointments.

The Mercury gets over his program, and on the list of the Jefferson are New York City and also an ideal place for the hunter and fisher. Both birds and big game are reported plentiful in the vicinity.

It was a pleasant lot visit the place, and I could not see my way clear to get another interview with Mr. Mercury and obtain a photograph to use with the story I quickly considered the place very straightforward way, with no attempt of false modesty, but in a genial manner, Mr. Mercury unfolded the story or answered questions put to him, and the following is the result.

Mr. Mercury started in the moving picture business in New York City 11 years ago. After closing his connection with Sullivan and Kellogg, he became engaged in the theatrical business for some years dealing with the moving stage. After remaining in the Metropolis for a time he came west, and going to San Francisco, Cal., located in the moving picture business there, then moved north to Seattle. After spending some time in the business he moved over the Cascade mountains and dropped down into the beautiful Yakima Valley on the east side of the Cascade Range. He located in Yakima, which is about 1,800 feet above sea level, and is situated in the Mission and "Triumph" at the Coliseum.

**Seattle Exhibitors Are Feeling Encouraged**

Five Big Downtown Houses Show Super-features at Same Time and Business At All Is Excellent—Like the Good Old Times.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—This city was flooded with big attractions at the motion picture theaters this week. The schedule for the five big downtown houses was as follows:

- Coliseum, Wm. S. Hart in "The Cold Deck."
- Liberty, Mary Pickford in "Rebecca of Sunnybrook Farm."
- Clemen, Wm. Farnum in "The Tale of Two Cities."
- Strand, Ann Murdock in "Outcast."
- Rex, "10,000 Leagues Under the Sea."

The fact that the first three played to capacity and the other two to fairly good business shows that the picture business in Seattle has improved greatly over the past year. For, although Seattle exhibitors have always shown the best pictures, not since the most prosperous days of 1913 and 1914 could they have put up such a combination as this week's programs. With it, I feel that prosperity has at last reached Seattle, and the exhibitors are getting all they demand. But those who look ahead declare that the pendulum has just begun its forward swing, and the managers of the big downtown houses are looking forward to the biggest season's business in the history of their theaters. The soldiers in the city and those who come over from Fort Lawton and Camp Lewis, the National Army cantonment, the athletes, the motion picture fans, and new recruits are daily swelling the ranks of Uncle Sam's army, which is filling the lobbies of Seattle picture theaters.

**Three Bluebirds in Seattle at One Time**

Seattle, Wash.—John R. Meldrum, manager of the Seattle Universal office, is feeling quite proud of the fact that last week three of the most prominent picture houses in Seattle were shown in Seattle's downtown theaters at one time. They were, "Come Through" at the Mission, and "Triumph" at the Coliseum.

**Sunday Noon Concerts at Liberty**

Seattle, Wash.—The regular Sunday noon concerts will be resumed at the Liberty theater and patrons who have enjoyed the performances on the big Hope-Jones Wurzli Orchestas have become one of the greatest attractions to the Liberty, and its patrons are expressing great pleasure that the special concerts, which are omitted during the summer, are to be resumed so soon as possible.

**Two New Theaters for Idaho**

Seattle, Wash.—The new $50,000 motion picture theater is being built by the business men of Walla Walla. This will be the third motion picture house in the town and will seat 1,500.

Simons and Moe are building a $30,000 motion picture theater in Kellogg, a small town just out of Walla Walla. Mr. Simons already owns the Isis theater in Kellogg. The new house will seat about 800.

**Vaudville House Signs For First Runs.**

Seattle, Wash.—Mr. W. F. Turner, manager of the Orpheum, which is advertised as the million dollar theater and which shows the latest attractions, has rented the Talmadge houses at a price of ten cents, has signed a contract for the year's output in five-reel features from Fox, World and British productions. Mr. Levy claims that his is the only vaudeville house in the country which shows these pictures.

**K-E-S-E Representative Visits.**

Seattle, Wash.—J. Delch, Oregon representative for K-E-S-E, is spending the week in the Seattle office in conference with Frank Steffy, Northwest manager, and is pretty close to his territory for the last four months, says that the motion picture business is doing well in Oregon due to the fact that the motion picture business is doing better.

**Ruth Roland in Person at Pantages.**

Seattle, Wash.—Ruth Roland appeared at the Pantages Tuesday night as a guest artist in the theater. On the same program the last episode of "The Little Lord of the Latest serial, "Two Fools and a Wife," was shown on the screen. Miss Roland sang and gave little talks, relating the several episodes which she has recently starred in, and was enthusiastically welcomed her with enthusiastic applause.
GEM at Frederickton, N.B., Has Premier


From Alice Fairweather, "Standard," St. John, N. B.

FREDRICKTON, N. B.—The opening of the Gem theater took place on Thursday evening in Fredericton and was a great success. The affair was in co-operation with the John last week, in which the picture chosen was "The Law of Compensation," and by a quartet to the seven house was succeeded by the theater to be closed.

Stephen C. Hurley attended from St. John to represent F. G. Spencer, lessor of the theater. The opening night of the Gem at Fredericton argues well for the future success of this house.

Robert Greer Now Heads Famous Players Office.

St. Joe, N. B.—Robert Greer, of Pittsburgh, has been appointed manager of the Famous Players at St. John, N. B. Greer was formerly with the Triangle Film company.

Socks for Soldiers at Imperial Theater.

St. John, N. B.—Speaking of patriotic funds, there was instituted a whirlwind campaign in Fredericton last week in which the theater played a prominent part. It was found that the local Red Cross Society were 5,000 short of the number of socks sent in last year. It was decided to make a strong appeal to both men and women to, in one week, make up this number. The Imperial theater gave their window for the reception of the contributions and all the theaters on the street for slides to give the matter every publicity.

In the first four days 1,146 were contributed.

Monckton May Have Vaudeville House.

Monckton, N. B.—It is rumored that J. M. Franklin contemplates a vaudeville house in Monckton in conjunction with those he has control of at St. John and Halifax.

Notes of the Trade.

St. John, N. B.—Charles Berman, of the Renat Film, Ltd., has just signed up a very big contract from the Maritime Provinces for Goldwyn. R. J. McAdam will run these pictures in his houses in Halifax and Sydney, B. C., beginning October 25, starting off with "Polly of the Circus." He takes 26 pictures a year.

West St. John, N. B.—William Smith, of the Empress, West St. John, has contracted for World-Brady pictures and will show them from the 3rd of October.

Chatham, N. B.—Harry Rich has lately remodeled the Royal theater at Chatham, which has been closed for many months. He will change his program six time a week at first.

Buffalo News Letter.

By James A. McGuire, 152 Elmwood St.

Freight Congestion Blocks Film Deliveries.

BUFFALO, N. Y.—Buffalo film exchanges are hit hard by the embargo that the American and Canadian railways are maintaining in this vicinity. About fifty carloads of merchandise to be shipped by express are congested in Buffalo, due to the scarcity of competent help and car shortage. Exchanges managers are besieged with telephone calls from indignant patrons for the return of pictures that they have not received since sent last week. Most of the Buffalo exchanges are now delivering film by automechanic around towns. In most cases, however, the express company is endeavoring to push the films through, minus advertising matter.

Without his posters, the exhibitor of a small town that has a demand for a speedy solution of the situation is desired.

H. L. Martin Is World Film Representative.

Buffalo, N. Y.—H. L. Martin is the new representative for the World Film, Buffalo to cover the Western New York territory.

Film Men Join National Army.

BUFFALO, N. Y.—George Landis, who recently accepted a position on the World staff, to succeed J. W. Child, now at Camp Dix, has been drafted, and H. Lorence, of the Mutual sales staff, left Wednesday for Camp Dix.

Notes from Buffalo Mutual Office.

BUFFALO, N. Y.—J. Howard Morgan, former of the General forces, Buffalo has been appointed chief bookkeeper in the Mutual offices, succeeding Miss Rose O'Neil, who is now with the Pathe.

Miss Rosenhan has been appointed chief bookkeeper in the Mutual offices, succeeding Miss Rose O'Neil, who is now with the Select Service in the same capacity.

Operator Henry Cole Is Sick.

JOHNSON CITY, N. Y.—Operator Henry Cole, operator of the Johnson, C.VY., is on the sick list with stomach trouble, like putting teeth to have to step out of the theater, but I hope to be back soon, said Mr. Cole.

Carl Nielsen Comes to Pathe Office.

BUFFALO, N. Y.—Carl Nielsen, former cashier for the Pathe at Dallas, has been transferred from the Pathe company's Buffalo office. Mr. Nielsen has come north in hope of improving his health. He was with the Pathe at Atlanta for eight months.

H. E. Hughes Now Road Man.

BUFFALO, N. Y.—E. Hughes was appointed road man for Canada, covering the Southern tier.

Fisher and Colligan Open House at Olean.

OLEAN, N. Y.—L. Dunham and will be opened Sept 29 at Olean, N. Y., by Messrs. Fisher and Colligan. The opening program will be "War and the Woman," featuring Florence La Badie.

New Theater Building in Westfield.

WESTFIELD, N. Y.—Construction began on the new theater last week. The theater will be a two story frame. Mr. Cranston will run vaudeville in conjunction with the regular pictures.

Buffalo Short Items.

BUFFALO, N. Y.—Harry Scott Campbell, vaudeville showman, has been taken ill on the Cherry Street, radio station.

BUFFALO, this week.

J. E. Kimbrell, manager of the West.

BUFFALO has announced from New York where he went for a private screening of "Hattie, The Black Monk," a new film in Sendall's theater.

Rate George Kleine System, Buffalo has added a new shipping man and a steam grader.
Film Business in PhiladelphiaProsper

Both Theaters and Exchanges Feel the Revival of Good Trade. Where Are Many Excellent Pictures Offered and More Patrons Than Before.

By F. V. Armato, 144 N. Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—Prosperity is here and the business of the picture theater is running strong. The exhibitors are making a killing and the public is eating them up. This is the picture business in Philadelphia, where the exhibitors are making large profits on the cheap.

W. C. Hunt Now Has Palm Theater.

Collingswood, Pa.—James C. Hunt has taken over the attractive theater in Collingswood. The Lee "kids" are probably the most famous of the local stars of the screen today. Their recent appearance in the "Two Little Imps" has been a delight, and they have also had important parts in "Neptune's Daughter," "A Daughter of the Gods," and many other Warner Bros. productions.

Short Note of the Trade.

HARRISBURG, PA.—Peter Magara, the owner of the Regent theater, experienced the biggest attendance at house on the occasion of the opening of "Joan, the Woman." Philadelphia, Pa.—Oscar Morgan, general sales manager of the Artcraft and Paramount, speaking from personal experience and observation, states that the extremely cheerful mood of the visiting exhibitors is quite noticeable and bespeaks a healthy condition of affairs.

Capital City News Letter.

By Clarence L. Linn, 722 Riga's Blvd., Washington, D. C.

Theaters Will Have Collection Boxes for Tobacco Fund.

WASHINGTON, D. C.—All of the exhibitors here have agreed to the placing of collection boxes in their lobbies for the receipt of contributions to the World War service of the Tobacco industry. As a result of this action, to say nothing of the personal contributions that the moving picture men are making, it is hoped that the local film industry will be able to supply funds for the purchase of a large number of packages of the "weed" for the boys in the trenches and mobilization camps.

Everywhere one goes his attention is attracted to tobacco and Red Cross savings boxes. Sidney L. Lust aided in the distribution of the first tobacco box campaign, going around to the houses personally with a representative of the Washington Times.

Film Men Off to the Army.

Washington, D. C.—The film men had brought home to them very forcibly the fact that the war is a real thing when they saw the posters of the boys who are to go from Washington to the Orient. There they will be in khaki, others still in their civil attire, going through the railroad station on their way to the training camps or ports of embarkation.

But the industry here is hit hardest when they see the names of those who have been engaged in the business, who have been drawn for service under the selective draft. True, there have been several who have won commissions in the army, but the thrill comes when attention is drawn to those who have been asked to carry the rifles. Way up, topping the list, the first men to go from here are Guy Elwood Brubaker and Hazel E. Alden—Edison-Seigle-Essanay exchange and Fredrick Goeck, an operator. Although sorry to see them go, exhibitors and their former associates are proud of them.

"Doc" Henry A. Johnston Dies.

Washington, D. C.—On the morning of the exchange men awoke to the news that secretary of the Crandall Amusement Company was being on leave of absence to the film industry. The man who has been with the industry for many years and has been Washington correspondent of the Moving Picture World and The Exhibitor has been honored also with a newspaper in his home town. Dr. Johnston was a man of many things connected with the moving picture business and had been spending considerable time in Baltimore the last week that he had taken on talking pictures.

Dr. Johnson was born in Vermont, Va., Nov. 13, 1884. As a boy he came to Washington and attended Gonzaga and West End High Schools. He held life membership in R. B. French Lodge, No. 15, F. & A. M., Columbus Royal Arch Chapter No. 1, and Washington Commandery No. 1, each claimed him as a member and he was an officer in Almas Temple, Mystic Shrine, for six years.

M. Eiseiman Taken On by Mutual.

Washington, D. C.—Manager Evans, of the Mutual exchange in this city, has added to his forces Mark Eiseiman, his assistant, who is in charge of the Baltimore branch. The new-comer was at one time connected with the Mutual's Philadelphia exchange, although more lately he has been in another line.

*Georgia Theater Becomes Park View.

WASHINGTON, D. C.—E. H. Johnson, formerly of Baltimore, Md., in which city he is said to have been interested in a motion picture exchange, has brought his experience to the Georgia theater, on Georgia Avenue, Northwest, and has renamed it the Park View. The new name has been received to considerable expense in putting the house into first-class shape. The interior has been repainted. The Georgia has changed hands a number of times dur-
Week’s Filmloand Doings in Baltimore

Politicians Are After the Vacant Censorship Job and Its $2,400 a Year Salary—Many Theaters Are Aiding in Patriotic Activities.

By J. M. Shellman, 1992 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, Md.—And lo! it is now plun 27 years since The Thirty Nine Steps were released, busy again, for it behooves the high ex-

plicable state of the state of Maryland to make a vigorous, desired appeal. The position of motion picture censor on the board of three for the State of Maryland. This was last November 12, the Censor Board by the death of Wm. F. Stone, who represented the Republican party. Of course the new Republican must now be appointed, and those who have been mentioned in the press will be thrown into the hat in the ring, include: Edward L. Living-

ston, special representative of the Citizens Association, and Assistant State’s Attorney Harry W. Nice. The salary for this posi-

tion is $2,100 per year, and the continu-

ation of the present term for the newly appointed censor will be until next year, but as Mr. Sarratt has just been re-

appointed the same appointments will prob-

ably be made, which will give the new censor practically a four-year term.

Cardinal Gibbons Praises “Christus.”

Baltimore, Md.—Gaston Weinblatt, man-

ager of the Maryland, has just received a letter from Cardinal Gibbons, in which he highly praises the

work of the opera house, in this city, to the audience. The letter reads: “I am very happy to learn of the

donnings of the opera house, through the courtesy of the Messrs. Meller Brother.

Several Theaters Aid Tobacco Fund.

Baltimore, Md.—Several more of Balti-

more’s motion picture theaters are aiding this patriotic campaign. The Armistice Picto-

rical Co., 23 West Lafayette avenue, ran the picture, “The Beautiful Lie,” and donated a percentage of the gross of the picture to the fund.

On Tuesday, Manager Waski, of the Idle Hour theater, 223 North Howard street, screened the picture, “Patriotism,” and gave a per-

centage to help the fund.

Children’s Shows at the Rialto.

Baltimore, Md.—A. B. Price, manager of the Rialto theater, Linden and North ave-

nues, and Myron Forshay, manager of the Lin-

den Company, are properly exhibiting “The Game of War,” in which special arrangements for the kids-

leys will be shown. The little Mary Mc-

Allister pictures will be shown, which will be augmented by comedies of a selected nature and educational.

Private Showings and Hits.

Baltimore, Md.—On Friday night, Sep-

tember 11, a private showing of “Scenes in the Market City” was held at the Garden theater, Lexington street, at Park avenue, after 11 p.m.

During the week of September 24, Fred-

erick C. Schihammer, manager of the Maryland, 217 East Lexington avenue, took a special program in the Keith circuit, in this city, as a feature on his program, the, Pathe pro-

duction, the “O. Henry’s classics,” namely the “Return of the Battle of Arns.”

Through special arrangements made by

L. Rosenthal, manager of the General who are well known along the city, with Guy L. Wonders, the progressive manager of The Wilson theater, 415 East Baltimore street, arranged to present a special program to their friends of two of the latest O Henry productions was given.

George Benjamin, manager of the Red Mill, 20 West Baltimore street, stated that he did fine business on Saturday night, and he gave a special program in “The Fighting Gentleman,” and Charlie Chaplin in “The Immigrant.”

Maryland Theaters Aid Patriotism.

Hagerstown, Md.—Following a fine ban-

quet given for, and in honor of the select audience from West Lexington county, and a big parade, which was held on Wednesday, September 24, earnest Westfall, manager of the Maryland theater, of this city, saw to it that the men were not the only ones who had a chance to attend the show, as they all attended at this house, through his courtesy. Comfort bags were distrib-

uted to the following.

Chesterfield, Md.—On the night of Tuesday, September 29, the first 29 of Kent County, went on a patriotic trip to Meade on the following day, were the guests of L. Bates Russell, pro-

ducer of the Lehigh theater, new house for an especially arranged program.

Cumberland, Md.—State and city of

officials paid honor to the select audience, the grand parade, which was held at the Maryland theater, through the courtesy of the Messrs. Meller Brothers.

Exit Lexington Theater.

Baltimore, Md.—On Saturday, September 29, Mrs. J. W. Putts, proprietor of the Lex-

ington theater, 31 North Charles street, closed this house to the public, not to be re-

opened. It is understood that the prop-

erty has been leased by a millinery firm from Norfork, Va., and it will be remedied to be used as this kind of an establish-

ment.

Harry Lewy Films Artillery Company.

Baltimore, Md.—The acting manager, Harry Lewy, who is co-proprietor of the Great Wizard Picture Company, has been quite prominent in Baltimore, due to his unceasing activities in going around all occasions with his camera and showing all the patriotic things he can lay his hands on. At Port Howard Brother Lewy got some extraordinary views of the Mary-

land Coast Artillery boys.

Baltimore Business Notes.

Baltimore, Md.—W. A. Huch, who is now acting as traveling representative for Paramount, visited Baltimore on Satur-

day, and sailed on his many friends in this city.

Myer Fox, president of the Linden Com-

pany, operating the Rialto for a week, was last week at Atlantic City.

Norma Talmadge in “The Jest” picked up the trail of the picture at 2 p.m. on the week of September 10. That Kiss in “The Bride’s Silence” had its standing three weeks. The only picture at the week of the New during the week of September 11.

There was a Red Cross benefit held at the Lexington theater, 105 West Lexington avenue, on the twenty-seventh, through the courtesy of Manager Shephard.

“Christus,” the spectacular German and Austrian, remained a second week at Ford’s, beginning Monday, September 27.
Cleveland Exhititors Offer Compromise

Fifty-three Picture Houses Represented at Meeting Which Makes Offer to Local Operators’ Union to Meet Them Half Way.

From M. A. Malaney, 217 Columbia Bldg., Cleveland, O.


Cleveland, O.—Miles E. Gibbons, manager of the K-E-S-E exchange at Cleveland, has been transferred to the position of manager of the New York City exchange and left last week for his new duties. Mr. Gibbons has been in the business for about six months. He has been on the job only a part of the time and now has a very good acquaint-

ance with the exhibitors both in and out of Cleveland.

The many friends of Mr. Gibbons are sorry to see him go from their midst, but at the same time they wish him the very best of success.

E. M. Franklin Opens Foursquare Office.

Cleveland, O.—The Foursquare Picture Company has opened its new headquarters and season of exhibition also. The office is in charge of Franki- n J. H. Norwood, who has been with that branch for about six months. He has been on the job only a part of the time and now has a very good acquaint-

ance with the exhibitors both in and out of Cleveland.

The many friends of Mr. Gibbons are sorry to see him go from their midst, but at the same time they wish him the very best of success.

Cincinnati News Letter.

From Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

Stanley W. Hand Heads Exchange.

CINCINNATI, O.—The Cincinnati office of the World Film Corporation is in the hands of Stanley W. Hand as manager. Mr. Hand having taken charge several days ago, following the resignation of H. Meser, who has become district sales manager for the Delco Light & Power Co. at South Bend, Ind. Mr. Hand has been with the company in various capaci-

ties for several years, having been manager of the Boston exchange, assistant to the manager in New York, and having wide experience on the road.

Incidentally, he is by no means a stranger to Cincinnati and its vicinity, as he covered this territory on the road several years ago.

Morgan Lithograph to Have New Home.

Cleveland, O.—The Morgan Lithograph Company, which claims to be the biggest manufacturer of picture folders in the world, has filed plans for a new two-story building to be erected at 1550 Park avenue, Cleveland. This will cost $125,000. The present plant of the Morgan company, at East Thirty-second and St. Clair avenue, is working night and day to keep up with its business.
Film Happenings in Toronto Last Week

Death of Samuel W. Davidson Following Operation for Appendicitis—Among Ontario Exhibitors—Business Notes

By W. M. Gladish, 1263 Gerrard Street East, Toronto.

TORONTO, Ont.—The death has occurred of Samuel W. Davidson, popularly known as “Valley” Davidson, Toronto branch manager of the Specialty Film Importers and one of the best known film exchange men in Canada, at St. Michael’s Hospital, Thursday afternoon, following an operation for appendicitis which was performed there three weeks before. The immediate cause of death was pneumonia, which brought his end with tragic suddenness. Mr. Davidson was expected to be discharged from the hospital. The funeral was held from the chapel of Bates and Hold, College street to Prospect Cemetery, on Saturday afternoon, Sept. 25, the service being conducted by Rev. Dr. Maclachlan of doctors Presbyterian church. The pall bearers, who included a number of intimate friends in the film business, were Ross Clarke, W. J. Barrett, Charles Stevens, Hay Law and Vincent McCabe.

The late Mr. Davidson was born in Canada by birth, born in London, Ontario, thirty-four years ago. He came to Toronto when a child and his home there has been residence and three brothers, all reside here. After the outbreak of war he became prominently associated with the Canadian Film Association. He started his career in the film business with the Specialty Film Import, Limited, and later became connected with the Toronto headquarters of the Canadian Film Association and also became Toronto manager of the Metro. A few months ago he returned to the Pathe to take up his latest position.

The deceased resided at 436 Bloor street West, where his parents, Mr. and Mrs. S. W. Davidson, live. He was a member of the Union, who has been in the film business in Chicago last spring.

The late Mr. Davidson and many floral remembrances were received from the late Mr. Davidson's numerous business associates throughout Canada.

Famous Will Handle Select Pictures in Chicago

Toronto, Ont.—It is announced by J. J. Allen that arrangements have been made whereby the Famous Players Film Service becomes the Canadian distributor of the Select Pictures. This company also handles all Paramount, Artcraft, Christie and other releases in Canada.

Harry Pomeroy Will Guide Globe Theay

Toronto, Ont.—Harry Pomeroy, the energetic manager of the Photodrome, Toronto, became manager of the Globe theater last Monday, Sept. 24. Incidentally, Manager Coulson, of the Globe theater, has assumed the management of the Photodrome, Pomeroy, who is also well known in Buffalo theater circles, has made a name for himself because of his striking lobby displays.

Film Tells Story of the Convalescent Soldier

Toronto, Ont.—Moving pictures are being taken by W. J. Craft, formerly of the Keystone Camera Co., Canada, at Fort William, Ont., as a record of the life of returned convalescent soldiers in the Dominion. The views were taken under the direction of the Military Hospitals Commission and prints are to be released.

Combination Ticket at Regent Theater

Toronto, Ont.—The use of provincial war tax tickets has been abolished at the Regent through the adoption of a new form of ticket, which is a combination of the government tax and an admission ticket. Permits for the admission of students, secured from the Ontario Government and the tickets are printed by the Bryant Press, which will print 12,500,000 war tax tickets by the million. A check is kept on the number of tickets by the theater and the Bryant Press, with the result that the quantity of tickets sold is not known at any given time when tickets are sold at the box office and also in bookkeeping.

Prices Made Plain to Patrons of Strand

Toronto, Ont.—Manager Clarence Robinson, with the able assistance of Bill Dineen, put over a good show for “The Public Be Damned” at the Strand theater, Toronto, during the week of Sept. 24. The entire house was shattered by an appearance of a grocery store and the large quantity of foodstuffs on display were labelled with their prices. The models of interest were a detail of the setting was a copy which housed live chickens.

Ben Cronk Will Manage the Allen

Toronto, Ont.—Jules and J. J. Allen, who control the Famous Players service and the circuit of Allen theaters, are busily engaged with the handsome Allen theater in Toronto. This theater will be opened on October 1st. The establishment of Ben Cronk, formerly of Calgary, Mary Pickford’s “The Little American” will be the opening attraction. “The Little American” and Artcraft features will be shown exclusively at the new Allen and it will have first selection from effective and interesting developments controlled by the Allens in the Dominion.

New Colonial Has Been Beautiful

Toronto, Ont.—Manager McMillan celebrated the opening of his “New Colonial theater, Queen street West, Toronto, during the week of Sept. 17, by the holding of two brilliant triumphs. On Sunday, Sept. 19, many local exhibitors witnessed the screening of the first six episodes of “The Red Ace,” the new Universal serial, the plot of which is laid in Canada. On the same day three of the fifteen episodes of “Pathers’ The Seven Pearls” were also shown to many exhibitors.

Manager Fegan Exonerated

Toronto, Ont.—The charges against Manager Fegan of the Picture and Movieview theaters, Toronto, of making false statements by means of letters were immediately dismissed when he was able to prove by court that he was not selling the Government tickets instead of doing nothing, as he was under the impression that he could not sell the Government tickets instead of doing nothing. He was under the impression that he could not sell the Government tickets instead of doing nothing.

Managing Manager Fegan was charged with making false statements by means of letters, and the Allen theaters throughout Canada, who were justly maligned, were really engaged in trying to sell tickets to the Government in the interests of the country. The Allen theaters throughout Canada, who were maligned, were really engaged in trying to sell tickets to the Government in the interests of the country.
Sunday Shows Unmolested in Memphis

Mayor Litty Says the City Commissioners Will Enforce the Blue Laws—Houses Are Opened as Usual and There Is No Trouble.

By J. L. Ray, 1014 Stahlman

MEMPHIS, TENN.—The Sunday opening of the theaters is consuming a large part of public attention in this city, and nobody knows just what next step is going to do. Chancellor Francis Fentress on September 21 dissolved injunctions restraining the police from closing the amusement places, and dismissed the bills, automatically eliminating any appeal to any higher court. And H. H. Litty stated that the attitude of the city commissioners toward the Sunday lid had not changed. The police were ordered to enforce the Sunday closing laws.

Chief Quinlan and Inspector Hayes of the patrolmen are in the saddle. There are no priors of managers who tried to operate picture theaters on Sunday would be arrested and charged with contempt of court if they appeared in court, and that a patrolman would be placed in front of each of the places the day after the managers had made bond.

Chancellor Fentress' action was based on the Supreme Court of Tennessee's declaration that no power to restrain the enforcement of criminal statutes or city ordinances. He held also that the term, "improvidently," constraining the police from closing the theater, stood and that the managers had been "improvidently" granted arrangements.

Arrangements have been made by attorney Brown of the managers to present a suit in the Court of Civil Appeals for a writ of supersedeas which, if granted, will obtain release by the higher court of the legal points involved.

Theaters Open As Usual.

The first Sunday following the order for closing the theaters was observed as usual, being a thriving business. No notices had been received by the police department of any violation of the law and no arrests were made. These shows were subject to a fine of $50 under the nuisance laws. Following the agitation by the Protestant Pastors' Association some months ago against the opening of moving picture and vaudeville houses on Sunday, arrangements were made whereby all profits accruing from Sunday operation should be turned over to the United Charities for distribution among various lines of charitable work. This action was upheld by City Attorney Livingston as being entirely proper, and the belief was that it was allowed to continue without molestation. Ouster proceedings against Mayor Tom C. Ashcroft some weeks ago resulted in the appointment of H. H. Litty, and Mayor Litty has been determined to close the shows ever since his assignment into office.

Lawrenceburg House Sold.

Lawrenceburg, Ky.—The Principal Theater has been sold to Almon J. Sims to E. R. Bracey, on account of Mr. Sims leaving the city. The house is identified with the Nashville Tennessean & American. The Princess is a 250 capacity house, and has an excellent place. Mr. Sims, while a resident of Lawrenceburg, was one of the editors of the Lawrence Democrat, and was interested financially in the paper. He has disposed of his part of the Democrat, and will devote his entire time to work on the Nashville paper, being a graduate of the University of Missouri department of journalism.

"Ten of Diamonds" Barred.

Memphis, Tenn.—"The Ten of Diamonds" was recently rejected by the local censor board, and was returned to the closet department, and taken off the bill at the Majestic No. 1. There could be found nothing against the picture by outsiders who witnessed its exhibition, and the film was shown in Nashville a few evenings without interference at the Crescent theater.

Small Town Gets "Nation."

Hartsville, Tenn.—"The Birth of a Nation," Griffith's spectacular masterpiece, was exhibited to packed houses at the Hartsville Strand theater, September 21, and was accompanied by all the stage effects and orchestral music which characterized its run in the large cities.

"Womanhood" Plays Return.

Nashville, Tenn.—"Womanhood" played a return engagement at the Strand, and enjoyed a good run. At the former presentation here the Strand could not accommodate its large audiences to see this picture, and Manager Bradford found it necessary to play a return date.

Prices were set at 25 cents the first time, and 20 cents on the return.

Birmingham Orpheum Remodeled.

Birmingham, Ala.—A complete overhauling has been given the Orpheum theater, and many added improvements have been installed. Also the local theater field is a soda fountain and cigar counter which has been placed in the up-to-date lobby, where a first-class stack will be carried for the benefit of theater patrons.

After several weeks of darkness, the Orpheum is prominent by reason of its new decoration. The result has been a successful run.

The management has announced that a new program service will be started which will include much comic material from popular brands such as Selig, Kalem, Essanay; Universals, such as Nestor, Joker, Gold Seal, L-Ko, Vitascope, Pathé, Vitaphone, and short reels by Pathé, Vitagraph and Mutual. Many interesting educational and travel pictures are included in the latter.

Chritie and Hoyt comedies have proven a popular drawing card in the past, and these two brands will be continued.

Birmingham Notes.

A picture show party was given a few days ago by A. W. B. Johnson of Birmingham to fifty children at the Alcazar, at which time the popular children's picture, "Womanhood," was exhibited. Prices are always free for the children. Mr. Johnson's guests were composed of child employees of the Avondale Cotton Mills, and were chaperoned by the mill superintendent.

The Bijou, on the Loew string, is being used on Sunday mornings for the purpose of holding community "sings."

Kentucky News Letter.

Ohio Valley News Service, 1404 Stark's Bldg., Louisville, Ky.

Conquest Pictures Free to Children.

LOUISVILLE, Ky.—The Conquest Picture company of Chicago is extending a special feature this week at the Mary Anderson theater, will in the future be shown at the Strand.

These pictures have been under production during the last year, and are in line with the ideals which the Louisville Board of Censors for Children's Motion Pictures has cherished for a long time, which but would have been difficult to book in the general film market. They are among the most expensive films on the market today. Louis Block, manager of the Mary Anderson, got these programs because of the local interest to Lawrenceburg in this direction.

The admission will be absolutely free to all children, and adults accompanying children, but the attendance of the few of the pictures that are booked for the near future include the popular fairy story "Cinderella" and "Cinderella," a fairy tale that Blackfoot Indians, some nature studies of fish, comedies with animated manikins, and a dress parade at West Point.

Alamo Patrons Liked "Polly."

Louisville, Ky.—The exhibition of Goldwyn's "Polly of the Circus" in this city met with the most favored approval by the patrons of the Alamo theater. On Friday, Sept. 21, the management offered the children an exceptional opportunity to view the picture. From 10:30 a.m. to 6:00 p.m. children under 12 years of age and accompanying their parents were admitted free of charge.

The Walnut Will Go to Day Long.

Louisville, Ky.—The pending decision for taking over and operating the Walnut theater is still hanging fire, but, due to the fact that the picture theater is still in operation, and the picture theater's opportunities are today greater in Louisville than ever been, the management, which has to enter into connection with the army camp, it is said that the theater will not be dark much longer. A decision will be made within a few days, but as far as the principals have been unable to get together. However, the Broadway amusement is going to be operating within a very short time, but are losing patronage that it took many months to obtain.

Percy L. Smith Indicted.

Louisville, Ky.—The grand jury has returned three indictments against Percy L. Smith, former manager of the Mutual Film Office, of this city, charging embezzlement. The grand jury indicted Mr. Smith $1,223 by fraudulently indorsing checks payable to him, and on September 24, Mr. Smith left Louisville several months ago and later the local office was closed.

Arthur Bloomfield Back from Trip.

Winchester, Ky.—Arthur Bloomfield, manager of the Pastime theater, has just returned from a trip to motion picture studios in New York City. While there Mr. Bloomfield visited the Paramount plant, who leads in it, has established a few hours "doing their bit" in various ways. Seymour Goldenson of the Pathe, varied for the Pastime include "Joan, the Woman," "Little American," "Jack and the Beanstalk," "The Bluebeards," "Tepparta," and "Down to Earth."

M. Switow Leases Shawnee Theater.

Louisville, Ky.—M. Switow, who owns a number of picture theaters in this vicinity, has obtained a lease on the old Shawnee theater, which will be operated under his management and will show feature and serial pictures. This theater was former operated by Tom Taylor. Mr. Switow has recently purchased a Wurlitzer organ for the Highland Park theater.

Notes from Kentucky.

Louisville, Ky.—The Alamo theater has just been adapted to a marionette show of "Isolaters." The picture was doubly appreciated on account of the fact that Miss Gladden, who plays in it, has established a large following here in her recent successful efforts as a movie "vamp."

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Dave Prince and his Pets.

as proven by the above photograph. When he isn’t buying service of his company, you’ll find him either riding in his car or playing with his happy family of Boston’s.”

New Colonial Theater Opens.

Detroit, Mich.—October 1 was the premier of the new Colonial theater, Woodward and Sibley streets, more about which will be noted next week.

Theaters and Programs—Business Notes

Detroit, Mich.—Harry S. Lorch, manager of the State Film Company, left Sept. 18 for an extended western and Upper Peninsula trip in Michigan laying out a route for “A Mormon Maid.”

Detroit, Mich.—Robert Cotton, of the World Film Corp., has booked “Rasputin, the Black Monk,” into the Washington theater for the week ending Oct. 6.

Detroit exhibitors are taking a keen interest in trade showings, as indicated by the large crowds that recently attended the trade showing of the “Red Ace” (Universal serial) and “The Black Monk” (World’s.) About 500 people attended each showing.

Tom Baland, general manager of the Regent and Orpheum theaters, Detroit, has booked a number of Artcraft pictures second run and will show them each a full week.

Dave Mundstock, of the Strand Features, Detroit, has purchased the Michigan rights to “Beware of Strangers.”

New Goldwyn contracts secured by A. M. Shapiro, the Detroit branch manager, are: Martha Washington, Ypsilanti; Geo in Hollandale; Elite, Kalamazoo; Strand, Family and Norwood theaters, Detroit; Rex, Three Rivers; Star at Allegan, and a full week at the Majestic Gardens, Grand Rapids.

The Dawn Feature Film Co., 201 Owen building, Detroit, of which A. S. Hyman is general manager, has purchased from Michigan rights to “Redemption,” which features Evelyn Nesbit Thaw. It is booked for the Oct. 10 showing in the Detroit Company territory. Exhibition ending Sept. 30. Mr. Hyman has also purchased for his company “The Wrath of the Gods.”

The Majestic Gardens, Grand Rapids, is now showing Matt and Jeff comedies a full week. They are handled in Michigan through the Standard.

Eddie McGrath, soloist for two years at the Broadway-Strand theater, Detroit, is slated to appear in some of the comedies to be produced by the Fun Art Comedy Co.

Grand Rapids, Mich.—The booking of “The Slackers” was changed from the Orpheum to the Majestic Gardens. This delayed the closing of the house for overhauling, the reopening has been set for September.

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THE MOVING PICTURE WORLD

Detroit Theaters Favor the 15 Cent Seat

Most of the Local Houses Have Abolished the Five-Cent Rate and Are Making Fifteen Cents the Normal Price for Downstairs Seats.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

DETROIT, Mich.—In calling on various local exhibitors to inquire as to their seating territory during the past week, the Moving Picture World representative noted that a great many had abolished completely the five-cent rate, and for evenings were making all seats on the main floor not less than 15 cents. In some theaters, in fact, some had divided the first floor into 15 and 20-cent sections, with 25 cents for the boxes. Exhibitors are gradually finding out that 15 cents is not an exhorbitant charge for good screens, and that the public does not hesitate to pay that price for a big feature and comedy, and often a scenic addition.

It’s a fact that in Detroit the day of 10 cents as a first-floor admission price for evenings is going absolutely; in the first class house can you find a ten-cent seat downstairs. There are plenty of people in the city who will not pay extra for 15 cents, and even 20 cents, to sit downstairs, while those who want to pay only 10 cents can accommodate themselves to sit upstairs. We are glad that Michigan exhibitors are waking up to the situation of not charging too much, so that they can take advantage of the good things offered them by producers, and yet make some money.

Gordon F. Darragh at Ann Arbor Training.

Big Rapids, Mich.—Gordon F. Darragh, of Darragh & Graham, operating the Princess and Cozy theaters, is training at the interest of Michigan exhibition for the Quartermaster’s Department.

Sold Theater Programs for Tobacco Fund.

Detroit, Mich.—During the week of Sept. 30 John H. Kunsly sold his theater programs for one cent each and turned over to the Tobacco Fund. In the big patriotic parade of Sept. 18 Mr. Kunsly entered a fifty-piece band led by Edward Kunsly, in charge of the Madison theater orchestra.

W. A. Bach Will Start Free Publicity Service.

Detroit, Mich.—While W. A. Bach has arrived at the Universal exchange and will install a free service and advertising department for exhibitors, after which he will install similar departments in other Universal exchanges.

J. H. Kunsky Gets New Petrova Pictures.

Detroit, Mich.—John H. Kunsky will get the new super-pictures with Petrova for Michigan as a result of his being a member of the First National Exhibitors’ Circuit. He feels quite elated over the new acquisition because he is assured that these new Petrova pictures are going to be ahead of anything she has ever appeared in. This will mean that Mr. Kunsky will have two stars to offer Michigan exhibitors—the other being the new Chaplin comedies.

Jack Loranger Goes to Pittsburgh.

Detroit, Mich.—Jack Loranger, formerly at the Triangle office, has been transferred to Pittsburgh.

Another Case of Sheer Waste.

Detroit, Mich.—The State Film Co., of Detroit, is out $250 as a result of marked down merchandise. It turns out to be the part of an up-state exhibitor who failed to ship back “A Mormon Maid,” as per instructions, which were plain and definite. The exhibitor played the picture on a Saturday and had plenty of time to ship it back, but it would surely be in Detroit by Monday morning, having been booked Monday afternoon for a Detroit theater. The theater in Detroit had billed the entire neighborhood with one, three and six sheets, had distributed thousands of free pamphlets giving the story for the previous week and used a full page in his own program to advertise the coming event. Monday morning he came no picture, Monday noon no picture, and Monday night no picture. Manager of the State Film Co. had his best to get the up-state exhibitor on the phone and even sent three telegrams asking what he had done with the film but was unable to get a response. As a consequence the Detroit exhibitor had to disappoint the packed house, the only one that came, whereas the loss was really shoul- dered by the State Film Company, amounting to $250. This is just an example of what happens when exhibitors do not ship film as they are instructed to.

Screen Ball Coming for Detroit.

Detroit, Mich.—Plans are under way to hold a screen ball at the Hotel Selma, some time in October. It will be exclusively for exhibitors and exchange managers, who are offered tickets or seats at a reasonable price, no membership in the film industry. The sale of tickets is to be limited so that there will be no any more than a certain number who will accompany some of the “single men.” The whole affair is more in the nature of a joint effort on the part of all those affiliated with the film industry, can become better acquainted. Further announcements will be made in these columns.

Ralph Pielow Heads Jewel Exchange.

Detroit, Mich.—Ralph Pielow has been appointed manager of the new exchange of Jewel Productions, which has established permanent offices in the Metro Pictures building in Detroit, with permanent offices later in the new film building. Mr. Pielow was formerly manager of the Wurlitzer exchange in Detroit. Another new picture he is offering to Michigan exhibitors is “Come Through,” which will be followed by “By the Sea,” “The Garden of the Sea,” and “The Man Without a Country.”

Fox Exchange Moves.

Detroit, Mich.—The Fox Film Exchange has moved from the Peter Smith building, Detroit, to the new film building at 59 East Elizabeth street.

Note of the Trade in Detroit.

Detroit, Mich.—J. O. Brooks, manager of the Majestic Film exchange, has booked “On Trial” for a full week at the Majestic Gardens in Grand Rapids; also a new M. R. &A. feature at the Liberty, some time in October.

Detroit, Mich.—Rod Weggner is the new manager of the Orpheum theater. He is an old showman of years’ experience.

Detroit, Mich.—H. Wayne Pierson, manager of Triangle, reports nearly 100 contracts on the Hart and Fairbanks reissues.

Detroit, Mich.—Jim Kent, manager of the Harry W. Carson productions, 318 Woodward avenue, says forthcoming reissues will be “Polly” and “The Sin.”

Detroit, Mich.—“Redemption” was a big attention getter at the Washington theater. Detroit, week ending Sept. 26. In fact it nearly broke the house record. The Dawn Masterplay Company, 246 Owen building, have this picture for Michigan.
South Bend Theater Opens With Free Show

New Castle Theater Gives Complimentary House Warming—Is a Bright and Attractive House—Opens with "Marriage Market" as Offering.

From Indiana Trade News Service.

SOUTH BEND, IND.—The theater, South Michigan street, South Bend’s new motion picture theater, opened recently with a free public reception which was attended by large crowds at both shows. The new building is well situated near the heart of the business and residence section of the city. The house presents a clean, attractive appearance and has been handsomely decorated and furnished.

Handsome electric fixtures, silk hangings and an attractive decorative scheme adorn the richly decorated auditorium of the theater. A handsome new floor, which is one of the features, is surrounded by a bas-relief plaster moulding that sets it off nicely. A solid concrete wall surrounds the orchestra pit and the theater is covered by palms and flowers, screening the musicians and greatly enhancing the front of the house.

Emergency exits have been provided on each side of the screen, and the structure is well lighted. The lower floor chairs have been covered with attractive flowered cretonne and the aisles and lobby carpeting the same. Large Fashion chairs have been placed at the entrance and soft inverted lights and brass frames have been provided in the box seats.

With the exception of hanging the large electric flash light in front of the place, and a few other details, the house is complete and the result is especially pleasing. The building was formerly used as a music hall and the initial program was featured by the showing of "The Marriage Market," with Carlyle Blackwell and June Eulidge.

Lafayette’s New Theater Will Seat 1,600.

Lafayette, Ind.—Recent developments practically insure the erection of a splendid theater within the next few months, and it is probable that the present plans will be fully matured within the next few weeks. A splendid spirit of co-operation is being manifested on every hand and the authorities are confident that the Lafayette Life Insurance Company is pledged to take possession of the stock. The plan on a basis that bespeaks success, as other enterprising citizens have already pledged their support. It is believed that much difficulty will be encountered in placing the balance of the available stock. The construction of the new theater will represent an investment of approximately $125,000. The building will be situated on the real estate owned by them, otherwise the site could not have been made available.

Kettle’s theater will have a seating capacity of 1,600 persons. The main floor will have 600 seats, all on the balcony and the mezzanine boxes 300. The stage will be large enough to accommodate some of the usual vaudeville shows and will be equipped for the showing of motion pictures and the presentation of vaudeville.

Auditorium at Connorsville Reopens.

Connorsville, Ind.—After having been closed for a number of years, a fifty days ago, the Auditorium, theater was formally opened last week. The house, over which the National Order of Eagles has been converted into a fine theater.

The inside walls and ceilings have been redone at a cost of about $1,500. This, with the many other improvements, has made the theater even more beautiful than when it was opened the first time in 1877. Joseph Schilling is the manager of the Auditorium.

Notes from Indiana.

Harford City, Ind.—G. E. Price, of Parker, Ind., has purchased the Pastime theater here and will move his family to this city at once. The theater has changed hands several times in the last few months.

Indianapolis, Ind.—Irving Theater Company, a newly organized concern, has filed incorporation papers with the Secretary of State to manufacture the exhibition of motion pictures. The capital stock is announced as $2,000. The directors are Harold G. Drouillard, Joseph F. Thornton and J. William Tucker.

St. Louis News Letter

By A. H. Giebler, 41 West 25th Street.

L. A. Godshaw Reopens the Broadway.

St. Louis, Mo.—The Broadway theater, closed for some time, has reopened under the management of L. A. Godshaw, Mr. Godshaw is a newcomer in the amusement business. The Broadway is a very well appointed house, located on Broadway, on St. Charles street, and was conducted as a profitable enterprise for a number of years under the management of C. E. Schwartz. Mr. Schwartz disposed of the place some time ago to open a house in the west end of town, and they have been at the enterprise since the house did not operate it long, for some reason or other, and it has been dark until the present management took charge.

"Doc" Demko’s Theater Ready to Open.

St. Louis, Mo.—"Doc" Demko is making big preparations for the opening of his new theater, The Shenandoah, which is being erected on the side of the old Shenandoah at Broadway and Shenandoah avenues. The new place will be ready for its initial performance early in October, and a whole week’s special bill is being prepared to usher in the new enterprise. The mayor of the city will speak on one night; another night is to be devoted to exchange managers, when a reception will be held for the theatrical profession. The theater has been closed one of the live "wire lives" in the amusement business in St. Louis, and will no doubt make as big a hit of the new Shenandoah as he did of the old house, which he has conducted for years.

Atta-Boy, Barney!

St. Louis, Mo.—Barney Pekan, manager of the Standard Film Corporation, is putting himself on the back for having just closed a contract with the West End Lyric for a six days’ first run of the Billy West comedies, Atta-Boy, Barney!

Automobile Took the Load.

St. Louis, Mo.—D. M. Thomas, manager of the Thomas Motor Car Company, said at the recent stockholders’ meeting of his automobile one night not long ago while "Jack and the Beanstalk" was playing at the Thomas’ theater that Jim Tarver, the eight-foot-six-inch Texan, who took the part of the giant in the film, was in East St. Louis with the Barnum & Bailey circus.

Thomas conceived the idea that it would be a grand advertisement to get the giant and have him appear in person at the theater, as well as a good thing for the giant himself. Mr. Thomas had him after it was finished. Thomas started for East St. Louis with the intention of kidnapping a giant, but was so successful that he brought back two, Tarver and his friend, Capt. Auger, who was also with the show. Mr. Tarver is eight foot six inches in height, and the Captain tops him by four inches. Both were taken to the Thomas’ and Thomas is in name himself, and a Mrs. Tarver also came along, there was considerable to stir up a sensation. It labored over Eads bridge.

Tarver’s appearance was a great success. Mr. Thomas sold every seat in the house, and then he and Capt. Auger stood around in the lobby while a hundred or so kids sized them up and went home with big tales of the two big men they had seen. Mr. Thomas says he will probably make arrangements with Tarver to appear in person with future bookings of the "Beanstalk" picture in this territory.

Atlanta’s Forsyth Theater Favors Films


By A. M. Beatty, 43 Coplenhill Ave., Atlanta, Ga.

ATLANTA, GA.—Announcement has been made by Jake Wells that the Forsyth theater will reopen Monday, Sept. 30. The announcement carries the statement that "the Forsyth will be devoted to the presentation of motion pictures of the highest type, on the most lavish scale moving pictures have ever been shown in Atlanta. The first picture chosen under this policy is "A Daughter of the Gods," starring Annette Kellermann.

It was repeatedly stated by local theatrical men that so successful from a box office standpoint were three-a-day shows at the Lyric that Mr. Wells had decided, rather than abandon their prosperous house, to move his operations back to the Forsyth with Keith vaudeville and to show moving pictures at the latter theater. The announcement appears to bear out the truth of the rumors.

No Good-Looking, Single Actresses Admitted.

Chamblee, Ga.—A large theater, vaudeville and motion picture theater, at which duly licensed and properly censored vaudeville performances, will be opened at Camp Gordon, Ga., as a link in the chain of entertainment features being arranged for the soldiers.

The theater not only will be self-supporting, but will go a long way toward providing other entertainment. A charge of fifteen cents per night is to be levied on the committee in charge, and the entire proceeds above the current expenses will be devoted to other entertainment. It’s going to be a big theater, with a big stage and a big seating capacity.

No good-looking, single actresses will be allowed to perform at the theater. The committee in charge will make this request of all professional companies being considered.

Kuehle’s Post Theater Already Playing.

Chamblee, Ga.—Kuehle’s Post theater, vaudeville and moving pictures, located at Chamblee, Ga., one mile from the Camp Gordon, opened Monday night, Sept. 24, and has played all week to capacity business.

Mr. Kuehle is an old showman, and the Post theater will have a big advantage in his management, having been trained by him in his integrity and clean methods.

Swan Theater Celebrates.

Columbus, Neb.—This is an interior and exterior view of the Swan theater in Columbus, Neb. William Swan, owner of the theater, was present at the opening, Aug. 1, and, it too, is called The Swan. This theater seats 600 people and is up to the minute in every respect.
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Among the Exhibitors of the Twin Cities.

Minneapolis, Minn.—Manager Charles G. Branham, of the Strand, is in Milwaukee for a conference with Thomas. So enjoyed the New Grand, Minneapolis, has begun showing “The Seven Pearls,” Pathe serial, to a big business.

Manager James A. Keough, of the New Lyric, Minneapolis, has booked “The Public Be Damned” for showing the week of Sept. 27.

“On Trial,” the first exhibitors’ circuit feature, will begin a short run at the Strand, Minneapolis, Sept. 26.

“Spreading Dawn” and “The Man from a Painted Post” are booked into the New Garrick, Minneapolis, for showing soon.

So popular was “The Spy” that Manager Camplin, of the Metropolitan, St. Paul, secured an extra two-day run of the feature and enjoyed a continued capacity business.

Redemption Farm,” the Metropolitan-Laemmle exchange manager, has succeeded Julius Bernheim as manager of the Universal-Laemmle exchange in Minneapolis. Bernheim, it has been said, has gone to Chicago, where he will play a big part in the Universal’s Wind City exchange. Bernheim was known throughout the Northwest and his many friends look for him to make a “whooping success” at the local Universal helm.

Associated Officers Visiting in South Dakota.

Watertown, S. D.—Thomas J. Hamlin, general manager, and Harry L. Hartman, president of the National Theatre Corp., Inc., began a week’s visit to South Dakota exhibitors here Monday afternoon, Sept. 24, by holding a meeting of exhibitors at the Hotel Lincoln. Tuesday the men spoke to exhibitors at Aberdeen, Wednesday to those at Huron and the two following days they were at Mitchell and Sioux Falls.

Directors of Northwest Branch Make Appeal.

Minneapolis, Minn.—The board of directors of the Northwest branch of the National League has here to renew action of battling legislation before Congress urging a ten per cent tax on moving picture reproduction rights. The board sent out more than a score of spicy telegrams to Congressmen and Senators urging them to defeat the legislation now because the passing of such laws would mean the passing out of business of about 75 per cent. of the Northwest photograph studios.

David Gruenberg Gets Agency for Supplies.

Great Falls, Mont.—While in Minneapolis recently, Mr. David Gruenberg, of the XI Films exchange at Great Falls, Mont., secured the Meutauna agency for theater equipment and supplies handled by the Theater Equipment Co., Minneapolis. Manager J. George Feinberg, of the Theater Equipment, has announced that he has fixed expansion business with the agency exchange branches at Faro, N. D., and Des Moines, Ia., will be agencies for Teco products.

E. Oddy Freeman Representing Supreme.

Minneapolis, Minn.—The Supreme exchange, now offering big expansion of business, has announced that E. Oddy Freeman, prominent in the Northwest city of Minneapolis, is representing the firm in Northern Minnesota, and also that Lee A. Horn will open a branch exchange at Duluth, Minnesota, for the Supreme, following another week’s stay at Fargo, getting the Dakota branch started off right.

A. J. Huesman Will Assist Manager Larsen.

Minneapolis, Minn.—Arthur J. Huesman, former Fox exchange booker, has been appointed assistant to Manager Larsen, at the General exchange.

R. Colbrath Becomes Booker for Standard.

Minneapolis, Minn.—Russell Colbrath, added Phil Reisman to his road staff. Mr. Fargo, has become booker for the Standard exchange.

Earle Perkins Now Sales Manager for Suprime.

Minneapolis, Minn.—Earle D. Perkins has left the Select exchange to become sales manager for the Supreme exchange.

Phil Ryan in Kansas for Westcott.

Minneapolis, Minn.—Phil Ryan is to look after “The Masque of Life” in Kansas for the Westcott Film Corp., according to reports.


Minneapolis, Minn.—H. J. Heywood, former Universal sales manager, has joined the Greater Vitagraph exchange here.

Phil Reisman Joins Goldwyn Road Staff.

Minneapolis, Minn.—Manager Ralph E. Bradford, of the Goldwyn exchange, has added Phil Reisman to his road staff. Mr. Reisman resigned from the Standard exchange last week to accept the position and he is succeeded by L. Bloom.

Harry Muir With General.

Minneapolis, Minn.—Harry Muir, formerly of the General exchange, has joined the James V. Bryan forces and is amassing part of Wisconsin with “20,000 Leagues Under the Sea.”

Notes from State Rights Exchanges.

Minneapolis, Minn.—James V. Bryan has announce the acquisition of territorial rights to “Come Through,” featuring Herbert Rawlinson, and which he intends to exploit along big lines.

The Zenith exchange is offering for sale “Silver Threads Among the Gold,” used for a road company with success last season.

The Shaffer laboratories have moved from the basement of the Jeweler’s Exchange Bldg. to the fifth floor.

More Changes Along Minneapolis Film Row.

Louis Coen Comes from Milwaukee to Run Metro Exchange—B. Judell, It Is Reported, Is Head of Local Universal Office—Other Notes.

By John L. Johnston, 704 Film Exchange Bldg., Minneapolis, Minn.

MINNEAPOLIS, MINN.—The film rival to the one at St. Louis, the French field hospital after a heavy armament the last few days, and necessarily some changes in exchange managers were either officially or semi-officially announced.

Following Harry Cohen’s recent statement that he would probably be the ruler at the hearing of the week, the announcement that Louis Coen, now looking after the Metro’s interests in and around Minneapolis, would come to Minneapolis in a few days to become permanent manager of the Minnesota Metro Service, has been made. Mr. Cohen, whose contract title is special representative, will remain in the Minneapolis office in an advisory capacity until late in October. J. Grauman, former Milwaukee Bluebird manager, will succeed Mr. Coen as Millie salesman.

A surprising semi-official announcement from the Universal-Laemmle front went the rounds of film men Monday, Sept. 24. According to reports that could not be verified at press time, Benjamin Judell, former Minneapolis sales manager of the Metropolitan exchange, has succeeded Julius Bernheim as manager of the Universal-Laemmle exchange in Minneapolis. Bernheim, it has been said, has gone to Chicago, where he will play a big part in the Universal’s Wind City exchange.

The Crystal, Minneapolis, has reopened following a week’s close, during which time the theater was being remodeled and redecorated, both inside and out.

Salesmen Added by Friedman Film.

Minneapolis.—Manager E. A. Westcott, of the Fox exchange, has begun to see the benefit of his whirlwind campaign for business. He has booked Dustin Parnum’s “Durand of the Badlands” in the New Garrick, Minneapolis.

Minneapolis.—To celebrate the theater’s fourth anniversary, Manager C. G. Branham, of the Strand, Minneapolis, issued a four-page folder showing the latest pictures of the theater, exterior and interior, and also the handsome pictures of himself, Orchestra Leader Richard Long, Assistant Manager Fred Barrows, and Organist Donald Strough. Geraldine Farrar’s latest photo is reproduced on the cover of the folder, which is printed in brown ink on high class glazed paper.

THE MOVING PICTURE WORLD 279

We must all
Spend Less and
Save More
and
Help Our Country
by
Buying
LIBERTY BONDS
More Theaters, More Patrons 

New Orleans Now Has Two First Class Vaudeville Houses and Its Many Picture Theaters—All Are Doing a Fine Business.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

N EW ORLEANS, La.—September has been a momentous month for the most of the motion picture exhibitors in New Orleans. Big things have been doing and there has been a profitable business, with the result that the importance of the leading places of amusement so far as attendance has been concerned.

The first of the month two new and pretentious combination vaudeville and motion picture houses opened for business as a bid for public favor. One of these is the Palace, the old Triangle theater where Ernst Boehringer inaugurated vaudeville in this city in 1893, with the screening of the entire motion picture field. The Palace is closely allied with the Orpheum circuit and is putting up a remarkably good show. Mutual feature productions, news weeklies and pictographs are being used, and the business has been excellent since the theater opened. The house has been made very attractive.

Marcus Loew opened the same type of a house, using the Crescent theater, which, for years has been under the Klaw & Erlanger management. Paramount feature productions and a news weekly are also used in this theater, and standing and humming has only been the rule since the inauguration of the new policy.

Naturally the opening of these two new houses has deprived the Strand theater of its exclusive claim on the best class of patrons. However, the Strand street, but that theater has been having a fine business. The Pearl theaters have taken new bookings, and among the notable changes in the showing of the Goldwyn pictures, there are two smaller "pop" vaudeville houses, the Canal street, and the Columbia and the Empire, and they are doing well. Every motion picture theater in the business, whether it is engaged in first class business, the Sunday crowds being so great that managers have had to cease attempting to take care of them.

With the closing of the summer resorts and the parks the people have turned to the pictures, and it appears that the greater the number of theaters the greater is the public interest, who come in to gain admission. The suburbs of the better class are doing just as well, and perhaps more. Now is the probable time to interest the managers to form a symposium of liberal advertisers in the local newspapers, to which the people naturally turn for announcement of new programs. There is promise for a prosperous season very bright.

Mrs. Merchison Building Theater.

Oakdale, La.—Mrs. Merchison, one of the progressive business women of Louisiana, is building the Oakdale theater, which is to be completed in a few weeks. It is a cozy, modern house with 700 seats. The structure will represent an expenditure of $16,000.

Strand at Hattiesburg to Open Nov. I.

Hattiesburg, Miss.—The new Strand theater has been erected by the Strand Amusement Company, of Meridian, Miss., formerly known as the Tri-State Amusement Company. The theater is ready for the formal opening on Nov. 1.

The theater, formerly known as "Jack," who for years was connected with the Josiah Pease & Sons interests in New Orleans, has been made general manager of the Strand Amusement Company and is hustling the work. The Strand has been put in shape as fast as the time conditions in the labor market will permit. "Jack" assumed his duties on Aug. 12 and his presence immediately became manifest. He does things and his long experience in the show business enables him to do them property. The cantatorium has brought a semi-transient population of fully 7,500 persons to the city and the business has been such that furnishing them with proper amusement is a serious task. "Jack" has the capacity to do his full share in the work and to do it rapidly and effectively.

District Manager Stephens Makes Trip.

New Orleans, La.—S. T. Stephens, for years identified with the exchanges of this territory, and the dean of the motion picture exchange managers in New Orleans, has just returned from his first trip over his territory as the district manager for the entire Southern territory of the Mutual Film corporation. District Manager Stephens received his appointment on the ground and the work is being pushed has been receiving the congratulations of his friends ever since. He is a tireless worker; knows the film game, speaks several languages fluently, including the cuss words and has the faculty of getting the business. He can confess to being a diplomat, he boasts that he has never deliberately misrepresented a thing in his whole life without an invaluable record as proof of his statement. Only one man ever questioned the statement and he at least rendered him the northerner, the west corner of this country, announcing that he preferred a traveling job.

Work on New Liberty Theater Resumed.

New Orleans, La.—Ernst Boehringer, manager, and other members of the Boehringer Amusement Company, left on Sept. 20 for a two-months trip to the North for the inspection of motion picture theaters of the advanced type and for a visit to New York. A number of important conferences are expected to be held.

On account of the war conditions the erection of the new Liberty theater has been delayed but the steel has arrived on the ground and the work is being pushed as fast as good construction will allow. The Liberty is one of a chain of theaters that are being built in the Territories. Arrangements have already been completed for the erection of a house that will seat 1,500 persons in the Elks theater in Baton Rouge, the state capital, and every city of any importance is to have the Liberty theater, a part of this great chain. Once of the purposes of the trip to New York is to arrange for service and other details of prime importance with the enterprises.

T. A. Benie Completes New Theater.

Rayville, La.—H. A. Benie has just completed the Benie Grand motion picture theater here at a cost of $19,000, and it is one of the most complete and modern picture theaters in the state. It has a seating capacity of 550 seats and 225 colored and is equipped with the latest in projection. Jack Wineland is to be the active manager of the theater.

KANSAS CITY NEWS LETTER

By Kansas City News Service, 295 Corn City, Mo.

S. L. Haldeman Will Represent Mutual

KANSAS CITY, MO.—S. L. Haldeman has been made representative of the Mutual on the Kansas territory. He was formerly with the General Film Company.

Pathe Transfers Road Men.

Kansas City, Mo.—Tal Richards, formerly in charge of the postal department, has been put on the road for the local Pathe office, to cover the territory formerly covered by Theodore Hoyer, who has been transferred to the territory formerly covered by Hugh H. Mr. Haldeman is no longer with the company as he was compelled to discontinue his work on account of sickness.

Trade Showing of Century Comedies in Joplin, Mo.

—A trade showing of the first and second Century comedies featuring Allie Miller made at the Hippodrome theater at Joplin, Mo. The showing was attended by the exhibitors of the surrounding towns, who have been particularly high in their praise of the pictures. George Veow, manager of the Kansas City Bluebird, office, played for the pictures.

Harold Hardin Leaves for Atlanta.

Kansas City, Mo.—Hardin has left the local office of Metro to make a trip to his father at Atlanta, Ga., who is associated with the E. & H. Film Distributing Co. Harold Hardin was booker at the local office.

Jewell Productions Opens Office.

Oklahoma City, Okla.—The Jewell Productions, Inc., has opened an office in Oklahoma City, taking over the duties of the late Charles T. Loudon, who was supervising the Oklahoma territory for that company. The position of office manager has not yet been filled.

The Southern Trangle has added four new men to the Kansas and Missouri sales force who are covering this territory temporarily.

Mid-West Will Handle Select Pictures.

Kansas City, Mo.—The Mid-West Photoplay is now operating under the name of the Select Pictures Corporation, a company producing pictures and releasing pictures put out by Artcroft, Goldwyn, etc. W. H. Bell, of the Kansas City office of the company, announces that in addition to this there will be specials from time to time.

War Film Exchange Opens.

Kansas City, Mo.—The World War Picture Company, distributing the New York World official war pictures, "Fighting in France," in six reels, has opened offices at 1125 Grand avenue.

Theater Notes from Prairie States.

Troy, Okla.—A new building, 25x30, on the high street, has been built by C. E. McLain, and will be occupied by a picture show.

Collinsville, Okla.—The management of the Adah theater has announced a change of name, and in future it will be known as the Liberty theater. Mr. Stricker, manager.

Conway Springs, Kan.—Clarence Perry has remodeled the Aladdin theater here and it was opened to the public Sept. 15.

Arkansas City, Kan.—Ray's Fifth Avenue theater has been undergoing extensive improvements, and will be opened to the public in a short time.

Kansas City, Kan.—Clarence Brown has become manager of the People's theater.

Ogdin, Kan.—The new Clark theater was opened to the public last week. Mr. Clark manager.

Army City, Kan.—The contract for a new theater building at Army City has been let by the World War Picture Company to Belshe & Copley, of Chanute, Kansas. The structure will be 120x160 feet, with a seating capacity of 1,200. Plans were drawn by Architect Turnbull.

Junction City, Kan.—Manager Shanberg, of the new Columbia theater, is making
A POOR MAN'S INVESTMENT

Small Amounts Saved Weekly Will Buy a LIBERTY BOND

Large Theater for Camp Near Des Moines

Moving Picture House to Seat Nearly 4,000 People Begun Near Camp Dodge—Will Be Under the Direction of Elbert & Getchell.

By Dorothy Day, Register-Telegram, Des Moines, Ia.

Large, well-equipped moving picture house under construction near Camp Dodge will be a great addition to the facilities for amusement in the near future.

Des Moines, Ia.—Construction of a $35,000 moving picture house, which will seat between 3,500 and 4,000 people, is reaching completion near Camp Dodge, Monday morning, the 24th. Elbert and Getchell, owners of the Princess Stock Company, New York, have arranged with the owner of the old farmhouse house and the Unique photoplay house, will be managers of the theater for the corporation which has planned such work for which they are interested.

The theater will occupy a triangular piece of ground 108 by 200 feet. Entrance will be from Beaver avenue, just south of the area where the new building is being at the south point of the building and the fan shaped seating space furnishing a comfortable view for all patrons in the house.

High class pictures will be shown at prices corresponding to the downtown houses.

Mrs. Grove Takes Enlisted Husband's place

Des Moines, Ia.—Manager Grove, of the Family theater in Des Moines, is no slacker and his wife will fill his place when he is drafted until the third or fourth army, and there was a big chance that he wouldn't have to go. He was called to serve his country, had wanted to serve ever since the Mexican trouble of a year ago. So, in the middle of the Third Regiment of Iowa, and was placed in the medical corps. He is now in New York and expects to go over to France in time to eat his Thanksgiving dinner over there. He is filling the position of his manager most efficiently, managing the Family just as well as Mr. Grove ever managed it. She is not new at the game, however, for she has been employed and assisting the management of theaters for the past seven years.

She served in the family seven years ago and Mr. Grove was managing it. They were married and continued working at the theater for a couple of years. Then for three years the Groves managed the A. H. Blank theater in Davenport, the Casino, and came back to the Family a year ago this spring. J. Milosowsky, owner of the Family, declares that Mrs. Grove is the most competent as her husband if not more so.

Interesting Invention for Iowa Exhibitors

Des Moines, Ia.—D. B. Lederman, of the Laemmle Film Service in this city, has secured this territory for the sales of the Scheck universal, a new carbon-arc motion picture projecting machine to use the new Mazda projector lamps, without the use of present equipment. This Scheck universal adapter has been given a two-year test in several motion picture houses in each of which the conditions are different. Among the advantages to the exhibitors the adapter will mean: A saving in electric current sufficient in one year to easily pay for the new equipment—$25; better projection, because the new lamp makes a solid band of light, insuring an evenly illuminated screen; increased attendance; absolute safety; less fire hazard by using Mazda lamps than arc-lamps; less annoyance to you or your neighbors. The invention is already in use by all the big theater houses and has been successfully attended to the sale of the film in Iowa, has returned to New York for a week's business trip.

Machines Being Purchased and Installed

Des Moines, Ia.—The exhibitors of Iowa are busily seeing to the condition of their motion picture machines, since D. B. Lederman reports that nine or ten machines have been repaired, three sold, and several repaired and placed in the Laemmle office in Des Moines in the past week.

A. V. Murphy, of Avery, Ia., purchased a new Motosign, Mr. Hanson of Ellisworth, Ia., brought his machine in to have it overhauled; and W. T. Bell of Wellman, Ia., and W. M. Moir, of Eldora, also have had repairs made.

Draft Upsets Plans of Iowa Industry

Des Moines, Ia.—The drafting of so many of the Iowa exhibitors has somewhat upset the plans of the Iowa Association of Motion Picture Industry, according to Mr. Getchell, chairman of the organization, and Forest Secor, secretary, have recently been called in an early draft and have little or no claims for exemption. Ludy Boston of Muscatine, another ardent worker for the industry, has also been called to war. So, at the present time there is no definite announcements to be made.

Film Men Visiting in Des Moines

Des Moines, Ia.—The big Moving Picture Week got off to a good start this week. Wilbur Ingudle, chairman of the organization, and Forest Secor, secretary, have recently been called in an early draft and have little or no claims for exemption. Ludy Boston of Muscatine, another ardent worker for the industry, has also been called to war. So, at the present time there is no definite announcements to be made.

Hugh Bennett Takes Over Fairfield Theater

Fairfield, Ia.—Hugh Bennett, known all over the state and surrounding territory for his work as competent salesman for several different firms, has decided to enter the retail exhibit?ng end of the business and has taken over the business of the Fairfield theater in Fairfield, Ia. Until recently, Mr. Bennett has been with the Boston & Hartford Company as salesman for Art Dramas, and has been working in the interest of the Motion Picture Industry of Iowa and their publication.

D. R. Hettty, former manager and owner of the Fairfield, is justified from business. The good wishes of the Iowa trade goes with Mr. Bennett in his new venture.

Over the State With Exhibitors

Rock Rapids, Ia.—R. W. Steen has opened a moving picture house in Rock Rapids.

Toledo, Ia.—The Grand theater, Toledo, was built by C. E. Olson by W. B. Parsons, of Well Lake.

Casey, Ia.—L. C. Plummer is the new manager of the opera house in Casey.

Clarinda, Ia.—J. P. Lannon and W. M. Scan, of Columbus, Neb., are proprietors of the Fort Dodge house.

What Cheer, Ia.—Roy Landers has purchased the Eureka theater in What Cheer from Dan Drudging.

Corydon, Ia.—S. B. Barrett has purchased an interest in the American theater and Auditorium in Corydon and has formed a partnership with Mr. Peterson.

Goldfield, Ia.—R. A. Maskin has leased the Cosmos theater to Frank Fairier, of Goldfield.
Not a Case of Big Head.

Dallas, Tex.—Simply because a motion picture man is physically able to wear the hat of a civic leader and heading politician, doesn’t necessarily signify that either has the “big head.” J. E. Dugger, local manager of the Ritz, has found that the head-gear of the Honorable Jacob Wolters, of Houston, maker of governors and one time strongly urged as a candidate for gubernatorial honors himself, Dugger was in Houston recently and Mr. Wolters—according to Dugger—got away with the latter’s hat first. Because of engagements which took him out of town, the manager hasn’t yet got his hat back. Incidentally, Dugger is walking a little slimmer these days, one of the prominent, and declares he’s had marked success with “The Fighting Trail” since he’s been wearing the hat. The local appearance of the first installment of this serial began at the Gaiety theater Sept. 25.

Popular West Texan Visits.

Dallas, Tex.—J. F. McCue, of the Bijou theater, El Paso, was in Dallas during the past week. In September, Mr. McCue announced that he was going to open the Texas theater in this city and residents were wondering for a while if that was coming about or not. However, he has been here, and the business community expects the theater to open in the not too distant future. A busy man, , Mr. McCue is one of the most popular and best-liked men in the business in Texas. He reports that business here is prosperous and business satisfactory.

W. M. Epstein Takes Vacation.

Dallas, Tex.—W. M. Epstein, controlling the Liberty, manual, and with theaters at San Antonio, Houston, Laredo and Little Rock, passed through Dallas on his way to a vacation. After many years of operating at Houston and Laredo, and hired another man, Mr. Epstein is here on a vacation and is expected to open the theater in September. The management expects to have the theater ready in four weeks. The owners are foolishly optimistic about the business here, but Mr. Epstein is a shrewd judge of the business and expects things to go well.

Four-Minute Men” in Arizona Theaters.

Phoenix, Ariz.—The patriotic campaign starts with talks by the Four Minute Men in theaters throughout the state. Edward J. Cooper, of the Columbia theater, has been appointed state chairman to or-
Oakland's New Piedmont Theater Brightens

Oakland's new Piedmont Theater fluished and Thrown Open--Open Market Features at Ten Cents.

From T. A. Church, 1507 North Street, Berkeley, Cal.

OAKLAND, CAL.--The new Piedmont theater, the fifth of its kind in Oakland, is the recipient of a beautiful home setting. At the juncture of Linda and Broadway, the manager, Rev. D. C. Rosebrook, and the architect, Rev. G. L. Rosebrook, have completed a masine for children to be opened at an early date. Mr. Kehrlein, who inaugurated the theater, has a population of about thirty thousand to draw from. It was erected and is being conducted by the Rosebrooks, and is being headlined by D. C. Rosebrook and G. L. Rosebrook, and planned largely by the latter.

The house is built of concrete and but little wood has been used, making it as nearly fireproof as possible. The lobby is a large floor, and the same effect is carried in the spacious foyer. Both lobby and foyer are notable for the height of air of pictures of screen stars, the collection of framed photographs in the latter being especially noteworthy.

The interior of the theater proper is finished in cream tonings and painted to decorative work, extensive use having been made of mural paintings by a prominent artist. Fourteen of these panels will wall some of them being fifteen by twenty feet in size, all done in oil colors, as is the ceiling, and the walls. The lighting system is indirect, the lighting of the auditorium being accomplished by means of windows which reflect a colored light in the ceiling, a blue tint being used in the one nearest the screen.

Operating Room and Equipment.

The operating room equipment is unusually complete and is owned by W. A. Metcalfe, of San Francisco. It consists of two Power's Cameragraphs No. 6B, a Power's photo motor-generator set, two rectifiers, enclosed winds and all modern accessories. The heating system is the latest of the kind which, in clarifying one, the air being changed about twelve times an hour, the fan forming a capacity of 40,000 cubic feet per hour under this period of time. The screen is seventeen and a half feet by twenty-two feet in size and the throw from the operating room is ninety-six feet.

Velvets are used throughout the house and all the draperies are of velvet. The seats, of which there are about 1,000, are cushioned. The decoration of the theater includes a blue, a tile and blue and a tile and green push, and the interior has been used for this purpose. The Fortuny is furnished by a $10,000 Wurlitzer organ of a special type, with a three keyboard and a set of bells. The firing of the Organ is by remote control, the service being made at the door, where a Vogelsang, pay-as-you-enter device has been installed.

The policy of the Rosebrook Amusement Company is to have feature productions at 15 cents, which may be booked in the open market. But one performance is given in the theater, and, except on Sundays when the theater is operated continuously from three to eleven o'clock. On Monday and Tuesday, for the benefit of children is given, at which children under twelve years of age are admitted for fivc cents. The program consists of "Two Little Imps," with Jane and Katherine Lee; "Heer Nature Dance," a famous Keystone comedy, and other comedies.

Changes of bill are made every other day and these are listed for two weeks in advance, which is an important feature, which considerable local advertising appears. This is issued on the first and fifteenth of each month and sent by mail to patrons, on request.

Kehrlein Honored by Appointment.

Oakland, Cal.—Emil Kehrlein, of the Kinema theater, has been appointed to arrange for four-minute talks in the Oakland district, and his son Oliver has also received an appointment from Washington for work of this kind at Fresno, Cal. The latter, who have made his home at the Oakland house for some time, has left for Fresno to take care of that theater, relieving his brother Emil, who will go to Los Angeles, where a fine house is to be opened at an early date. Mr. Kehrlein has inaugurated a special matinees for children to be given at the Oakland house every Saturday and Sunday afternoon. The George Kleine Conquest pictures will be shown, the proceeds to go to the Red Cross and the Royal Order. Boy scouts of the Kinema theater have been spotlight by young ladies with great success.

"The Curse of Iku" Seized.

San Francisco, Cal.—"The Curse of Iku," which has been shown over most of the Turner & Dahmken circuit, struck a snag when an attempt was made to show it at Sacramento. The film at the present time is in the hands of the Governor of the State. E. B. Johnson, custodian of the film, returned from his trip to New York, is working to secure the film, but the film is held by the Department of State that is expected to settle the trouble. When this matter was first brought to the Pacific Embassy at Washington, the scene originally objected to by the Japanese and asserting that with this exception the production was acceptable to the Japanese Embassy and the State Department. To prove his point he wired to the State Department and received a reply from Secretary of State Robert Lansing, who stated clearly that if the scenes specified were eliminated the government of any foreign nation had no objection to its being shown. The scene left in by mistake was one of the number of the whole story and no other statement is necessary. The scene left in by mistake was one of the number of the whole story and no other statement is necessary.

Metro District Manager Visits San Francisco, Cal.—Harry F. Lustig, Pacific Coast district manager for the Metro, arrived here recently for a short stay. Local manager Louis Reichert is back from a short trip to Reno, Nev., and Fred Voigt has also returned from a short visit there.

E. O. Child Visits Los Angeles.

San Francisco, Cal.—E. O. Child, manager of the local branch of the California Exchange, Inc., made a brief trip to Los Angeles recently to confer with business manager C. H. Healy, who is on the Coast for a short stay.

Select Pictures Manager on a Trip.

San Francisco, Cal.—Ben S. Kohler, district manager for the Select Pictures, has been left for Seattle, Wash., to superintend the removal of the branch there into its new building. Being back he will visit Denver, Los Angeles and other points where exchanges are maintained. The Select is the only exchange in each place. The "Lone Wolf" has been booked over the entire T. & D. circuit, with the exception of the Tivoli opera house of this city.
Portland Suburban Exhibitors Feel Better
In Oregon There Are Better Business and Better Expectations Among Out of Town Theaters Than During Any Fall These Three Years.


PORTLAND, ORS.—Suburban exhibitors are looking forward to a good autumn and winter season. The sentiment is very different from that during the past two years. Heretofore there has been a continual wail from the men away from the center of the city that the suburban show house was doomed. This year all is optimism, notwithstanding the high cost of films.

D. T. Noonan, Princess theater, Arleta, a suburb of Portland, reports most excellent business. Within the past few years there have been several unsuccessful attempts to start theaters in districts nearby the Princess. All these houses are closed and the Princess is gathering in the results of persistence when times were poorer. Mr. Noonan reports a recent Sunday the best in the history of the house and his good business has encouraged him to install additional equipment.

Coupche Back at the Sunset.
Portland, Ore.—C. E. Coupche has again been selected by Manager-Owerner, J. A. Jennings, of the Sunset theater, to handle the advertising for this pretty little theater and has given him carte blanche in this branch of the Sunset management. Mr. Coupche has been in Portland two years and has built up the most profitable theatrical advertising agency in Portland by specializing in this branch of the profession.

Charles E. Coupche.

Something New in Cut-Outs.
Portland, Ore.—Manager J. C. Stille, of the People's theater, has an inventive faculty which he very often has occasion to call into play. Exhibitors in the territory give Mr. Stille the credit for inaugurating the mounted cut-outs used in lobby displays in this part of the country and Mr. Stille is surely entitled to all the credit for planning the 24-sheet cut-out, a photograph of which is shown.

The business done by the Pickford picture is also shown herewith.

Gem Theater, Tillamook, Oregon.
Tillamook, Oregon.—The cheese center of the Pacific Northwest boasts of a dandy little theater seating 400. It was completed a few months ago. A large foyer, a spacious lobby and a ladies' rest room are provided in addition to a modern auditorium.

Projection is furnished by Powers' equipment throwing a 9½ by 12½ picture 76 feet on a Mirroloid screen. A big feature of the house is its fireproof character. A fire hose is constantly kept connected with a fireplug in the foyer, exit doors are all equipped with panic locks and the projection room is a fireproof structure. The projection, in fact the entire theater, is of concrete. The theater is owned by Partridge, B. E. Partridge, the senior partner, having been an exhibitor in Tillamook over three years.

C. M. Hill.

C. M. Hill, Manager for the Progressive Motion Picture Company, the big new Paramount-Artcraft exchange in Portland, Oregon, believes in the old adage about the rolling stones and the moss. The result is the entire absence of moss in methods and theories at the Portland Paramount office and business is absolutely booming. He has had a most varied career. He has been a farmhand, gas-meter reader, hostler, grocery clerk, section hand, bookkeeper, magazine circulation manager and auto salesman.

He entered the film industry in 1914 with Pathe in San Francisco, then served with World and Mutual. He came to Progressive in October, 1916, soon rising to the position of New York district manager. Last year exchange was created, Herman Wobber readily selected him for its manager.

New Man With Service Film Co.
Portland, Ore.—Robert Brooke, a well-known Portland business man, has purchased an interest in the Service Film Company and will actively assist Charles Punphrey in the Oak street office. Mr. Brooke's long and successful business experience will undoubtedly enable him to give his patrons conscientious service.

Successful Show in 500 People Town.
Kamiah, Idaho.—W. C. Short, Jewel theater, has educated the town's populace, numbering 500, to patronize his show and he has the reputation among distributors of pacing his shows with the advertising and making money for himself. He charges 35 cents admission for big features and ordinarily 10 and 15 cents. He shows four and five nights a week, sometimes holding a feature over two nights. How is that for a town of 500?

C. W. Meighan at Tacoma.
Portland, Ore.—C. W. Meighan, president of the Motion Picture Exhibitors' League of Oregon, has resigned his position with Jensen and Von Herberg at the Columbia in temporarily managing the Tacoma theater venture of Edwin J. James in the City of Promise. Mr. Meighan takes the place vacated by F. A. Tipton.

Federal Authorities Mystified.
Portland, Ore.—The Majestic theater, J. J. Parker, manager, has made a mystery of the way of billing "The Spy," which showed at that house commencing September 13th. In fact the billing was so mysterious that it attracted the attention of the United States district attorney, a man who often helped to popularize the production. Advertisements of the most abstract character were inserted in the local papers each day and the district attorney's phone was kept busy all the time by people wanting to know what all the "spy" advertising was about.

Which Is Douglas?
Spokane, Wash.—Henceforth Douglas Fairbanks will have to look to his laurels for while he is able to please large audiences throughout the country we have right here in Spokane a man who is nick-named officially by the editors and the cognoscenti and he also pleases hundreds of people weekly and thousands monthly, for he is the head of the $1,250,000 Davenport Hotel and in that capacity his duties require that he see that courtesy and service are given the public. Many Easterners as well as West- erners visit the place daily, and reports from among the waiters are that they have never worked at a more expert Fairbanks working at the catering trade for the house of obtaining some extra publicity. One waiter said he had much difficulty in making one party believe he received any tip at all.

Compare the two pictures showing Mc- Monagle as he is and Fairbanks as he recently appeared at the Liberty theater in "In Again Out Again" and without first looking at the names tell which is Fairbanks. I hope some few of you looked on it myself and had the pleasure of
October 13, 1917

THE MOVING PICTURE WORLD

Vancouver License Inspector Rises Up

WON'T LET THEATERS SHOW FILM THAT MADE THE FORMER CENSOR THROW UP THE JOB — WILL INSPECTOR ALSO STEP ASIDE?

By Charles Thomson, 645 Burrard Street, Vancouver, B. C.

VANCOUVER, B. C.—The troubles of British Columbia's former appointed censor have begun already. As was stated last week, the resignation of the former censor leaves the district section of "Damaged Goods" and the vetting of his decision by the Attorney-General. C. W. Hepburn, has sanctioned the showing of this film, and by so doing seems to have "put his foot into it" worse than Mr. Gordon did. It is generally known that Mr. Hepburn had passed the production, License Inspector Jones arose in Studio City to see if there was any close any theater that dared to handle "Damaged Goods."

The inspector has the authority to overrule the decision of the censor is a somewhat debatable point, but in any event Mr. Jones has that authority, and is only waiting for an announcement of the play to appear to pull his powers into effect. He then that the inspector has taken this stand in regard to "Damaged Goods," without even hearing the theater last year he refused to allow the spoken version of this play to be presented on the local stage. As a result of the new drama in British Columbia, but the license inspector has the right to forbid any product deemed but to that same drama.

The position is curious in the extreme. It stands somewhat like this. The inspector refuses to use his legal authority to forbid the showing of "Damaged Goods" or any other production that has been passed for the showing in that state. When the inspector gives his approval at the same time he has the authority to close the doors of any theater where performances which he approves and sees are being carried on. He has no prerogative to say that "Damaged Goods" shall not be shown, but he can close the up theater that handles it. It is purely a legal quibble, but before it is settled it is possible that a higher authority than either censor or inspector will have to step in.

Only the Continuous Shows Need the Special Tax Tickets

Vancouver, B. C.—On Sept. 13 several representative exhibitors met the Hon. J. W. del. Farris, attorney-general of British Columbia, and discussed with him the working of the new War Tax Act, which comes into active operation on October 1. Those present, besides the attorney general, were the censor, Walter Hepburn, and License Inspectors, Mr. E. E. Jones, H. P. Pilling, H. Quagliotti, G. Pantages, J. Shubert, Mr. F. Nicoils, H. Scott and C. S. Thomson.

The chief point of discussion was the difficulty in handling separate tax tickets by houses whose performances commence at a fixed hour, and who, therefore, have to send only thousand or less tickets to the very short space of time. The exhibitors who run continuous performances agreed to accept the separate tax tickets as pre-approved to the separate tax tickets as pre-approved to the separate tax tickets as prescribed by the act, and to sell them with each admission ticket, the exhibitors to be responsible through their bookkeepers for the destruction of each tax ticket when used. Inspectors will be appointed by the government to make a periodical round of the theaters to see that the number of destroyed tax tickets correspond exactly to the number of destroyed admission tickets.

In the case of the regular performances, permission was asked to dispense with the separate ticket, and to stamp the amount of the tax on the regular admission ticket. Also, before any detail of discussion, the attorney-general agreed to this arrangement. Several million tickets have been placed in circulation by the government, and by the time this notice appears in print, the act will be just about beginning to operate.

General Film Moves to Granville Street

Vancouver, B. C.—In order to be more in line with the other movie centers in Vancouver, the General Film Exchange has left its offices on Pender street and migrated to Granville street.

Metro's New Summer Quarters Occupied

Classy Appointments of New Office Arranged by H. L. Lusty—Has Special Sized Shelves for Different Sizes of Paper—Other Conveniences.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Metro's quarters in the new exchange building at Third and Denny were completed and the force moved in this week. The building is only one story high and Metro has the second floor from the outside is very artistic. Dark red shields painted on the plate glass windows form an effective back drop for the meters of Metro, and below these dark red sash curtains add a distinctive note.

The interior arrangement was planned by H. L. Lustig, Metro special representative, who has had charge of the office for the last two years, and he has peculiarly proud of the arrangement of the shelves for filling the paper. Instead of the customary stack of the six sheets being grouped together, and all the other different sizes of paper being similarly placed Mr. Lustig has arranged shelving built in each group to accommodate the six sheets, the three sheets, the one sheet, the photographs, the heralds and the curios that belong to one picture. These sections are numbered in sequence with the numeral corresponding to that marking the film.

Extra precautions have been taken against fire in the cement lined and zinc furnished inspection room and outside shipping room and in the big film storage vaults. The big, all steel, operating room and projection room are all that could be desired in a film exchange.

Manager Merrick to Los Angeles

Seattle, Wash.—J. C. Merrick, until this week manager of the Seattle Mutual office, has gone to Los Angeles to become manager of that branch. Mr. Merrick has been in the film business in Seattle for several years, being a road man the greater part of the time, but he has traveled all over the West at different times and has made charts revealing the situation and status of newsreels in the production picture theaters in the territories he has covered. With such a thorough knowledge of conditions he is peculiarly fitted for the import and export agenial post, and his many friends in the Northwest territory, while sorry to lose him from Seattle, are yet glad of his advancement.

New Sales Control System in Pathe

Seattle, Wash.—G. R. Sirwell, manager of the Butte Pathe office, is in Seattle this week. During the development of a new sales control system in this Pathe branch, which gives the manager thorough knowledge of the theaters and of the activities of his salesmen throughout the territory. From here he will go to Portland and Spokane, installing the system in each of those offices also.

Fred C. Quimby, Pathe Northwest supervisor, is spending several weeks in Seattle.
Calendar of Daily Program Releases

Releases for Weeks Ending October 13 and October 20

For Extended Table of Current Releases See Pages 305, 306, 307, 308.

Universal Film Mfg. Company

RELEASES FOR WEEK OF OCTOBER 8, 1917.

GOLD SEAL—The Ninth Day (Three Parts—Drama).......................... 02719
NESTOR—Hot Applications (Comedy).............................................. 02720
L-KO—The Nurse of an Aching Heart (Two Parts—Comedy).................. 02721
UNIVERSAL ANIMATED WEEKLY—Weekly No. 93 (Topical).................... 02722
STAR FEATURETTE—A Prince for a Day (Two Parts—Drama)................ 02723
JOKER—The Wart on the Wire (Comedy).......................................... 02724
VICTOR—A Walloping Time (Comedy).............................................. 02725
UNIVERSAL SCREEN MAGAZINE—Issue No. 40 (Educational)................. 02726
UNIVERSAL CURRENT EVENTS—Issue No. 22 (Topical)........................ 02727
JOKER—Rainstorms and Brainstorms (Comedy).................................. 02728
BISON—Saving the Fast Mall (Two Parts—Drama). ........................... 02729
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama)......................... 02730

RELEASES FOR WEEK OF OCTOBER 15, 1917.

GOLD SEAL—The Taming of Lucy (Three Parts—Drama)......................... 02732
NESTOR—Wild and Wooly Women (Comedy)...................................... 02733
L-KO—Vamping Reuben's Millions (Two Parts—Comedy)....................... 02734
UNIVERSAL ANIMATED WEEKLY NO. 94 (Topical)............................... 02735
STAR FEATURETTE—The Cross-Eyed Submarine (Two Parts—Comedy)........ 02736
JOKER—The Magic Jazz-Bo (Comedy)............................................. 02737
VICTOR—When Lis Lets Loose (Comedy).......................................... 02738
UNIVERSAL SCREEN MAGAZINE—Issue No. 41 (Educational)................... 02739
UNIVERSAL CURRENT EVENTS—Issue No. 23 (Topical)....................... 02740
JOKER—Who Done It? (Comedy).................................................. 02741
BISON—The Temple of Terror (Two Parts—Drama). ......................... 02742
UNIVERSAL SPECIAL—The Red Ace (Episode No. 1 — "The Silent Terror"—Two Parts—Drama). .......................... 02743
UNIVERSAL SPECIAL RELEASE—Seeing New York with Hy Mayer (A One-Reel Traveler). 02744

Mutual Film Corporation

MONDAY, OCTOBER 8, 1917.

MUTUAL STAR PRODUCTION—Southern Pride (Five Parts—American—Drama).......................... 05864-05-06-07-08
MUTUAL STAR PRODUCTION—The Girl Angel (Five Parts—Horkheimer—Drama).......................... 05869-10-11-12-13

TUESDAY, OCTOBER 9, 1917.

STRAND—Flirgin Father (Comedy)................................................ 05814

WEDNESDAY, OCTOBER 10, 1917.

MUTUAL—Mutual Weekly No. 145 (Topical).................................... 05815

THURSDAY, OCTOBER 11, 1917.

CUB—Jerry and The Bully (Comedy)............................................. 05816
GAUMONT—Reel Life No. 76 (Subjects on Reel: A Dam Across the Mississippi; The Development of the Watch; Acrobatic Cyclists; Cantaloupes of the Imperial Valley; Animated Drawing from "Life"—Coming Home from the Club in 1960)......................... 05817

WEDNESDAY, OCTOBER 17, 1917.

MUTUAL—Mutual Weekly No. 146 (Topical).................................... 05820

THURSDAY, OCTOBER 18, 1917.

CUB—Jerry's Jam (Comedy)..................................................... 05821
GAUMONT—Reel Life No. 77 (Subjects on reel: A Colonial Church of South Carolina; When Dishwashing is a Pleasure; The Banana Industry; A Primitive Jeweler; An Optical Illusion; Animated Drawings from "Life").......................... 05822
SIGNAL—The Lost Express (Episode No. 5, "In Deep Waters"—Two Parts—Drama)......................... 05834-35

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THE TRIPLE CROSS (One Reel).—Percy Hitch, having been ejected from the house by the father, the children procure to a den of crooks and solicit their aid. The next day at the breakfast table Mr. Gold receives a black-hand letter, and the whole family become panic-stricken. Two detectives, Pokes and Jabs, are summoned, and they both fall in love with Jennie, who at last becomes a three-way fight between Pokes, Jabs, and Percy. Pokes wins, and the engagement is announced. The wedding day arrives, and when the parson says—"If anyone knows any reason why this couple should not wed, etc., a tall, stout woman, with nine children, rushes in and throws herself on Pokes’s breast, while the Ruth cries out, "Pop! O Pop!"

Unable to explain, Pokes beats it, followed by the children, and when all is quiet the woman lifts her veil, disclosing Jabs who chuckles to himself, "I can’t win her, you shall not have her either."

FALCON FEATURES.

THE BEST MAN (Four Parts).—The cast: Arnold Hamond (William Ellis); Pierre Le- moine (Gordon Sackville); Dr. Storm (Capt. Nicholson); Ruth Storm (Margaret Landie); Mrs. Storm (Mollie McConnell); Blake (Childe B. Gray); Capt. Hale (Frank Brownlee). Directed by Benjamin Christ.

Arnold Hamond, a New York business man, after a violent attack delirium tremens breaks out by drinking to excess, to forget business troubles. He seeks treatment of Dr. Storm, an old physician, who prescribes the quiet of a fishing village to the turmoil of the city where his skill in treating mental disorders has made him famous. Hamond falls in love with Ruth, the daughter of the physician, a fact which makes her suspect. The doctor, a small man, is large enough to influence her that he is able to consolidate the hallucinations which he has become fascinated by Pierre Lemoyne, a handy demi-man-cave fisherman, and seems to be working between them.

Hammond buys a small sailing vessel with a captained crew and, and with a small boat handling small boats, is engaged as crew for the vessel. For the next three years, until she is started to find herself off for Sullivan’s with the two men, between whom she is unable to decide. Lemoyne shows his true nature in many ways, and finally Lemoyne and the real boat is up and they are rescued by a large fishing vessel. Lemoyne procures a bottle of whisky and proceeds to drink freely and tries to make Hammond drink. The latter, though terribly tempted, refuses it savagely. Ruth’s eyes are opened to the real values of the two men and she accepts him savagely. Lemoyne is rescued and goes to Sullivan’s.

Hedda’s love and promises to marry him.

THE UNDERSTUDY (4 Parts).—The cast: Georgiana Lane (Ethel Ritchie); Hope Van Allen (Alice Ritchie); Gerald Fowles (Neil Hardin); Anthony Van Allen (Bruce Smith); Evans (Mollie McConnell); Dr. Ogle (Philip Bremond). Directed by William Bertram.

Georgiana Lane, convinced that she has dramatic talent, goes to the city and vainly haunts the dramatic offices. Finally she reaches the end of her resources, and is in despair. A bottle of poison attracts her attention, but she decides first to have a glimpse of life in its most luxuriant aspect, and goes forth to find it.

SAVE FOR LIBERTY BONDS.

The Safest Investment in the World

Hope Van Allen is a drug addict. Her husband discovers this, and on thinking the best way out. At a fashionable restaurant, where they have gone to talk it over, Anthony suggests that the reason for returning to the place where they have friends have already begun to suspect. At this Anthony’s eyes suddenly light up; he is thinking of someone but remarkably like Hope. A sudden strike at her breast, and the girl is down, with luncheon and unfolded their plan—which is that in the course of the evening Georgiana impersonate Hope whilst the latter undergoes treatment. It is agreed, and Georgiana enters upon her task.

Gerald Fowles, Anthony’s nephew, frequently around the theatre in the hope of catching the interest of the audience. He is a pleasant and entertaining, is growing to love her. He is inordinant at Anthony’s apprehension of his wife. The climax comes when Dr. Mache, who is under drugs to Hope, appears and threatens Georgiana, compelling her to come to his office. Her maid summons Gerald and Anthony to the rescue. At this moment an alarm is called to the phone by Dr. Pope at the sanitarium regarding a Hope, a poor section of the city. Gerald rushes to his wife. He finds, to his great sorrow, that Georgiana has come out of the doctor’s office. He is rushed to the hospital and Dr. Pope is seen good by Anthony. Anthony suspects and accuses Georgiana, and goes to the scene of his wife’s fall, which Gerald admits to her, to her, to her. But all right, Hope, who has returned, and is her old self again. Anthony realizes his error and sees, to an unaccountable change in her when she comes forward, and is bewildered—until they explain about Georgiana. She is a new face for the tars, and Georgiana has concluded that, and all is happy.

KALEM

THE MYSTERY OF ROOM 422 (An Adventure of the Great Face in the Reel).—The cast: Tem Grant (George Larkin); May Du Reel (Gladys Louise); Dr. Durell (Harry Gordon); Paul Darsay (Robert Ellis). Directed by Robert Ellis.

In room 422 of the Hotel Mountford, the lifeless body of a woman is found. Grant, police reporter and his assistant, Darsay, find the room a cigarette case engraved with the name Du Reel.

Placed under arrest after that, Du Reel tells the following story. The murdered woman was a young girl from a left hand family. She and ran away with his business partner, Paul Darsay. They were carried over the boat which they were to have sailed for Europe went down by a storm, and the two men were married. She later engaged to marry Helen North, but the next morning, in the home of his fiancée, his wife was found. The room was empty. There he gave her five thousand dollars and left. A few hours ago he had learned of her death.

Grant returns to the Hotel Mountford to investigate. He discovers a torn piece of notes. Questioning a bellhop, he finds out that the boy delivered this note for Mrs. Du Reel to a reception room. Grant hurries to this tenement and, although refused admission, he gains entrance by scaling the fire-escape of the building. He next goes to the attic of the room he wanted to enter. There he finds a blood-stained shirt. During his investigation, Paul Darsay enters and attacks Grant. The police reporter is victorious and hisدارسيja.

Darsay confesses. When he ran away with May Du Reel, they missed the boat intended to take them to Europe. They went to the dogs after that, and were soon reduced to vagrancy. Darsay, learning to read in the paper of Du Reel’s engagement. Seeing an advertisement for money, he sent May to blackmail her husband. That afternoon, Darsay went to the Hotel Mountford, telling him to meet her there. He went there, and found May weakening. Her husband had told her of the death of their child and, conscience-stricken, she refused to give the $5,000 back to her and to marry. He refused her, she struggled, and in an attempt to get the money, Darsay seized a water pitcher, and struck her on the head. Seeing that he had killed her, she made a getaway. Darsay is placed under arrest, and Du Reel, freed, is reunited to his fiancée.

A DEAL IN BONDS (An Adventure of "Grand, Poor Reapers."—The cast: Tom Grant (George Larkin); Jenny Dobbs (Mary Tannankos); Claire Cavers (Olive Kirby). "Two-Spot" Thorne (Walter Ellis); Dr. Kelsey (Robert Ellis). Directed by Robert Ellis.

The New York Chronicle, is assigned to interview Jenny Dobbs at her drapery store. The richest woman in the United States, has the reputation of refusing Grant, the interview, but his disappointment is mitigated when he makes the acquaintance of a "Two-Spot" Thorne, a confidence man, lears that the "Two-Spot" has a fortune of over fifty thousand dollars worth of bonds. When Jenny Dobbs looks for a place to do her own shopping, he kidnaps her in a taxi and takes her to a room in a tenement in her dressing-room. The "Two-Spot" signs an order for the bonds, and determines to give the bonds to Jenny Dobbs, who, by the way, is a confidence man.

Jenny Dobbs, talking with Kelsey, overtures him, "—yes—old Jenny Dobbs—I’ve got her up at Tarego’s New York Shop. I can sell her anything," Kelsey says: "Take me to her; I think I can make the best of her." The "Two-Spot" leaves the cafe and jumps into a taxi, Grant and Claire秭errmsg.

Arrived at Throg’s Neck, Kelsey sees the two conspirators enter the house and lock the door. He leaps through the window, the point of vantage by scaling fire-escapes to the roof. The "Two-Spot" is also able to escape. Kelsey tries to force Jenny to sign the order by marrying her. Her husband is able to lower himself to Jenny’s window and at that moment Kelsey leaps in. He leaps through the window, just in time to save her. Claire has, meanwhile, gone for the police, who arrive and make Thorne and Kelsey prisoners. Jenny produces the bonds out of her old umbrella, awards Grant with fifty cents for his trouble, and is persuaded to consent to an interview.

ESSANAY

THE FABLE OF WHAT TRANSPIRES AF- TER THE TIE (Two Parts).—The cast: Ferdinand (Rodney Lapham); Adene (Sally Cole); (Julian Barton); Her Stepmother (Marion Skin), Smith (Vera King); The Clerk (M. M. Acton); Friend (Marian Murray).

Once upon a time there was a Male Vampire, who was in love with Adele, a sweet thing fresh from an Eastern Refuge. The Female Vampire, who was in love with Adele, had no positive proof Fero had carried on with an Oriental Brunette working in a Musical Comedy—it was concluded that his Uncle had been a Regular at a Retreat where the Male Vampire’s home, and he had voted to beat him to his Club to Spring the Glass and Adele. The Male called him aside and planted a few Thistles in the Garden of Love. At length the Male called the Boy, and many Dinners Declared by Custom. Then came the Big Day. They presented him up on the Court and supported him not to Weaken. He saw a Haggard Crea- ture, advancing and fainting, and any of the service, but were afterward told the Male Vampire.

Moral: Married men are not sent to war. They have suffered enough already.

THE FABLE OF WHAT THE BEST PEOPLE ARE (Two Parts).—In one of the countless Honeymoons of the rich and famous, The Prosperous Plutus should have been content with his lot. He had just come from a Tank Town via the Short- hand College. Elmer had an aching desire to be a homo-fellow. He wanted members in a Club. He observed that the one chance for success in the world to keep on doing the Correct Thing. But it was a hard job. He took an apartment in a highly
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refrigerated hotel, peopled by X-Ray Notables, so-called because they do not look much like human beings. After twenty years of hard work he had acquired the poise of a king and the mannerism of a statesman. He had a nodding acquaintance with at least three big chairs. His friends were supposed to be Royal Purple, and we were not allowed to call him. One day when a Boyhood Friend, named Orlando, blew in, Mr. Floosley thought he was a Brander, but only a few minutes later turned and left, so it came about that Orlando, who was in the room, had to explain it all to the Board of Governors and asked them to admit Mr. Floosley. He decided that her husband is buying stockings for other girls, and since no management to find out where her husband is dining and follows her as she goes. He discovers that her husband is having dinner in a restaurant and returns home half. The next night she intercepts a note to Henry saying his gloves will be ready by noon. She follows him to the restaurant and returns home half. The next night she intercepts a note to Henry saying his gloves will be ready by noon. She follows him to the restaurant and introduces herself. He is more surprised than else. But Henry manages to explain about the exchange and his wife leads him from the cafe by the ear.

Universal Film Mfg. Co.

NESTOR.

PETE THE PROWLER. (One Reel.—Rel. Week of Oct. 13.)—The cast: Eddie (Edith Lyons); Edith (Edith Patro) the Prowler (Lee Moran); Father (Fred Gumble); Detective (Harley Brown). Produced by Louis W. Chaudet.

Once upon a time a boy named Claude was born in the village of Romeo. When he was 21 the family planter was pushed over by a wild horse and the boy had to work as a planter. One day Silas was passing Claude's mid-Victorian mansion and noticed the boy working in the field. His looks made Silas take a-look at him. Silas had 30 years of experience in the field and knew the ropes. Claude had only twenty of them and he needed a rhino.

When Silas was 30 he was in the military and had had forty thousand men and no longer bothered by wanting to be a farmer. Silas loved the eighty-four mile drive to the furry milestone and had to whistle out the window the best he could.

Moral.—The only safe income is the one that is self-batched.

SPARKLE COMEDY.

BANG RENIGS (One Reel).—Bangs, a faithful employee in the office of Brewer, a rich merchant. Bangs takes a note from the boss inviting him to his country ranch, which is really a ranch of the firm and likewise to the family. Bangs starts off in high spirits and is received with open arms by the Boss's daughter, the Brewer's sister, Matilda, and it dawns upon him that he expected to get away from Brewer's hands.

The next morning, in desperation, he goes to Matilda and says she is his wife. Matilda sees him and a wild chase starts through the house, and the two of them are always on the alert. Bangs and Matilda follow him into the stockroom and Matilda follows. Hiding in a clump of bushes, he is set upon by an escaped convict and made to confess that he is a convict. He is then taken into police custody and the case is sent to the legislature.

Moral.—Be a sensible boy.

WHOSE HOSIERY! (One Reel).—Henry Brown has bought a pair of stockings in a department store for his wife. Unfortunately, he buys a pair of gloves in a department store and gets instead a pair of silk hose, which he thinks were gloves, but which were made by the cash girl. Mrs. Brown discovers this and—well, suppose there are two pairs of stockings sitting there, and, suppose they are for her, leaves them. Henry picks up a pair of gloves, and off she goes for the night.

He meets Marie and gives her stockings.

Meanwhile, Mrs. Brown looks for the sock, and is surprised to find they have disappeared. She decides that her husband is buying stockings for other girls, and since no management to find out where her husband is dining and follows her as she goes. She discovers that her husband is having dinner in a restaurant and returns home half. The next night she intercepts a note to Henry saying his gloves will be ready by noon. She follows him to the restaurant and returns home half. The next night she intercepts a note to Henry saying his gloves will be ready by noon. She follows him to the restaurant and introduces herself. He is more surprised than else. But Henry manages to explain about the exchange and his wife leads him from the cafe by the ear.

JOKER.

RAINSTORMS AND BRAINSTORMS (One Reel.—Rel. Week of Oct. 13.)—The cast: Jim Strong (Max Asher); The Strong Man (Kewpie Morgan); The Fat Man (Stillman); The Heavy Leg (Wadsorth Harris); Written and Directed by A. Dilen. Produced by Craig Hutchinson.

Max is the heavy man. He is hired as cashier in the box office, as ticket taker, porter, usher, and so on. When a rainstorm comes Max goes out to the afternoon show. The strong man and his wife appear, and Max shows them to dressing room No. 15. Hubby leaves to test the floor of the stage, while Max, in the capacity of porter, brings in their trunk. The wife of the strong man is young and pretty. She is partly engaged. Max is told by his ex-wife to mend his ways. When Max arrives at his home he takes down top of it, and Max, nearly smothered, takes an augur and bit and starts boring for air. He is told to get into the car, and Max is thrown out. Then Max has the orchestra run around and hauls up the curtain. The two men appear, and Max hands them a window weight instead. The audience is not satisfied, and the curtain has to be rung down prematurely.

Then comes the strong man's act. He is a fake, and when he is called to the young man in the air by one hand, the boy is supposed to catch it. Max is supposed to be the boy, and he is supposed to pass a note to Max telling him to catch it. Unfortunately, Max blows it. The Wind and Storm Machine for him. The Wind and Storm Machine, which is supposed to be anything on earth, pickles included, and has seen the ads of the Pickle Pickle Works, he feels certain that his formula has been stolen. The Doctor is a person of ordinary appearance, except that one foot is much larger than the other. He calls his faithful heathen. They are also, each, have one foot taller than the other. By means of his wonderful psychic power, he makes everyone believe the foot is that of an in- believed foot, which is the only part of him that remains visible.

The Pickle Pickle Works enter the Works, and trips over a huhtail foot, as he does so. His great strength is that he thinks nothing of such nubile as a detached foot. He invites the Doctor to the Pickle Pickle Works, and makes the men prisoner. The Doctor steals his formula and tells Max that it is Polly who owns the secret formula. Polly hears them coming, and just manages to escape. The Doctor, in the meantime, has a foot attached to him which he is not aware of, and he is instructed to draw the recipe to him. First, he turns it on the Woman; who cannot resist, and is drawn into the machine, which is interesting, than Doctor Reinbold. The kangaroos arrive, and the foot becomes a kangaroo, and the Doctor finds himself in a kangaroo cage.

BISON.

THE LION'S LAIR (Two Parts.—Rel. Week of Oct. 13.)—The cast: Jim Strong (T. D. Crittenden); Nettie Strong (Killed Sedgwick).
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THEORY.

A PRINCE FOR A DAY (Two Parts—Rel. Week of October 9).—The cast: Rose Marie and a machine and injured. Mrs. Winkleinkie is resting on the sofa when he catches sight of Eva. He begins a flirtation with her. A cop observes their flirtation. Doctor Bones comes out into the park. He also declaims over the flirtation, and makes straight for the bench where the couple sits. He again addresses Tony and threatens Winkleinkie.

Mr. Bones has started a scrap, in which the old man in the wheel chair takes part. The scuffle is between Harry and Tony, and the chair is blown over. The two men are brought in, and the police officer states the case. He begins to unravel, and Winkleinkie is left to shift for himself. He runs away, and the police officer uses his best efforts to throw a fit in front of the entrance. The two men are given a tip for an entertainment and tip him for his efforts.

Mrs. Winkleinkie claps up the fire escape. The doctor and the cop are ready. The doctor leads out "beams" with a large bolt of wood, and "beams" with a large bolt of wood. A safe is being hoisted into the building. The police officer states the case. His patience is rewarded, the rope breaks, and the "beams" fall out of the window. The police officer is not hurt. He is carried into the hospital, and Eva devotes all her attention to him. The doctor sees him, determines on reverse.

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Mrs. Winkleinkie claps up the fire escape. The doctor and the cop are ready. The doctor leads out "beams" with a large bolt of wood, and "beams" with a large bolt of wood. A safe is being hoisted into the building. The police officer states the case. His patience is rewarded, the rope breaks, and the "beams" fall out of the window. The police officer is not hurt. He is carried into the hospital, and Eva devotes all her attention to him. The doctor sees him, determines on reverse.

THE MOVING PICTURE WORLD October 13, 1917

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Eva protects Winkeldeinke, the doctor puts the cup inside her mouth. Then Winkeldeinke strays his uniform, in which to make his escape. The Japanese use an elastic cord. He revives the cup with "Feel Good" powder, and lessens it. Winkeldeinke, and forces him to change with him. The doctor endures it. He is hearing the uniform of the cup, so he bears the unfortunate policeman once again.

Winkeldeinke, who is a carter, throws a patient out of his bed, and hides in it. He has chosen the carter's bed because it is not be taken to the operating room. But he discovers it in time, and seizing Eva, he raises a sail on the operating table and sells off down the hill. The entire hospital force runs after him, all the nurses with their patients in wheeled chairs. Eva and Winkeldeinke couple all for the docks, and just managed to make a steamer as she is putting out to sea. From the rail they wave farewell to Doctor Bones and his establishment.

UNIVERSAL SCREEN CURRENT EVENTS.

ISSUE NO. 50. (October 13, 1917.)

Again Mlle., another wearing on General can't English, Mexico headergium. feel [Trance help Peep plows Blood Yuc'a. the sixty At Gityncmcr, a footers for (October) table MORE Left Subtitles: Our New Ambassador to Japan—Mr. Rolfe Joins Us, with Billy, our Correspondent General Yuda, Ambassador Morris and Mr. Hamilton Hirst. Alman Hirsch, Dr. Ivan Hare, Dr. Guilick and Dr. Takolaine.

Blue Blood of Dogdom Gather for Annual Show. The New York Club's exhibition offer Government twenty prize Airales for war-uses—except marine, which all things like these were offered to Uncle Sam. French, English, American. Don't blame him! He can't help it. Eastern Farmers See Steel Farm Mules in Competition. Mr. Fink's design wins prize and becomes standard for Council of National Defense—Chicago, Ill. Subtitle: If a fellow needs MORE than this he needs a valet.

Sea Swans in Regatta Aid Red Cross Fund. 30 and 40 footers race on Long Island Sound so introduced to each other, to report. H. Subtitle: Our New Ambassador to Japan—Mr. Rolfe Joins Us, with Billy, our Correspondent General Yuda, Ambassador Morris and Mr. Hamilton Hirst. Alman Hirsch, Dr. Ivan Hare, Dr. Guilick and Dr. Takolaine.

Coast Defense League Shows Needs for Canada—Mexico. Mrs. Fink's design wins prize and becomes standard for Council of National Defense—Chicago, Ill. Subtitle: If a fellow needs MORE than this he needs a valet.

A Peep At The World's Greatest "Winged Victory". Gurney, our Eyre, who is downd sixy Prussian vultures, receives a dozen human Paris, France. Subtitle: Again cited Hare.

Say, Teddy, Here's A Real Anti-Race Suicide Sister. Mrs. Sturtevant Jersey adds three New Jersey to her women's farm map—Macbethville, N.J. Subtitle: No dinner bell necessary.

Motorcycle Wizards Ready For Uncle Sam. Scores of newsboys and girls are creating, and shipped in icc cars all over the United States. Coming Home From the Club In 1912: This animated street is being ready for the War in a great review. This division comes from all parts of the United States, and family and friends are transferred to motorcyle. Five thousand ton central is put into place. Subtitles: The central span—pontoons—is floated into position. The pontoons are removed—leaving the span suspended ready for hoisting into place. The 1,000-ton hydraulic jacks.

MUTUAL STAR PRODUCTION.

SOUTHERN PRIDE (Five Reels—American—Okla.)—She can't ride a De Model. Subtitle: Tante Jeanne, her aunt (Cora Drew), Friends—Ober, for brothers. Directed par La Roche (Robert Klein); Father Moret

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The photoelectric sensors are speeding to the Thrusborn property. When the rescuers find Helen, the injured woman, they issue orders for taping the forbidden trunk line of the native man. Through the Thrusborn resident, physicians are giving the injured woman the final treatment. "Harulp," discarding his disguise, appears as Pitts, the private secretary. The invalid asks for Helen, and receives no satisfaction from Pitts.

Helen is surprised that the Thurston wells are out of commission owing to a leak in the main line. Then, in the distance, they see men send a diver down into the bay to locate the leak. This inspires 'The battle of the deep'. In one of the cases, armed with a knife, to the water's edge, to await the immersion of the Thurston diver. When the diver is pulled up, he is shot with air and cut out of his suit.

MISCELLANEOUS SUBJECTS

PATHE EXCHANGE, INC.
PATHE NEWS NO. 77 (Sept. 22).
San Diego, Cal.—The schooner, "Anvil," sailed at sea by U. S. warships as a suspected enemy vessel, is brought back for examination. Subtitles: Sailing on the nerves and enemy aircraft are avoided.

Cambridge, Mass.—Members of the Japanese War Relief Society made a visit to the radio students of Harvard University. Subtitles: These students showed their sympathies for the American people with Commandant of the Boston Navy Yard. Major presents colors to the class.

Mary Halsey.—Good news. The potato crop is being harvested and the steers have a good time. Subtitles: A potato from the underground.
London, England.—This is not a water wagon, it is a sand wagon. Subtitled: "Boats" in England of necessities, they have another guess coming. Busses not good enough.

Paris, France.—General Pershing presents Marshal Joffre with an album describing the French army to America. The album was compiled by Mr. H. H. Mead, and the Marshal may be his representa- tive, Mr. Duvall, who brought it. Ambassador Sharp, who has helped to cement the ties between America and France.

San Francisco: C. C. Collier is giving special attention to the kitchens in the army training camps, for good food makes good soldiers. Subtitles: As the soldier boy does almost any thing.

Chicago, Ill.—When the favor- ite pastime of the country, is rejuvenated by local entomologists. Subtitles: A falling start. They race 20 miles, but it isn't nipp and tack to the end, by Kokler winning.

On the Pacific.—A T. B. Monitor, mothership of the Submarine force for the Pacific, arrives at a western port to get supplies. Subtitles: Many new ballet shoes. Tugboats are ready to help protect the nation's seaboards.

To Liberty's Aid.—The mobilization of the National Army proceeds rapidly. From all parts of the country the thousands of drafted men pour into the sixteen cantonments. Subtitles: The arrival of men in the Camp Upton. Each man is vaccinated and his health will be carefully guarded. The "veterans" of the first contingent are already hard at work as full-blooded soldiers in their new homes.

HEARST-PATHE NEWS NO. 78 (Sept. 26).
Boston, Mass.—The revealing of the new women who will soon construct American defenses abroad are getting ready to be unveiled. Subtitles: Preparing the long, tapering steel piles, which are later to support the great drive to lay the foundation for the gun platforms.

In hot quarters.

Quebec, Canada.—The second attempt to raise the great Quebec Bridge span across the St. Lawrence River has given rise to many sub- titles: In the first effort several were killed, but this time the attempt is made with no space into which the accident. The first steam powered engines were launched at Sacramento, Cal.—Extra: Two engines in head-on collision with no casualties. It is the annual spectacular feature of the State Fair. Subtitles: This is what happens in a strange country. Use the Subtitles carefully.

First to France.—Secretary of War Baker visits the Rainbow Division—the guard of the new army. Subtitles: The Secretary (left), General Bliss, new Chief-of-Staff, and Commanding the Division. Over the seas and "over there." Subtitles: The Rainbow will shed new light.

A hundred more student officers will soon finish their training at the Presidio camp and join Uncle Sam's forces. Subtitles: Getting accustomed to the trenches of modern warfare. Over the top at a grand ceremony at the National War Memorial.

The HEART OF EZRA GREER (Thanksgiving).—Part I (Oct. 1) The April Showers (Frederick Ward); Ezra's Daughter, Mary (Lanier Morlan); Ezra's friend, John (George Eastman); Amy Le Vere (Lillian Muller). Directed by Edwin Carewe.

Ezra Greer worked hard ever since his boy- hood days and now he has a well paid position as valet, some money saved up, and a motherless daughter to whom he poured out all his love. Mary Greer was a student in a co-educational college.

On the day of his commencement, Ezra was unable to attend, but he purchased a beautiful bracelet for her. On her arrival home, was disappointed, as ro- mantic life had taken her to college with Jack Dehn, with the expecta- tions of being married, and she did not fulfill his promise. He would be wealthy when he was of age, but in the meantime was dependent on his motherless child. His money exhausted, Ezra was forced to seek employment. In his hunt for work, fate led him to the cabaret, who was seeking a valet. Ezra called to see Dehn, accompanied by Marie, the child he befriended, and the old man and the child won the sympathy of the audience.

Some time later, Mary reads of the engage- ment of Dehn, which is announced as "The Baby Vamp." She also reads of Jack's wealth, which filled her heart with bitterness. The two worlds met and the hungry dancer of the tenements, whose father, the rich man, whom she called a child to Jack's home during his absence. She leaves a note explaining her motives and de-
mands that the child be taken care of. Jack found and conceded the note, but ordered Ezra to take the baby to a foundling asylum. Marie saw the note, and turned on Jack, who admitted that he had written it. Thus the kindly old man befriended his own grandson.

Continually seeing the child, filled Jack's soul with remorse, and one day he condescended to call the case of his own daughter. Listening to Ezra, Jack devoted all his time searching for Mary, forgetting all about the Baby Vamp. Unable to understand her actions, he calls for an explanation. How, she asked, did she meet Ernest? Pleading with her, Ezra finally won the heart of the Baby Vamp, who promised him that she would relinquish all claims upon Jack.

Later, the baby was injured in a street accident. Notified, Jack and Ezra rush to the hospital. Entering the room that found a nurse crying over the little, it was Marie, who realized that it was his own daughter Jack wronged. He moves forward threateningly, but Mary stepped between them, and Jack said, "Remember, learn to laugh." He limped away, after that you can kill me if you like." Realizing that Jack's repentance was sincere, Ezra yielded to the tears of Mary. Married, Ezra never thought once that the ceremony was performed.

THE FATAL KIING (Episode No. 15—"The Dagger Duel"—Two Parts—Oct. 14) Tom Carleton rescues Pearl, who is lying unconsciously on the deck of the steamer. The ship is still at the sharp cliff just before a boulder dislodged by Carasale and sent over the men revives Pearl and tries to make her promise to give him the dagger that would make the man she loves. Tom offers to help her, and she accepts. They plan to stop the marriage until after they restore the Violet Diamond. To that end, a marriage, a maquerade ball is given, and Carasale manages to be present. Tom is the last of the men Carasale attends the ball. She is jealous of him, and by changing his coat she makes an entrance. Carasale's dress, dressed as a Chinese mandar. However, the Chinese man is matching the setting of the Violet Diamond is in the midst of a scimitar in the armory room. TheHierophant, and her followers close the sacred order of the Violet God attend the marriage. Carasale knows the key to the safe. She enters the armory as a priestess and her followers. Pearl hears the fracas, and calls to Tom, who dressed as Romeo, has been making love to her from beneath the balcony. After a fight, Carasale breaks away with his adherents. As they look back at the house, they see the figure of Pearl rushing out of the side entrance. Carasale's adherents shoot, and the figure falls. The High Priestess investigating, turns the face of the figure to the light, and it proves to be of Cicely. As Carasale, she is determined to get to the table that held a man who helped him. Pearson holds them up at the point of her gun and demands the release of Toms. She takes from Cicely's body the Violet Diamond which Carasale demands. As they leave, Carasale takes her hand for the set up by her side. Carasale. In the darkness, Carasale is left alone. As he does so, his adherents jump forward to seize Pearl.

STRAINED IN ARCADE (Five Parts—August-Oct. 14).—The cast: Lucy Millington (Mrs. Vernon Castle); Donald Prime (Eliot Dexter). Directed by Frank Crane. Lucy, a well-known dancing instructor, hears a noise, wakes up and sees a man concealed in the bushes. He comes out to help her, telling her he was a former acquaintance who had come to try to court her in an effort to think, she finally awakens. The man remembered was that a Mrs. Wells called to see her. The next day she was invited to a big reception which she was giving. Outside of that, she could not remember much. Donald Prime, a man to whom Lucy was speaking, was a writer. He had left his home with a box and a story. After an arm trip with a friend of his, named Mr. Girder. Like the man, he was a writer. A trip, found himself in a thick woods. He

tioned that perhaps his friend was playing on a trick on him, because in his latest novel he wrote that ninety-eight percent of the woman fancy her lovers to be the men. John Harper said he should be marooned with one for a few lessons, so he described the scene and then he might change his opinion.

IVAN FILM PRODUCTIONS, LTD.

IN MARRIED NAME, ONLY. (Six Parts).—Madeline, one of the most popular Hollywood actresses, arrives. The last touches to the wedding dress are being made and she is in great excitement. Her house. Suddenly Robert Worthington, the bridegroom, arrives with great perturbation and ticcly, who promised him that she would relinquish all claims upon Jack.

In the next day Lucy discovered that they were watching the man. Searching the means in which to escape from the woods, they soon found a can by steadying he manage to leave the lake, but unfortunately found themselves in a river rushing down. A narrow gorge. There was no way out. They must take their chance. Over went the canoe. Prime being unable to swim had to be helped ashore by Lucy. They found their upturned canoe on the bank lower down the river. As they were turning away they found themselves looking into rifles and were captives of the gang. The woman being wet to the skin, was given an old pair of trousers to wear, and soon appeared dressed as a man.

That night she saw her chance to escape. In the morning the gang was close behind her and, looking around, they discovered that there was an opening, and they mus jump from the ninety-foot cliff. Over the edge they went, but when they reached some again there was no way out. The girl, who knew how to swim, showed up in his attempt to find Prime. Then began a struggle between the two. He managed to reach Quebec. What was all about? Reaching Quebec, he knew how to get to the lawyer's office. There they found the hideout and the police were on the way to try and deceive Lucy and Prime as to the heirs as a will. Their purpose was defeated and they were forced to change his ideas about one woman at least.

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disappearance; her description is given in the newspaper, and the boy, who lies on the lawn near the Walsh home, is recognized by a stream, she sees the camp of Bill Harley. The boy promises to take her to the house, where Mrs. Harley cares for the child. The Negro has a son and Nancy goes fishing and sees some hobos, who try to tear her clothes. Mrs. Harley rushes to tell the owners Nancy punctures the tire. The returns from the depot tell the deduction as a reward, but the boy gives his money to Nancy. The city, Nancy rents her room and cook for a job on a ranch. All this is made up, but the child lives until the sheriff, meeting the outfit, looked a little too hard in Cheyenne's direction. That night he finds the boy is not there. He leaves her.

Cheyenne happens to come upon the track of the wagon, and finds a living child under the broken mass. She is hungry, and he promises to help her baby next day. He sets out across the desert, but catches sight of the posse on his trail. He is shot, and the child and yellow kid are dragged down into the shade of a large cliff, and locked in. He takes himself off and looks for water for the child. He is taken and examined, at least securely behind the posse in the distance, fire trees to show their attention. He surrenders in order that the injured child might receive medical aid.

With Cheyenne behind the bars, Elizabeth finds herself the idol of the town. There is a church ball to-night, and she is led off to the highest bidder, as every woman wants a social peer. Nancy has persuaded Mr. Walsh to attend with him, and Elizabeth recognizes her mother. Molly will give no explanation, and Bill determines to get his man himself. He has ruined his sister. Molly's first word, when rested, is to ask her mother to come to Cheyenne whom she visits in prison. He at once recognizes the woman of the photograph, and tells Cheyenne that her brother has learned of her plight, and has decided to get her free. "If I could only get out, I'd see what I could do," answers Cheyenne. Molly determines to enlist the aid of the deputy, and persuades him to arrange Harry's escape. Cheyenne is brought to the Beaufort ranch and is in just time to prevent Bill's shooting Beaufort. Molly arrives, and Beaufort explains that they had been left to secret an account of the crime of his uncle. He has just received a message telling him the old man's death. Molly forgives his father, and Elizabeth is accepted as a niece by Bill.

THE GIRL WHO WON OUT (Five Parts—Oct. 8).—The cast: Nancy Grinn (Violet MacMillian); Ellen (Barbara Cooney); Henry (William H. Moore); Mrs. English (P. L. Pembroke); Mrs. Carter (H. E. Witting); Wlka (Charles Bill); Walsh (Gertrude Aser); Mr. Noble (L. H. Wilson); John Card (Sherman Mahony). Story by Judge Willis Brown. Produced by Eugene Moore. But you can't support the story. It's absurd to think that you can. I must send both of you to the house. There is nothing else to be done, so there is no use in your crying about it.

Protests on Nancy's part did not change the decision of the representative of the Children's Aid Society to send the two forlorn little phantasms to the home of the former slave, and life looked better. One day the baby is adopted by a wealthy Mr. Walsh, whose name is of the child, and her husband comes to love Ellen. The maternal refusals have failed. When the judge of the Children's Court says that it is impossible for the boy to have the same, he gives the child possession. Nancy throws herself onto the Poor, labor cheaper, and she is the woman, so no longer in sympathy with her. Later Nancy is adopted by Mr. Wicks, a slow-moving gentleman, the mother of several children. While looking through some old magazines, the picture of Mrs. Nancy and Ellen. That night Nancy cuts off her hair and her dress is pulled off, all alone. The matron is immediately notified of Nancy's

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GOLDWIN PICTURES.
FIGHTING ODDS (6 Parts—Oct. 7).—The cast: Copley, Henry Clive; Beaufort, J. W. Clark; cartridges; Moore, S. H.; Copley, T. M. Carrell; Walsh, J. P. McAllister; James Copley is a young and successful automobile manufacturer in a middle western city. His wealth, with Harry's. His labor is productive labor and strives to keep his mother, who is the owner of the company. He owes in a large measure to his wife, excites the interest of everyone. It is not until W. J. W. Clark, a crooked financier of Wall Street. Blake persuades Copley to become head of a fake motor merger, and, then by a selection of figures in important account books, tricks the man and Harry's mother. Mrs. Copley, left alone to fight for her husband's honor, pretends to be an English widow, and manages to get an introduction to Blake. He, unsuspecting, means to do her a favor. He becomes enamored of her. Working with the district attorney, the two learn that the man who needs to clear her husband are in a vault in Blake's house. She is on the verge of getting them when Blake discovers her and throws her in the vault and prepares to flee. He is interfered with by his henchmen, gets out of the vault, and eventually goes off to prison to take the place of the man he unjustly accused.

GREATER VITAGRAPH.
JUST WHAT DOBOY WANTED (One Reel).—The cast: Bobo (Bobo Connelly); His Mother (Mabel Ballin); His Playmate (Helen Connolly); His Adopted Sister (Ada Horton). Bobo hasn't any regular playmate until the woman next door stops playing with him. He's only seven years old, and then she and Bobo become just-far. They are fishing one day in a brook, and seated in the door is a mile of a girl, who is hungry and ragged. She is the motherless, orphaned, six-year-old girl of the same name. Bobo doesn't know that, but is sorry and helps her to get the fish.
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METRO PICTURES CORP.
The SILENCE SELLEYS—(5 Parts—Sept. 24)—The cast: Laura (Sue Suphen [Mme. Perrin]); Donald Loring (Malhon Hamilton); Sue Schuyler (Violet Reed); John Suphen (Charles Dungan); Walton Schuyler (Myles McCarthy); Haggie Kolnitz (Frank Lanning); Hoffman (Henry Loom); Butler (Edward James). Adapted by Wallace C. Clifton from the story by Blair H. Haines in "Shabby Stories." Directed by Burton L. King.

Laura, the only daughter of wealthy John Suphen, breaks off her engagement with Donald Loring because her fiancée is visited by Reburn, the district attorney, who gives him some sound advice.

Laura's friend, Sue Schuyler, has aroused the comments of the gossips by her flirtation with the distinguished foreigner, Von Kolnitz. Laura's runabout breaks down in front of the Grandin house, and Donald Loring comes to her aid. He assures her that he will be at the Grandin residence the next day to escort her to the party given in honor of the Princess of Watabunk.

Laura, a young girl, resides on a large estate in the country and is to have a party to give the Princess. The man of the hour is the extraordinary foreigner, Von Kolnitz, the man who is to replace her fiancé after the latter's mysterious disappearance.

Von Kolnitz is a modern prototype of the great artist who is the owner of a small factory in Germany, and it is his ambition to bring about the realization of his dreams. He has a scheme for a new invention which he believes will change the world. He is a man of many talents and has a great respect for Laura, who is fascinated by his personality and his ideas.

Von Kolnitz, however, is not the only one in love with Laura. There is also a young and handsome gambler named Billy Wardwell, who has been following her for some time and is determined to win her heart. He is not above using underhanded tactics to achieve his goal, and he is determined to make Laura his own.

The party at the Grandin house is a huge success, and all the guests, including Von Kolnitz, are having a wonderful time. But suddenly, there is a commotion and everyone is thrown into a state of confusion.

It turns out that Von Kolnitz has disappeared, and everyone is anxious to find him. Laura, who has a special feel for the man, is determined to track him down and bring him back.

The search for Von Kolnitz leads Laura and her friends on a thrilling adventure, and they soon discover that he has been kidnapped by a group of criminals who are after one of his inventions.

Laura and her friends, including Billy Wardwell, set out to rescue Von Kolnitz and bring him back to his home. They have a series of exciting encounters, and the story ends with the safe return of Von Kolnitz, who is hailed as a hero by everyone.

The story is a classic example of the adventure genre, with its exciting plot and fast-paced action. It is a great example of the kind of stories that were popular in the early 20th century.
His wife is out of his house, and she and Treloar go to New York, where they are married. His affair has been going on with the two young people have become friends, but when his uncle departs for the East, he also leaves. In the same place with beard and Franks, is person a girl, who longs for pretty clothes and good times like girls have told about. Camilla, her mother, grows tired of New York, and longs for selling in the West. Camilla returns to Treloar's camp. Tess is given permission to send a message to her, and in her delight she meets Kirke again, and their friendship develops into a love affair.

Georges, however, is determined to break this up as she has formed a desperate flirtation with another man. Camilla and Kirke plan to have his love and repulse Kirke at the last ball with a dress which she designs a barefaced costume for the girl, and while Tess is the scene of the evening, Camilla and the man with whom she is infatuated creep off by themselves. They are followed by Tess, who has always believed her mother to be a wonderful woman. Treloar unexpectedly appears and Tes, to save her mother, says that she is the one who came there to meet the other man.

By a mischance, Kirke is also there and hears the confession from her own lips. Tess starts back to her father through the dense woods, to the mountain, in her house down there, and is lost. Searching parties are organized, and the wood is searched through for her. The anxiety unconverns Camilla, who confesses all to Treloar.

Tess is determined to find her, and she and Kirke, then start out to find the girl, her mother, and her grandmother. They, straight to her at the old tree, at the foot of which she has fallen, exhausted, and at last are rescued with her.

GEORGE KLEINE SYSTEM.

This PIBERS (Kessam—Four Parts—Oct. 15.)—The cast: Peter Cort (Bryant Washburn); Barbara Phillips (Yolanda Rich; Virginia Cussar).

George Kleine's success to fell man seldom fails to reap its own reward, as is proven by the strange ad-

duction of Pete the Aviator, by his wife, Barbara. Cort is a young architect whose struggles have netted him a bank—roll of $500. But on the basis of his financial position, he is rendered more desperate when a hobo, injured in a near-by rail-


siding, is brought to the diners, it's also a simple mat-


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HILL’S HINGES (Five Parts—Reissued on Sept. 16)—A lawless tough town of the West is invaded by Hinges. The Rev. Robert Adams, and his sister, Faith Henley, come to this town to provide spiritual guidance for the men. A band of tough men and women from the saloon and dance hall keep up the evil, and are punished by the Rev. Henley. Blaze Trace drives the herd of cattle, and is later taken prisoner by Faith Silk Miller, with the aid of one of the inmates of his dance hall, gets the minister intoxicated. While Heille is away they burn the church. On his return he is shocked to find the church burning. Heille killed her dead brother and the destruction of the sacred edifice. He shoots his minister, and sets the saloon and dance hall on fire. The town is wiped out by the spreading flames, killed by a high wind. This takes the girl away from the town with the hope of a happy future for them.

THE BOND OF PEAR (Five Parts—Sept. 23).—The cast: Cal Nelson (Roy Stewart); Marj Jackson (Belle Bennett); Judge Camden McClure (Meredith McDowell); John Lince, District Judge (George Webb); Hotel Proprietor (John Lince), Directed by Jack Conway.

Camden McClure, Judge of the Circuit Court, and a member of the church board of the theory that the law should be enforced to the last letter without regard for sentiment or circumstances. This attitude is maintained in regard to the affairs of his brother, for whom he was legal guardian. After he had been recalled more money than the court allowed. Judge McClure rejected his plea for mercy.

A fight followed. The brother drew a revolver. Judge McClure reached for it from the bag and, while holding it the trigger was pulled. His brother fell, apparently dead. The Judge became delirious and walked back and accused Cal Nelson, a westerner, as a guide through the bush. While they were crossing the desert a woman came upon them. She had died from the scorching heat. Judge McClure became delirious from the heat, and told his secret tragedy to the woman, Mary. When sanity returned he suspected he had confessed his sin to the woman he alleged she said to her, too, was a killer, a woman who had killed her husband. The woman did not know the man until two decided to make an end of her. They went to the settlement for a mule. The guide was in love with Mary but remained silent about the matter. The woman could be happy. At the hotel he read in the paper his brother was alive. Instantly he became the strong protector of the townspeople. He denounced Mary as a murderer and notified the authorities. When the sheriff came for her she had burned her house, and took out her horsed, escaped. Mary told Cal she only pretended she was a killer so that the Judge would not feel alone in his guilt.

The Judge learned the newspaper was more than a year old. Again he became a fugitive, started into the desert after Mary and Mary. He was followed by two men. He rode into a sandstorm and there was caught in a lightning bolt. He died. Following wired his brother’s search was fruitless.

Mary and Mary survived the storm. Cal begged her to wed him, but she said her future was forever broken. They journeyed together to a distant land, where he was elected to the stage the stage his faith in him returned and she rested in Cal’s arms.

THE DEVIL DODGER (Five Parts—Sept. 23).—The cast: Roger Ingrahm (Jack Gilchrist); Fluffy (Carolyne Wagner); Silent Scott (Roy Stewart); Rickets (John Lince); Mrs. Rickets (Anna Dodo); bowie (George Willis), Directed by Cleve South.

Snowstorm, Arizona, was Silent Scott’s town, and among the activities of his dance-hall was the regular Saturday night party. Fluffy, a little dance from Waldorf, whom he favored and protected. Morris were not discussed in Snowstorm—before the “Jilt Dodger” came.

The Devil Ingrahm, an ascetic, sought health in the west, and after a few spiritual observations had decided to check the downwind speed of the town. His sign announcing Sunday business was shot down.

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### General Film Company, Inc.

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**BROADWAY STAR FEATURE.**
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**CHAPLIN—Three Comedies.**
The Champion (Two Parts—Comedy), A Jitney Romance (Two Parts—Comedy).

**ENNANSAY.**
Don't Lose Your Boat (Black Cat Feature—Two parts—Comedy), Star Dust (Black Cat Feature—Two parts—Comedy), Twelve Cylinder Speed of the Leisure Class (George Ade Film—Two parts—Comedy), The Wandering Boy and the Wayward Parents (George Ade—Two parts—Comedy), What Transpires After the Wind-Up (George Ade Fable—Two parts—Comedy), What the Best People Are Not Doing (George Ade Fable—Two parts—Comedy), The Fable of the Speedy Sprite (George Ade Fable—Two parts—Comedy), Prince Fortune Who Moved Away from Easy Street and Silas, the Saver, Who Moved In (George Ade Fable—Two Parts—Comedy), The Fable, The Hostess—Sisters Sizzled Up by the Meal Ticket (George Ade Fable—Two parts—Comedy).

**FALCON FEATURES.**
The Phantom Shotgun (Four parts—Drama), His Honor's Behind (Four parts—Drama), A Man of His Word (Four parts—Drama), The Secret of Black Mountain (Four parts—Drama), The Climber (Four Parts—Drama), The Underworld (Four parts—Drama), The Best Man (Four Parts—Drama), The Lady in the Library (Four Parts—Drama), The Man in the Mask (Grant, Police Reporters—One Part—Drama), Camille (Helen Hespe—Six Parts—Drama).

**KALEM.**
The Stranger at Dummerfield (Episode of "The Further Adventures of Stingaree"—Two parts—Drama), A Champion of the Law (Episode of "The Further Adventures of Stingaree"—Two parts—Drama), Polites in Pumpkin Center (Ham Comedy), A Boot and the Loot (Ham Comedy), A Whirlwind in the Heart (Ham Comedy), The Ocean Magnate's Revenge (Ham Comedy), The Hith Tuh Windit (Ham Comedy), The Mystery of Room 242 (Grant, Police Reporters—Series One Part—Drama), A Deal in Bonds (Grant, Police Reporters—Series One Part—Drama), The Sign of the Heart (Grant, Police Reporters—Series One Part—Drama), The Man With the Lip (Grant, Police Reporters—Series One Part—Drama).

**JAXON COMEDIES.**
(Third Series.)

### How It Happened.
Too Much aliquot, Barnyard Frolics, Breaking In.

**SELIB.**
The House of Mystery (Two parts—Drama), Selig World Library No. 17 (Educational), The Convert of the Heart (Two parts—Drama), The Victor of the Plot (Two parts—Drama), The Voice That Led Him (One part—Drama), Selig World Library No. 18 (Educational), The Law North of '65 (Two Parts—Drama), Training Our Khaki-Clad Heroes (Two Parts—Military), Selig-World Library No. 19 (Educational), The Angel of Poverty Row (One Part—Drama), Selig World Library No. 20 (Educational), The Rusler's Vladimir (Two Parts—Drama), The Witness for the State (One Part—Drama), Selig-World Library No. 21 (Educational).

**RAY COMEDIES.**
A Peaceful Proposal, Sweating His Wife, A Babbitt Marriage.

**SPARKLE COMEDIES.**
(Third Series.)
Hearts and Harpoons, Toddlers, Bungee Reels, Triple Entente, Whose Howd'ya, Wrong Wrights.

(***Four* Series.**)
Week-End Shopping (Kate Price & Billy Ruge).

Pals, Exhibition.
In High Speed.
A Bargain, $37.50.
Monkey-Monkey.

**THREE C COMEDIES.**
His Watery Waterboro, Kipling vs. Mercy (One Part—Drama), His Winning Way, Fat and Foolish.

### RELEASES FOR WEEK OF SEPT. 16, 1917.

- The Angel Factory (Astra—Five parts—Drama), The Angel Factory, Episode No. 11, "The Short Circuit" (Astra—Two parts—Drama), The Seven Pearls (Episode No. 1, "The Sultan's Necklace"—Two parts—Drama), Triple Divide Mountains (Glacier Park Scenic Trail) (Two parts—Comedy), "Asta" (Pathe—Educational) (Pathe split reel), Lonesome Luke Loses Patients (Rollin—Two Parts—Comedy), Happy-Pathê News No. 76 (Topical), Happy-Pathê News No. 77 (Topical), Happy Hooligan—"The Tanks" (Cartoon Comedy—Half Reel), Embroidery Making (Educational) (International Split Reel).

### RELEASES FOR WEEK OF SEPT. 23, 1917.

- Under False Colors (Thanhouser—Five Parts—Drama)
- The Fatal Ring (Episode No. 12, "The Desperate Change"—Two parts—Drama)
- The Seven Pearls (Episode No. 2, "The Bow and the Arrow"—Two parts—Drama)
- Pinched One-Reel Romin Comedy

### RELEASES FOR WEEK OF OCT. 7, 1917.

- The Heart of Ezra Greer (Thanhouser—Five Parts—Drama)
- That Fatal Ring (Episode No. 14, "The Painted Lady's Safe"—Two Parts—Drama)
- The Seven Pearls (Episode No. 4, "A Mole Among the Clouds"—Astra—Two Parts—Drama)
- St. Mary's Lake—Glacier Park (Scenic), and Big Bear Lake (Educational) (Split Reel), Lonesome Luke in Birds of a Feather (Two Parts—Comedy—Rollin).
- Happy Hooligan—"In Sort" (Cartoon Comedy), and "The Hostage Mill" (Educational) (International Split Reel), Heart-Pathê News No. 81 (Topical), Heart-Pathê News No. 83 (Topical).

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**Paramount Pictures Corp.**

### BLACK DIAMOND COMEDY.
Aug. 6—Susie, the Sleepwalker.

### KLEVER COMEDY.
Sept. 3—Seeing Things.
Sept. 9—Street Capping.
Sept. 24—In Bed—In Bad.

### PARAMOUNT-MACK Sennett COMEDIES.
Oct. 7—A Bedroom Blunder.
Oct. 17—Buping Her Dumb.

### PARAMOUNT-ABRUCKLE COMEDY.
Aug. 20—His Wedding Night (Two parts).
Oct. 30—Oh, Doctor! (Two parts).

### PARAMOUNT FEATURES.
Sept. 3—Lost in Transit (Five parts—Drama), Sept. 5—The Perfect Marriage (Five parts—Drama), Sept. 10—On the Level (Five parts—Drama), Sept. 15—The New Fiddle (Four parts—Drama), Sept. 17—Exile (Five parts—Drama), Sept. 21—The Sunset Trail (Five parts—Drama), Sept. 22—Golden Countess Chan (Five parts—Drama), Sept. 24—Bab's Diary (Five parts—Drama), Oct. 1—The Ghost House (Five Parts—Drama), Oct. 5—Arms, and the Girl (Five Parts—Drama), Oct. 8—Theworthle Buster (Five Parts—Drama), Oct. 15—The Call of the East (Five Parts—Drama).

### PARAMOUNT-BURTON HOLMES.
Sept. 5—Norway (Scenic), Sept. 10—Long Kong and the Pearl River (Scenic), Sept. 17—Canton and Shanghai (Scenic), Sept. 24—Pictoresque Peking (Scenic), Oct. 1—Across Manchuria to Korea (Scenic), Oct. 8—The Tropic City of Seoul (Scenic).

### PARAMOUNT-BRAY PICTOGRAPHS.
Sept. 5—No. 83—Subjects on Reel: Goodrich Dirt Among the Beach Nuts: Goat Ranching in America: Art in Book-Binding.
Sept. 10—No. 84—Subjects on Reel: Quacky Doodles Signs the Pledge: A Quail Hunt in Old Virginia: How the Cowboy Makes His Lariat: A Scenic Gem from South America.
Sept. 17—Subjects on Reel: In a Sculptor's Studio: De-Indianizing the Red Man: Songs of School.

### Paramount—Junior Education for Army Cooks.

*Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.*
## List of Current Film Release Dates

### Universal Film Mfg. Co.

**POWERS.**
- Aug. 6—Seeing celery with Hy Mayer (Travelogue).
- Aug. 13—Don't Fence Him (Comedy-Caroon, Comedy), and Algeria, Old and New (Semicare) (Split reel).
- Aug. 20—Copper Pepper's Mobilized Farm (Comedy-Caroon, Comic), and "The Home Life of the Spider" (Ditman's Ed.) (Split Reel).

**STAR FEATURETTE.**
- Aug. 6—The Untamed (Two parts—Drama).
- Aug. 13—Cheyenne's Pal (Two parts—Drama).
- Aug. 26—The Golden Heart (Two parts—Drama).  
  Aug. 27—How the Dark (Two parts—Drama), and Old French Towns (Short Drama).
- Sept. 3—A Dream of Egypt (Two parts—Drama).
- Sept. 10—An Highest Bidder (Two parts—Drama).
- Sept. 17—The Right Man (Two parts—Drama).  
  Sept. 24—The New Trooper (Two parts—Drama).  
  Oct. 8—A Prince for a Day (Two Parts—Drama).
- Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).

**GOLD SEAL.**
- Aug. 27—The Winning Pair (Three parts—Drama).
- Sept. 3—The Empty Gun (Three parts—Drama).
- Sept. 10—The Perils Leap (Three parts—Railroad Drama).
- Sept. 17—The Pullman Mystery (Three parts—Drama).
- Oct. 1—The House of Mystery (Three parts—Drama).
- Oct. 8—Ten Thousand (Three parts—Drama).
- Oct. 15—the Taming of Lucy (Three Parts—Drama).

**JOKE.**
- Aug. 27—Why They Left Home (Comedy).
- Aug. 27—Busting Into Society (Comedy).
- Sept. 3—Office-Dollop (Comedy).
- Sept. 3—A Gale of Verse (Comedy).
- Sept. 10—Short Skirts and Deep Water (Comedy).
- Sept. 16—Nearly a Queen (Comedy).
- Sept. 17—Waving Garters (Comedy).
- Sept. 17—Circus Bazar (Comedy).
- Sept. 17—The Hoard (Comedy).
- Sept. 24—The Fountain of Trouble (Comedy).
- Oct. 1—Her Naughty Choice (Comedy).
- Oct. 1—the Taming of Lucy (Comedy).
- Oct. 8—the Wart on the Wire (Comedy).
- Oct. 8—Rainstorms and Brainstorms (Comedy).
- Oct. 15—the Magic Jazz-Box (Comedy).
- Oct. 15—who Did it? (Comedy).

**L.KO.**
- Aug. 20—Street Cars and Carbunkles (Two parts—Comedy).
- Aug. 27—Props. Drops and Flops (Two parts—Comedy).
- Sept. 3—Backward Sons and Forward Daughters (Two parts—Comedy).
- Sept. 10—from Caucus to Kale (Two parts—Comedy).
- Sept. 17—a Prairie Chicken (Two parts—Comedy).
- Sept. 24—Seasounds and Sirens (Comedy).
- Oct. 1—Counting Out the Count (Two parts—Comedy).
- Oct. 8—the History of an Aching Heart (Two Parts—Comedy).
- Oct. 15—Vamping Ruben's Millions (Two Parts—Comedy).

**NESTOR.**
- Aug. 13—the Rushin' Dancers (Comedy).
- Aug. 20—Move Over (Comedy).
- Aug. 27—the Night Cap (Comedy).
- Sept. 3—Looking "On Over" (Comedy).
- Sept. 10—the Bouillabaisse (Speed Hounds) (Comedy).
- Sept. 17—The House of Dawn (Comedy).
- Sept. 24—Taking Their Medicine (Comedy).
- Oct. 1—Pete the Pawker (Comedy).
- Oct. 8—The Old Man (Two parts—Drama).
- Oct. 8—Hot Applications (Comedy).
- Oct. 15—Wild and Woolly Women (Comedy).

**UNIVERSAL SCREEN MAGAZINE.**
- Aug. 26—Issue No. 33 (Educational).
- Aug. 27—Issue No. 34 (Educational).
- Sept. 3—Issue No. 35 (Educational).
- Sept. 10—Issue No. 36 (Educational).
- Sept. 17—Issue No. 37 (Educational).
- Sept. 24—Issue No. 38 (Educational).
- Oct. 1—Issue No. 39 (Educational).
- Oct. 8—Issue No. 40 (Educational).
- Oct. 15—Issue No. 41 (Educational).

**UNIVERSAL SPECIAL FEATURE.**
- Aug. 27—the Gray Ghost (Episode No. 9—Title Not Reported—Two parts—Drama).
- Sept. 3—the Gray Ghost (Episode No. 10—Shadows—Two parts—Drama).
- Sept. 10—the Gray Ghost (Episode No. 11—"The Flying Meteor"—Two parts—Drama).
- Sept. 17—the Gray Ghost (Episode No. 12—The Poisoned Ring—Two parts—Drama).
- Sept. 24—the Gray Ghost (Episode No. 13—The Tightening Stroke—Two parts—Drama).
- Oct. 1—the Gray Ghost (Episode No. 14, "At Home—Two parts—Drama).
- Oct. 8—the Gray Ghost (Episode No. 15, "The Duel"—Two parts—Drama).
- Oct. 15—the New Ghost (Episode No. 16, "From Out of the Past"—Two parts—Drama).

**UNIVERSAL CURRENT EVENTS.**
- Aug. 24—Issue No. 15 (Topical).
- Aug. 31—Issue No. 16 (Topical).
- Sept. 7—Issue No. 17 (Topical).
- Sept. 14—Issue No. 18 (Topical).
- Sept. 21—Issue No. 19 (Topical).
- Sept. 28—Issue No. 20 (Topical).
- Oct. 5—Issue No. 21 (Topical).
- Oct. 12—Issue No. 22 (Topical).

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**METHO PICTURES CORP.**
- July 30—Miss Robinson Cruze (Five parts—Drama).
- Aug. 6—The Jury of Fate (Rolfe—Five parts—Drama).
- Aug. 13—Girl Without a Soul (Five parts—Drama).
- Aug. 27—To the Death (Five parts—Drama).
- Sept. 10—The Lifted Veil (Five parts—Drama).
- Sept. 17—Their Compact (Seven parts—Drama).
- Sept. 21—The Silence Sellers (Five parts—Drama).
- Oct. 8—Life's Whirlpool (Five Parts—Drama).

**YORK FILM CORP.**
- July 16—The Hidden Spring (Five parts—Drama).
- Sept. 3—Under Handicap (Seven parts—Drama).
- Oct. 1—Paradise Garden (Five parts—Drama).

**METRO COMEDIES.**
- Aug. 6—His Ear for Music (Drew).
- Aug. 15—Her Economic Independence (Drew).
- Aug. 29—Her First Game (Drew).
- Aug. 27—The Patriot (Drew).
- Sept. 3—Music Hall Charms (Drew).
- Sept. 10—Rhenish In (Drew).
- Sept. 17—Henry's Ancestors (Drew).
- Sept. 24—°Circo (Drew).
- Oct. 8—His Double Life (Drew).

**TRIANGLE PRODUCTIONS.**
- Aug. 12—Golden Rule Kate (Five parts—Drama).
- Aug. 19—Woe Lady Betty (Five parts—Drama).
- Aug. 26—Wooden Shoes (Five parts—Drama).
- Sept. 2—Ten of Diamonds (Five Parts—Drama).
- Sept. 2—Idolators (Five Parts—Drama).
- Sept. 5—The Haunted House (Five Parts—Drama).
- Sept. 9—Polly Ann (Five Parts—Drama).
- Sept. 16—Mountain Mill (Five Parts—Drama).
- Sept. 16—Flying Colors (Five Parts—Drama).
- Sept. 23—The Band of Fear (Five Parts—Drama).
- Sept. 23—Devil Dodge (Five Parts—Drama).
- Sept. 30—Broadway, Arizona (Five Parts—Drama).
- Sept. 30—The Tar Heel Warrior (Five Parts—Drama).
- Oct. 7—Aches of Hope (Five Parts—Drama).
- Oct. 7—A Phantom Husband (Five Parts—Drama).

**TRIANGLE KOMEDY.**
- Sept. 9—A Dark Room Secret.
- Sept. 9—A Warm Reception.
- Sept. 16—His Baby Doll.
- Sept. 16—His Unconscious Conscience.
- Sept. 25—His Taking Ways.
- Sept. 30—His Savoir Faire.
- Sept. 30—Caught in the End.

**KEYSTONE.**
- July 29—Third (Two parts).
- Aug. 5—His Uncle Dudley (Two parts).
- Aug. 12—Lost A Cook (Two parts).
- Aug. 19—The Prowler's Heart (Two parts).
- Aug. 26—The Tramp (Two parts—Comedy).
- Sept. 2—A Shanghaled Josh (Two parts—Comedy).
- Sept. 9—The President's Life (Two parts—Comedy).
- Sept. 16—Hula Hula Land (Two parts—Comedy).
- Sept. 23—The Late Lamented (Two parts—Comedy).
- Sept. 29—Sultan's Wife (Two parts—Comedy).

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 286.)*

<table>
<thead>
<tr>
<th>Mutual Film Corp.</th>
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</thead>
<tbody>
<tr>
<td>CUB.</td>
</tr>
<tr>
<td>Sept. 6.—Jerry tries again (Comedy).</td>
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<tr>
<td>Sept. 13.—Jerry's whirlwind finish (Comedy).</td>
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<tr>
<td>Sept. 20.—Office Wife (Comedy).</td>
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<tr>
<td>Sept. 27.—Jerry's big deal (Comedy).</td>
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<tr>
<td>Oct. 4.—Jumpy Yotel Land (Comedy).</td>
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<tr>
<td>Oct. 11.—Jerry and the bully (Comedy).</td>
</tr>
</tbody>
</table>

| GAUMONT.  |
| Sept. 20.—Reel Life No. 73 (Subjects on reel): weaving the president's portrait; running an Aeroplane without danger; the principle of the gyroscopic wheel; how a big car goes by (animation drawing from Life).  |
| Sept. 27.—Reel Life No. 74 (Subjects on reel): the soldier's staff of Life; the combination of principles determined by the U. S. Naval Observatory; beans and lady bugs; the Lamp's blood-sucking fish; making eyeglasses; so easy an animal drawn from Life.  |
| Oct. 4.—Reel Life No. 75 (Subjects on reel): dogs of war; the hero of a city; making army rifles; Japanese dwarf plants; animated drawings from Life.—who hesitates is lost; the chorus girl.  |
| Oct. 11.—Reel Life No. 76 (Subjects on reel): a dam across the Mississippi; the development of the watch; acrobatic cyclists; cantaloupes of the imperial valley; animated drawings from Life—coming home from the club in 1935.  |

| MUTUAL WEEKLY.  |
| Sept. 12.—Number 142 (Topical).  |
| Sept. 26.—Number 143 (Topical).  |
| Oct. 5.—Number 144 (Topical).  |
| Oct. 10.—Number 145 (Topical).  |

| STRAND. COMEDY.  |
| Oct. 2.—Some nurse (One reel).  |
| Oct. 9.—Fire.  |

| MUTUAL STAR PRODUCTION.  |
| Sept. 10.—Outcast (Emprise—Six parts—Drama).  |
| Sept. 19.—The bride's silence (American—Five parts—Drama).  |
| Sept. 22.—The rainbow girl (Five parts—Drama).  |
| Sept. 25.—Randy of the range (Five parts—Drama).  |
| Sept. 26.—Runaway (Five parts—Drama).  |
| Oct. 1.—Her country's call (American—Five parts—Drama).  |
| Oct. 1.—Queen X (Goodrich—Five parts—Drama).  |
| Oct. 8.—Southern pride (American—Five parts—Drama).  |
| Oct. 8.—The girl angel (Horkheimer—Five parts—Drama).  |

| SIGNAL.  |
| Sept. 17.—The lost express (Episode No. 1, "The Lost Express.—Two parts—Dr.).  |
| Sept. 24.—The lost express (Episode No. 2, "The lost express—Dramatic Documents"—Two parts—Drama).  |
| Oct. 1.—The lost express (Episode No. 3, "The Wreck at the Crossing"—Two parts—Drama).  |
| Oct. 11.—The lost express (Episode No. 4, "The Outcast Conspiracy"—Two parts—Drama).  |

| ARTCRAFT PICTURES CORPORATION.  |
| Sept. 10.—Barfly sheep (Five parts—Drama).  |
| Oct. 1.—The man from painted post (Five parts—Comedy-Drama).  |
| Oct. 15.—The man in the net (Five parts—Drama).  |
| Oct. 22.—The woman god forgot (Five parts—Drama).  |

| BLUEBIRD PHOTOPLAYS, INC.  |
| Sept. 10.—A stormy knight (Five parts—Comedy—Drama).  |
| Sept. 17.—The mysterious Mr. tiller (Five parts—Drama).  |
| Sept. 24.—Filling with death (Five parts—Drama).  |
| Oct. 1.—The spotted lily (Five parts—Drama).  |
| Oct. 5.—Anything once (Five parts—Drama).  |
| Oct. 5.—Bondage (Five parts—Drama).  |

| BUTTERFLY PICTURES.  |
| Sept. 10.—The little pirate (Five parts—Drama).  |
| Sept. 17.—The spindle of life (Five parts—Drama).  |
| Sept. 24.—The edge of the law (Five parts—Drama).  |
| Oct. 1.—The secret man (Five parts—Drama).  |
| Oct. 5.—The girl who won out (Five parts—Drama).  |
| Oct. 15.—19—17 (Five parts—Drama).  |

| CINEMA WAR NEWS SYNDICATE.  |
| Sept. 20.—American war news weekly No. 22 (Topical).  |
| Oct. 6.—American war news weekly No. 23 (Topical).  |
| Oct. 13.—American war news weekly No. 24 (Topical).  |

| EDUCATIONAL FILMS CORP.  |
| Sept. 19.—Pages of local color (scené and education).  |
| Sept. 24.—Enemies of the garden (Ditmars' living book of nature).  |
| Sept. 20.—Tinklebottom's finish (Scené and Educational).  |
| Oct. 1.—Our vanishing game (Ditmars' living book of nature).  |
| Oct. 8.—Life of the spider (Ditmars' living book of nature).  |
| Oct. 22.—The animals in mid-summer (Ditmars' living book of nature).  |

| FOX SPECIAL FEATURES.  |
| Sept. 16.—The Yankee way (Five parts—Drama).  |
| Sept. 23.—Northwest fifty-three (Five parts—Drama).  |
| Sept. 26.—Conscience (Five parts—Drama).  |
| Oct. 4.—Thou shalt not (Five parts—Drama).  |
| Oct. 14.—Miss U. S. A. (Five parts—Drama).  |

| FOX STANDARD FEATURES.  |
| Aug. 15.—The spy (Ten parts).  |
| Aug. 26.—The honor system (Ten parts).  |
| Sept. 2.—Seek and the he who finds (Ten parts).  |
| Sept. 16.—The conqueror (Ten parts).  |
| Sept. 30.—Camille.  |
| Oct. 7.—When a man sees red.  |
| Oct. 14.—Aladdin and the wonderful lamp.  |

| FOXFILM COMEDIES.  |
| July 23.—A soft tenderfoot (Two parts).  |
| Aug. 6.—A domestic hound (Two parts).  |
| Sept. 5.—Tom and Jerry mix (Two parts).  |

| GOLDWYN PICTURES CORP.  |
| Sept. 9.—Poly-pola circus (Eight parts—Drama).  |
| Sept. 23.—Baby mine (Six parts—Drama).  |
| Oct. 7.—Fighting odds (Six parts—Drama).  |
| Oct. 14.—The spreading dawn (Six parts—Drama).  |

| GREATER VITAGRAPH (A-1-8-E).  |
| Sept. 10.—France (Five parts—Drama).  |
| Sept. 17.—Favorite film features: "Winning the herophild birth" (One reel comedy).  |
| Sept. 24.—Sunny days (Eight parts—Drama).  |

| NEW PRODUCTIONS.  |
| Sept. 24.—Favorite film features: "The reincarnation of karma" (Two parts—Drama).  |
| Sept. 25.—Five parts—Drama.  |
| Sept. 27.—Peg o' the sea (Van Dyke—Five parts—Drama).  |
| Oct. 1.—The princes of park row (Five parts—Drama).  |

| GEORGE KLEIN SYSTEM.  |
| Sept. 8.—Competition program No. 9 (Edison—Perfection Pictures).  |
| Sept. 15.—Competition program No. 10 (Edison—Perfection Pictures).  |
| Oct. 12.—Competition program No. 11 (Edison—Perfection Pictures).  |
| Oct. 19.—Competition program No. 12 (Edison—Perfection Pictures).  |
| Nov. 2.—Competition program No. 13 (Edison—Perfection Pictures).  |
| Nov. 9.—Competition program No. 14 (Edison—Perfection Pictures).  |
| Nov. 16.—Competition program No. 15 (Edison—Perfection Pictures).  |
| Nov. 23.—Competition program No. 16 (Edison—Perfection Pictures).  |
| Nov. 30.—Competition program No. 17 (Edison—Perfection Pictures).  |
| Dec. 7.—Competition program No. 18 (Edison—Perfection Pictures).  |
| Dec. 14.—Competition program No. 19 (Edison—Perfection Pictures).  |
| Dec. 21.—Competition program No. 20 (Edison—Perfection Pictures).  |
| Dec. 28.—Competition program No. 21 (Edison—Perfection Pictures).  |
| Jan. 4.—Competition program No. 22 (Edison—Perfection Pictures).  |
| Jan. 11.—Competition program No. 23 (Edison—Perfection Pictures).  |
| Jan. 18.—Competition program No. 24 (Edison—Perfection Pictures).  |

| SELECT PICTURES CORP.  |
| Magda (C. K. Y. Corp.).  |

| SELZNICK PICTURES.  |
| The laft of jealousy (Drama).  |
| The lesson (Drama).  |
| The wild girl (Drama).  |

| WHOLESOME FILMS CORPORATION.  |
| Sept. 3.—The penny philanthropist (Five parts—Drama).  |
| Sept. 3.—Cinderella and the magic slipper (Four parts—Drama).  |

| WHOIRD PICTURES.  |
| Sept. 10.—The marriage market (Five parts—Drama).  |
| Sept. 17.—Reno rose (Five parts—Drama).  |
| Sept. 24.—The woman beneath (Five parts—Drama).  |
| Oct. 1.—The corner grocer (Five parts—Drama).  |
| Oct. 8.—Ragtime black monk (Eight parts—Drama).  |

Producers.—Kindly furnish Titles and Dates of All New Releases before Saturday.
## List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 286.)

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<th>Film Corporation</th>
<th>Title</th>
<th>Rights</th>
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<tr>
<td>FAIRMONT FILM CORP.</td>
<td>June—Hate (Seven parts—Drama)</td>
<td>AUGUST—The Lust of the Ages (Drama)</td>
</tr>
<tr>
<td>FLORA FINCH FILM CO.</td>
<td>&quot;War Pride&quot; (Two parts—Comedy)</td>
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<tr>
<td>PONT PITT CORPORATION</td>
<td>The Italian Battlefield</td>
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</tr>
<tr>
<td>FRATERNITY FILMS, INC.</td>
<td>May—Devil's Playground (Nine parts—Drama)</td>
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<tr>
<td>FRIEDMAN ENTERPRISES</td>
<td>A Mormon Maid (Six parts—Drama)</td>
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<tr>
<td>FRIEDER FILM CORP.</td>
<td>June—A Bit o' Heaven (Five parts—Drama)</td>
<td>_</td>
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<tr>
<td>FROHMANN AMUSEMENT CORP.</td>
<td>April—God's Man (Nine parts—Drama)</td>
<td>_</td>
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<tr>
<td>JOSEPH M. GAITE, AUG.—The Italian Battlefield</td>
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<tr>
<td>GENERAL ENTERPRISES, INC.</td>
<td>The Warrior (Seven parts—Comedy-Drama)</td>
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<tr>
<td>GOLDEN FEATURES</td>
<td>A Bit of Life (One reel Comedy-Drama)</td>
<td>_</td>
</tr>
<tr>
<td>F. G. HALL PRODUCTIONS, INC.</td>
<td>May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)</td>
<td>_</td>
</tr>
<tr>
<td>HILLER &amp; WILK, INC.</td>
<td>June—The Curse of Eve (Seven parts—Dr.)</td>
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<tr>
<td>HISTORIC FEATURES</td>
<td>The Robespierre</td>
<td>_</td>
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<tr>
<td>M. H. HOFFMAN</td>
<td>September—Silent Witness (Seven parts—Drama)</td>
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<tr>
<td>IVAN FILM PRODUCTIONS</td>
<td>August—Babbling Tongues (Six parts—Dr.)</td>
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<tr>
<td>JEWEL PRODUCTIONS, INC.</td>
<td>Pay Me (Drama)</td>
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<tr>
<td>KING BEE FILMS CORP.</td>
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<td>COSMOFOTO FILM, INC.</td>
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<td>WHARTON, INC.</td>
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Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.

MOTION PICTURE DIRECTORY COMPANY
36 Fifth Avenue, New York
425 Ashland Block, Chicago
Addressing Multigraphing Printing Typewriter

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematographe Union
PUBLISHED ON THE 15TH AND 30TH OF EACH MONTH
Foreign Subscription: 20 francs, per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy.

G.W.BRADENBURGH
802 VINE STREET, PHILADELPHIA

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A SOLDIER BOY SINGS

"I want tobacco just as much as bandages and socks,
So drop your contribution in my old tobacco box!"

SEND 25 CENTS, and we will forward a "comfort package" of tobacco to some soldier or sailor at the front—enough to keep him in tobacco for a week. Or SEND $1—It keeps a fighting man happy for a month. Tobacco is the only thing that cheers the soldier boy through the dreary hours in the trenches. He'll probably send you a post card in acknowledgment—a war souvenir you will treasure. Send your "Smokes" at once—he needs them badly. Every cent contributed goes for tobacco for our soldiers and sailors abroad.

"Our Boys in France Tobacco Fund" 19 W. 44th St., New York City

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BY LOUIS REEVES HARRISON

An invaluable help to the writer who is making a serious effort to evolve stories for screen production.

Of great interest too to the individual who is watching the development of "the silent drama."$2.00 PER COPY, POSTPAID

Published and for Sale by MOVING PICTURE WORLD 17 MADISON AVENUE, NEW YORK CITY

EMPRESS THEATRE, LANSING, MICH.

Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of Ornamental Plastic Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St., CHICAGO, ILL.

In answering advertisements, please mention The Moving Picture World

Send For Our New Theatre Catalog

Eighty full-page illustrations—many in colors—of theatres we have ornamented.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Semi-Annual Convention of the
M.P.E.LEAGUE of KANSAS
MANHATTAN, KAN.
OCT. 15-16 MONDAY
TUESDAY

At the business sessions matters of unusual importance to Exhibitors in the State of Kansas will be taken up. Of interest to Exhibitors, Supply Men, and all others connected with the moving picture industry in any part of the country will be addresses to be made by prominent men who have been invited.

The entertainment will include a big "Movie Ball," a trip to Fort Riley and Camp Huston nearby, and an auto trip over Manhattan and vicinity with the Manhattan Motor Club as hosts. Owing to the crowded condition of Manhattan because of the proximity of Camp Huston with its thousands of soldiers in training, it is imperative that hotel reservations be made as soon as possible.

Write J. J. MARSHALL, Marshall Theatre, Manhattan, If You Plan to Attend.

Join Us—You're Welcome!

26 DAYS BY STEAMER—
is the length of time from New York to the principal point in South America—

BUENOS AIRES

It is a long trip, but one worthy of a sales message each month regarding your products. American films are in demand and accessories find a ready market

LOOK INTO THIS MATTER NOW

Full Information
Address

CHALMERS PUBLISHING CO.
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Last week we had it the other way, but now we say:

“When You Know the Tree, You Know the Fruit”

When you know a master mind, trained in every detail of a certain art or craft, you’re willing to gamble on the product of his brain—

—you know that anything in his line into which he has put his very best, his utmost, is bound to be superlatively good.

Take, for instance, the men who designed and are building the Simplex. Some readers of the Moving Picture World have not (yet) become acquainted with the Machine; but it will help them decide to secure the Permanently Perfect Projection which only the Simplex can give, when they know more of the Experts whose masterpiece it is.

On the other hand, those to whom we spoke last week (who know the machine but not the men), will be glad to make the acquaintance of the men who gave the World of Projection the Machine that is serving them so excellently.

So next week we will begin to tell you something of these men.

However, if you have the slightest desire to learn more of the Simplex, don’t wait for that advertisement, but “Obey that impulse,” and ask for Catalog “A.”

With the Simplex in the Booth, the Screen will take care of itself.
SATISFACTION

Furnish it to your Patrons. They will advertise your house AND COME BACK.

YOUR BEST PRESS AGENT

POWER'S PERFECT PROJECTION

GIVES THE KIND OF PUBLICITY THAT HOLDS AND

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NICHOLAS POWER COMPANY
PIONEERS OF PROJECTION
NINETY GOLD STREET NEW YORK, N. Y.
MOVING PICTURE WORLD

By J. P. Chalmers in 1907

Goldwyn Pictures

"The mere announcement of a Goldwyn Picture is assurance of the utmost in screen entertainment"

Paid public advertisement of A.H. Blank, the powerful mid-western exhibitor.

Soon to be released—was written by Mary Roberts Rinehart, who is our widest read American Novelist. "K" appeared serially in McClure's Magazine and was published in book form by Houghton-Mifflin Co.

**If you insist on appraising what Value on a Story that lives in two Million Memories?**

See and Book this Play at any of the JEWEL Offices, or at the Home Office.

**JEWEL PRODUCTIONS INC.**

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CLEVELAND, OHIO | 112 Prospect Street
CHICAGO, ILL. | 228 So. State Street
PORTLAND, ORE. | 452 Davis Street
SAN FRANCISCO, CALIF. | 131 Golden Gate Avenue
LOS ANGELES, CALIF. | 827 So. Olive Street
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DENVER, COLO. | 1421 Welton Street

**Town and State** | **Address**
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OKLAHOMA CITY, OKLA. | 516 West Second Street
INDIANAPOLIS, IND. | 56 West New York Street
PHILADELPHIA, PA. | 1304 Vine Street
BOSTON, MASS. | 50 Church Street
WASHINGTON, D. C. | 44 So. Ninth Street
BUTTE, MONT. | 52 East Broadway
MINNEAPOLIS, MINN. | 201 E. Hennepin Ave.
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CALGARY, ALTA, CANADA | 487 Eighth Avenue
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ST. JOHN, N. B. CANADA | 37 Union Street
VANCOUVER, B. C. CANADA | 711 Dunsmuir Avenue

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Essanay has set a new standard in motion pictures. It leads where others follow. Its plays are individual and distinct. That's why photoplay patrons universally demand them; that's why progressive exhibitors everywhere are featuring them. Ask for Essanay Perfection Pictures at any Kleine office.

Geo. T. Spoor.
BUTTERFLY STARS
BUTTERFLY PICTURES
Present
FRANCIS FORD
in the Vivid Western Drama
"John Ermine of the Yellowstone"
From the Novel by Frederic Remington
Directed by Francis Ford

Book thru any Butterfly Exchange or
Universal Film Mfg. Co. Carl Laemmle,
Pres., 1000 Broadway, New York

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
"THE RED ACE" gives the very maximum of action, power, pep, mystery, adventure, romance, love, patriotism, smiles and tears. This great Universal Serial will grip your patrons as no other has the power to do. Every episode ends with a suspense punch that will bring them back to see the next. The profit tip for today is BOOK

"The RED ACE"
featuring
Dashing, Daring, Fascinating
Marie Walcamp

The same marvelous heroine that coined the money for you in "Liberty" will enthuse your audiences and show what serial success really means. The same director, Jacques Jaccard, assures you that there is the keenest sustained interest in every episode from the first to the last. Book now thru your nearest Universal Exchange, or UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Bway., New York.
We Admit That There Are Reasons—

Why eighty odd first run exhibitors are playing Goldwyn Pictures from our first release and telegraphing or writing their increasing approval of each new Goldwyn release.

Why each Goldwyn Picture and each of the Goldwyn stars, in their order of public presentation, have registered remarkable successes and attracted capacity audiences in every section of North America.

Why hundreds of smaller exhibitors have followed the lead of the big and successful showmen of the country and booked Goldwyn Pictures for their theatres.

Of course there are reasons for these significant endorsements. First of all, Goldwyn Pictures make money for exhibitors.

And they play at a profit because they have extraordinary and unrivalled stars, with remarkable stories by the ablest brains of our nation, directed and presented by artistic and skilled men who have always made money in tremendous amusement enterprises in which their own fortunes were invested.

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**Goldwyn Pictures Corporation**  
16 East 42d St., New York City
Goldwyn's Great National Advertising Campaign

NEXT WEDNESDAY—October 10—Goldwyn Pictures, the Goldwyn stars and the Goldwyn standards of production will be introduced to millions of friends of the screen in the first of a series of advertisements in The Saturday Evening Post.

Goldwyn has booked its pictures all over North America on their merits; on their drawing power; on their novelties and refinements.

In succession we have backed these productions up with a national billboard campaign and unparalleled publicity.

And now Goldwyn places behind its stars and its productions as its greatest step—and without advance promises—the tremendous force of the greatest advertising medium in the world.

Our one comment to exhibitors on this campaign is: Goldwyn considers it much better to give them this co-operation that was never promised than to promise more in advance and give them less afterward.

America's millions are eager to see Goldwyn Pictures. The progressive exhibitor will book them now.

Goldwyn Pictures Corporation

16 East 42d St., New York City
Maxine Elliott’s Appeal Is Greater Than Ever Before

In presenting this star to their audiences exhibitors are offering a personality with an almost unparalleled record.

On the screen Maxine Elliott has the beauty of youth—the beauty that carried her fame around the world. She acts with vigor and distinction and undisputed power.

The fourteen daily newspapers of Greater New York, without a single exception, say of her at her screen debut for Goldwyn: “She is lovelier than ever before. She is still the glorious, popular and irresistible Maxine.”

Goldwyn presents:

MAXINE ELLIOTT

in

Fighting Odds

By Roi Cooper Megru and Irvin S. Cobb

knowing that her reputation and popularity will bring audiences flocking in to see her, and that these audiences will be delighted over the return of this great favorite from theatrical retirement.

Goldwyn Pictures

Corporation

16 East 42nd Street, New York City
Goldwyn Pictures

What Goldwyn Tells You About "The Spreading Dawn"

Discard all the boasts and the time-worn ways of announcing and exploiting pictures.

Does a picture hold and grip you tight? Will an audience be unable to tell what is going to happen until the very last minute? Is the star not only beautiful, but dramatically powerful?

Has the picture the elements in story value, star value, production value and audience value that will make it a drawing and profitable attraction for the exhibitor who pays the rental for it?

Goldwyn presents:

JANE COWL

in

The Spreading Dawn

By Basil King

with the affirmative assurance that this unusual and wholly novel production contains all of the elements that audiences everywhere associate with the Goldwyn name and standard.

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ARCHIBALD SELWYN
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Goldwyn Pictures Corporation
16 East 42nd Street, New York City

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
THE most brilliant, spine-tingling patriotic drama ever made into a motion picture—a picture to challenge the pride and the conscience of all humanity.

Thousands of men organizing and drilling to fight the battle of civilization. Thousands of men marching away to the front and into the jaws of death.

Before your very eyes nations banding together in a blood brotherhood against a common enemy.

Heroes and cowards transformed into supermen of gigantic courage walking and scurrying into a living hell of shells and fumes to bring in the wounded from artillery-raked plains.

Women showing their bravery in the home and at the camps; women living through the Inferno of battle to nurse and stimulate their men to victory; women risking certain death to be near the men they love.

And the arrival of the Stars and Stripes on the battlefront in France in a climax that brings audiences up to their feet with cheers—

Those are the exciting things you see in Captain Edwin Bower Hesser’s photo-panorama, "FOR THE FREEDOM OF THE WORLD," which will be distributed exclusively throughout all lands by Goldwyn Distributing Corporation under an arrangement made with Ira M. Lowry and his associates, the producers of this great picture.

This completed picture is being made ready for quick release and trade showings are now being arranged for all Goldwyn offices. Write or telegraph at once for bookings and information.

GOLDFryn DISTRIBUTING CORPORATION
16 East 42d Street
New York City
HERE are the reasons why exhibitors throughout the world will instantly discover that "FOR THE FREEDOM OF THE WORLD" will pack their theatres to the holding capacity of their buildings:

"FOR THE FREEDOM OF THE WORLD" is the pictured story of a million American men going or about to go into battle—a story great in its appeal because it is a story of now, of the moment and the hour.

Because it pictures the actual soldiers of the Canadian Foreign Legion and the courageous Americans who rushed over the border with the smoke of battle in their nostrils.

Because throughout its eight remarkable reels you hear the tread of thundering feet marching along the Roads to Glory in defense of their blood brothers' honor and the rights of civilization.

This great screen production will stimulate recruiting and strike at the conscience of all nations as no motion picture has ever done before and the thrill and actuality of it is so great that audiences will feel like standing at attention as the pictured hosts swing by.

Magnificent lithographs, still pictures, photo-gelatin enlargements in colors and splendid publicity aids are fully prepared and ready to enable exhibitors to undertake tremendous exploitation of "FOR THE FREEDOM OF THE WORLD" in their cities and towns.

Trade prints available for screening for all interested exhibitors will at once reveal the great money-making possibilities of this production, ready for rental under the policy of wide-open bookings.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42d Street New York City
Hall Caine’s Name Is Your Big Asset with the Public

The great Manx author “pulls like a star” when his name goes up in your signs and your advertising.

Sixty millions of America’s hundred million population know and love all of his works. They bought 2,000,000 copies of “The Bondman.” And 1,000,000 copies of “The Deemster.” And his “Woman Thou Gavest Me” was a sensation.

You never have to introduce or explain who Hall Caine is. He is popularity plus. His most powerful novel, now made into a screen production, is now ready for release.

THE MANX-MAN CO

PRESENTS

GEORGE LOANE TUCKER’S
Picturization of
Hall Caine’s Greatest Story
THE MANX-MAN

with
Elisabeth Risdon     Henry Ainley
Fred Groves

Prints of this remarkable production that played to capacity business for a month at the Criterion Theatre, New York, are now in all Goldwyn offices throughout North America and bookings can be made only through

Goldwyn Distributing Corporation
16 East 42d Street     New York City
For the Exhibitor

BILLY WEST

KING BEE COMEDIES

MONEY GETTERS

Directed by ARVID E. GILLSTROM

KING-BEE FILM CORPORATION

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LONGACRE BUILDING - NEW YORK

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You are not gambling—or taking any chances with our productions for your particular territory

Our Productions are Winners

WE CONTROL EXCLUSIVELY FOR EXPORT

WORLD-BRACY-MADE PICTURES
52 OF 'EM A YEAR—EACH ONE IN A CLASS BY ITSELF—52
OTHER—DRAMAS-COMEDIES-SERIALS-EDUCATIONALS-CARTOONS

"WE OPERATE EVERYWHERE"

SQUARE DEALING-EFFICIENCY-ORGANIZATION

EXCLUSIVE EXPORTERS OF SPEAR CARBON

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
Pres. & Genl. Mgr.

220 W. 42nd St.
New York City.

"WE OPERATE EVERYWHERE"

LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS

In Answering Advertisements. Please Mention the MOVING PICTURE WORLD.
"KERENSKY IN THE RUSSIAN REVOLUTION OF 1917"

AUTHORIZED BY THE EXECUTIVE COMMITTEE OF THE SOLDIERS' AND WORKMEN'S DEPUTIES—PETROGRAD

STATE RIGHTS NOW SELLING

THE MAN OF THE HOUR—KERENSKY IN ACTION

THIS SUBJECT CONTAINS PLENTY OF

ACTION PATHOS THRILLS

NOW IS THE PSYCHOLOGICAL MOMENT

STRIKE WHILE THE IRON IS HOT

THE FRONT PAGES OF DAILY PAPERS THROUGHOUT THE COUNTRY TELL YOUR PATRONS ABOUT KERENSKY EVERY DAY

WE HAVE HIM IN ACTION—LET THEM SEE HIM

FOREIGN RIGHTS CONTROLLED BY INTER-OCEAN FILM CORPORATION

TERRITORIES SOLD

GLOBE FEATURE FILM EXCHANGE, BOSTON—FOR NEW ENGLAND STATES

SUPERFEATURES, LTD—TORONTO—FOR DOMINION OF CANADA

BOOK NOW
BUY NOW
WIRE NOW

TO M.S. EPSTIN
SUITE 1005
220 W. 42ND ST.
NEW YORK CITY

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Marcus Loew has opened his newest and greatest house, the Victoria. He chose "Barbary Sheep" as the feature for the opening night. Do you get the significance of his selection?

Read Zit's Review on opposite page
Proves one of screens greatest Successes

The photograph above was taken during the week Elsie Ferguson in "Barbary Sheep" was shown at the Rialto, New York

"And then came the beautiful feature film, 'Barbary Sheep,' in which Miss Ferguson acted the leading role.

"As scene after scene of this remarkable photographic spectacle was unreeled murmurs of approbation and frequent bursts of spontaneous applause mingled with the strains of orchestral accompaniment arranged by the 'Aladdin of Vaudeville.'

"There was scarcely a move on the part of the audience until, just before midnight, the big show came to a glorious finale.

"Both sides of One Hundred and Twenty-fifth street were lined with automobiles. It was like a night at Grand Opera, with the great array of evening clothes through the audience."

No other film in the history of the motion picture has evoked such spontaneous, unbiased and glowing reviews as this masterpiece.
It is more than a picture; it is an opportunity, for YOU!
Vic. Outhoovers Hoover

Get on the hand wagon! Vic's got a recipe for canning the Beef Trust. Roast sirloin of cow, a la Moore.

Shown at the Strand, New York
The comedies with a story—Open booking—All exchanges.
By THOMAS J. GRAY
Directed by CHESTER M. DEVONDE
Released October 8th

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

Released in Canada by REGAL FILMS, LIMITED, 37 Yonge St., Toronto, Canada
JESSE L. LASKY
PRESENTS
CECIL B. DE MILE'S PRODUCTION

GERALDINE FARRAR

IN "THE WOMAN" GOD, FORGOT

BY JEANIE MACPHERSON

A burning love story of the land of Montezuma
—a spectacle of extravagant splendor—
—a drama of great power and intensity—

Advertised properly, it will empty the fireside arm chair and make them leave their evening papers.

AN ARTCRAFT PICTURE
Staged in the magnificently beautiful valley of the Yosemite National Park—Nature's grandest amphitheatre—a fitting background for this tremendous production.

It will "pull out" the folks that have't been around for weeks—but be sure they know about it.
This great photoplay of Aztec days, released in October, has an unusual cast—headed by

GERALDINE FARRAR,
with Wallace Reid, Hobart Bosworth,
Raymond Hatton, Theodore Kosloff,
Walter Long, Charles B. Rogers and
Olga Grey.

The rainiest night won't hold them back!

GOD FORGOT

AN ARTCRAFT PICTURE
A Trump Card

A triple headline attraction
—biggest star in the line—biggest
director of spectacular drama—
most popular supporting star.

Jesse L. Lasky
presents
Cecil B. De Mille's Production

Geraldine Farrar

"The Woman God Forgot"

By Jeanie Macpherson

With Wallace Reid
and a strong cast of
famous players

Play and plug it, for the
sake of your "box office"
THOS. H. INCE
announces his first productions for ARTCRAFT and PARAMOUNT

William S. Hart in "The Narrow Trail"
Charles Ray in "The Son of His Father"
Dorothy Dalton in "The Price Mark"

RED LETTER DAYS
in the Cinema Calendar
for his premiere
ARTCRAFT offering
Thos. H. Ince
presents
William S. Hart
in "The Narrow Trail"

A virile drama of the West—stirring in action, new in theme. A "leap in the saddle and away" sort of story, that carries you swiftly from a stage hold-up to a terrific fight in a 'Frisco "honky-tonk"; from a spectacular cowboy race to romance in the wilds of the Nevada mountains. And, incidentally, you see Bill's famous Pinto pony, Fritz, who, cast for an important role in this production, moves faster than the wheels of justice to outwit "Judge Lynch" and help his master win a girl.
"Watch my smoke!" says the buoyant hero of this story, as he sets out to beat his millionaire dad in a game of bluff. How he swings a big railroad deal, making $100,000 for himself; how he kidnaps the villain and wins the love of the prettiest girl in all the West, proving in every way that he is "the son of his father," is told in thrilling and fascinating detail. A typical Ray picture, bubbling over with youth and high spirits.
There is the lazy lure of Egypt, romantic, mysterious, wherein is enacted a tragedy of love. Suddenly, the story shifts to the vivid atmosphere of a New York studio, revealing a young girl's fight for life and happiness. Radiantly beautiful, youthfully appealing, Miss Dalton gives to the role of Paula Lee the rich, rare talents of a gifted actress. A greater picture than "The Flame of the Yukon," in which Miss Dalton achieved such a remarkable triumph.
To Exhibitors who have run The Slacker

METRO has beaten its own record with Draft 258

and Metro invites Exhibitors to prove this statement by attending trade showings throughout the United States —

Wm. Christy Cabanne, author and director of the only other sensational box office success of the year, directed this production—

MABEL TALIAFERRO is the Star - Story by Mr. Cabanne and June Mathis

METRO releases this attraction in October
Surpassing her previous dramatic triumphs

Wonderful

EMILY STEVENS

in her most astonishing contribution to the drama of the screen.

Directed by George D. Baker.
E. Phillips Oppenheim's
Best Seller

A SLEEPING MEMORY
7 ACTS — Released by

METRO
OCTOBER 15th
COMING

VIOLA DANA
in a mammoth
production of
BLUE JEANS

METRO

METRO-DREW
COMEDIES
are
Box Office
Insurance
KATHLEEN CLIFFORD
starring in
WHO IS "NUMBER ONE"?

Paramount Pictures
Why
you should book Paramount's first serial

WHO IS "NUMBER ONE"?

Because the story is by the world's most famous writer of mystery —

ANNA KATHARINE GREEN

Because it features the daintiest little star in serial pictures —

KATHLEEN CLIFFORD

Because it has more and better advertising and promotion support than any other serial ever had —

Because it is a Paramount production and therefore right for your box office and your screen.
Paramount-Burton Holmes Travel Pictures

"To travel is to possess the World"

Words profane it — see "The Grand Canyon of Arizona with Burton Holmes"

Paramount Pictures
Thos. H. Ince presents

Charles Ray

A Paramount Picture
"The Son of His Father"

-Daring adventure
-rapid fire action
-tingling romance

Thomas H. Ince Production

Will make the "old clay jimmy pipe" and "Sister Susie's Sewing" occupy a back seat for at least one night.

Picturized from the famous story
by Ridgwell Cullum

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

Controlled by Famous Players-Lasky Corporation

A. S. Berne, Pres.; Jesse L. Lasky, First Vice Pres.; Carl E. DeMille, Director General
BLACKTON
"The Judgment House"

A story of a woman's part in the fate of nations.

From the novel by Sir Gilbert Parker, picturized and personally directed by J. Stuart Blackton

Wilfred Lucas as Rudyard Byng, and Violet Heming as Jasmine Greufel, are representative of the notable cast Mr. Blackton has selected for his first Paramount Picture.

Mr. Lucas as the financier and diplomat, a man of elemental desires, and Miss Heming as the scheming and dainty girl who holds the fate of the British Empire in her grasp, exemplify the care and discrimination that Mr. Blackton considers vital to his artistic productions.

You are serving yourself as well as the public when you show a picture of this calibre

Paramount Pictures Corporation
NEW YORK
Controlled by FAMOUS FLATERS-LASKY CORPORATION

A Paramount Picture
CENTURY COMEDIES PRESENT

"AUTOMANIACS"

(Released October 1st)
The Screaming Comedy Success—Featuring

Alice Howell

Directed by J. G. BLYSTONE—Director General

"AUTOMANIACS," released Oct. 1st, is not an ordinary comedy feature; it's a Production, and when so advertised will pack any Theatre anywhere. Following "AUTOMANIACS" comes "NEPTUNE'S NAUGHTY DAUGHTER" and "HER BAREBACK CAREER," released respectively Nov. 1st and Dec. 1st.

Evidence that CENTURY COMEDIES featuring ALICE HOWELL are proving the biggest Comedy feature drawing cards established by the fact that such theatres as the entire MARCUS LOEW circuit, the Broadway Theatre, the STRAND, N. Y., and scores of the biggest and best houses in the U. S. and Canada are showing CENTURY COMEDIES.

In case there is no LONGACRE DISTRIBUTING office near you, write direct for complete information to the home office.

LONGACRE DISTRIBUTING CO.
Distributors of Century Comedies for United States and Canada
MECCA BUILDING, NEW YORK CITY
BRANCHES IN ALL PRINCIPAL CITIES IN THE UNITED STATES
BLUEBIRD Photoplays present

MAE MURRAY

in a SUPER BLUEBIRD Photoplay

"Princess Virtue"

A most Extraordinary and Novel Presentation of a Romance of the Smart Set. - The most Lavish Production of the Season. - Directed by Robert Z. Leonard

Book thru your Local BLUEBIRD Exchange
or from BLUEBIRD Photoplays, Inc. 600 E. 28th St., N.Y.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
The Single-Reel Feature without a Peer
Reel Life makes any program a good one
The Public demand it. Mr. Exhibitor—
you can't afford to let the people go
to another theater to see it
ASK THE MUTUAL MAN

No. 78 released Oct 23rd

THE ROCKY MOUNTAIN JAY
THEN and NOW
A LEAF from "LIFE"
THE APPAREL and the MAN
ANOTHER LEAF from "LIFE"
NOT GUILTY

DINING on WHEELS

Gaumont Co.

LONDON
FLUSHING, N.Y.
PARIS
Samuel S. Hutchinson, President
AMERICAN FILM COMPANY, INC. Presents

Juliette Day
The Famous Broadway Beauty

"The Calendar Girl"

In five acts. By Julian Louis Lamothe. Directed by Rollin Sturgeon. Released the week of October 15th.

A pretty girl—a dashing bathing costume—and a photo of the two, reproduced on a calendar, furnish the basis for one of the most enjoyable screen stories of the year. Available now at all Mutual Exchanges.
Empire All-Star Corporation

Presents

ANN MURDOCK

in

"The Beautiful Adventure"

Third of the Charles Frohman Successes in Motion Pictures. In six acts. Directed by Dell Henderson. Released the week of October 15th.

The same tremendous Charles Frohman Success that ran for months at the Lyric Theatre, New York, and later toured the country with Ann Murdock in the leading role. A guaranteed house-packer. At your nearest Mutual Exchange you can arrange to secure all the

CHARLES FROHMAN SUCCESSES in Motion Pictures

Produced by
Empire All-Star Corporation
James M. Sheldon, Pro.

Distributed by
Mutual Film Corporation
John R. Fowler, Pres.
GEORGE OVEY

as

quaint, busy,
quick-witted, winning
little

JERRY

in

snappy
CUB COMEDIES

JERRY'S JAM

Released
OCTOBER 18th

through the
MUTUAL FILM CORPORATION

David Horsley Studios and Executive Offices
Los Angeles, Cal.

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

DAVID HORSLEY PRODUCTIONS
THESE ARE SOME OF THE

A Million

For only

Mr. Exhibitor:
You want to hurry!

Get in touch with our member in your territory, and for the first time in the history of the business do business with one of yourselves—a fellow exhibitor.

The First National Exhibitors' Co.
EXHIBITORS WHO PAY

To Chaplin

8 Comedies

Book the whole series, now before the clean-up starts.

Chaplin is his own boss now. He doesn't have to rush his work—he will make 'em better—and funnier—which means more profit to all of us.

cuit, Inc., 18 E. 41st St., New York
Big money was made by Exhibitors with "The Common Law," "The Price She Paid" and "The Easiest Way." Opportunity is again hammering at your box-office! Book the new series of this supreme star's pictures—and clean-up with the current release. It is

CLARA KIMBALL YOUNG
AND HER OWN COMPANY
IN
"MAGDA"

Never has Clara Kimball Young been so beautiful on the screen—never has she had so strong and direct a story as in this new attraction now playing at The Rialto Theatre, New York.

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City
Don’t come lagging behind the other fellow’s profits. Here is your great opportunity! Grasp it—begin with the first of the

CONSTANCE TALMADGE

series of star pictures and reap the benefit that comes from getting in on the ground floor. This is not a gamble—it is a certainty!

"SCANDAL"

is the strongest story that ever brought a young player to stellar honors. It will secure the fame of Constance Talmadge and make fortunes for the exhibitors who show it. Released this month.

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City
HARRY WEBER Presents

EVA TANGUAY

("the bombshell of joy")

in

"THE WILD GIRL"

Direction
Howard Enabrook
from the story by George Rosener

Eva Tanguay's first picture is now ready. Fall in line with the biggest exhibitors in the country who have had the foresight to book the first screen offering of this supreme favorite of vaudeville.

The hundreds of thousands of dollars which have been spent in making this star's name a household word throughout the nation will return a rich profit to the theatres showing her picture.

Distributed by
SELECT PICTURES CORPORATION
729 SEVENTH AVENUE  NEW YORK CITY
LEWIS J. SELZNICK PRESENTS
RITA JOLIVET
THE INTERNATIONAL STAR
in
"LEST WE FORGET!"

Directed by LEONCE PERRET
Produced by RITA JOLIVET FILM CORPORATION

DISTRIBUTED BY
SELECT PICTURES CORPORATION
729 SEVENTH AVENUE, NEW YORK CITY
State Right Buyers

To pass the acid test to-day a feature production must have a great story—a great director—and a star.

George Loane Tucker’s
master feature production

“I Believe”

has a tremendous story—a director who ranks among the first four—and a star, internationally celebrated. Mr. Tucker produced “The Middleman,” “The Manxman,” “The Mother,” and “I Believe.”

Was “The Middleman” a great picture?—ask Metro
Is “The Manxman” a great picture?—ask Goldwyn
Is “The Mother” a great picture?—ask McClure

Of “I Believe,” Mr. Tucker has said: “It is my most important production.” It has the greatest story of them all, gripping, tense and absorbingly interesting.

Be wise and buy your territorial rights to this great production from us DIRECT.

FOR OPEN TERRITORY
Address All Communications to

CANDLER, BLDG.
220 West 42nd St.
Pathe

The life and "pep" of every program on which they are shown, chock full of new laugh-getters, speeded up to the riot a minute gait-
the two reel LONESOME LUKE and the one reel ROLIN COMEDIES

Starring
HAROLD LLOYD
the man who makes laughter compulsory
PATHÉ PLAYS
that's all.
The stories
The stars
The quality
will be there.

Five reels
each
The story, the star, the quality are there in
**STRANDED IN ARCADY**
with
**MRS. VERNON CASTLE**
the first of the PATHÉ PLAYS. Adapted from the novel by Francis Lynde. Directed by Frank Crane.

Produced by ASTRA.
Five parts released
October 14—
PATHÉ announces that the celebrated
RUSSIAN ART FILMS
produced from stories by the greatest authors in Russian literature, played by actors who are among the very best the world has yet seen — Mozukin, Lesienko, Colodna, Caralli, Zovska, Nelska, Karabanova and others, will be distributed by Pathé Exchange, Inc.

It is confidently predicted that these features will make a sensation by reason of the truly wonderful acting, the strength of the stories, and the superb artistry with which they are produced.

THE PAINTED DOLL
Featuring the noted star of the Moscow Art Theatre
Mozukin
assisted by Mme. Lesienko and Tanya Fetner, will be the first to be presented. Adapted from Pushkin's famous story, it will be released as a special in six parts Oct. 21st.

Exhibitors will find these Pictures A Revelation in Photoplay Art.

Booking Now
B. S. Moss, the famous New York exhibitor, has booked

The **SEVEN PEARLS**

with MOLLIE KING and CREIGHTON HALE

for all his New York theatres. The serial will be shown in The Hamilton, Regent, Jefferson, Prospect and Flatbush theatres. Mr. Moss is a very successful showman because he knows good attractions.

_B. S. MOSS TO SHOW PATHÉ'S 'SEVEN PEARLS'}_

Enterprising Manager
Sensational Photoplay of His New York T

Mollie King Heads Cast
Latest Picture from of the Famous Screen

B. S. Moss has just completed arrangements with Pathé whereby its latest and much-exploited serial, _The Seven Pearls_, will be shown in all the Moss theatres the first three days of next week. This in conjunction with the usual vaudeville and motion picture programmes.

Every motion picture and vaudeville manager in Greater New York has been camping on the steps of the Pathé Exchange awaiting the release of _The Seven Pearls_, but it remained to the aggressive Mr. Moss to secure the prize. While other managers were wiring, writing and telephoning the Pathé offices, the early installments were being reeled off in B. Moss's private projecting room in offices in the Godfrey Building. When the last reel was completed, Moss's signature was already on the Pathé contract.

Produced by Astra - Written by Charles W. Goddard, the famous playwright.
the most celebrated clown of the day, the man who convulsed the big audiences of New York's celebrated Hippodrome Theatre with his original and inimitable pranks, is announced in

**TWO REEL COMEDIES**

under the direction of Hal. E. Roach, president and director general of the Rolin Film Co. There is absolutely no question that Toto's screen triumphs will far exceed those which he gained as a clown. In the comedies already made he proves himself a motion picture comedian of the first rank. The Toto comedies will make a misanthrope laugh. They are a knock-out.

**COMING SOON:**

**WATCH FOR THEM!**
A Perfection Contract
Its Value to You!

EVERY EXHIBITOR holding a Perfection Contract has taken out box-office insurance. It is one kind of insurance that you don’t have to die to win. The longer you live and retain your contract the more valuable it becomes.

Perfection Pictures are being exploited by the most gigantic campaign of advertising and publicity ever launched on behalf of a motion picture enterprise. Perfection Pictures are being brought to the attention of every man, woman and child in the United States. All these people are interested in Perfection Pictures. They are looking for the theatres showing them. By securing a Perfection Contract for your territory you are bringing these people to your theatre.

The fact that your theatre is exhibiting Perfection Pictures make the full page advertisements in the Saturday Evening Post and other periodicals of national circulation your advertisements. Without spending a cent of your own you are benefiting by the hundreds of thousands of dollars being invested by the makers of Perfection Pictures.

More and more people every day are looking for the Perfection trade-mark before going into the theatre. If they see it in front of your theatre they will go in. Insure your box-office the biggest run of prosperity it ever enjoyed.

There’s a new Perfection Picture released each week. You can secure them all and be sure of big business for fifty-two solid weeks. Arrange to secure a Perfection Contract for your locality. For full details inquire at the nearest Exchange of the George Kleine System.

GEORGE KLEINE SYSTEM

Distributors
Executive Offices: 63 East Adams Street, Chicago, Ill.
Branches in All Principal Cities
From the story by George Weston in the Ladies' Home Journal. Has been read by millions. You can bring it to life for them on your screen. In five acts. Now playing the better theatres.

Starring

Shirley Mason
GEORGE K·SPOOR Offers

"Fools For Luck"


Starring

Taylor Holmes
Here are four Perfection Pictures that are proven successes — have been seen and praised by film critics and are now delighting motion picture goers all over the country.
Pictures
In Motion Pictures
BOX-OFFICE ATTRACTIONS

"PANTS"
A comedy-drama that contrasts Millionaire's Row and the tenement districts. A real human-interest story with a tug at the heart-strings of all who behold it.

starring
Little Mary McAlister

"THE AWAKENING OF RUTH"
Romance—daring—adventure. All play their part in the unfolding of this whimsical tale of a lonely girl and the fortune that she inherited and almost lost.

starring
Shirley Mason

Exhibitors in metropolitan centers and those in small towns—houses like the Rialto of New York and the Opera House in the smallest community, have found these Perfection Pictures worth-while attractions from the standpoint of the box-office.

GEORGE KLEINE SYSTEM
GEORGE K·SPOOR Offers

"THE FIBBERS"

The kind of an attraction that all exhibitors regard as "sure-fire stuff." Send patrons away not only satisfied but eager for more of the same kind. Released October 15th.

Starring

Bryant Washburn and Virginia Valli

Produced by Essanay

George Klein System Distributors
The immortal tale of the heroic Paul Revere. In this Conquest Program also are a four-reel comedy titled "Putting the Bee in Herbert"; a scenic depicting "The Healthiest Spot in India," and "The Champion Baby."

Conquest Pictures are chosen by the finest theatres everywhere. They have been screened at the Rialto and Loew's New York Theatres; the Stanley and Arcadia in Philadelphia; St. Francis in San Francisco; Keith's Hippodrome in Cleveland; Muse, Omaha; Palace, Buffalo, and over the Hamburger and Ascher circuits in Chicago. Follow their judgment. See your Kleine Exchange.
Coming — The Revised and Elaborated “Quo Vadis”
The World’s Cinematographic Masterpiece

George Kleine System
In order that his most famous role of Hajj, the beggar of old Bagdad, may live after him, Otis Skinner has finally consented to make his screen debut. The advent of Mr. Skinner will unquestionably be the supreme motion picture event of the coming year. The opportunity to collaborate with Mr. Brenon caused the star to reconsider his determination never to enter the silent drama.
"The Woman Thou Gavest Me," which sold so far into the millions that it was termed the world's best seller and which was translated into fourteen languages, will make a tremendous "picture-novel" of today. The story of Mary O'Neill, married in innocence to a dissolute nobleman, is a theme of intense dramatic power. Critics pronounced it the most vital study of the feminine soul in literature. Moreover, Mr. Caine's discussion of religion and divorce caused "The Woman Thou Gavest Me" to attract international comment.
"Empty Pockets" will have all the attributes of Mr. Brenon's visualization of "The Lone Wolf," which was called the most adroit and swiftly moving mystery romance of the screen. "Empty Pockets" has another baffling problem, its action is keyed to top speed, and, moreover, it goes beneath the shell of mere melodrama in its humaneness and closeness to life. "Empty Pockets" has a delightful love interest, aside from its thrills and well sustained interest. It is expected to surpass "The Lone Wolf" in swiftness and and power.
“The Fall of the Romanoffs” is the screen’s first big effort to film contemporary history. Mr. Brenon chose the most epoch-making event in the evolution of democracy—the hurling of the Romanoffs from their hereditary throne with the birth of Russian freedom—and told the story with compelling and absorbing force. “The Fall of the Romanoffs” is no mere sequence of historical events—it goes beneath the glamor and tinsel of the Russian court and unfolds the human side of royalty. No picture since the birth of the picture industry has had the publicity of this production.
October 3, 1917.

Iliodor Picture Corporation,
Eltinge Theatre Building,
New York City.

Gentlemen:-

Permit us to inform you that the Hon. Charles M. Hough, U. S. Circuit Judge, today, granted your application to restrain, pendente lite, Ben.Blumenthal, Isaac E. Chadwick and the Export & Import Film Co., from using the title "The Tyranny of the Romanoffs with Iliodor" and from using, showing etc. any photograph of Iliodor in a costume shown on Iliodor in your copyrighted photo-play "The Fall of the Romanoffs with Iliodor".

Proof by affidavit was made to the Court that in July, 1917, the defendant Blumenthal copyrighted the photoplay now advertised as "The Tyranny of the Romanoffs with Iliodor", as "Ivan the Terrible". Advertisements describing the film as "The Tyranny of the Romanoffs with Iliodor" were printed in the trade journals in September.

Granting the injunction, the Court said, among other things:-

"Ivan the Terrible was not a Romanoff, and the Sixteenth, was different from the Twentieth Century, even in Russia. This is common knowledge.

"But when a copyrighted play is registered, as the Fall of the Romanoffs, and Iliodor is a prominent character therein, defendants' acts in advertising The Tyranny of the Romanoffs with Iliodor, are nonsense, unless intended to create the belief that the play so named, did or does deal with the same matters naturally suggested by The Fall of the Romanoffs with Iliodor as an actor.

"I am satisfied that defendants have pirated one of plaintiff's copyrighted photographs of Iliodor."

Faithfully yours,

O'Gorman, Battle & Vandiver

ACV/W
“King of the Movies”

Rev. Thomas B. Gregory
N.Y. American Sept. 30, 1917

Biggest Box Office Attraction ever

Herbert Brenon's

"Human as well as historic appeal makes "The Fall of The Romanoffs" the apogee of Mr. Herbert Brenon's effort as a producer of strong photodrama. It abounds in thrills, in spectacular scenes, in gripping situations." — New York American, Sept. 24.

This super-production depicting the death of autocracy in Russia—with its vivid glimpse of the hearts that beat beneath the purple—was accorded the most enthusiastic press comments in the history of the silent drama. Critics are united in declaring it the most mighty theme ever successfully handled in motion pictures.

It is a living, throbbing cross-section of history—with its breath of freedom—sweeping from the Siberian marshes to the Petrograd court.

PHOTOGRAPH
THEATRE

Demosthenes

ROLE

Iliodor, former Confessor
To the Czar, who plays his own role.
"A Film even greater than the Birth of a Nation"
Paterson Evening News Sept 27, 1917

offered for Territorial Rights

"Fall of the Romanoffs"

"It records history and is bound to make it as well. The Brenon picture was a mighty undertaking which the great director has carried through to a successful completion."—New York Tribune, Sept. 24.

The big Brenon historical picture-drama is proving the sensation of the theatrical world by its smashing success at the Broadway Theatre at legitimate attraction prices. "The Fall of the Romanoffs" has been an absolute sell-out since its premiere two weeks ago. The fight for Russian democracy is the biggest newspaper subject of today. Exhibitors will profit by the tremendous interest now centered in this world stirring struggle.

ADDRESS ALL COMMUNICATIONS TO
ILIODOR
PICTURE CORPORATION
ELTINGE THEATRE BLDG.
N. Y. CITY

THE ILLITERATE PEASANT WHO WAS THE UNCROWNED CZAR OF RUSSIA.
NEW RUSSIA FILM CO Presents

"The Russian Revolution"

With which is embodied

"BEHIND THE RUSSIAN BATTLE LINES"

A SEVEN REEL FEATURE

With KERENSKY

THE ONLY OFFICIALLY AUTHORIZED PICTURES EXCLUSIVELY PERMITTED TO BE SHOWN IN THIS COUNTRY BY THE PROVISIONAL RUSSIAN GOVERNMENT

At the Rialto, New York, the Entire Regular Program was set aside and these Pictures Substituted for one week. The Unprecedented Box Office Rush necessitated Mid-night Performances.  

SHOWN AS EXCLUSIVE FEATURE FOR ONE WEEK AT THE 81ST ST. THEATRE, NEW YORK, TO ENTHUSIASTIC DAY & NIGHT CAPACITY HOUSES

FOR TERRITORIAL RIGHTS and BOOKINGS IN NEW YORK STATE

OVERLAND FILM CO.

SAMUEL KRELLBERG Pres.

729 SEVENTH AVENUE, New York
Quality and Price

As a pure business proposition, Mr. Exhibitor, you want good pictures and you want them at prices that will enable you to make money.

Recall any number of TRIANGLE releases — have not nearly all of these pictures been real box office productions? TRIANGLE has always stood for quality first and last — you hardly need be reminded of that fact. Future TRIANGLE productions will not only maintain their past high standard but will be improved.

TRIANGLE prices enable any exhibitor to make money. The production cost of TRIANGLE pictures has been reduced to a minimum. Prices to exhibitors represent the cost of production plus the cost of distribution with a reasonable margin of profit. We appreciate that our success depends on the success of TRIANGLE exhibitors, and we are doing business on a basis that promises mutual protection and results.

We want the help and cooperation of every exhibitor who is trying to stabilize and insure the future of his business. We shall do business on a fair, square and equitable basis.

Watch TRIANGLE releases and compare TRIANGLE prices and TRIANGLE service with others. Get acquainted with the TRIANGLE exchange nearest you.
Margery Wilson
in
"WILD SUMAC"

It has all the elements of popular appeal—a beautiful girl, a virile story, a fight of unequalled thrill, and the rare scenery of St. Croix on the Canadian border.

See this picture and you'll be its booster

Released October 14
TRIANGLE

Roy Stewart

in

"ONE SHOT ROSS"

He brought prosperity to Painted Gulch, and he'll bring prosperity to your theatre.

Here's a big Western drama at a price that leaves you profits

Released October 14
TRIANGLE

Keystone Comedy

"PEARLS and PERILS"

Presenting
Harry McCoy, Dora Rogers, Alatia Marton
and other Keystoners

Just a string of laughs from start to finish.

Released October 14
PETROVA

PICTURES

Exchanges of first National Exhibitors Circuit

Petrova Picture Co
Frederick L. Collins
President
Elizabeth Risdon
Leading lady in "Misalliance" - and Star of "The Manx-man" - is now starring in George Loane Tucker's exquisite rendition of Eden Philpott's novel

"Mother"

The stories will appear in The Ladies' World simultaneously with their appearance on the screen. The photoplay "Mother" will have behind it the full force of McClure Publicity

Secure STATE RIGHTS from McClure PICTURES

Frederick L. Collins
President
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J. Warren Kerrigan in "A Man's Man"

Written by PETER B. KYNE
Directed by OSCAR APFEL

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Like the slimy toadstool on a cesspool’s edge sets off the beauty of a full blown rose.

A Story of Throbbing Life, Strong Men, Hallowed Liberty, And a Song of Love
As Tender as a Sprig of Thistledown Blown by the Gentle Gust of an Autumn Breeze.

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Bessie Barriscale
in “Madam Who”

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Elsewhere in this issue exhibitors and readers will find particulars in regard to the five short picture subjects which will be shown all over this country for the next twenty days in aid of the Second Liberty Loan. Five hundred prints, one hundred prints of each of the five subjects, will be in circulation and shown on the screens everywhere throughout the country. We venture the assertion that for intensive and widespread publicity this campaign of the next few weeks will far surpass anything of the kind ever before attempted. We trust the final result will surpass the expectations of the most optimistic.

Patience and perseverance are excellent watchwords for every loyal citizen of this country at this crisis in the world’s history. There have been and there will be many demands on exhibitors for help and co-operation along so many different lines of war activities; for the use of their screens for Liberty Loan, Red Cross books, films, tobacco, comfort kits, Christmas boxes and a hundred other things for our soldier boys and our country. Some may feel that it is being overdone, that the patience of their audiences may become exhausted, etc., but we must remember that these are altogether exceptional times in which we live; times in which millions are giving up more than most of us will.

More power to the ever-increasing number of picture theater owners and managers who are really filling the demand for clean entertainment in their respective localities. Outside of our large cities, where counter-attractions multiply, in our thriving towns and country districts is the place to study the real value of a well conducted picture theater. The lines of automobiles and appearance of the audiences at the majority of these houses show most conclusively that the pictures are by no means only the entertainment of the poor or that they appeal mostly to children. We still have magazine writers posing as leaders in literary circles, who speak and write of the films in this patronizing and utterly false manner. Their knowledge and experience of the actual facts, however, seem to be gained from the studio chatter of their own narrow little coterie.

United we stand, divided we fall, is a motto not applicable to this industry, according to the logic of some would-be leaders. Magnifying differences between retailer and manufacturer, splitting the industry into two irreconcilable camps even to the extent of considering an effort for legislative action regarding matters that concern the industry solely and should be adjusted inside the trade’s own circles is surely an illuminating example of pinhead politics, hard to match. It is pernicious leadership of this sort that is doing more than anything else to prevent the industry as a whole from taking its rightful place in the minds of business and professional men everywhere. Simply because a plausible idea may be presented in smooth and ready terms does not necessarily mean that it is either wise or sound advice. Thoughtful consideration may show it is advice good to be avoided.

The war tax, adopted at Washington last week, certainly seems to indicate a lack of adequate consideration of many of its provisions. We realize that no tax ever enacted will receive the approval of everyone and will likely be unfair to some. After so much consideration and the time given to the question, it surely was to be expected that the completed result would have met with more general approval. Many of the clauses give unmistakable evidence of haste and lack of mature consideration.

Facts and Comments

It is in my mind not only to bring the motion picture industry into fullest and most effective contact with the nation’s needs, but to give some measure of official recognition to an increasingly important factor in the development of our national life. The film has come to rank as the very high medium for the dissemination of public intelligence, and since it speaks a universal language it lends itself importantly to the presentation of America’s plans and purposes.

Woodrow Wilson.
Constructive Competition

By Louis Reeves Harrison

In an effort to show what we are and how we live, the stage has had several spasms of "crook drama," amusingly stupid attempts to unfold the dual side of human nature. We may not sympathize with crookedness itself, but we are sick to death of the flawless hero and the colorless ingenue. We are all very good and correct on the surface, but—hush!—this is a dark secret—many of us would break the law if we could get away with it. From the "crook drama," most effective in comedy, the stage is emerging into a glittering that people like to see both sides of themselves in the characterizations of stage and screen fiction.

We are really concerned about ourselves, conscious that we are faulty, willing to improve, and we like to see some of that same spirit shown by the gentlemen who deal out the drama. We become disgusted with the squabbles of syndicates, the depredations of one organization upon another, the outrageous bidding for flashy comedians—they can hardly be called stars—all this is destructive competition. It leaves the field strewn with the wrecks of small fortunes; it bores the public; it forces upon exhibitors poor releases when they must have good ones in order to survive, and it shatters itself in the end.

Luckily for the theater, it has had men of penetration, who could see beneath our rapid growth of population, a growth of enlightenment, the real cause of our prosperity. We have shown widespread and common intelligence in our utilization of natural resources. Our national character has kept pace with our development as a people. Our mass level is higher than that of any European nation. Because men of vision have seen this, American drama is emerging from commercialism into true artistry. Why not apply the same common sense to screen products?

The stage has its advantages, but we have our own, and not the least of them, from a business point of view, is the fact that our distributive systems are administered in a series of local offices, each more or less independent in its own field. Each of these is near the heart of the trade it supplies, and it serves a purpose in determining trends in the field. But we should not be content to limit our demand into products beyond that test if we are out for better things. The place of what was is always bound to be taken by what is to be. A careful study of the drift of public opinion and taste now becomes necessary.

Instead of alienating and perverting good taste, we must respond to the best of it with telling force, fostering all that is fine in it, stimulating it, just as we have done by our best examples, and draw our inspiration from natural springs instead of dipping it up from stagnant pools. In this way, and in no other, we can compete honorably and successfully with each other, one concern can openly rival another in what is natural to the motion-picture art, socially constructive and brilliantly entertaining, at the same time we can constructively compete with the stage.

Whatever is merely imitative, thus reversing our native success; whatever is slavishly servile to older arts and outworn tradition; whatever settles downward, carrying with it the bank balances of small producers; whatever is socially disintegrating and not of our way of thinking, should not be visited upon the people, and it will be repudiated by them in the end. It is already a drain upon popular patience and upon exhibitor's profits. Our most urgent need is for men who know the audience and how it can be served to deserve the support of business.
On the War Tax

When will those in the industry realize the need, the value of organization and concentration? One year ago the National Association of the Motion Picture Industry was organized and it is rapidly being recognized as the representative body of the industry. Why detract from its importance by arrogating to ourselves a greater than thou policy and try to make ourselves greater than the whole organization? Why can't we work together with the National Association and concentrate our action from that center and get down to principles of business organization? When we get down to this basis we can do things that will count, work as a unit and bring a united power to bear on the things we wish to accomplish, or know the reason why.

Well Meant Effort.

We do not wish to discredit the efforts of those who tried to do something at Washington, but we do maintain that their efforts were disconcerted and scattered. They should have emanated from and been directed, after some deliberation, by the National Association and it should have been on the job long before it was.

Let us hope that in the future we will all recognize the importance of a national association. Let us hope that the officers of the N. A. M. P. I. will make the changes in its by-laws that will remove all possibility of a recurrence of its past mistakes and let us hope that every one will give it the support and attention it deserves, for the good of our industry.

Proper Representation.

We expressed our views before on the petty jealousies existing between exhibitors and producers. With the National Association as the channel through which differences should be adjusted there is no reason for their existence unless it be that the exhibitors are not represented by those who should make these differences known and bring them in the open for full consideration. The National Association has been organized for that purpose and made that point decidedly clear in its formation.

A Mistake.

We claim that the National Association has made a grave mistake in recognizing any body of men as the representatives of any branch of the industry. Every man engaged in any branch of the industry, if his record is good, should be admitted to the Association as a member and no branch of the industry should be given a greater number of votes in the board of directors than any other branch. If it delegates to any one branch the balance of power the association will always savor of politics and we must not discount the opinion of those who say they do not wish to be admitted as a body to membership in the National Association. The National Association must be representative of the whole industry and not favor any one branch of it.

Good May Come.

The war tax on theaters and films has been decided. Let us face the situation as best we can and may we find compensation in some material benefits resulting in the betterment of the industry, the establishment of more harmony and the working out of some safe and sane basis of business operation.

Ideas on Tax by Exhibitors.

After all that has been said and done, the war tax on films and all admissions to the theaters, excepting those charging five cents, is a fact. There is no use of crossing bridges before we come to them. True we have come to this tax bridge, but just how we will cross it has not been made clear by the government. The tax does not become effective until November 1, 1917. In the meantime we will learn just how the tax on admissions is to be put into effect by the exhibitor to enable him to collect it from the public. While we are waiting for this information and to arrive at some decision as to the best way to meet the tax, let us consider these opinions of different exhibitors.

Increase Admission Prices.

In a talk with an exhibitor of prominence on the war tax, he said: “I will increase my ten cent houses to fifteen cents, my fifteen cent admission to twenty and my twenty-five to thirty. In this way I can pay the tax.”

It All Depends.

Another exhibitor said: “If the newspapers present the methods by which the public is to pay the tax and educate it to put down its one or two cents extra at the box office to cover the tax, I may not increase my prices.”

Slight Difference to Producers.

We asked an exhibitor if he thought the tax of one-fourth of one cent a foot on raw film and one-half of a cent a foot on exposed film would make any great difference in the cost of pictures to the exhibitors. He replied: “I do not see how this tax would
affect exhibitors much. The tax on a five-reel feature would amount to about fifty dollars more to the producer on each feature. To cover this additional cost the pro rata charge to each exhibitor would only amount to a few cents on each feature. I cannot see how the producer can make any increase on the price of his product to exhibitors on account of the war tax.” He did not count on waste and discard.

Increase Prices and Avoid Bother.

This exhibitor has a calculative mind. He has figured his expenses of overhead and investment to a minimized basis. He said: “It costs me seven and a half cents a day for every one of the seats in my theater, therefore I know just what income it is possible for me to derive from the number of seats I sell each day. To meet the tax on my seat sales I will have to increase the price of admission or collect the tax from the purchasers of seats. I would rather advance my prices and I believe the public would rather have me do it than be bothered with making change.”

Let Us Have Your Opinion.

We shall be glad to give space in our columns to those in the industry who wish to express their opinions on how best to meet the war tax.

All Settled Now

By Sam Spedon.

The motion picture industry is expected to contribute by the tax on admissions and films $67,000,000 towards defraying the excess expenses of the war. The task has been placed before us and there is nothing to do but get down to brass tacks, buckle in and raise it. There is no use sulking and crying about it, the die has been cast and we can’t avoid it. “Post mortems” will be a waste of time. The only way we can fight now is by doing our bit and help win the war as soon as possible. The more cheerfully we do it the sooner and better we can do it.

We will have to conserve our expectations, but this may lead to more efficient and broader business methods. We must not slacken our previous efforts to co-operate with the government, keep up the good work, prove our patriotism and unselfishness by grinning under the burden placed upon us by the war and help lighten the burdens of others as best we can. Our visit to Canada last month revealed to us the same conditions as we are now facing ourselves and yet we never heard a complaint nor saw any display of sorrow caused by loss of friends and relatives, much less the loss and sacrifice of money. If our neighbors and allies can so heroically and patriotically do their bit, we must not be found wanting in doing ours. The Government needs the screen in this hour of need.

Good Will Follow.

While in Washington last week we were informed by one who knows that the United States Government will eventually introduce motion pictures in all its departments for the dissemination of Governmental affairs and the education of the people in things that concern their welfare. Within the next six months we will see a great advance in the uses of the screen and the advancement of the industry, that will surpass the expectations of the most sanguine. The benefit to the industry by the establishment of the motion picture propaganda, brought about by war conditions, will result in greater business possibilities after the war as well as during its progress.

What the Screen Owes to the Stage

By Edward Weitze.

If the moving picture had a voice it would undoubtedly cry aloud with great earnestness, “Will some one please save me from my friends?” With the best intentions in the world, every once in a while some supporter of the screen breaks into print and, after the fashion of a Tammany politician, “claims everything in sight” for the art. A favorite pastime of these zealous souls is to try to prove that the moving picture play never has and never will owe anything to the stage—that acting for the screen is a thing apart. Furthermore, when these persons refer to the stage they always exhibit it at its lowest estate, and invariably speak of the screen at its highest. They point to the bulk of the stage drama produced on Broadway as a criterion of the best achievement of the theater, and willfully, or ignorantly, ignore the influence of such writers as Dunsany and Synge. Anyone acquainted with “Riders to the Sea” is aware that during the fifteen years of the moving picture’s existence it has never produced a play that excelled in depth of feeling this work of Synge’s, or thrown on the screen an episode of more vital meaning than is contained in the scene where the news is brought to a widowest mother that the last of her five sons has been drowned. The speech beginning “They’re all gone now, and there isn’t anything the sea can do to me,” is masterly in its word painting and its expression of profound grief. Dunsany’s plays, also, are full of wonderful and stirring passages.

Some time ago a writer of scenarios, elated at receiving a record price for a serial, alluded, in print, to “the defunct spoken drama.” It is true that the Goddess of Aristophanes and Sophocles has had some harsh treatment since her birth. It is also admitted that she nearly expired from calling for help the week that a stage play by this same scenarist was produced at a Broadway theater, but has since recovered from the shock. Another screen adherent is responsible for the statement that “The best acting today is being done on the screen.” Entirely correct, if the words “some of” begin the sentence. All that the screen knows of acting has come from the traditions of the stage, and the well equipped actor adapts his art to the slight divergencies of the screen in a fraction of time. Tyrone Power is an example of this. His first picture showed him serenely and notably proficient in every demand of his new medium.

Briefly, there is not an excellence to be found in the moving picture that is not offset by an equal advantage in the drama of the stage, and the limitations of both differ in kind, not in number. Many of the screen’s best actors and most skillful directors come from the stage, and the rapidity with which they acquired a command of screen technic shows how slight is the difference between the two. The attitude assumed by well-meaning but unwise partisans of the camera toward perfectly obvious facts has helped to strengthen the antagonism of those who profess to see but little good in the photoplay and is no more to be commended than are the published opinions of various high brow dramatic critics that confess to a dense state of mental blindness by trying to belittle screen drama on every possible or impossible occasion.

Nothing that the moving picture now offers, or ever will offer, in the way of acting or visualization will express humanity in its manifold phases more convincingly than has been done on the spoken stage. To accomplish a like result, with a universality hitherto unknown, is the province of the screen.
Manufacturers Doubtful About Film Tax

Believe It Will Fall Upon Producers and Distributors—National Association Holds Important Meeting

The situation in the film industry as a result of the signing by the President of the war tax bill, is one of uncertainty. There seems to be on the part of many manufacturers a feeling that a tax of a quarter of a cent on negative and a half cent on positive will have to be shouldered by them, inasmuch as they can discover on a short examination no equitable way of shifting it to the consumer. One matter that gave much concern to manufacturers during the week was the day on which the bill became operative, but it did not take long to ascertain that it went into effect on October 4. The new regulation regarding a tax on admissions of 10 per cent., due to the fact that it was a part of another section of the bill, will not be effective until November 1.

There is no disguising the fact that there is deep resentment in the trade over the outcome of the large amount of work that has been done in Washington looking to fair treatment by the officials of the picture industry. There is a feeling that the motion picture men have been asked to contribute to the national treasury a sum over and above that which has been levied upon commerce in general. That is, upon a given film, for instance, is not offset by any diminution of the income and other taxes which fall upon business men.

One phase of the bill which is subject to criticism more than all others is the half-cent levy on positives.

As one large producer of commercial and industrial subjects pointed out, the impost on manufactured films is practically a 20 per cent tax on production cost. In his figuring, he included a 10 per cent cut on the half-cent tax. He said a fair price for printing would be 3.75 cents, and, of course, 0.75 cents would be one-fifth. This, he declared, was far in excess of the profits on a printing contract. With the close competition existing in the trade, manufacturers were playing close heed to tenths of a cent.

One of the departments of motion picture production to be hardest hit by the new law is that of the weekly. This, of course, is due to the fact that a large number of prints is necessary to cover the insistent demand of exhibitors for fresh pictures of current events. Singularly enough, the weekly, too, has been one of the most important agencies of war propaganda—it has been one of the great sources of the government in bringing the war home to the people.

While undoubtedly it is too early to estimate the effect of the tax on manufacturing in a larger way, one chief of a big producing and distributing concern took a very pessimistic attitude. He said his concern had intended to enter immediately upon a marked expansion in its business but that from now on he could gather as to the situation following the signing of the bill, his firm stood to suffer a direct added cost of manufacture running into six figures. If this proved to be the fact, he declared, retribution would follow. It may be worthy of note none of his fellow producers took so black a view of the situation.

One official of a program company, a concern which supplies many of the smaller houses in the country, pointed out the uncertainty of the film tax. The film that is exhibited in theaters charging 50 cents admission and the negative cost of which may have been $50,000, pays identically the same rate as does one that is exhibited in houses charging 5 cents admission and the production cost of which may have been $7500," he said. "In other words, the tax on a hundred feet of a weekly is exactly the same as the tax on a hundred feet of the most expensive feature that may be put out in a year."

It is too early yet to prophecy what will be done by the motion picture men looking to a readjustment of the tax. Already conferences are being held and under consideration is a method of preparing amendments to the bill that will put the motion picture upon the same basis as other industries, to ask that it be treated not as a trade apart from other lines of legitimate investment. There is no disposition to ask any favors because of work of large importance it has done for the government and in many instances without cost to any party but itself, but there is a feeling the industry has done nothing that should cause it to be singled out for discriminatory and injurious legislation.

During the week a committee of the National Association of the Motion Picture Industry visited Washington to take up matters connected with war with the various war committees. President William A. Brady of the association and P. A. Powers and Arthur Friend during the stay in the capital city had a conference with President Wilson regarding the work of the motion picture men in that of the government. The talk lasted forty minutes.

National Association Holds Meeting.

On Saturday, October 6, a meeting of the National Association was held at its rooms in the Times Building. President Brady briefly outlined the topics discussed at the conference with the President and said the recent offer of the association to furnish films to the soldiers abroad had been accepted by the administration and that the suggestion had been made that the idea be extended to include the people of Russia and Italy, with particular reference to the soldiers of those countries. Mr. Brady laid great stress upon the importance of the work in Russia, where it was proposed to have the officials of the American Cinema Commission act in co-operation with the Y. M. C. A., already established along the battle front.

He said one of the first things to be done was to agree upon representative men who would undertake to give their time and energy to the work of the organization. It was also desired to have their names for appointment by the President. Mr. Brady pointed out these men would be officials of the United States, that they would be commissioned by the President, and that a call for that reason only the men so designated could command the confidence and support of all.

It was decided first to agree upon the man upon whom was placed the burden of the work and that a man named from the United States and supervising its shipment. After much discussion the name of Jules E. Brulatour was suggested by Samuel Goldfish. It was declared Mr. Brulatour would agree to serve. He was unselected from the choice of the meeting. Mr. Brulatour was not present when his name was mentioned. Previously he had informed the gathering that George Eastman had authorized him to offer to the association and the government the full use of all the Eastman properties in France for the work of the commission.

After much discussion, in which several men were mentioned, P. A. Powers was named for commissioner to France. Mr. Powers later arrived at the meeting and was appointed as he entered. For the mission to Russia Walter W. Irwin was tentatively agreed upon, subject to the ratification of the Department by the Mother country and family and associates. For the Italian mission J. A. Berg was suggested.

The meeting adjourned to 3 o'clock on the following Monday, at which time there was received the acceptances of Messrs. Brulatour, Powers and Irwin. Mr. Berg was obliged through business reasons to decline the Italian mission. Frank J. Marion was chosen in his stead.

The members of the commission met on Tuesday morning at the offices of the association to meet John R. Mott, general secretary of the Y. M. C. A. In the afternoon at 5 o'clock there was a general meeting of the association, which was addressed by George Creel, chairman of the committee on public information.

Zukor Sees Danger to Industry

Adolph Zukor, President of Famous Players-Lasky Corporation, who has followed every development of the war situation so far as it concerns the motion picture industry, in the following statement points out to Congress some of the results that are assured under the agreement of the Congressional Conference Committee on the war and which contemplates raising three instead of two billion dollars, and concerning which a decision was reached September 8th:

"From the moment that the motion picture industry was recognized as a factor in the preparation for war, and its value in aiding the Government in the prosecution of its plans then for fully and effectively fulfilling its part, the Famous Players-Lasky Corporation had taken a leading part in the various activities in that direction and has demonstrated its patriotic eagerness to assist in every way possible," said Mr. Zukor. "It has co-operated with the National Association of the Motion Picture Industry to the fullest possible extent..."
in devising ways and means of bringing before the people the innumerable necessities of the stressful times. In this latest tax development, however, I see a grave danger to the film industry and cannot refrain from pointing it out so that those who are in a position to do so may use their utmost endeavors to prevent it now.

"As applied to the motion picture industry, the new bill alters the exemption clause for those theatres which charge 25 cents or less admission to 5 cents and imposes a tax on the gross receipts from all theatre admissions.

"In my belief there are thousands of small theatres throughout the country which do not make a profit on their entire investment commensurate with the tax on their intake which the courts now propose. The result will certainly be that most of these small theatres will be forced to close their doors. They could not continue to exist and operate at a loss or with no profit. The result of this in turn will reflect directly upon the Government, because it will entail a loss of income and surplus profit tax from the theaters and from the great producing and distributing organizations whose profits will thus decline.

"It is true that the tax will not so materially affect the larger theaters because some may continue to operate at a sacrifice on their admission receipts. It is the small man who will suffer and unfortunately he has already been called upon to face local and other taxes in many instances which have rendered his position precarious. I do not make this statement from any lack of loyalty to the Government, because I believe it to be the absolute duty of every man in this country to assist the Government in the prosecution of the war. I am thinking solely of the fact that the Government, in the end, will lose more than it will gain from this tax policy.

"The tax on films means literally a 20 per cent. tax on completed positive, i. e., completed product, which is larger than that imposed upon any other industry engaged in production of any character of goods. The result of this will necessarily be reduced footage—less pictures—and again the net return to the Government from the taxation of corporations will be reduced, because of the lessening of returns as a result of decreased output and more expensive production."

The Roll of Honor

IT IS now First Lieutenant Lawrence J. Darmour of the signal section of the Officers' Reserve Corps. Larry has long been assistant editor of the Gaumont-Mutual Weekly and has a multitude of friends in the motion picture industry who will be glad to learn of his commission. He accompanied the Ford Peace Expedition when it went to Europe, but admits his next trip abroad will be more to his fancy.

Larry has been assigned to duty on the staff of General Pershing. Because of his experience with the motion picture camera it is expected a part of his duties will be the photographing of army movements. To perfect himself in this work he has been practicing for some time with the aviators who are quietly pursuing their air studies on Long Island. * * *

Charles Wallach, who has acted as assistant to Jack Cohn in the management of the Universal Animated Weekly since its inception, left for Washington last week to take up his studies in the Signal Corps. On the evening prior to his departure the staffs of the Animated Weekly, Current Events and Screen Magazine gave Wallach a farewell dinner, following a party at the Morosco Theater.

W. S. Cline, Washington representative of the Hearst-Pathe News, has been commissioned lieutenant in the signal corps. Mr. Cline was one of the best known film men in Washington, and is on intimate terms with all the heads of the various departments. Whenever official news pictures were to be made Mr. Cline was always selected as the representative of the news weeklies.

Few film men there are who have been around town any number of years better than "Willie" Moore. He has been on the job in film offices ever since he was four feet high, or at least not much taller. But, disclaiming any intention of preposterating a pan, he is not Willie any more. A few years ago this week Willie, with a stalwart youngster garbed in infantry uniform, with a sergeant's chevrons on his arm, Sergeant William J. Moore, Company A, 165th Infantry, is his designation now, for the honor of the old 165th, to which all that is printed true will not be long in the United States. Sergeant Moore has been employed in the offices of the Atlas, the Motion Picture Distributing and Sales Company, Exclusive Supply Company, All Star, the Hala, the Raver and the Paramount. There's a reminiscent sound about some of these concerns, indicative of the time Sergeant Moore has been in the film business. He has been a member of the Sixtieth (now 165th) for two years. Here's good luck to the Sergeant! * * *

Charles Barnard, recently manager of the Vancouver branch of Pathé Exchange Inc., has enlisted in the Royal Flying Corps for active service. He is popular and is widely known as "Charlie." * * *

Willard Van der Veer, expert cameraman, who has but recently returned from a trip through the West Indies for Gaumont Company's magazine, "Reel Life," is the latest to enlisted. He has given the best service to the Signal Corps and has had a remarkable career in the motion picture field, and although still under thirty, as the draft call indicates, he has achieved an enviable record for cinema successes. Several months ago he was selected by Miss Pickford to produce her playbills, and his work in "Rebecca of Sunnybrook Farm" bears out the many laudatory mentions concerning his abilities given him during the past six months. * * *

Victor Fleming, head of the photoplay department of the Douglas Fairbanks company, has been drafted and left Los Angeles for the coast. Mr. Fleming's absence Sam Landers will be in charge of the camera work for Fairbanks' productions.

PICTURE MEN CALLED IN DRAFT.

M ARSHALL NEILAN, director for Mary Pickford and producer of "Rebecca of Sunnybrook Farm," has been drafted and is awaiting his departure to the concentration camp. The new picture, "The Little Princess," is now being staged by Mr. Neilan, and a short extension of time has been granted him in order to finish his work. Mr. Neilan has been a remarkable character in the motion picture field, and although still under thirty, as the draft call indicates, he has achieved an enviable record for cinema successes. Several months ago he was selected by Miss Pickford to produce her playbills, and his work in "Rebecca of Sunnybrook Farm" bears out the many laudatory mentions concerning his abilities given him during the past six months.

POPPBACK ON JOB.

To the surprise of his many friends throughout the profession, Harry Popping, dapper and untiringly ambitious for work as ever, returned to his desk in the Yorke-Metro offices Friday morning October 5. After Joe Lee, Reilly, Miss Priest and the rest of the associates who share the same bob from time to time from the building, Harry explained the fact that the medical authorities at Camp Upton, Yaphank, Long Island, where he had been ordered to report the Sunday previous, rejected him from service in the army under the conditions. On Thursday he was presented his honorable exemption, and made a bee-line for his home in Brooklyn and the Metro sanctuary.
Activities of War Committees  
OF THE MOTION PICTURE INDUSTRY

How to Get Liberty Loan Picture  
Ten Companies to Handle Distribution of Great All Star Production—Pictures Furnished Free.

C OMPANY after the distribution of the all-star feature production, which has been made for the purpose of boosting the second Liberty Loan, have been perfected by the committee of the National Association of the Motion Picture Industry, appointed to co-operate with the Secretary of the Treasury in this important work. The production consists of five distinct episodes, each five hundred feet in length and of each of which there will be one hundred prints. The nation's celebrities, as patriotic undertaking, and the companies at whose studios the pictures were taken and in whose laboratories they were prepared for distribution have given their services without thought of any remuneration.

Distribution of the finished product is placed in the hands of a committee of which Adolph Zukor is chairman. The other members are Marcus Loew, J. E. Brulatour, W. W. Irving, George E. Stone. Mr. Stone has arranged for ten of the largest distributing companies, all of which are members of the National Association of the Motion Picture Industry, to handle the actual distribution of the pictures through their various exchanges. In order to avoid any possibility of confusion each episode has been assigned exclusively to two of the ten companies, as follows: The first episode will be handled by Unitedart, the second by Metro and Paramount, the third by Fox and Goldwyn, the fourth by Pathé and Triangle, and the fifth by World and Select. Each of these ten companies will have fifty prints of the particular episode which it has been designated to handle.

Under this arrangement it will be necessary for any exhibitor who desires to run all five episodes to get into immediate contact with either concern in the respective five groups which are handling the distribution. It is pointed out by the committee that there is no order or sequence in these five episodes and that they have been numbered consecutively only for a matter of record and in order to facilitate their distribution and identity. The fifth can be shown first just as well as that which has been designated No. 1, and any exhibitor who finds it impossible to show all five episodes can show any one of the five.

Exhibitors are earnestly requested to facilitate the handling of these pictures to the greatest possible extent, and it is particularly called to their attention that the pictures are distributed to them absolutely without any cost to themselves, inasmuch as there is no rental charge and the express charges are borne by the respective exchanges.

In view of the fact that the campaign will close on October 28 it would be a very serious matter for any exhibitor unnecessarily to delay the forwarding of his last episode. The next one in which it is to be shown, and the committee is very anxious to impress upon all exhibitors the great importance of handling the entire campaign with the greatest speed possible.

Inasmuch as there is absolutely no cost to the exhibitor, either for rentals or express charges, the committee takes upon itself the liberty of urging that every exhibitor advertise this production to the greatest possible extent, both for its patriotic value and because of the undoubted prestige which such an action will give the theaters.

It has been pointed out that the production itself is one of the greatest drawing cards that has ever been issued by the screen and that the artistic talent which it presents has no parallel in screen history. It is therefore in itself a tremendous attraction, and the patriotic impulse which prompted its advent upon the screen makes it unquestionably one of the most remarkable opportunities which has ever been afforded the exhibitor for increasing his local standing.

The picture itself was produced under the supervision of the Treasury Department, and the sanction of that department has been obtained in connection with every episode depicted in the production with every detail of the handling of its distribution. Herbert C. Rawl directed the actual staging of the production.

The campaign will open immediately and exhibitors are urged to get into touch with the exchanges of any one of the ten companies listed above which are handling the production. For any information which cannot be obtained from these exchanges apply to Al Lichtman, sales manager of Paramount Pictures Corporation, who is in direct charge of the distribution of the Second Liberty Loan picture, on behalf of the Liberty Loan Committee of the National Association of the Motion Picture Industry.

KALEM USES ANIMATED LIBERTY TRAILER.

WHEN the Kalem Company saw the leading artists of the country were providing striking posters, urging subscriptions to the Government's second issue of Liberty Bonds, it determined to make an appeal through its films which would impress particularly the mass of humanity daily attending the picture theatres. Kalem had been early in the field with a trailer on its films, bidding the public "stand by the flag" and subscribe to the first Liberty Loan. This time it planned to outdo its former effort and the new film, shown simultaneously with the opening of the subscription campaign on October 1, will be run until the new Liberty Bonds are fully subscribed.

Kalem's new trailer is a beautifully lighted and tinted scene of a gray-haired mother, bidding good-bye to her sons, a marine and a color sergeant. Imposed on the film is the text: "She Lends Her Sons. Lend Your Dollars for a Liberty Bond—and Victory!"

In view of the care and energy expended on this short strip of film, which was designed by Phil Lang and produced by Storm V. Boyd, it undoubtedly sets a new record in an industry which is replete with unique records. The mother is enacted by Helen Lindroth, noted in many Kalem and Famous Players productions; the marine by Otto Kruger, the popular leading man in "Here Comes the Bride," now running on Broadway and the color sergeant by George Clarke, an actor now in the Flattsburg training camp.

Kalem has turned over to the Government an enlargement from the film to be used in general publicity.

Liberty Bond Trailer Used on Kalem Films.
Friend Explains Food Control
Chairman of Motion Picture Auxiliary Committee Makes Clear the Situation As It Affects This and Other Countries.

H. ERBERT HOOVER, Food Administrator of the Government, has been highly lauded over the manner in which exhibitors have come forth and offered their co-operation in spreading the propaganda of the food administration in the campaign to have people use less and to have one meatless and wheatless day each week.

One question that has come from many exhibitors in answer to the request to co-operate is "What does food control mean?" and what is the need for it? Mr. Hoover, who is in charge of the Motion Picture Division of the Food Administration, is answering this question by telling exhibitors what Mr. Hoover himself had to say on the subject recently at a meeting of the State Food Administrators and his personal staff, when he gave a striking explanation of the part that food control plays in war.

He said European nations went into the war giving little thought to the subject of food. Even Germany, with its preparations, had not foreseen the significance of this factor. With millions of men taken from production, and thousands of square miles of fertile fields laid waste by armed conflict, how many nations began developing a bareness like that of Mother Hubbard. Country after country went to the cupboard to get a bone, and found a diminished supply.

It was made necessary to organize food supply and distribution, and the various countries tried various methods. They fixed maximum prices and minimum prices, regulated and restricted food and drink, and put their people on rations. Those countries which established the earliest and best methods of food control secured the greatest efficiency in war. The best system, on the whole, is still that of Germany, and she has been able to maintain efficiency with a food supply which in some of her enemy countries might be most embarrassing. Russia, with perhaps the greatest possibilities of food production in Europe, went broke, and out of Russia's food situation grew her revolution.

Mr. Hoover said that whether we like it or not we must deal with the food problem of war in one of two ways. There is not enough food to go around if we stick to the lavish methods of peace times. Rising prices, coupled with depreciation of money, due to issues of war bonds in every country, which make the purchasing power of money shrink, compel us to adjust the food supply to the world's appetite, either by controlling that supply in ways that lead to economy and make it suffice, or by letting wages rise as prices rise, to keep pace roughly with fluctuations.

Even a pessimist can say that a glint in the eye of food control is better than wage increase, because wage increase is a crude force operating slowly, unevenly and with great injustices and suffering to millions of workers. The wages of many, not rising at all, are offset by the changed conditions of industrial workers, public employees, and so forth. Russia tried the experiment of letting wages adjust themselves to the diminishing supply, and it did not work. Russia was brought to a state bordering on anarchy by the intolerable pressure of the food situation on the ordinary peaceful citizen.

Therefore, whether we like it or not—this is a favorite phrase of the Food Administrator, and typifies the personal attitude he takes toward these great economic problems—whether we like it or not, we must meet the food situation the way we do the weather, and food control seems to be the lesser of two evils.

This viewpoint explains most of the work thus far done by the United States Food Administration. From August 10, when President Wilson signed the proclamation, to today, much of the work of the Food Administration has centered upon the organization of food control machinery.

But, what of the farmer, the grain man, the miller, the baker, the packer, the grocer and the hotelman, and the canner and the grocer? Where are they? They have gone to Washington in bodies, representing the best men and the best minds in the shipping trades and have conferred there, not only with the Food Administration, but with themselves, with leading men in their own lines who are acting as volunteers on the Food Administration. Sometimes they have good cause to have their hearts or resentment at the prospect of government interference with their business interests.

But there is something in Washington which quickly dissipates fear and resentment, and leads these men to offer their unimposing support to food control measures.

"Whether we like it or not," they are told, "this is the situation. Business cannot go on as usual in war times, because the law of supply and demand is thrown out of operation. These are the conditions and here is the only remedy. What has been done has been done with the greatest experience in war which we have yet had. What do you think about it, gentlemen?"

What the business men think is shown in every case by their co-operation in regard to the necessity for food control. They have promised their patriotic co-operation and are readjusting their trade organization and methods for loyal support of food administration policies.

With sensible food control it is possible to handle the other two outstanding problems of food supply in war. One is increased production and the other is economical price structure. To achieve both, and the temporary surrender of individual trade advantages, the farmer can have no assurance of prices ample enough to encourage larger planting and live stock raising. And by these same methods can be shown the farmer that the consumer is made willing to economize in food, and is also able to purchase the necessities of life at prices which are at least reasonable, and which is more important, do not suffer wild fluctuations.

This is food control in a nutshell. Whatever fear or hostility there may be in the country over food control arises entirely from misunderstanding of what food control is and how it is being carried out. In no case does this feeling persist after real food control has been explained.

TO RAISE SELLERS' TOBACCO FUND.

At a meeting of the War Council of the National Association of the Motion Picture Industry, held on Friday (September 28), comprising the chairman of the various sub-committees which are acting in conjunction with the Federal Departments, Captain Edward C. Kavanagh, U. S. A., addressed the meeting soliciting the support of the industry, as represented by the National Association, in raising a fund to supply tobacco to the soldiers as they embark on the transports. The request was granted immediately, and a committee was appointed consisting of S. L. Rothapfel, J. A. Berst and Lee A. Ochs, to cooperate with the Quartermaster's Department of the army.

THREE AUTHORS ADDED TO UNIVERSAL FORCES.

During the past fortnight, Universal has added three authors of considerable note to the scenario department on the coast. They are Charles Kenyon, J. Edward Hungerford, and Captain Leslie T. Peacocke.

Charles Kenyon, who has recently completed several photoplays of note for Paramount, is the author of "Kindling," the play in which Margaret Illington created a furore on Broadway some seasons ago. He is a native of San Francisco, and worked on newspapers in that city before winning success in the dramatic field. Mr. Kenyon is now engaged upon a story which will run to five or more reels.

For the past ten years J. Edward Hungerford has been one of the best known magazine writers in the country, and has also had books published and feature photoplays produced during that time. He has been assigned to the creative branch of the scenario department, under Col. Jasper Ewing Brady, and it is safe to predict that he will furnish many striking new ideas during the months to come.

Captain Leslie T. Peacocke is already well known to Universal patrons, having been connected with the organization twice in the past. He is probably best known as the author of "Neptune's Daughter," the first great Annette Cummer production. Capt. Peacocke is said to have completed the outline of another big marine story which has been O. K.'d. for early production.

ROBERT WALKER PLAYS ROLE IN "BLUE JEANS."

Robert Walker, nephew of Robert Hilliard, plays the part of Cal Bascom in the new Bascom production, "Blue Jeans," a war wonderplay, starring Viola Dana, under the direction of John Collins, a role which his uncle originated in the stage production. The play was produced at the old Fourteenth Street theatre, which was destroyed by fire a couple of years ago, but which the company have continued to use by month's contracts, and now the play, previously produced, has been moved to the new Playhouse, and has been in rehearsal a week. The play is being received with great interest, and the company is planning a special trip to see the show. The play is being produced by Mr. Bascom, and is a sort of sequel to the original stage production, with Mr. Bascom and his company playing the leading roles. The play is being produced in a special way, and is planned to be a success. The play is being produced by Mr. Bascom, and is a sort of sequel to the original stage production, with Mr. Bascom and his company playing the leading roles. The play is being produced in a special way, and is planned to be a success.
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.

Association Directors at Indianapolis
Directors of the Indiana District Confer on Matters of Importance.

THE directors of the American Exhibitors' Association, district of Indiana, held a meeting Friday afternoon, September 28, at the Hotel Severin in Indianapolis and discussed various questions of interest to the association and its members. All the directors were present at the meeting.

Although the meeting was private—no one being admitted except the directors—Frank J. Rembusch, head of the Indiana branch of the association, made public some of the details of the proceedings to the effect that the directors discussed the numerous complaints that have been received from exhibitors over the state in reference to the unfair methods of some of the film manufacturers, and talked over proposed plans by which to protect the exhibitors in these matters. These plans will be announced at a later date, he said.

Mr. Rembusch said the State Council of Defense had asked the association to assist it in furthering the food conservation and other patriotic movements, and added that he was pleased to report that the Indiana exhibitors are co-operating with the state council in every way possible.

The numerous slides that have been sent out by the association, Mr. Rembusch said, have been run by all the exhibitors and great good has resulted.

Mr. Rembusch says Indiana has the strongest organization and has the best organized branch of the association in the United States. All the Indiana exhibitors, he said, are unanimously and wholeheartedly in favor of the national organization of the American Exhibitors' Association and have withdrawn all affiliations with the old league. There have been no quarrels or dissension in the ranks of the Hoosier organization.

Mr. Rembusch and Charles C. Pettitjohn, the general manager of the national organization, were chosen to represent the Indiana district at the Chicago meeting of the American Exhibitors' Association, held in Fraternity hall, Tuesday and Wednesday, Oct. 2 and 3.

Although no definite announcement was made by them, Mr. Pettitjohn and Mr. Rembusch intimated that the American Exhibitors' Association, district of Indianapolis, is preparing to spring something big in the next few weeks.

Call for New England Convention
Under Auspices of League Exhibitors Will Meet at Boston on October 23—Dinner in Evening.

A JOINT meeting of and convention of the motion picture exhibitors of New England, under the auspices of the Motion Picture Exhibitors' League of America, will be held at the Copley Plaza Hotel, Boston, on Tuesday afternoon and evening, October 23, 1917.

The object of the convention is to formulate a get-together spirit and to discuss the different propositions and problems which are daily confronting our industry. Individual meetings of the six states will be held in the State Suite during the afternoon to which every exhibitor in New England is cordially invited to attend. A joint open meeting and informal dinner will be held in the grill room of the Hotel in the evening, to which any one connected with the industry will be welcome, it is hoped.


The tickets for the dinner, which will be held at 7:30, will be $3. Please notify E. H. Horstmann, 174 Pleasant street, Boston, at once if you desire to attend the dinner.

Manhattan Exhibitors Meet
Operators' Strike Discussed—Sydney Asher Appointed Secretary Pro Tem—Arrangements for Ball December 7.

MANHATTAN LOCAL No. 1, of the Motion Picture Exhibitors' League, held its monthly meeting at its rooms, 218 E. 42nd street, New York City, on Wednesday, Oct. 4. The main topic of discussion was the operators' union, which declared a strike on Monday, Oct 1, on those theatres employing non-union operators. Representatives of the union tried to persuade the managers of fifteen theatres to sign a contract agreeing to employ none but union operators, which they refused to do.

In every case where union operators quit work in the booths, the exhibitors were prepared to fill their places, and had no trouble in doing it. The league, as such, had resolved in favor of an open shop policy, and the members maintained its position.

M. J. Gerdsen handed in his resignation as Secretary of Manhattan Local and No. 1. It was accepted with regret. Mr. Gerdsen said he had organized a local in the Borough of Queens of seventeen exhibitors and he was obliged to

Coming League and Other Exhibitors' Conventions
(Secretaries Are Requested to Send Dates and Particulars Promptly)

Kansas Exhibitors in Semi-Annual Convention at Manhattan, Kan. . . . . . . . . October 15 and 16
J. J. Marshall, Marshall Theater, Manhattan, Secretary

New England Exhibitors at Boston . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . October 23
(Also Individual State Meetings in Afternoon)
E. R. Gregory, Chairman, Dorchester Theater, Boston
devote his time and attention to it. Sydney Asher was appointed temporary secretary. A committee was appointed from different districts to make a canvass for new members and to look after current developments. D. Weinstein of the City Hall Theatre on Park Row, was made chairman of the committee. Arrangements were made to hold the League's annual ball on Dec. 7 at Terrace Garden. Chas. F. Haring is chairman of the committee of arrangements.

NATIONAL ASSOCIATION TO FIGHT THIEVES.

A meeting of the committee appointed to investigate film thefts, held at the office of the National Association of the Motion Picture Industry on Friday, Sept. 29, definite plans were agreed upon with a view to putting a stop to the thieving and stealing which has been occurring during the past year through an elaborate system which is international in its scope and has cost the industry upward of a million dollars.

A sub-committee, consisting of P. A. Powers, treasurer of Universal, and W. W. Irwin, general manager of Vitagraph-V. L. E., was appointed to complete the necessary arrangements and with full power to act on behalf of the producer and distributor branch as of the National Association.

It is confidently expected the activities of the alleged gang of film thieves will be seriously interrupted just as soon as the National Association committee's plan is put into effect. It is also proposed to secure the co-operation of the Federal authorities in checking up all film export shipments for the purpose of investigating the shipments and to put a stop to any stolen prints being sent out of this country.

PLANNING ASSOCIATION MEETING IN MICHIGAN.

Another monster meeting is planned for the near future by the newly organized Michigan branch of the American Exhibitors' Association. S. A. Moran of Ann Arbor, president, and Claud Cady of Lansing, secretary, have been in communication with each other endeavoring to set a date for the proposed meeting to be held in Detroit—either in October or early in November. In view of the fact that every exhibitor in the state has received a copy of the address of Frank Rembusch delivered at the last state meeting, Messrs. Cady and Moran feel that "while the iron is hot" is a good time to hold a get-together meeting and work out a permanent association as well as a definite policy. First of all what is needed is action to make it generally known that Michigan has a state organization affiliated with the American Exhibitors' Association, and then a drive for membership should be started. There isn't any reason why 100 per cent. of the Michigan exhibitors should not belong to such an organization—and no doubt they will be if the proposition is properly presented to them.

AMERICAN ASSOCIATION DIRECTORS MEET.

A business meeting of the directors of the American Exhibitors' Association was held at their offices in the Times Building, New York City, Thursday, October 4. Many matters of importance of "doing something" for the exhibitor prevailed at the session. Among those who attended were J. M. Mosher, Buffalo, N. Y.; William Fait, Jr., Utica, N. Y.; W. A. Steffen, Minneapolis, Minn.; Guy Wonders, Baltimore, Md.; Peter Jepp, Detroit; M. Levy, Norfolk, Va., and Charles C. Petijohn, who held proxies for five of the directors, who were prevented from attending because of previous engagements. President Jake Wells, of Richmond, Va., who is opening a new theater at Atlanta, Ga., was unable to be present, kept in touch with the matter by long distance telephone. The meeting was adjourned until Thursday, October 11, to conclude business.
Brenon Secures Injunction

Judge Hough Says Unfairness Has Been Practiced by the Export and Import Film Company.

JUDGE HOUGH, in the United States District Court, on October 2, issued an injunction, pendente lite, enjoining The Export and Import Film Company, Inc., Ben Blumenthal and Chadwick from using the title, "The Tyranny of the Romanoffs, with Iliodor," in connection with the release of the photoplay depicting Ivan, the Terrible, and life in Russia in the sixteenth century.

I assume that the defendant, Export and Import Film Company, Inc.'s, photoplay deals with entirely different scenes, times and surroundings from those employed in the plaintiff's photoplay, "Iliodor." "Ivan, the Terrible was not a Romanoff, and the sixteenth century was different from the twentieth century, even in, Russia. This is common knowledge.

"When a copyrighted play is registered, as 'The Fall of the Romanoffs,' and Iliodor is a prominent character therein, defendant's acts in advertising 'The Tyranny of the Romanoffs, with Iliodor,' are nonsense unless intended to create the belief that the play so named did or does deal with the matters naturally suggested by 'The Fall of the Romanoffs,' with Iliodor as an actor, is judgments point out that it is frequently extremely difficult to draw the dividing line between copyright or trade-mark infringement and unfair competition, and that when the title of a play is descriptive it may be protected by copyright.

"Here there is plainly such unfairness, but there is no infringement also by the appropriation of name; and actual infringement in the simulation of Iliodor's costumes in the second photoplay is patent.

"Injunction, pendente lite, will continue against Blumenthal, Export and Import Film Company, Inc., and Chadwick, preventing their use of the title, 'The Tyranny of the Romanoffs, with Iliodor.' Neither Blumenthal, Chadwick nor Export and Import Film Company, Inc., have in mind any idea that the Iliodor's, on that person in plaintiff's copyrighted photoplay. I am satisfied that defendants have pirated one of the plaintiff's copyrighted photoplays, and Iliodor's, hence this last direction, decreed Judge Hough.

"To avoid further motions it may be said that I should not resort to 'The Tyranny of the Romanoffs,' a copying or infringement of 'The Fall of the Romanoffs,' continued Judge Hough. "It is the phrase, 'with Iliodor,' which under the circumstances substitutes the actionable threat of infringement; a threat not the less actionable because a story concerning Ivan, the Terrible would not and could not make the threat good."

Judge Hough directed the Iliodor Pictures Corporation, which brought suit against the defendant, thus directing the defendant to protect the rights to the current production, "The Fall of the Romanoffs," to file a bond of $5,000 to secure the defendants against loss in the event the suit is eventually decided in their favor.

JOYCE.

BRING SUIT TO ENJOIN INFRINGEMENT OF "THE ITALIAN BATTLEFRONT."

The Italian Government, represented by the Italia-American Commercial Union, in conjunction with the Fort Pitt Theater Company of Pittsburgh, on Saturday began action in the Southern New York District of the United States District Court to restrain Jack Goldberg and Alexander Stathopoulos from exhibiting or causing to be exhibited the picture production entitled, "On the Italian Battlefront.

The plaintiffs, in asking for $50,000 damages, declare that the use of the latter title is an infringement on their copyrighted title, and that the release of a production purporting to be the official picture of the Italian army is a violation of their property rights and unfair competition.

METRO PICTURES OPEN HARLEM'S STRAND.

Metro pictures "turned them away" at the opening of the new Strand theater, 1326 St. Nicholas avenue, Friday night, and for the first three days of the theater's existence. The Harlem Strand is a beautiful new picture house with a seating capacity of 1,500. It opened Friday, September 28, with a double bill of Chaplin and "The Golden Fleece," with Robert Harron and Bayne as co-stars. The picture was continued Saturday, Sunday and Monday, and for a score of performances, and for Sunday another Metro attraction, "The Eleventh Commandment," a still longer performance. The Strand is a "graphic, witty satire upon the Jewish religion and its customs." It is an out-and-out line-up for the best in current pictures, and a notable development of the "Oriental" picture form, with a cast of four. The Strand is the first attempt to commercialize the "Oriental" idea, and is a real experiment in the making of a new hit in the world of pictures, and it is a distinct step in the right direction.

BENJAMIN CHAPIN SEES PICTURES AS A REGULAR JOB.

Before coming to the films, Benjamin Chapin was an attraction on the dramatic stage as a leading man and vaudeville headliner. When he commenced the first picture of the Lincoln Cycle, he expected to be free for his old lines of effort in a year, and so notified the various managers. He was asked to hold his three books as "available" for that time the following year.

"But I had miscalculated time as applied to picture producing," said Mr. Chapin. "I soon saw that to do a good job I needed time. Then I decided my plans, of course, and decided to give one, two, three or five years to this work—or as many as might be necessary.

"The managers didn't alter their plans, however. A year passed and I was reminded of my announcement in no uncertain way. First the vaudeville agent, then the lyceum bureau, and eventually my theatrical managers. And, of course, I wasn't ready. I had a year, the year was up and these couldn't understand.

"My explanation didn't explain. A year on a picture and not finished with it—how could that be?"

"I was a believer in the value of film producing being an art which had to be studied and practiced as a profession. I was told: "You can't do anything but act in the pictures."

"So the studio still has me. But in the interval lots of people have become better acquainted with the motion pictures and the motion picture people. They understand my stand better now, and I mean and congratulate me upon it."

OLGA GREY RETURNS TO TRIANGLE.

Olga Grey, who was once well known to Triangle patrons and has been seen to advantage in many striking vampire parts, is back with Triangle and has been cast for the role of the adventuress in Director Raymond Wells' new story, "Fanatics."
Mr. Yearsley has been in the United States all summer, much of his time having been spent in a motor trip looking into motion picture conditions on this side. He has continued to fish. He has enjoyed his rest and looks fit. He says his work here will not be new to him, as the First National is organized largely on the lines of the successful concern with which he recently has been associated. He said that not only will he prepare such advertising as may be required by the First National—which it is believed will become increasingly important—but also he will write publicity for exhibitor use on all the pictures to be handled by the company, "consumer advertising," as it were. This publicity later will be available by all houses showing these pictures.

**Tom Mix in Features**

WILLIAM FOX announces as the latest star of the Fox exclusive feature series Tom Mix, most famous of the cowboy pictures. Mr. Mix has been starring in comedies on the Fox program. His entry into the five and six-reel class of subjects will be greeted with approval by his admirers.

Tom Mix’s fame as a cowboy assures him success in this newest move. The type of drama in which he will appear will be largely western, and will afford him ample opportunity to display the dare-devil "stunts" which have gained him the title of most fearless of screen players. Tom Mix’s picture work is largely in the chapter from the adventurous story of his life. Born on the Texan plains of a family noted for its daring and bravery, Tom early manifested his roving spirit. He entered when the Spanish-American war began, and served for some time as captain of scouts in Cuba. Thereafter he worked in a similar capacity in the Philippine islands, and carried on the difficult task of organizing the natives there into American volunteers.

At the time of the Boxer uprising in China Tom was there, attached to the Ninth Cavalry and charged with the capture of the notorious Shunt brothers, a group of men engaged in running horses across the Mexican border.

After that Mix became deputy marshal in Texas. Then he heard of a meeting of cowboys who contemplated going into motion picture work. Tom joined them, and immediately became their leader.

That was nine years ago. Since then Mix’s work has been of such a character as to win him the distinction of being a great portrait of western types on the screen.

**ROTHAPFEL’S NEW THEATER NAMED “THE RIVOLI”**

The pretentious playhouse at the corner of Broadway and Forty-ninth street, scheduled to open in December, under the direction of S. L. Rothapfel, will be known as The Rivoli. Hugo Reisenfeld, conductor of the Ritz-Capitol orchestra, suggested the name, and it was selected as the best among the hundreds which had been under consideration. Around The Rialto there is a general feeling of satisfaction that the name of the theatre begins with the "lucky R," which has been so prominent in Mr. Rothapfel’s success. Mr. Rothapfel’s first theatre in New York was The Rialto. His shows there paved the way to the style of entertainment which has built up the popularity of The Rialto.
Kaplan Returning to Moscow

MAHLON HAMILTON, who has made an edible reputation for himself in the legitimate drama and in the motion picture world, is adding to his laurels by his excellent work as Jack Ramsey, the secret-service operative, who is the hero of "The Hidden Hand," the Pathé serial which will be released in the early winter.

"The Hidden Hand" is known as the Fabulous Feature serial in which Miss Doris Kenyon is the bright particular star, while Sheldon Lewis, Miss Arline Pretty and Mahlon Hamilton are the featured members of the cast.

Mr. Hamilton has been with the Pathé for ten years and is known throughout the country as one of the most polished of the younger actors. He began his stage career in "At Yale," where he put over the "college hero stuff," as he himself describes it. Then he played with Jessie Bonstelle in "The Great Question." After that he was in the cast of "The Chaperon," the play with which Ma- line Elliott opened her playhouse.

After playing in Charles Frohman's production of "Israel," he spent a season in vaudeville with William Thompson in a sketch called "For Love's Sweet Sake." He next played an important part in "Over Night," after which he made his debut in pictures with the Kinemacolor company in California. He was then selected by Blanche Ring for a leading part in "Claudia Smiles."

Motion picture fans who were struck with the part of Paul in "Three Weeks," will have the chance of seeing their idol as Jack Ramsey, as Mr. Hamilton enacted that role for the camera. He also played in "The Heart of a Painter," with Olga Petrova, and in "Final Judgment," with Ethel Barrymore. He played the lead in pictures opposite Gail Kane in New Mexico and later did a picture with Marguerite Clarke, called "Mollie-Make-Believe."


He is well and favorably known for his work in stock throughout the United States, having been a member of stock companies in Washington, D. C.; Albany, N. Y.; Schenectady, N. Y.; Troy, N. Y., and Dayton, Ohio.

This is the first serial in which Hamilton has appeared, and he says it is more interesting than ordinary pictures. He says he is always something doing and time never hangs heavy on his hands.

SHIFT IN FOX RELEASES.

A change just made in the monthly schedule of William Fox's special features results in setting back one week each of the pictures originally scheduled for October. The revised order of releases places "The Chariot of the Gods," "Rip Van Winkle," and "Plumbing" for the week of September 30, instead of "Conscience." Following is the new schedule:

October 7, Gladys Brockwell in "Conscience," October 14, Virginia Pearson in "Thou Shalt Not Steal," October 21, George Walsh in "This Is the Life"; October 28, June Caprice in "Miss U. S. A."

Two Standard Pictures will be issued. These are "When a Man Sees Red" (October 7), William Le Baron's superb melodramatic vehicle, and "Aladdin and the Wonderful Lamp," the second of the Fox Kiddies productions, which opened so successfully at the Globe theater on Broadway.
Motion Picture Educator

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

Interesting Educationalss

Two Military Subjects, One Zoological, One Hunting, Two Economic, One Travel and One Horticultural and One Tropical Subject.

Reviewed by Margaret I. MacDonald.

"Dogs of War" (Mutual-Gaumont).

THE training of dogs for use in the great war is an interesting subject contained in No. 75 of Reel Life. Here we see these intelligent animals taught to rescue wounded soldiers, carry messages, and do the various necessary things that can be done with fleetness and safety by canine aid. They leap all kind of obstacles with ease, are remarkably keen of scent, and are adept at discovering lost articles. The picture is enlightening and attractive.

"Making Army Rifles" (Mutual-Gaumont).

In Reel Life No. 75 will be found a well-detailed account of how rifles for the United States Army are made. A large armory somewhere in America is shown, and within it the laborers at work making the barrels, stocks, butts and so forth, of the rifles. We discover by carefully watching the picture that there are minute details connected with the making of a rifle, such as aligning the sight, which require unusual attention, and competent handling. The museum of the armory, where old models are kept, is also interesting.

"Seals and Pelicans in Their Native Haunts" (Educational).

In this picture the seals as they congregate at Magal Island, off the coast of California, are given first place. Here we are given some fine views of the seals lying on the rocks and swimming about in the water. Closeups of a stargazer, which poses unabashed before the camera and then hobbles off to join its comrades in the water, are interesting. We learn that they congregate at this island in July and shortly after ward move away in schools to their feeding grounds off the coast of Japan. The views of these animals starting out on their long journey in massive groups that bob up and down with the surf, are unusual sights.

Then come the pelicans at one of their favorite resorts, Anacapa Island. Here they make their nests and hatch their young, and many of them are in their grotesque costumes. A closeup of a pair of young pelicans restlessly awaiting the return of their parent with food, is interesting. Attractive photographs of the island at a little distance have also been included in the picture, showing swarms of birds flying about it.

"A Southland Deer Hunt" (Paramount-Bray).

In following the fortunes of Eltinge F. Warner, of "Field and Stream," on one of his deer-hunting expeditions to the Carolinas, the Bray cameraman succeeded in obtaining some excellent pictures for use in Pictograph No. 88. These scenes show the party starting out on horseback, accompanied by the hunting dogs. Finally, they come in shooting distance of some deer, when the actual shooting of a fine specimen is snapped by the cameraman. The closing scenes show the dogs fighting over the division of the spoil, and "The End of a Perfect Deer," as the sub-title reads, with the party partaking of venison steak, proves distressing to a hungry spectator.

"Soap Making at Home" (Paramount-Bray).

We may argue that bacon is much too dear to use for soap fat, and that dripping may be put to better use; but the fact remains that demonstration of the making of soap at home, which will be found in Pictograph No. 88, does seem to be a good argument on the side of economy. In the making of soap by the housewife the fat is boiled with water and much strained cheese cloth. Any impurities remaining will settle to the bottom of the dish in which the fat is set to cool, while any burnt color can be eliminated by reboiling the fat with pieces of raw potato in it. Lye is an important ingredient of soap, and with one part lye, two parts water and seven parts fat stirred to the consistency of a thin batter, with the addition of a few drops of perfume, a very nice soap is made.

"Drying Surplus Fruits and Vegetables" (Universal).

No. 42 of the Screen Magazine contains some useful hints on the drying of fruits and vegetables. It shows how the home-made drying rack constructed of lath and wire netting can be made, which is then fitted in a base of perforated galvanized sheet iron. The vegetables are then selected with care; varieties having large, woody cores being avoided. After blanching for six minutes, they are scraped and sliced, and when the surface moisture is removed, they are placed on the rack, where they are left from two and a half to three hours. The temperature beginning with 110 degrees, is raised gradually to 150 degrees. When thoroughly dried, they are packed away carefully in proper receptacles for future use.

"A Flying Trip Through Hawaii" (Educational).

One of the most attractive of scenic productions of recent date is found in the Lyman Howe pictures of Hawaii. These are in two reels and cover some of its most interesting features. The pictures are tinted and open with beautiful views of wooded hills, waterfalls and glimpses of sea coast. Then we are shown the natives fishing in the surf with their throw-nets, a method which in spite of the exhilarating exercise obtained thereby, seems a rather slow method of getting big results. Then the surf riding takes our attention; and here we may say truthfully that such a table of pictures of such fine riding as has been seen before. They are delightful, and have been photographed at the Waikiki beach. There are also shown some interesting Hawaiian types, including a really beautiful young girl and an aged man of 107 years.

"Japanese Dwarf Plants" (Mutual-Gaumont).

An unusual picture, showing the various kinds of Japanese dwarf plants, will be found in Reel Life No. 75. In it is demonstrated the artistry of the Japanese in reproducing in miniature the famous gardens of Japan. Junipers, cedars and other kinds of plants and evergreens, some of them 150 years old, tiny fac-similes of the great trees of the forest. The picture is a novelty and is enjoyable especially to those interested in and appreciative of the wonderful art of the Japanese.

"Feeding An Army" (Pathe-International).

Scenes in this picture, which is being released through the Pathe Exchange, give a clear idea of how our army is being supplied with the food without which no soldier can make a success. This picture is very instructive and interesting and shows every detail, from the collecting of the food stuffs to the cooking of it at the army camps.

Chemists Make Wide Use of Films

Motion Pictures Form Important Part of Daily Programs at Recent National Exposition of Chemical Industries Held in New York.

At THE RECENT National Exposition of Chemical Industries, held at Grand Central Palace, New York City, the moving picture as a means of demonstra-
tion was used to such an extent as to make the fact de-
serving of more than a passing comment. The fact that the moving picture film has made for itself an established place in the world of business and education is evidenced by the many laurels already won for the most powerful of all educators. The following is a list of the films exhibited during the exhibition, which ran from September 24 to 29:

Hidro Electric Power Development—(4 reels).
Making a Giant Steam Turbine Engine—General Electric Company—(1 reel).
Shibuya Park. There is also present on the screen a type of joyous Japanese childhood picking oranges. The Educational Films Corporation of America was also well represented by one of the wonderful Ditmars pictures, entitled "Kangaroos." This is an exceptionally interesting picture which we have already reviewed in these pages.

**Gaumont Gets Banana Industry**

Interesting Illustration of the Manner in Which the Banana is Cultivated and Harvested in the Panama Region, Snapped by Gaumont Cameraman.

REALIZING the importance of this subject, the Gaumont Company sent two of its most expert cameramen to Panama and points on the Gulf of Mexico to secure The Banana Industry, a fascinating reel of Reel Life No. 77, released Thursday, October 18. The banana is planted every few months, and its cultivation is about the simplest known; pruning away the sprouts being the only work done during the growth. The picture describes how a banana grove is made by felling the trees of a jungle, which are not very quickly on the rich tropical soil, and how the small roots or "eyes," are clipped from the roots of growing trees and planted among the decaying vegetation, and in a very few months the bunches of bananas are picked and the trees felled to make room for a new crop. As bananas must reach the market in perfect condition, great care must be exercised in handling them, and the loading and unloading is done by machinery.

**Universal's New Contracts**

Contracts Between Universal and U. S. Department of Agriculture and American Museum of Natural History Promise Interesting Things in Film.

THE FIRST official pictures from the U. S. Department of Agriculture to be handled by Universal under the terms of the contract recently entered into by the government, will be released shortly in the Screen Magazine. They will include some of the most interesting and dramatic studies of the work of the forestry bureau in preventing and fighting fires in the big forest reserves under government control. Other timely subjects will show the new methods of preserving vegetables by drying and by utilizing the cold pack.

In addition to the material that will appear in the Screen Magazine, special reels are now being edited and titled for release within an early date.

Universal has also made an exclusive arrangement with the American Museum of Natural History which will make it possible to secure pictures of many unique subjects that the museum alone has in its possession. The first of these will be shown in an issue of the Screen Magazine released about the middle of October. This arrangement was made largely through the co-operation of M. D. Crawford, editor of "Women's Wear" and assistant curator of the museum's textile division. Mr. Crawford and Mlle. Sunerne, his associate, have already helped the editor of the magazine to secure some fine studies of the designs and color schemes of the ancient fabrics recently secured from the tombs of the aborigines of Peru, who lived a thousand years ago. The artists are shown at work copying these unique and striking designs, which are to furnish the sartorial effects of the smartest dresses to be made during the coming year. New ideas in opera coats are also shown

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**Burton Holmes Brings Harvest of Films**

Many Countries and Subjects Covered in This Season's Tour by Burton Holmes.

B U RTON HOLMES has returned from his trip through many countries, to which he has traveled in the interests of the Paramount Pictures Corporation, and has brought with him numerous subjects of special interest. From New Zealand, Australia, Samoa, Hawaii, China, Manchuria, Korea, Japan and Alaska have been brought back the ideas behind some of the various scenes in the daily life of the people, in the characteristic setting of each country. The motion pictures have been especially taken to visualize the answers to many inquiries, such as "How is the new Government railway coming along in Alaska?"; "Do the Fiji Islanders still practice cannibalism?"; "Are Dawson, Athin and Fairbanks still producing Gold?"; "How do the geysers of New Zealand compare with those of the Yellowstone?" and "Can an American make money in any of these countries in raising rubber, or sugar, or bananas, or coffee?" etc. Motion pictures showing these and many more industries have been brought home, and besides a large number of still pictures taken in natural color photography process. The definite subjects of his coming winter's series will be announced later.

Burton Holmes' personal season of Travelogues begins November 4 in a circuit which includes Philadelphia, Washington, Baltimore and Pittsburgh. In January and the early part of February he will give his annual courses in New York, Brooklyn, Boston and Worcester.

**Strand Exhibits Japanese Gardens**

Beautiful Colored Pictures of Japan's Floral Beauty Exhibited in Strand Program.

T HE Pathe Exchange, Inc., is responsible for one of the special educational numbers of the Strand theater program for the week of September 23. The scenes in this picture are particularly beautiful and open with views along one of Japan's famously beautiful roads. Glimpses of this road through its fringe of cherry blossoms are unusually attractive. Then there are the iris gardens, and the beautiful...
in process of evolution, from the magnificent fur garments of the primitive races of Siberia. Many other equally interesting, but unanimous harps will find their way in the Screen Magazine as a result of the progressive policy that is being put into effect.

"Bobby Bumps" for the Boys

Earl Hurd of Bray Studios Makes Cartoon Comedy with "Bobby Bumps'" Name Serious.

I N LOOKING for a comedy to tickle the fancy of the youngsters, especially the boys, the program-maker will do well to choose the "Bobby Bumps" animated cartoon, entitled "World Serious," from the pen of Earl Hurd of the Bray studios. This is one of the best of the Bray cartoons, and will appeal to any baseball fan, old or young, for Bobby handles his curves exceedingly well; and as for the fights that take place at regular intervals as to whether the verdict should be "safe" or "out," they are wholly realistic.

As the story goes, all summer long Bobby and his gang have been meeting the neighborhood teams on the corner lot, and while the personnel of the team had suffered several important changes, due to the moving of certain families to other climes and scenes, when the wind-up of the rival "Bullet-stoppers" to a match game for the championship, Bobby took his chance.

The great day arrived, and the scene was set for the thrilling combat. The game started, and in fact was well on its way toward a successful conclusion, with the score only twenty-six to thirty-four, in favor of the "Bumps" team, when the "ump" pulled one that was hardly to the advantage of the losing side. Just as in regular games, the unfortunate arbiter of strikes and balls proceeds to get his with a vengeance, and promptly punishes this position and takes refuge in the cellar of his family domicile.

No ball game can proceed without an umpire, and just when Bobby thought he would have an indefinitely postponed a brilliant idea struck Bobby. He would speak to the swelling blood of "Goldie," the supreme ruler of the Bumps' kitchen, who was forthwith induced to undertake the job, and the game proceeded. Just what happened to "Goldie," whose knowledge of the game is insufficient to the needs of the occasion, is mercifully veiled in a cloud of dust. A stirring number, of which the Bray studio may be justly proud, and which is included in Pictograph No. 88.

Chinese Telephone Exchange Filmed


O NE OF the most unique features of San Francisco's Chinatown is its telephone exchange, which is managed by a Chinaman named Loo Gum Shu, and in which pretty Chinese girls arrayed in all the glory of their native attire, manipulate telephone plugs day in, day out. The pictures obtained by the Pathé Exchange, Inc., which is included in a recent issue of the Hearst-Pathé News, take us through the narrow streets of Chinatown, with their gorgeously dressed store windows, to this telephone exchange of eleven hundred subscribers, with its fourteen Oriental maidens busily and politely serving its patrons. The picture gives a brief but clear idea of how the exchange is managed and forms a novel link in the big News Weekly.

Interesting "World Library" Issue

No. 19 of Selig World Library Contains Remarkably Well-Illustrated Subjects.

O NE OF the best issues of the Selig World Library is No. 19. The matter contained therein is interesting, illustrated and instructive. The first number, entitled "Cabaret Entertainers of Tokio, Japan," is a novelty and also a revelation in the stagecraft of Japan. A couple of dancers do an exhibition dance on a green sward edging a red river which flows near the center of the company. An impersonator first a beggar, then an old woman, an American Indian and a pirate. Then comes the juggler, and the top spinner, describing feats unusual to our eyes, while we look on admiringly.

The second number is entitled "The Coconut Industry," and gives the best description of this industry that we have seen, along with the planting of tree and the sprouting of the nut. The picture tells us that when the cocanut palm is ten years old it commences to bear, and continues to produce for a period of seventy-five years; that the nuts are found among the feathery foliage at the top of the tree, and that a beverage called palm wine is made from the sap of the tree. We see the coconuts gathered and hauled to the river in wicker conveyances by single oxen, and then conveyed several miles down the river on rafts to a shipping point.

"Ostrich Farming" forms the third subject, which is briefly but interestingly covered. And lastly we are treated to some views of "Jerusalem, the Holy City," which are well explained in sub-title, and are clearly and photographically interesting. We are shown the old wall, which is pierced by eight gates, and also a modern wall, built at a most recent date; the mosque of Omar, beautifully designed, and the little town of Bethlehem, the birthplace of Jesus. The place on the river Jordan where the Israelites are supposed to have crossed into the Promised Land is shown, and also the spot where Jesus was baptized by John the Baptist. The Church of the Nativity, erected over the spot where Jesus was born and the wailing place of the Jews, are also features of interest.

Rialto Educational Program

Successful Presentation of Bulky Educational Program at Rialto Theater.

T HE week of September 23 found an unusual balance of educational matter on the program of the Rialto Theater, New York City. These educational offerings were presented in the usual artistic fashion associated with this theater, and covered two extensive subjects, in addition to the shorter bits found in the Rialto magazine. These were "Getting Acquainted with Bees," selected from among the Conquest pictures, and "Man's Triumph Over the Mighty Forest." The picture are very excellent of their kind, and in each case features of these subjects have been covered that have been omitted from other screen illustrations on the same thing. For instance, the perilous work of the river rats in "Revering Jams" and guiding the logs down the river; while the bee picture shows the result of the work of the bee moth, which attacks the hives when the bees are allowed to become weakened with the cold, and which ruins whole hives, and other odd and interesting sides of the subject. The Rialto magazine included in its list of subjects some scenes of special interest taken in India.

JUST ISSUED

Our second list of EDUCATIONAL and SELECTED FILMS covering releases from January 1st to June 30th, 1917. A handy reference list for managers and others in selecting programs for children's matinees. A few of the first list containing film releases of last six months of 1916 still on hand. Twenty cents for each list, postage paid.

MOVING PICTURE WORLD

17 Madison Avenue :: :: New York

A Poor Man's Investment

SMALL AMOUNTS SAVED WEEKLY WILL BUY A LIBERTY BOND
Italian Letter

By Francesco Manelli.

I

N my previous letter I spoke of Italian literary luminaries who had found a field in cinematographic work for their activity and also a source of income which at first they had greatly despised. Some have arranged to write screen adaptations, while others have joined together with the object of establishing a society for the picturization of their literary productions. The producers of films have understood that it was necessary to impart to the new sort of public a certain familiarity with the work of some of their authors, but also with the importance of the subjects, hence have sprung up productions and adaptations with the consent of the authors and their licensees or without any consent at all the rights have expired.

Recently besides composing directly for the cinematograph, Gabriele D'Annunzio has allowed, in exchange for a large sum, his works to be adapted for cinematographic performances. "The Candle Under the Bushel" and "The Death of the Duke of Ofena" and "Giovanni Episcopo" and "The Gioconda," owing to being but little suited for such work on account of the clumsy way they were reduced, did not fulfill the demand. It was therefore decided by the management of the Teatro Film, which has already been launched, to produce "Pleasure" and "The Iron," which are to be launched forth, one by Lombardo Teatro Film, and the other by the Tespi Film, may prove more successful.

The celebrated Neapolitan writer, Matteo Seravo, after having been reduced to ruin, has also authorized the reduction of "Punishment." The novels of Matteo Seravo are chiefly of a psychological nature, very little adapted for cinematographic work, but they have lent themselves to the meteor en scene to fill the film with those wonderful Neapolitan views, together with superb surroundings, which the public also appreciates.

The novels of Umberto Notari are more suitable for cinematic adaptation, and also from a financial standpoint. The cinematographic firm counts upon this in the reduction of "The Train de Luxe" and "The Three Thieves." Following up the line of reduction of novels, we cannot help pausing to examine the "Fatal Jewel" of Flavia Steno, which has been finished by Alfredo de Rosa, the publisher. The "Fatal Jewel" follows, after a short interval, another work of the same publisher, "The Emigrant's Fleet." This production has already been launched on the market, met with a good reception notwithstanding the original clumsiness of the drama of Domenico Morello, and has been performed with great success in several Italian theaters. The adaptation for the screen of "The Fatal Jewel," a film that contains all the elements of success, adventure, psychology, and the novelty of some of the situations.

Giulio Verga, the monumental author of the "Cavalleria Rusticana," has given his consent for the reduction of a "Story of a Capinera," a poetical and sentimental romance not very rich in dramatic action, but suited to rank as a first-class cinematographic work of art.

The prolific author of so many popular novels, Carolina Invernozio, has announced the filming of a new group of three of her works: "Rina, the Angel of Alps"; "The Orphan Girl of the Ghetto," and "The Kiss of a Dead Maiden.

With reference to dramatic works, Giuseppe Adamo, of whom I spoke in last letter, who is one of the most prolific authors of subjects for the cinematograph, and who is one of the strongest artisans of American films in general, and of the Triangle in particular, announces the early production of some of his comedies, entitled "White Hair," which some dramatic companies have already taken on their rounds.

Dario Niccodemi, one of the most popular authors of the Siceps and of the "Enemy," has showed the permission of the "Enemy," and of the "Remnant," which are ready.

We will soon have a production of "Saint John the Baptist" by the popular Sicilian author, Nino Martoglio, in the same interpretation as performed by the famous Angelo Cigna. It will occupy the screen with such success that all comedians, entitled "Saint John the Baptist" Angelo commences a series of his repertoire, and he endeavors to create a unique type of a low Italian comedian, and which hitherto was conspicuous by its absence. The merit is entirely to a new firm in the cinematographic line, the Cinema Drama of Count Alexander Panzuti, a gentleman who takes the greatest interest and is highly competent in cinematographic work.

The Veritas Film, for which A. De Rosa has the concession of the United States, has just finished the adaptation of "Causes and Effects," a reduction of the drama of the same name by the father of the present generation of dramatic authors, Paul Ferrari.

"The Girl in the Shade," a drama by the much mourned dramatist and poet, Henry Butti, will be reduced for the cinematograph by a new firm, the Nida Film, and its principal part will be interpreted by a well-known Italian lyric artist, Lel Raccanelli.

Of that brilliant writer of comedies and romances, Geronima Rovetta, the Itala Film of Turin announces that the "Trilogia di Domina" is ready, with Pinza Menichelli as protagonist, while Count Alexander Panzuti has acquired the rights of representative of the most famous Italian artistic Manager Cav. Guazzoni has given up an excellent position in Rome for the specific purpose of initiating his new establishment with the same.

The tendency of Italian cinematographic art is still fluctuating, and the difficulty of finding subjects accounts for the impossibility of arranging a clear and prolific output. It is necessary to jump from Torquato Tasso to Carolina Invernozio.

The same applies to foreign productions, to which the Italian cinematograph has frequent recourse. The new firm has reduced "Female Justice" by Denei Lesueur; Ermindo Zancon, the greatest Italian tragedian, has reduced "The Ghosts" of Henrik Ibsen; the Veritas Film has reduced "The Ass of Burdiano," the well-known comedy by G. Ferrante and Cattarli. "The Passion of Paris," by Eugene Sue, and "The Story of Thirty," by Honoré de Balzac, have been reduced for the cinematograph for the Caesar Film. Count Alexander Panzuti of the Cinema Drama is taking his subject from a short tale by Edgar Allan Poe, and founds his story of the "Tank," the marvelous English machine, on it; the Exceptional Film, by Baron Francesco Cacace, stages the "Story of a Sin," by Stefano Zeromski; the Tiber of Rome is reducing the "Forsaken Woman," of Balzac, and Armando Vay, the great Milanese publisher, announces "Intemperance," by Leone Tolstoi.

A well-known author and unknown authors, titles of celebrated works and unknown works, pass into the cinematographic Italian papers, such as "Rou-Frou" of Melihat, "Tosca," by Vittoriano Sardou; "The Heart of a Crawford," by Dumas; "The Ghost of Marnier," by George Ohnet; "Fabiola," by Wiseman; "The Roaming Maid," by Nicolette Willy; "Hamlet," by Shakespeare.

Musical operas and operettas follow the same fate if they contain subjects which interest the public, such as "The Duchesse of Bial Tabarin," "Crispine and the Merry Marine" which quickly follow "The Gipsies" and "The Clowns," of Leone Cavallino, and the two editions of "Cavalleria Rusticana," by Mascagni.

Feversist activity, efforts of the Italian cinematographic firms, per se, to precede on the market the new firms and hirers of films spring up like mushrooms. Cinematograph papers appear, like flies around a jam-pot, in no way intimidated by the exorbitant price of paper which is the occasion of some extra editions. "The Garland of Monkeys," "The End of the Government Decree," "Monkeys, Horses, bears take part of the first actors; lyrists, dramatic artists, operetta artists, variety artists are allowed every day to the golden shores of the cinematographic world; even the ladies of the aristocracy do not despise the glories of the screen and its lucre. Three ladies of the Roman nobility have become cinematographic artists, the Countess Di Frasso Dentice, the Marchioness of Montecatini Mattei, and the Countess Safo and the Federici.

In the meantime the American firms are going ahead, notwithstanding the abundant Italian productions. The Angael Film occupies the screen with the very interesting cinematographic Halles, the Famous-Players is not forgotten, and Mr. Cazzulino of the Teatro Film announces that his last purchases for Italy are "Intolerance," "Madame Butterfly," and other works of equal importance.
The MOVING PICTURE WORLD  
October 20, 1917

British Notes

By J. B. Sutcliffe.

A

MOST simultaneous with the announcement by William Fox, in the States, of the creation of a new department in the Fox service for the distribution of the "Standard" features a similar statement comes from Ernest Reed, the Fox manager in this country. Had they been transmitted by telegraph from one center the two pro-nouncements could scarcely have been better timed. I mention this because anything like definite concurrence in revealing arrangements between American houses and their English branches is the exception rather than the rule, and because it explodes a common fallacy. This fallacy is the greatest time waster that ever encroached upon the film business. It is the custom of waiting to see if a produc-tion is a success or a failure in the States before bringing it over to Europe, and one that explains the belated appearance on our screens of many notable subjects. Times and conditions are not the same. The "standard" temperament is incompatible. I have known instances where acknowledged "frosts" in America have produced successful results in Great Britain. There is much to be said, therefore, in favor of the Fox plan. By it was had "A Daughter of the Gods," "Under Two Flags," and "Roméo and Juliet," on exhibition in London within reasonable time of their appearance in New York. Now ere "Jack and the Beanstalk" opens at the Globe we have it available for English exhibitors, followed up closely by "The Honor System," "Cleopatra," and the rest of the standard feature of Fox.

Drury Lane theater was used for a trade show of "The Whip," Maurice Townsend's production, recently. The sen-sational racing drama, with its railway smash thriller, was originally staged at Old Drury a few years ago, and was succeeded by a similar drama, "The Hope," which, if anything, contains more material for spectacular film produc-tion than "The Whip." Jay's Imperial Pictures are re-sponsible for the distribution of "The Whip" on this side.

The Registration of Business Names Act has been ex-tended to include joint stock companies registered in this country. The purpose of the measure, originally drafted to apply only to unregistered undertakings, is to enable a customer to know the firm with whom he is in business. It is not sufficient now, for example, for the Columbia Film Com-pany, Ltd., to appear simply as such upon its contracts, note paper, and other instruments. The names of the directors must follow, and the real names only of the assumed names have been a get-away for enemy aliens long enough.

The six pictures which Chaplin is to make for the First National Exhibitors' Circuit will be handled in this country by J. A. Walker. The purchase price of the British rights works out at about £10,000 per subject.

"Intolerance" begins another London season in a week or two, this time at the Prince's theater, Shaftesbury avenue. Something new, both in music and effects, will accompany its reproduction compared with its appearance at Drury Lane last April.

In connection with the Parliamentary Department of Inform-ation of the upper house of the English parliament a moving picture committee has been formed. Several im-portant productions, I am informed, are already well under way, the majority being of a propagandist character.

Another important institution to enter the field of motion picture exhibition is the Polytechnic Institute in Regent street, an institution less likely to be affected by Ford Circus. Commencing the first of next month (October) it is to be opened as a London home for big feature productions, giving three shows daily, 12 and 3 and 8 p.m. In view of the Polytechnic Association's work in facilitating travel abroad moving pictures of an educational nature will also be specially pre-sented.

Board of Trade returns of the export and import into this country of films from abroad for the past few months show somewhat remarkable fluctuations. The value of our imports in June, for instance, is less than half those for May. The exact figures are: April, £95,000; May, £104,000, and June, £40,000. The value of films imported from abroad during the first six months of the present year is close upon half a million pounds, a slight decrease upon last year's total. The value of our exports over the same period amounts to £45,000, and of re-exports (films imported for re-export from London), £42,000.

Still another censorship. This time of parcels. Happily it is not a sweeping measure and is designed to apply only to parcels containing 500 feet or less. It has been consigned to the United Kingdom, principally through neutral countries in Europe, of which there are only seven. It is in no way intended to impede or affect existing arrangements for the shipment of goods from this country to allied or neutral states outside Europe.

A well known exchange, taking a page from the book of its American associates, is making a determined stand for the introduction of advance deposits upon its film contracts. Although the deposit asked is only a comparatively small percentage of the contract price, the Exhibitors' Association is up in arms against it. As anything like a general prac-tice the principle of cash in advance for film has not been insisted upon by British renting houses except in the case of exhibitors of doubtful credit. On the other hand I know of one famous film which fulfilled 500 engagements in the United Kingdom before it was returned. The bill must have been paid before the copy was delivered. The renter's argument in this case was that as he had to pay cash for his film he did not see why the exhibitor should be entitled to a long credit.

The Ideal Film Renting Co., Ltd., producers of "The Second Mrs. Tanquerry" and "Leeks a d' Faces," announce a super-prod-uction entitled "Godd's Children," with a theme which will coincide with popular views on the subject in the States. It is a multi-reel production concerning the achievements of a mulatto who rises to fame as a politician. But he is de-nounced by his opponents to discredit his origin, and in the attendant downfall wrecks his own revenge. The slogan the producer has pictured is that shape of one's face or the color of one's skin are unimportant details in estimat-ing the qualities of manliness. It is a novel theme, well de-veloped, brilliantly acted, and specially recommended for Ohio.

Australian Notes

By Thomas S. Imrie.

Sydney, N. S. W., August 14, 1917.

Theaters throughout New South Wales are affected by a strike of railway and tramway employees, coal miners and engineers, which has nearly paralyzed all traffic. Picture houses in the metropolitan area are very badly hit, as they depend almost wholly on the suburbs for their patronage. As there are no trams or trains after six o'clock each evening the public are staying at home, and as a consequence the attendance during the past week at all continuous houses have been very low indeed. Many country showmen are unable to get their films on time, and have had to show the same program twice.

A special restriction is made by some arrangements that restrictions will probably be imposed on the use of electric light and gas. Although many shows installed private plants during the coal strike of a few months ago, others did not, and the present is not at all bright.

Rumors have been current in Sydney during the past few weeks that an amalgamation was pending between the two big firms of Australasian Films, Ltd. (Union Theaters, Ltd. and Waddington Film Company). If such is the case just how much truth there is in the statement, as both firms concerned will not make any announcement. Austral-asian Films, Ltd., includes the smaller companies, West's, Ltd., Spencer's, Ltd., and The Greater J. D. Williams Amuse-ment Co., these three concerns being known as Union Theaters, Ltd. Under their control are four of the largest continuous picture theaters in Sydney—Spencer's, the Lyric, Empress and Crystal Palace. Australasian Films, Ltd., are
also the biggest importers of film in Australia, holding rights for Triangle, Vitagraph, World, Pathe and Chaplin productions, all of which are released at the company's city theaters. Waddington's, Ltd., comprises a circuit of five shows, four of which are in the city proper, viz.: the Strand, Globe, Grand and Majestic. Its suburban house, the King's Cross, is of recent construction, and is one of the largest and most elaborate picture theaters in the state. Waddington's, Ltd., does not import any films, but Paramount features are always given first release at its houses.

"The Barrier" is having a tremendous success in the suburban theaters of Sydney, after a similar reception in the city, where it ran for three weeks.

Union Theaters, Ltd., has taken a long lease of the Theater Royal (Sydney), and will turn it permanently into a picture house, showing full program or special features. The first subject under the new regime is "The Whip," though owing to the strike this feature is not getting the crowds it undoubtedly would draw under normal conditions. Other subjects for early release at this theater are "The Manxman" and "The Deemster" "God's Man" and "Mothers of France.

Paramount's open booking policy has been very favorably commented upon by many exhibitors here, and the addition of William S. Hart and Enid Bennett to the Paramount roster of stars is also widely commented upon. Undoubtedly "Bill" is the best known draught of the picture business in this part of the world. The first Arbuckle-Paramount comedy, "The Butcher Boy," is a current release.

The Progressive Film Service, distributing Mutual productions in Australia, is living up to its name. Since the firm was started a few months ago the staff has been trebled, and other additions are likely to be made shortly. The firm has also built a very comfortable projection room for the service of exhibitors, and trade shows are given every week on Mondays and Thursdays. The projection room seats close on a hundred. A Power's 6B machine has been installed.

Some time ago the Police Censor Board prohibited the screening of the Metro film "Vanity" on the grounds that it showed a police inspector as a crook. This picture has now been passed, and is being screened under the title "A Slave to Fashion," the censors having insisted upon the change of name for reasons best known to themselves.

A film adaption of the well-known play "The Monk and the Woman" is being made by Rock Phillips for J. C. Williamson, Ltd. The role of "the woman" is taken by Maud Fane a very popular musical comedy star.

A two-part burlesque comedy entitled "An Interrupted Divorce" featuring Fred Bluett, the vaudeville artist, was released this month. This picture was directed by John F. Gavin and is very amusing.

Indian Notes

By S. B. Banerjea.

It will be news to the readers of this paper that the majority of educated Indians look upon Rudyard Kipling, the unknown Brit-Chinese writer, as a second rate author. Some days ago the proprietor of the Elphinstone Picture Palace screened Kipling's "The Light That Failed." In spite of alluring advertisements the attendance was not up to the Elphinstone mark. Several people who sat by me openly declared that their money had been wasted. The moral is obvious.

"Frahad Charitra," a Hindu mythological play dear to all Hindus, was screened at the New Cornwallis theater of J. F. Madan, lately, I regret to say that the film was pure rubbish. The acting and posing of the various Hindu actors and actresses were disappointing, while the film itself was hazy. Messrs. Patankar & Co., of Bombay, who have produced the film, can not be congratulated upon it. Phadka, who is responsible for "Sabini Sat Yahan," a Hindu mythological play, was successful so far as production was concerned. Madan should have sat among his "audience" to hear the unparalleled language to which expression was being given when "Frahad Charitra" was being screened.

Madan has lately, in competition with the Bioscope theater people, been showing "The Master Key" and "The Black Box." He has also screened "Peg of the Ring" in Meday to big crowds, as may be expected. Madan is to be thanked for screening the following: "The Book Weekly," shown for the first time in India; "Blindness of Virtue"; "Mignonette"; "America Prepared" (I regret to say this film was screened for a day only. It should have been screened for at least one week); "An American's Home," an excellent film for recruiting purposes; and Chaplin's "Shanghaied.

"Luke," "Heine and Louie," "Fatty," and certain other comic actors have become Calcutta's favorites. Chaplin is not liked. His "Recreation" (shown at New Cornwallis) pleased very few. Picture house proprietors have come to understand this, and I am not surprised to find that a Luke, or a Heine, or a Fatty film always figures on a program nowadays.

Madan has been showing an all-comic program every Friday during the last few weeks with success. Comics appeal to Indians. I have heard regular theatre-goers express the wish to have a 30,000 foot comic film. It is not easy to produce a film of this character; but if some bold producer were to tackle the job he would not regret his act.

Cannots Messrs. Pathe or some other house arrange to produce a "Frenchman's Home" on the lines of "An American's Home?" Such a film will help to secure recruits, and incidentally reform the pacifists.

The Bijou Grand opera house has proved an instantaneous success. Amongst others it has shown "The Victory of Virtue," a moral play; "God's Witness;" and several British successes. It has also shown "A Wife in a Hurry," one of the best comic films ever screened in India.

Darjeeling, the summer capital of the Bengal Government, has a bioscope theater, owned by Madan. Here one can see the latest Calcutta successes. There is room for two more bioscope theaters at Darjeeling. Some day an enterprising Britisher will open an up-to-date show and coin big money. Here is a tip for an enterprising American capitalist.

At the New Alexandra (Bombay) "The Circus of Death" has been screened. Arrangements have been made to show the serial, "The Purple Mask," shortly. The Royal opera house has shown "The Devil's Bondswoman." At the Empire "The Pearl of the Army" will be screened shortly. The exhibition of "Who's Guilty" series has been completed.

The Globe Cinema Co. of Rangoon, has shown "Second in
Command," "The Dumb Girl of Portici," and "New Adventures of J. Rufus Wallingford." I wonder why Wallingford's adventures have not yet been shown in Calcutta. The Bio-
scope theater authorities should try to steal a march on Madan for once.

Hyderabad boasts a bioscope theater known as the New Al-Faizan, which lately has been showing "The Ring," "The Prisoner of Abyss," "Between Fire and Sword," and several other films—very successfully.

The Coliseum is a two-storeyed building situated in the walled quarter. The chamber of the old mosque has been converted into a small, one-storeyed bioscope theater. The Coliseum is a noteworthy bioscope theater, the patrons of which are very few. The theater is run by a native. There are no admission fees at this theater. The Coliseum is the nearest theater to the bazaar. It is open in the afternoons, and is a favorite meeting place for the women of the bazaar.

M. D. Puri has opened a cinema show at Lahore under the name of the New Gaiety theater. The opening ceremony was presided over by a high government official. This is, perhaps, the first occasion on which a government official has attended a bioscope show in Lahore. The theater is ar-
ranged to screen the best films produced in England and America.

The Rangoon film censors are rather strict. It is not
surprising, therefore, to learn that they have banned the following films: "The Crimson Stain Mystery," "Undine," and "Mirth at Maxim's." The Calcutta bioscope by the gallon after. I have gone to bed, but they don't show the effects of it the next day. They must be tough. If the motion-picture people hadn't let the cat out of the bag I'd have thought it was a favorite evening pastime in Alabama was going to the show.

Take this little town of Juneau for example. Its popula-
tion is 3,500—six more mining towns and mining camps other small towns near by, including Douglas, just across the narrow Gastineau Channel, but the total population of the district is probably not over ten thousand. This population is divided into six motion-picture theaters. Four of them remain open during the summer, when the days are long and the population is reduced by the annual exodus of pros-
pectors, canny workers and fishermen and others who live in the towns during the winter. Of these six the largest, and indeed the largest in Alaska, is the Coliseum, with a seating capacity of over a thousand. Its nearest
city is the Palace, the only concrete fireproof theater in Alaska, which seats eight hundred, and both of these show-
houses are well worthy of any large city in the United States. The Palace, managed by John T. Spickett, who also owns the small Orpheum theaters of Juneau and Douglas, is a
specialist in Fox and Vitaphone productions; while the
Coliseum has recently adopted the policy of spreading its
choice over a wide variety of films, and is now bringing motion pictures more regularly than any other. Artarckt, Metro, Triangle and Mutual are shown here, and state
rights pictures also come from time to time. Recent show-
ing includes "20,000 Leagues Under the Sea," "Bell Max-

Pictures in which the leading ladies have appeared in Maysville, Kentucky, have made no difference with the population, but it is a matter of opinion whether they have added much to the theater's permanent popularity. Art-
crafts and Chaplins draw the biggest crowds of all. One
particularly pleasant feature of the Coliseum is the distance between the seats. People six feet long can sprawl in them comfortably. Paramount Pictures are shown at the
Dream Theater of Juneau and the Lyric of Douglas. Prices
of admission in Juneau and Douglas theaters run from ten-
cents for children to 15, 25 and 35 cents for adults, with
special prices for special features, and sometimes free admission for children accompanied by parents.

W. D. Bros, owns and operates the Alaska Film Exchange. In the Southern Alaska coast towns the leading motion-picture magnate is Captain Lathrop who
controls a chain of theaters in Cordova, Valdez, Seward and Anchorage. He generally sticks to the Bioscopes, showing Paramount, and not indulging much in features. The interior and northern portions of Alaska are not well served with bioscope theaters. Fairbanks, on the Tanana River, and Nome, on the Bering Sea, are the only towns of any conse-
quency. Fairbanks has a population of 3,500 and Nome has 4,000 in summer and half that in winter. They have their bioscope, operated by Mr. Brabin, who shows the most up-to-date productions and the other towns of the north are so small that if they were in the thickly populated states of the East they would scarcely be marked on the map.

If manufacturers would release good films at low prices for these small and very isolated communities they might not make much, but they would make something where now they make nothing. What can be done even now was shown by the letter in the Mov-
ing Picture World not long ago from the manager of the theater in Nome, "Alaska has not one bioscope showing. An
opening of a bioscope for anadarko, Anchorage, and the Bering Sea, place with a population of slightly over a hundred. He built his bioscope and sold admissions of from twenty-five cents to a dollar for films that were not by any means the best. Entertainment of any kind is at a premium here. The bioscope might be the social center of the community, but the industry seems scarcely to have realized its possibilities in this direction. An example of how it might be used came to my notice a long time ago. Brabin was shown a bioscope about eight hundred miles from Vancouver and six hundred from Edmonton. The manager, a genial, friendly fellow, lit a roaring fire in the stove at about seven. There was a hundred people at the theater entrance, but he didn't generally use it. Chairs were drawn up, and as people dropped in they sat or stood around the stove and talked over the latest news. At eight o'clock it was time to start. The people crowded edward through the doors, the light was turned on, and the show began. When it was over most went home, while some lingered for further gossip, treating the little theater as a kind of village club. The latest war bulletins were posted on the walls, and newspapers lay about for any one to read.

There is an opening for many similar shows in Alaska. Among the South Eastern Alaskan islands there should be a place for a bioscope that could show the latest take-
films to the one or two night stands, provided by canneries, mines and Indian villages that are too small to maintain nightly shows. Other communities might institute a club system, and the films should be good. People living face to face with reality are not so interested as they might be in little fluffy girkles tripping around with big, beautiful millionaires. They seem to be true to life, and the emotional element and a minimum of superficial posing. They like comedies, provided that the comedies are funny. I have seen audi-
ences in Alaska taking comedies as though they were tragedies. So they were in a way. But there is one kind of picture that should be carefully avoided. People may ask for Alaskan films, but don't let them have them. You can fool people in the States with this Alaska-made-in-Calif-
oria stuff, but if you bring it here you'll fool your.

Finally, apart from the scantiness and scatteredness
of the population, Alaska is a movie paradise. There is no
censorship and no tax. If any one wants to incur unpopu-
larity he should only go in for comedies. Since the Alaskan
government would probably be inclined to subsidize motion-
pictures rather than tax them, and it would be doing a
good many isolated people a real service if it did. In the
meantime, the producers might come forward with special
prints at low rates for little places.

BRABIN STRONGLY REPRESENTED IN FRANCE.

Charles J. Brabin, Metro director, who has recently completed his first production under the Metro banner, "The Adopted Son," has in the ranks of the English army twenty-
six brothers. None of these Brabin who are or have been
combatants in the present war.

Three of Mr. Brabin's brothers are included in this num-
ber. A. E. Brabin, a member of the Fifth Liverpool Regi-
ment, was killed in action at Givenchy on the Marne. His
brother Jack is driving a British tank across the wastes of
"No Man's Land," and Edward is in charge of a fifteen-inch gun.
Hawaii Promotion Committee Protests.

Asks That Hawaii Be Truthfully Represented on Screen—
Gives List of "Dons,"

INFORMATION for the writers and producers of Hawaii
ian pictures is contained in a letter to the Inter-Ocean
Film Company from the Hawaii Promotion Com-
mittee. The letter is at the same time a plea and a
protest. It states that the natives of the Hawaiian Islands are
civilized as those of New York, and that there are no "wild women"
or "tall, dark and handsome" traders of Waikiki or anywhere else. The letter asks that producers of motion pictures give Hawaii a square deal and contains a list of informative paragraphs about Hawaii, which follows:

"Hawaii, now a de facto territory of the United States, was
formerly a monarchy ruled by Hawaiian Kings and Queens
until 1893, when a republic was established until 1898.
"Hawaii is in the Pacific Ocean, 2000 miles west of San
Francisco. The Islands are a part of Polynesia.
"Hawaii is distinctly not any part or parcel of the Orient
and has absolutely no savor of Orientalism, except that
brought to its shores by the cosmopolitan population.
"Hawaii, in every part of the group, is modern. Education
has been compulsory in the Islands for sixty years.
"As to dress, the Hawaiians of today and for the past
forty years have dressed exactly as do the civilized people
of any colonial country. When one walks through the
streets of Honolulu it is practically the same as walking
through the streets of Chicago. No primitive life in Hawaii.
No people in the Hawaiian Islands wear grass skirts.
In ancient times women wore skirts of tappa cloth,
which is made from the fibre of trees and prepared like papuy
"Honolulu Harbor is as up-to-date as that of New York
or San Francisco and is equipped with wharves the equal
of those in great cities. Eight miles away is a $20,000,000 naval
station and along the coast are magnificent fortifications,
established by the United States War Department. All the
streets of Honolulu are paved and soon all will have perm-
ent pavement of bitulthic or like material. Electric trolley
lines traverse every part of the city and suburbs. Automatic
telephones connect every part of the Island of Oahu and
manual telephones connect every part of each of the other
Islands. Hotels in Honolulu range from $2,000,000 structures
to boarding houses. Honolulu has always had its opera house
and lesser theaters, while no part of the Islands is without
its music halls.
"Hawaiians today, as for the last fifty years, dress exactly
like all the American residents here. In the Islands are no
wild beasts. Therefore, it is ridiculous to show in photoplays
elephants, lions, tigers, buffalos, giraffes, or any other crea-
tures of tropical countries.
"The volcanoes of Hawaii are tame and are not feared.
Only once in a lifetime have any of our volcanoes over-
flowed their banks. Remember that although volcanoes in
Hawaii are not shaped like Vesuvius—not cone-shaped.
Kilauea, the greatest active volcano in the world, and which
is reached by motor car to its very rim, occupies a calderon-
like ground floor and a level part of Hawaii, and the pit of
Mauna Loa sets like a timbrel in the bottom of this great
caldron. Our volcanoes do not shoot out scoria and rocks
like Vesuvius and there are no explosions. Kilauea merely
erupts as a lake of hot molten lava and never overflows its
upper banks. Mauna Loa occasionally, or once in seven
years, emits lava which flows down the mountain slowly and
never疤痕 anybody.
"On the Beach at Waikiki's swimmers are seen just exactly
as you find them at Long Beach, California, or Atlantic
City, or Palm Beach, Florida, for that is the fashionable
hotel district. People do not wander around the streets or
the beach or meet travelers on incoming vessels wearing
grass skirts, or generally appearing in so-called primitive
dress. People one finds at the harbor front or 'On the Beach
at Waikiki' are just as you find them on any other
harbor front or beach.
"The one thing preeminent about Hawaii is its superb
climate, for each month is practically the month of May,
with more sunshine and clear days throughout the year than
almost any other part of the world; with gorges from shore to
mountain peak, in deep canyons and gorges, in semi-tropical
loafage; wonderful automobile roads which
belt every Island. Even the hula which is danced in motion
pictures is wrong, for most of the 'artists and critics'
do not see the hula for motion picture purposes give a coon
version, instead of the rhythmic movements which may be seen
in the Islands.
"Every scenario writer makes a mistake which does not
meet with the approval of these very hospitable Hawaiian
people. Every writer uses the word 'Kanaka' or 'Kanaka's
in referring to the Hawaiians. This is wrong. If you should
use in your subtitles the expression of 'Dagos' when you
mean Italians, or 'Chinks' when you mean Chinese, or 'frog
eaters' when you mean Frenchmen, or 'niggers' when you
mean Negroes, then, of course, use 'kanakas' when you refer
to Hawaiians. Down here the use of the word 'kanakas'
to classify Hawaiians is considered insulting. It has been
used generally in referring to the peoples of the South
Seas, and Hawaii is not in the South Seas. By the bucko
methods of old time trading vessels and of story writers
it has become a more or less common phrase, but particu-
larly for the people below the equator."

Myrtle Stedman Making Hit in 4 Tour

Myrtle Stedman, who has been touring the United States
and Canada, visiting the various picture theaters and appear-
ing in person, has met with success wherever she has ap-
peared during her trip. Starting in at San Diego, Cal., Miss
Stedman worked the the-
aters on the Pacific Coast and then went on her
way across the continent.
She is expected soon to
arrive in the East, where
she will continue her per-
sonal appearances.

Her way of making her
appearance on the stage of
the different theaters is
entirely unlike anything
that has ever been done by other players and is making her more
popular with the thou-
sands of those she ad-
dresses every week.
Instead of the cut and dried
short speeches she enter-
tains her admirers with a
song recital, after which
she says a few words and
takes her leave. Miss
Stedman was educated
for and sang on the oper-
catic stage long before she
thought of entering mo-
tion picture work. She possesses a splendid dramatic sopran-
voice and sings with a clarity of note and a depth of expres-
sion that brushes away any thought that she was forced
into pictures because she lost her voice.

Miss Stedman's appearances in many theaters have had to
be extended to permit disappointed patrons who were unable
to get into the theater to have a chance to see their favorite.
Miss Stedman expects to finish her tour in six weeks and re-
turn directly to work before the camera after a two weeks'
vacation in the Catskills.

ASHLEY-FRAZE.

Charles E. Ashley, Essanay director, is in New York on his
honeymoon. He was married September 24 to Miss Gretchen
Frase, daughter of Mrs. B. M. Frase, of 1259 Victor avenue,
Chicago. Mr. and Mrs. Ashley will be at home at 3100 Leland
avenue upon their return to the Windy City.
By Marion Howard

A TYPICAL Washburn picture was "The Golden Idiot," satisfactory in every detail. Some critics did not like the opening scene, but the house did, as evidenced in the laughter and smacking of lips when Bryant mixed that double entendre and the expression of Stine's soul on the actor's face as he drank it. There was a good twist at the end, and all through it had the right combination of nonsense and romance. Fortunate indeed were the players in having the use of pretentious estates at Lake George and Vienna.

"Down to Earth" was simply great and one of the cleverest sarties yet seen on hypochondriacs who were rounded up at a fake doctor's sanitarium and led forth to "bite the earth" on a supposed desert island, in reality only a stone's throw from the city. Of course we expect much from Doug Fairbanks, whose book "Laugh and Live" I recommend to all the times inclined to hypochondriasis. Clever girl that Anita Loos is to write such a play, was the sybil utterance from across the aisle.

"The Marriage Market" proved a good vehicle for June Elvidge and the well balanced company. One thing jarring. When the heroine is taken to the home of the man she really liked she was not properly gowned and simply sl, cleverly. Stowing an elaborate toilet when she was far from home and had not been out of doors. Why do the villains always close their hand and gaze on their finger nails—a silly habit too often seen.

Well, Alfred Vosburgh is some acquisition for the Greater Vitagraph company and his work is flawless in "The Divorcee," as is a red blemish young minister planted in a country with scenery to burn. I had long admired his work, but here we find him in an atmosphere where ability counts. The play had novel features and some stunts.

"The Law of the Land" was the very best thing Petrova had done this season and the Paramount settings were great, also the photography, the story being given some dandy close-ups. J. D. Harrigan and T. Vivian deserve special mention, but the house went wild over the inspector and the glimpses of his family—twins and all. It was a big human touch in a small way. Starred in it were some little Mahlon Hamilton, together with the child—a wonder—made up a cast hard to beat. This ought to go well, as it is full of thrills and a good version of the Broadhurst play.

"Skinner's Baby" is unique. Bryant Washburn is clean cut, good to look at and dependable on the human nature touches. It is easy to understand his pride in fatherhood and his joy in Bryant, Jr. Hazel Daly's Honey, too, is beyond criticism. These are the pictures the public wants as I size up the houses and hear the comments as we leave the theaters. Slapstick pleases, true, but the wholesomely comic element in the live pictures count for far more. Straight comedy such as the Drews, George Ade and a few others give us, fill the bill and leave no bad taste.

"The Kingdom of Hope" in the "Do Children Count" series is a gem and very timely—good for "repeats" anywhere, as it tells a big story of pacifists converted by kiddies who try to enlist and thus put to shame the loaing slackers. The line-up of these men at the recruiting station is one big stroke on the part of the director for Essanay. On the same program we had a new George Ade fable, based on the new rich man, and William Hamilton, together with the child—a wonder—made up a cast hard to beat. Does Frankie Raymond never rest? We get her playing the slacker mother in "The Man Who Was Afraid," the homespun one in the Ade fable and in many of the best pictures put out by Essanay.

What a fine picture David Harum is for reissue? Have seen it three times and realize that the splendid acting of Mr. Harum in it shows the inexhaustibility of the man. Here, too, we see Jack Pickford in one of his early pictures and Harold Lockwood and May Allison playing opposite, all these with the Famous Players.

"The Hidden Spring" suggests water, but turns out to be rebellion over abuse of a faithful dog, illustrating the love of dumb beasts versus hatred of them. The man's soul is aroused over the villain's kick and he suddenly awakes with good results. Harold Lockwood is one of the young leads and Norbert Stainbanks, the automobile, on the prowl, but the best work was done by H. F. Crane as the idio who had been beaten into that state by the bad bold man. Lester Cuneo for a change has a "goody goody" part and Vera Sisson takes a closer at beautifully.

"By Right of Possession" went well here according to the pleased look upon faces round me. Tony Moreno is rightly popular. In this play he got a lot of Western atmosphere and I have never seen a coal mine pictured so naturally as this one. Director Wolbert knows his business, for the scene over the mine was a pretty picture. Otto Lederer had a sympathetic part, but it seemed a bit overemphasized. Little Anderson was girlish and did her stunts in fine style. On the program were some weekly reels put out by Hearst's Pathé and "The Cat and Mouse" which are pretty good.

I saw two good pictures last night, "Master of His Home," with William Desmond, and "The Mysterious Miss Terry," featuring Billie Burke. Of the former much can be said in its favor all through, with its subtle and effective Eastern atmosphere, a combination which dovetailed nicely. There was splendid mining stuff, including a flood which trapped the hero and heroine—all done plausibly. Eleanor Hurricane is the small heroine and took a close-up with, showing that she is a youngwoman in real life. What a fine line Desmond has here—"I want a wife and a home, a house with a woman" in meaning in this, and well put over. The ending was splendid and caught the house with that dear baby in evidence. Then, too, the old man partner and the real Indian squaw were more than worth while.

Billie Burke gave us a good sort of picture, but Tom Meighan had little to do as the hero; in fact the rotund Walter Hiërs seemed the favorite with the house. This was a comedy all through and we liked it—every bit. We get here some fine interiors of palatial residences, and the Fifth avenue bus scenes were realistic and well done. Certainly we will not forget the closing scene in a beautiful garden, the pair in silhouette reflected in the artificial lake.

Tony Moreno and Edith Storey were seen here last week in the "Capitains of Greater Horto-Trip," and it was some picture. So was "A Roadside Impressario," with the inimitable George Beban, a trained bear, some bees in action, and atmosphere in plenty. Harrison Ford did effective work in "My Symphony Way. Music in the Valley of the "Hills" had an odd role, with pathos, humor and heroics thrown in. It was finely photographed.

The Henry Ford company is giving excellent travel pictures at the Fenway, taking us into unfamiliar places and along the highways by auto, though nowhere is his brand of car advertised. Last week we went out to Honolulu with him and saw how theukeles are made from start to the players manipulating the strings. It was most interesting and so are other industries shown on the screen.

Burton Holmes took us to Palm Beach the other night after being among the Greats of "The Trip," and it was some promenade and down the jungle trail. He told how many millions were represented in a bathing scene, but we did not see many really happy faces, as maybe the water was cold. In "Hawaii" and "The Artizan" unless it is harnessed. Anyhow the picture was well made, and everyone had a good laugh when Holmes turned on his speedog camera.

In "Paws of the Bear" we do not see Clara Williams often enough and here she has fine opportunity to register something worthwhile. There were stirring scenes, but I saw nothing outstanding from Clara, but the story is entertaining and compelling personality and at no time does he impress one that he is doing anything out of order in aiding a spy, and as it turns out he was "not guilty". We all like the suspense and mystery stuff. A feature of this was the close-ups of Miss Williams, but why such big ornamental beds in staterooms of an ordinary liner? They got a laugh around me.
—
October

1917

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Advertising for Exhibitors
EPES WINTHROP SARGENT

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inquiries have been made as to the layout cuts reproduced
in this department, particularly those of Ruffner, Fullerton and
McCormick. Generally the inquiry requests information as to the
address of the company supplying these. There is no such company, and,

in the very, nature of things, it is not likely that there can exist such a
company, for many good reasons. In the first place, no two managers
are apt to agree upon proportions. One manager may like three tens
and another prefer four sevens. The same layout cannot accommodate
both. Then, too, where two managers are in agreement as to space, they

differ as to the phrasing, and the man who takes the trouble
a layout takes the trouble to so word his advertising as to
He knows how to deal with his
best results to his house.
clientele.
He knows what will attract them. And what will
Each
bring them to him may keep people away from another house.
manager must work for himself on the wording, and so each must do his
own copy and prepare his own layout.

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A layout, it should be understood, is the arrangement of material for
the engraver; the combination of picture and hand lettering that goes
form the advertisement. It may be all layout, or the cut may be
mortised to let in type. If you will turn to the issue of August 25, page
1215, you will notice a cut of the Modern, Boston. This .is all hand lettered.
The advertisement is drawn up and sent the engraver. When
On the next page the Park
the cut comes back, it is sent the papers.
advertisement is all layout, but the Scollay Square Olympia has a combination.
The house name is one cut and the play title is another. In
Here it would not pay to
between and below are sections of type.
mortise the cut, for then the entire surface of the cut would be charged
The Orpheum adfor, where something less than half the area is cut.
vertisement in the next column is a mortise, the O being part of the cut.
and the space where the type is being cut away. As all cut matter is
charged by the square, the house has to pay the price of the full square
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an oblong as wide as the measure and as deep as the O. All that space
Then the cut is sawed away to get an L-shaped block and is
is the cut.
used repeatedly in connection with the type announcement.
A better
example of mortising is found in the issue for August 11, page !)27, the
Here, at the top of the two
advertisement for "Tho Easiest Way."
advertisements shown, are bits of text that show whiter than the rest,
because here an oblong opening was sawed in tho cut, into Which type
slugs can bo dropped.
to

All of this is probably stale information to the majority of the readers
of this department, but tho minority is invited to sit in.
It should be
remembered that the cut layout differs from the advertising layout.
A cut layout is the matter you want made into a cut. An advertising
layout may be merely this, or it may be cut and copy. In either case,
the layout is merely the matter laid out as it is to be made.
are
of ''it layouts and how to make them, since that is what
wo started to explain.

We

a layout is a frame.
This is not part of a
special advertisement as a rule, but merely tho enclosure designed to
hold the advert! emenl apart from the rest of the paper. This is often
made up of stock bonier malt rial, obtained nun the type foundry, the
usual rule work of a Job office or rule and ornament in combination.
S"ou can find plenty of material for frames in magazines, particularly
king a specialty ol printing page portraits o( theatrical or
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Be careful, In using these, that the magazine is not
copyright, for then tho copyrights protects all the material, and it is
barely posslblo that tho owner of tho copyright might make trouble
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rather than those with a mass of intricate shading.
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Suppose you have

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inches wide and six deep.
You can have a
layout eight inches wide and twelve inches deep, or sixteen wide and
twenty-four deep, and it will come out right.
But suppose that the
foundation of your layout is a strip of illustrative matter 13 11/32 inches
wide, and you want it to be just the width of the finished cut.
Take a
sheet of cardboard and mark on it the square 1C by 24.
Now run a
line diagonally from the lower left-hand corner to the upper right-hand
corner, being very exact.
Put the strip of material against the lefthand edge just where the upper right-hand corner will cut that diagonal
line.
Be certain that the strip is all square with the work, and if you
draw a line from the intersection to the lower edge, fill in as you like
and mark your cut four inches wide with the assurance it will also be
six inches deep.
Or you can work it another way. Mark tb
of the cut, extending the lower and the left-hand lines along the paper.
Now run your diagonal through from the left-hand corner through the
upper right-hand corner and as far beyond as you like. Draw in the
upper and right-hand lines to cut this diagonal, and you cannot posin

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Now, just a word as to cuts. There are two kinds of cuts line and
half tone. Line cuts reproduce the lines.
Half tones cut all lines into
The closer the dots together the cleaner the work, if the
tiny dots.
proper sort of paper is used, but with quick work on newspapers it la
not practicable to have these dots closer than 85 to the inch and more
often 50. This is the 50 or (>."> screen of the manufacturers' announcements, or the "coarse" or "newspaper" screens.
In planning your own
work it is better to stick to line cuts, since many offices ruin cuts with
poor ink and bad presswork, and, with the cost of ink and paper going
up, we are not going to get better ink or paper in our newspapers for
some time to come. With a line cut you can get a straight black or
a straight white.
If you want any shade of gray, you must cross-hatch
or use tipple, which is tiny .lots. The larger the dots or the closer together they are, the darker the gray.
Most of this stippling is done
with a benday machine, but a benday means careful handling, and the
machine is expensive; so it is better to plan to get your results with
straight black and white.
The foundation can be a cut from the advertising pages of this paper,
if the advertisement is printed on white stock, but the most attractive
drawings are generally on colored paper, and you will not get good results unless the color is a light blue.
Any shade of red or green or
yellow stock will not work well.
If you are particularly desirous of
getting hold of such a cut, you can do it with orthochromatic plates,
but this will increase the cost materially, since it necessitates making a
plate and an enlargement from the plate and using a costly plate and
extreme care in the dark room. Black and whites may be more easily enlarged, and you can learn to do this at home or encourage some enthusiastic amateur to do it for you.
Whatever you decide upon as the
feature of your layout should govern the general size of the layout.
Scale as described and paste down your main illustration using glue ot
a stiff library paste.
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You don’t have to do the work yourself. Get some clever boy or girl to show you. Point out that this will be good experience and may lead to a regular job some time, and you’ll have the youngster working hard to make good for himself and you. But guard against over elaboration. Remember that the best advertisement consists of one striking attractor, one striking argument, the house name, the date, and the title of the picture. If you play these up properly, you’ll have no room for anything else. If you have more room, you are either crowding the material portion of the advertisement, or you are wasting space.

Get a nicely proportioned layout. Three lines seems to be a favorite, but unless you are taking a half or quarter page, the safe rule is to have the space three deep to two wide—which is why three lines (9 by 9 inches) works so well.

If you want to use a small half tone in a large cut, have the half tone made separately and tucked to the cut and allow room for a margin of metal by which the cut may be tucked down. Then you pay half-tone price for the screen cut and line price for the rest of the layout. It saves money and at the same time looks better.

This is merely a suggestion of the lines along which to work and by no means intended to exhaust the subject, but from this the small-town exhibitor can work to get layout advertising that is as good as the costly work of the expert artist, since much of it is the work of the big men pasted onto the home-made layout. If you try the scheme, send in the results.

Booming Skinner’s Baby.

About as neat and complete a scheme as can be asked was worked by E. C. Bostic, of the Merrill, Milwaukee, for Skinner’s Baby. The lobby display was charming, inexpensive, and striking. A two-side back-

ing was built and covered with nursery wall paper, a small window adding to the effect, though this was not really necessary. On the wall was a placard announcing—

A Joyful Message
William Manning Skinner
Bryant Washburne
and
Hazel Daly
Wish to announce
the arrival of
William Manning Skinner, Jr.
SKINNER’S BABY
They will all appear in the latest
Skinner Photoplay
Skinner’s Baby
One week Commencing Sunday, Aug. 5th.

This, as can be seen, was illuminated and neatly framed, and framed pictures of Mr. Washburn and Miss Daly are found on the wall. In a cradle a large doll was placed, with a card reading, “I am Skinner’s Baby.” And by the basket on the table was an announcement that the furnishings were supplied by a certain store. Just “Courtesy of Ed. Schwarzer Co.,” but probably it paid the rental of the stuff. Note the bird case at one side of the cradle basket is the star piece. This is not alone for ornament but to define the limits of the set. All of the newspaper advertising followed the same rhythm of announcing the approach of the kiddie, and ten thousand cards were sent out. There were a good quality postcard, specially printed for announcing births—a floral design with a sleeping infant and a watchful cupid, done in imitation of water color and properly printed up. With the house additions, the entire card reads:

“To announce the arrival of
SKINNER’S BABY
Name, William Manning Skinner, Jr.
Date, August, 1917.
Weight, 8 pounds.

Mr. Skinner (Bryant Washburne) and Mrs. Skinner (Hazel Daly) and Baby Skinner will be seen in the photoplay ‘Skinner’s Baby’ at the Merrill Theater, week commencing Sunday, August 5th.

On the address side, in a good imitation of handwriting, were the words “It’s a boy.” It is all comparatively simple and all decidedly effective. It does not take much money, comparatively speaking, but it does take brains.

What has become of Walter H. Brooks, S. E. Wall, Frank Montgomery, George Bleich, Tom North?

Where Are They?

Lately we ran quite a string of Ralph Ruffner’s cut-outs, with one of Douglas Fairbanks. Now Ruff has been at it again to make business for the Liberty, Spokane, and the cut shows a Fairbanks cut-out before and after being Ruffed up. They might have missed his hair up a little, at that. This bears out what we said lately: that the releasing company must suit the entire crowd and not the specialists. Not many exhibitors who already had a straight cut-out of Fairbanks would buy a special for Wild and Woolly, and we think that this home made fix-up will attract far more attention from patrons than would the lithograph. Next time Ruff wants to fix up Fairbanks he might get some crepe hair or some oaken and put on a practical beard. It would be funnier still. Then with some advertisements and this comment:

THIS FROM MAT FURNISHED BY ARCTRAFT. THE TWO NINES AND TWO TENS ARE OURS. GUESS WHICH BANGS ONE IN THE EYE QUICKER.

BUSINESS? LET US BRAG. YESTERDAY 100 IN THE SHADE AT FOUR O’CLOCK. AT NINE P.M., 300 IN THE MOONLIGHT TRYING TO GET IN. ORDINARILY WE COULDN’T FILL THE HOUSE WITH SMOKE, MUCH LESS TAXPAYERS. THIS KIND OF WEATHER, IT’S A SHAME WHAT ADVERTISING WILL DO, TO SAY NOTHING OF THE STAR ONE BACKS IT UP WITH.

The example on the left is done from engraver’s proof and stands out better because the cut copy was better than the others. Clearly the sketch here is better than one supplied by Arctraft (that in the middle), but the Arctraft cut will be more generally useful to the

exhibitors. The ‘Giggle Roundup’ as a catchline for a Western is more than good. The black ground throws up the lettering well. Spokane surely must have some warm moons if it is a hundred in the shade in the afternoon and three hundred in the moonlight. But Ruff hits a gigantic truth when he speaks of what advertising of the right sort will do.

All But.

Jay Emanuel, in advertising The Easiest Way in his Philadelphia houses, announces it as

The Play that pleased
the entire country—
both on stage and
screen, with the exception of
The State Board of Censors.

Also he explains that the dark cards of which we spoke lately are merely proofs and not the stuff sent out. He intended to ‘explain that
in a letter he was going to write next day, but Jay is busy now. His wife is at the shore and technically he is commuting to Atlantic City, but actually he spends half of the time inventing reasons why he could not be there the night before, and Jay is too newly married to be good at that sort of thing offhand—though he is getting a lot of practice. He sends a clipping from the London newspapers from which it appears that the Kid Maeline is running over there with a matron in charge of the kiddies, who sit by themselves. "Crimes and horrors" must not be shown on those occasions under penalty of having the license revoked.

Famous Dancer Announced.

Star of Broadway cabarets to be seen at Bluebird Thursday, using for the head and full face, as the Roman body type. This will work better and will permit the use of more house stuff. The program does not work to its full capacity because it does more than advertise film. It is more likely to be far to advantage to advertise house in Mr. Zimmaro's next layout and the program looks real, but his letter shows he knows more is needed.

Art-craftiness.

Here are a couple of squibs from Artcrافت Advance that are worth thinking over:

Walk past your own lobby some evening, Mr. Theater Owner, and decide whether you would go in, if you were John Smith instead of yourself. And if not, why not? You may get some good hunches.

There was once a reporter on a small-town paper who didn't turn in a story on a big fire because, he said, everybody in town was there. But the paper printed it in two columns. Everybody in town may have seen your picture theater, Mr. Exhibitor, not once, but many times—still you'd better use the newspaper more about it.

All of this has been said before, but it cannot be said too often. If you live in a three thousand town, the chances are that a thousand possible patrons have never been in your house. They know it there: they may know what you have, but they do not go. Don't be content that they know you have a theater. Do not rest until they are as familiar with the inside as they are with the outside. If you are hungry, you do not eat two-thirds of your dinner. You want it all. Be the same way about your patronage. Get it all—there is all in town and within auto distance in the country. These two items are more closely connected than is apparent on the surface. Tell everyone where you are and what you have, and if some do not come, try and look at your house with the eyes of an outsider and find out why some do not come. Forget your pride of possession for the time being and try and find intelligent fault.

Bagging the Business.

A friend of the department sends in a paper bag he met up with in Stockton, Calif. It is a small bag of the sort they use in fruit stores, and it is printed up:

Don't Forget to See

PEOPLE vs.

JOHN DOE

at the

NOVELTY THEATER

Wed., Aug. 29th

George Pecora
High-Grade Peanuts

The scheme of putting advertising on grocer's bags is by no means a new one, but the following bag was designed by the Mercantile Savings Bank and is a vacation population. A vacation population has time to eat peanuts and go to picture shows. Put the picture advertising on the peanut bags and it reaches just the class of persons who are most likely to have the time and the money for the picture. Put the same advertising on the grocery bags and not one-tenth of this list would be reached. This scheme is by no means new, but this particular application is it reaches a select list of patronage at no greater cost. The old idea, plus brains, becomes worth ten times as much as it was before and at no greater cost, but that gets the idea as good as to impress a summer visitor to the point of sending it in, showing that it worked.

Picking Out Nights.

From many angles we like the idea advanced by A. L. Middleton, of The Queen, De Queen, Ark., in his program. The copy will serve others who like the same thing that the Londoners do.

YOU MUST BE SERVED

If you want comedies, we have them, three nights a week.

If you like serials, we have two a week—on Tuesday and Thursday—and the very best ones produced by the industry.

If you like features, we have three each week—"Queen Thea-
ter Specials." Each one selected and each one with an appeal-
ing and a famous star.

There is a night or two, or three nights, each week—remember that we run the Queen for you and the other people that like this sort of thing. There is no end of demands for the big names.

We want you to read the Herald carefully and pick the par-
ticular programs that you like best and come on those nights.

We want you to be pleased.

The divided time basis on which we run the Queen enables everyone to see the kind of programs they want to see, and on the same night each week. Whatever kind of picture you like.

This is a good scheme for encouraging regularity of habit, and it will work better in a rough division of the patronage by nights, but, on the other hand, there is danger, if this schedule is too heavily em-
phazied, of suggesting that on certain nights certain patrons will not care for the bill at the Queen. It will be well to temper the notice to suggest that while the bill is always good, those seeking a par-
ticular form of entertainment are most likely to be suited on par-
cular nights. In the same program Mr. Middleton offers his specials for the evening next week on Monday, Paramount on Wednesday and Vitagraph on Fridays. Instead of making a chronologi-
cal appeal, he runs them the first three days, then the Queen Wednesdays and last the four Fridays. Working from the booking sheets, it is easier this way than to orient the calendar, but it will slightly confuse and is not as good a scheme. All calendars should be chronologically to be effective.

N. B.

This clipping from Charles Decker's Movie Fan, the organ of the Majestic, Grand Junction, Colo., can be handled even better as a public-
ouncement with a huge "Take Notice" in a two-inch letter and the rest in a line or two, just without display. The stuff should be posted and not used as a throwaway, if possible getting it on the recognized bulletin boards for such material.

TAKE NOTICE.

City officials from the Mayor down to the Police Department, the Fire Department with the trucks and ladders and hose, all the Doctors in the City—if you are interested in saving the lives of our citizen, Manager Decker urgently requests your presence at the Majestic theater on Thursday evening, August 9th, when "Patty" Arbuckle makes his appearance in "The Rough House."" Many of our patrons are going to laugh so hard—so much—so continuously, that they are going to shake the seats loose from the floor—the plaster from the walls and the beams from the ceiling. There is going to be a Rough House at the Majestic.

All city officials must come prepared to quell the riot. Chief Hyman, with all the departments, and every single member of the Movie Fans. Doctors, come prepared to take care of "laugher-
hits." The full force of hospital nurses will be on duty to receive the patients. Ambulances, express wagons and fire trucks will rush the patients to the hospital. There will be no need of undertakers or laughing gas.

"Patty" Arbuckle in "The Rough House" is his best—better than his best. There's not a quiet minute from the moment his framing countenance first flashes before you until you get it—or but true—"The End." This forewarning frees the theater management from all claims of damage.

There's going to be a riot of fun and laughter at the Majestic Thursday, August 9th.

Forewarned means to be forestalled. SO COME PREPARED TO QULL THE DISTURBANCE AND SAVE LIVES.

This should be given a two-line signature, the name of the man-
ger with "Manager Majestic Theater" below to suggest an official signature until the curious come close enough to read. It will work well in towns and the smaller the place the better. Even the cities can swing the idea. It can, of course, be used for any other comedian. The idea is good and well handied.

Another Maine Live One.

Joseph Emery sends in a program of the Star, Bar Harbor, to show that not all Maine exhibitors are dead. It is an attractive card in every way, with the center drawn in crayon. They have a very large group of regulars and a very large card of real knowledge, and the pictures are only six or eight months old—which pretty recent shows. They have a very long run and they are very lucky, though they did have "The Crisis" at Winthrop the other day, though they kept it a town secret. They billed the town well, but they did not go as well up and down the line. And they didn't advertise business with the picture that it should encourage them to try it again.

Where's Mr. Wall?

Please page Mr. S. E. Wall, of Piana City, Ohio. He's been silent much longer than we like to have him. And what about J. W. Llewellyn, of the one-piece coat-and-suit hanger?

A NEW HELP FOR MANAGERS.

Picture Theatre Advertising.

By EPES WINTHROP SARGENT (General Manager at Advertising for Exhibitors in the Moving Picture World)

This is another of the new aids that will help you improve your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get an at-home basis for your business, and especially how to "sell" the picture, rather than to "plug" it so that people will come. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building

Chicago, III.

Wright and Callender Building

Los Angeles, Cal.
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. It is necessary that synopses be criticized, whether or not a fee is sent therefor.

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

Comparatively few tackled the last brain polisher. Several regular correspondents admitted that they had not tried because they did not know the story of the play, and others felt they could not make a farce-comedy as this idea of a farce derived from the elements of the story. It was not for a moment supposed that a bona-fide murder could fare fair, which was why it was required that a farce-comedy be selected. The object of the polisher was to show that a farce could be made from any material, even though it be tragedy in the original. But two correspondents got this idea into their heads and the bunch of buds was a murder. Several did not read the paragraph correctly and seem to make a farce-comedy out of the original story instead of a farce derived from the elements of the story. That Brain Polisher.

Names.

Be careful in selecting your names. Do not let them sound too much alike, or confusion will arise. Often a story will be sent back that might be regarded more carefully, were the characters more individually named, and perhaps were fewer of them named.

Synopses: This is the wrong word. Most of your characters in costume become travesty, even where an effort is made to write farce. Farce should be intimately modern and not dressed in the costumes of a carnival. Comedy as a form is not to be confused with a farce. Comedy has to be woven into a plot, and there are some few farces in old-style dress, but the most successful average farces are of today and here, since farce is a stemming of comedy and depends for its appeal largely upon a knowledge of the conditions stressed.

One thing is even more noticeable than a failure to grasp the idea. This is the general lack of ability shown in the synopses. Today most plays sell on the synopsis only. Continuities are not read, even where they are sent. The synopsis must do all the work that reading the rules was our habit first to read the story rapidly, giving it the same consideration an editor would. Put to this test there was no hokum. Instead of laying the burden on the polisher to carry, we were careful to make this the case as far as possible. He was not possible to follow them even after a second reading. Perhaps the worst was a sketchy affair that told little or nothing of the story and seemed to be an effort that something had been done rather than explaining what had been done. And the author wrote that the synopsis was an endeavor to supply the story in snappy lines that would be useful for leader material. We asked for a synopsis, not for clever leaders. We wanted to know how the author reframed the story rather than the leaders he would use for the new version. The synopsis read more like a weak attempt to imitate George Ade than an effort to sell a story. If you can, now and then, suggest a clever line or a comic scene, but by all means, it to it in, but first of all tell your story—fully. Tell the editor that John puts a firecracker under Henry's chair. Don't merely write "John plants a mine" without telling whether a cannon cracker or dynamite is used. The editor may appreciate clever lines, but what he is buying is story and not subtilly. The next brain polisher is going to be along the lines of a synopsis contest. It will be announced later.

We are distinctly disappointed in the result of this contest. Perhaps it was not the fault of the polisher, but of the husband, the crafty rival and the innocent heroine can be worked in a thousand ways.

Because the two did show cleverness are so clever that it would be unfair to print a reputation that might spoil a sale. It is easy to suggest, however, a number of possibilities. Perhaps the wife might be a crank on flower-picking, so that whenever she goes to the back yard to pick flowers, Desdemona is busy buying a pair of stockings in a department store and romance Othello by describing these, or perhaps he sneaks upon the fairy-like vision. Perhaps it might be that the back yard is so gaudy that Desdemona has her initials worked in blue silk on her undies. We tread close upon the heels of Cymbeline, but we get the jealous motive. Perhaps Desdemona is married from another coterie and sends it up. Perhaps she is a vestryman, and Desdemona knows too, and tells her that Othello is carrying a mark of his lady's favor. The possibilities are vast, but most writers followed a form and did not use the ideas that were in the air—Hamlet, Hamlet, Hamlet. But or at the Keystone studios, and either form is the farce required.
Projection Department
Conducted by F. H. RICHARDSON

Manufacturers' Notice.

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

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply to 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). The carbon copy will be sent on matters which cannot be replied to in the department, one dollar.

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

A Little Trouble.

J. M. Lenney, Harrisburg, Pennsylvania, agitates his typewriter in setting with such:

I have all the editions of your handbook, but cannot seem to find any solution of the trouble I have with my one machine. Neither can the union operator I have employed. The trouble lies in my machine's mechanism. It was running all right until I took it apart to put in a new cross and spindle. Since putting it together the letters at the extreme right and left of the screen (not top, bottom or center) are shaded, or in other words, seem to have shadows on their sides. If you can tell me the cause and remedy I will certainly deem it a very great favor, and if you will accept anything for your trouble, please send bill and I will remit.

There is no charge for anything which may be legitimately answered through this department, up to the possible capacity of the department, but for prompt reply there should be two cents-stamp enclosed for carbon copy of the department answer. This two-cent stamp demand may seem a rather small sum for 50 to 75 cents, but just the items of postage, paper, stenographer service, etc., is borne by yours truly, personally, and in the course of a year it amounts to more than dollar bills than you would even begin to imagine. A dollar's worth of stamps, for instance, lasts about as long as the proverbial snowball in His Satanic Majesty's dominions, and, all told, four cents do not quite cover actual cost of a carbon copy. And now as to your trouble. It sounds to me as if you had done something which is causing the film to stick as it passes the aperture, thus throwing the title out of focus at its sides. But this can hardly be, else you could focus the sides by throwing the center out; also it would affect the picture the same as the titles. But I cannot even imagine anything in connection with the intermittent which could or would produce the effect you describe on the screen. I have given this particular thing considerable thought, but am stuck. The thing seems impossible, unless you have done something to your lens. Two faint finger marks, or oil smeared at just the right places, would do the trick, but this, too, seems impossible, in that you would have found them. Can any of our depart- ment friends offer suggestions? Meanwhile, let Neighbor Lenney go care- fully over things and see if he has not omitted some seemingly unimpor- tant thing from his letter, which really is the germ of the whole matter.

Well I'll Be!

Joseph Fisher, Missouri, writes as follows:

Here are a few questions I would like answered, but do not want them published in the department. I have a funny manager. He does not want me to correspond with any one not connected with the operating game; not that he does not want me to learn, for he does. I am inclining four cents for carbon copy of letter. The questions are, first: 'there is there an operators' local I can join? Second: I have an old type General Electric Mercury Arc Rectifier which is located in a room adjoining one side of the operating room. I would like to have some control over it from operating position. Could I join and use it? Third: Is there a speedometer made for moving picture machines? Could an automobile speedometer be connected to a projector, and if so, where.

In the first place, Missouri, four cents for a carbon copy of a per- sonal letter I might write you means nothing in my infantile life. When I worked in a secretairy for four cents for the department, this with slight additional trouble and expense, make a carbon, thus killing one stone with two birds. If I write you a personal letter, without charging the four cents, then is it up to me to write you every one of thousands of operators and managers who may want a personal reply, and where would I get off at, huh? As to your manager objecting to you writing to any one not connected with the operating game, why I was under the apparently mistaken notion that I was very much con- nected therewith. However, I would like to bumbly inquire as to what the devil business is it of your manager whom you write to or don't write to? Better look out or he'll be wanting to install himself as your wet nurse next. Does he spank you when you stay out late nights, or pick out your girl friend for you? The answer is: Well, well, well! Does he work over the newspapers and censor them before he lets you read them? Well, well, well!

First: You are eligible to the local which is nearest to you in dis- tance. Write headquarters I. A. T. S. E., 101 West 46th street, New York City, as to what union that is. Second: No. If you join the two wire proposition (if I understand you right rightly) you will cut your regulating reactance. You might extend all the regulating re- stance contact wires to similar contacts placed on suitable base on wall or sitting room in front of you when in operating position, but that would be a big job, and one you would most likely have trouble with. Third: No. Also there is no need for one. Your speed may only be rightly judged by watching the screen and causing the actors thereon to move in the most natural, lifelike manner possible. The screen is your best speedometer. A marine tachometer might easily be attached to this projector and would give you the number of revolutions per minute. I omitted the third question you asked be- cause it could not be intelligently replied to without examining the article in question.

Insufficient Adjustment.

A. T. Olson, Garfield, Kansas, is having difficulty with his lamp, concerning which he writes as follows:

I show in a very small town, but as a subscriber to the Moving Picture World take it I have license to butt into the department and air my troubles. My theater seats 250 and I have two twice a week. Have a Powers' Six projector and Minusa screen. Get very good results. Am now running Art Dramas. The trouble lies in the lamp and does not really amount to much, but I am unable to fix it. When setting carbons I have to be very careful and get them just right, else cannot get proper spot adjustment and spot will jump around. I have the lamp up and down a short distance. I do not know whether or not all Powers' lamps are made the same, but it seems the adj- justment which results in the entire lamp moving up and down a short distance. It is the only thing that can be done, and the lamps have greater range. I wish to again say that I am a regular subscriber to the World; also have the last two editions of the Handbook and Hawkins' Electrical Library. If my inquiry is not answerable in the department, just leave it into friend waste basket and I'll not get sore. In closing I wish you the best of all that's good, and congratulate you on your most efficient department.

Right in the beginning, Neighbor Olson, let me tell you this de- partment is just exactly as much, or even more, for the small-town man as for the city chap. The city fellow has, to some extent, other sources of information. He can meet fellow theater men and swap experiences. He can visit other theaters and observe. But the small- town man must depend almost entirely on such agencies as the de- partment and Handbook for his knowledge. And his trouble, no matter how simple, will have just as careful attention as though it came from the Halito or Strand of New York City.

You have erred in not giving me necessary data. To say the lamp has too little up and down movement is not enough, since that might be a matter of opinion, and you may be demanding too much. You should have measured the exact distance the lamp moves. I would then know exactly what is what, instead of having to guess at it. However, the Powers' Six lamp should have an up and down move- ment of at least an inch and a half. If it has less, then there is something wrong. It is sticking, or the lamp is mounted on a post not strong enough for it. If it jumps around, then you have having to do with the adjustment in question apart and examine them, cleaning and oiling them thoroughly, using powdered graphite for final adjustment. If you put graphite on the tube, you get a good pencil, strip off the wood and pulverize the "lead," which is, in fact, graphite. It is a most excellent lubricant, and one which will not be affected by heat.
An Entering Operator.

Learning that Franklin H. Avers, operator Home theater, Portage, Wisconsin, had a remarkable projection plant, we wrote asking details for publication. Here is the result:

Replying to yours of August 24, requesting outline and description of the various automatic appliances which I have contrived, and now have in use in my operating room, I am glad to set forth description as follows:

1. The first place, we have an Edengraph machine (which you probably have never heard of), with double lamphouse and dissolving stereopticon, and will say that, notwithstanding the fact that the apparatus is a bit of me a few of these years old, a negative, picture projected with the Edengraph equipped with some improvements made by Yours Truly, is as bright and steady as that projected by a stereopticon.

With regard to my inventions, I have an automatic drop light, which lights when pulled down, and is extinguished when shoved up and wound on a drum; a automatic chair, with arms and footrest, which closes up out of the way, merely by operating a small lever; an automatic and electrically operated rewind, so arranged that during the process of rewinding, if for any reason the film breaks, the reels are immediately stopped by an automatic control and brake, thus obviating any possible damage to the film. The reels are also automatically stopped when the process of re-winding is complete. This apparatus was contrived by myself four years ago, and was, I think, the only one of its kind at that time.

There is also an automatic self-lighting gas arc, which lights automatically at any time the "juice" fails us, thus insuring against the house being plunged into darkness. This is important, since the juice does fail frequently during electrical storms. We get our current from Kibourn City, at which point the Wisconsin river has been harnessed. I am also inventor of a film indicating device, sold outright to several projection machine manufacturers. This article indicates approximately the amount of film left in the upper magazine at all times, thus making it unnecessary for friend operator to open his upper magazine door, and expose the film to fire danger. It not only indicates on a dial, but also rings a bell or buzzer sixty feet from end of film. It also indicates, both in operating room and theater, by means of small red lights, how much of the film has still remains to be displayed.

In my operating room the following happens at the end of each show: The pushing of a single small lever cuts off the picture, but leaves the lights on, which are on the motor which drives the machine. As this clutch is thrown in the motor from the lower magazine to the stero lens. On the way over the lamp house strikes a trip, which closes the slide, which is already placed in the carrier, over into position in front of the condenser, and when this happens, it breaks a contact which stops the motor, at the same time making another one which starts a small motor operating the dissolving apparatus, causing the lens to slowly open, projecting the slide to the screen. As the lens opens two more contacts are automatically made, one of which lights the house lights and starts the automatic Wuritter, or theater orchestra, the other the magazine doors (both upper and lower) and the door of the film cabinet. The opening of these doors lights a small light. (I can imagine operator readers beginning to sit up and take notice at about this point in the proceedings. Ed.) thrown on the screen so that I can see to thread in frame, which same is extinguished when the magazine doors are again closed. A cord is pulled, operating a release allowing the black drapery to close in front of the screen, and by the same operation the drop curtain falls in front of these.

In short, the following happens when one small lever is pushed: Lamphouse slides over, slide moves into place, magazine doors, stereo lens, magazine doors, lights for threading in frame light, redlight over film cabinet lights and film cabinet doors, at house lights light, Wuritter starts, dropars fall before screen and the drop curtain comes down. When the lamp house door is opened the lamp-house, interior is automatically turned on. All the above happens after every reel, except the dropars and curtain and house lights. These "perform" at close of each show only.

The Home theater has been a subscriber to the Moving Picture World for six years past and the writer has gained considerable knowledge from your (our) brother Avers' department, which he enjoys very much. If there is any part of the apparatus I mention that is confusing to you, I will be glad to describe it in detail. If you are ever in this vicinity I would like you to give us a call.

As to the Edengraph machine, brother Avers, I saw the first one direct from its inventor, Jack Avers, inventor of the system, something like seven years ago. It was a splendid piece of work, viewed purely as a mechanism; also it was made of very high grade materials. It gave a good idea in that department. Not heavy enough for the abuse that projection machines receive in all too many theaters. The editor projected the Paul Rainey Polar films in the executive mansion in Albany, in several of the millionaire clubs and before President Taft in the then new Players Club in Washington some years ago, using an Edengraph. This he did to accommodate Jack Hemmert, who had general charge of the showing of the films for Mr. Rainey. He received twenty dollars a day and all expenses, which is perhaps the highest price ever paid an operator for an engagement lasting about two weeks. At least I know of no equal sum being paid.

As to automatic devices named, I take it friend Avers has but one machine, though he does not say so. I may be in error in my supposition, but I guess this frame and he seems to pull a single slide into place and project it at the end of every reel. The operation is decidedly interesting; also I am told by those who have seen it, that it is really wonderer cetera. Herefore I bow to myself and to operators in general, please give us a detailed, and, if possible, illustrated description of how the various stunts are pulled off. In dealing with your newspaper article on your machine from different angles, provided you can show in this way just how things are arranged.

Attention General Film Company.

From California, comes a letter severely criticising a certain projection machine, and winding up with the following:

And now I have a kick against our old friend, the General Film Company. Today we received a Film DIRECT from San Francisco exchange, where it was presumed to have been inspected. In it I found FIVE SPLICES CLEAR IN TWO, and several in which broke in going over our brand new projector sprockets. Moreover, if I attempted to notch all the split sprocket holes, the edge of the film would look like a side elevation of the business part of a washtub. The film was a comedy, "Bull and Bullets." The enclosed splice was fine, as compared to the rest. Otherwise there was no correspondence with tobacco juice, and the man must have chewed poor tobacco at that.

I am publishing this because I happen to know the General Film Company does not approve of its films being shown in third-class condition. It is therefore up to the San Francisco exchange, and there is and can be no legitimate excuse it can offer. This is a frame which sends out a condition which is an enemy to the industry and to the company it is presumed to represent. It is not good business. Nor will it suffice the exchange to plead that "we did not know it." To know such things is precisely one of the things they are there for. It is one of their most important duties, to get the theater to show their service (if it does) is no excuse either; absolutely none whatever. When film gets so old that it cannot be rented at a figure which will enable the exchange to keep it in first-class physical condition, it is time to begin using it all. The audiences who patronise the small, cheaper theaters are paying an admission on the assumption that they will see a show. They have consumed lights in the machine, not the moral right to outrage those audiences by sending film in such condition that it cannot be properly displayed on the screen. To try to force the operation and expect the public to pay in the end is to head out, a pretty small, and very nasty piece of business.

Please understand that this is not aimed at the General Film Company, as I said in the beginning, that both companies does not countenance such crude work. If this were the first complaint I have received concerning this particular exchange I would excuse the matter. It is not, however, and in justice to California operators and the industry in that state, as well as to the General Film Company itself, I feel the thing should be set straight.

As to the projector matter, I cannot agree with the brother's contention, except in part. He complains of the weight and poor material, but I forget. Intermittently, the finest material obtainable is used, that the parts are made with all possible accuracy, aao in my judgment they are no heavier than is necessary.

New York Operators' Notice.

Don't overlook the fact that Local Union No. 506 has temporarily reduced its initiation fee. This only lasts until the first of the year, so it is up to you to get very busy if you want to take advantage of the reduction. Sooner or later you will be joining. Better do it now and save a wad of coin in the process.
International Projection Association, Inc.

The editor recently received a most pressing invitation to attend a lecture to be given by Frank S. Piecher, E. E. and B. S. (Electrical Engineering and Electrical Engineering, respectively), who is an operator and a member of the above named organization, coupled with the request that we agree to deliver a lecture to the body at a future date. The meeting and luncheon was to be held last Saturday, in the rooms of the "A" in 302 Benson avenue, The Bronx, New York City, and midnight meetings are no joke to this quill publisher, especially when the place of congregation was filled with the5000 miles from his domicile. But the organization itself was a "new one" on the editor, therefore, he declined, it was up to him to see what was doing.

The upshot of it has it, I find, seventy-seven members in good standing, with more in sight. It has comfortable quarters on the ground floor at above named address, the same consisting of an apparatus demonstration room with a slide projector and what ultimate object the society expects to accomplish we are not informed, but its present measure is most excellent. Its first lecture, the one I attended, was given on Tuesday evening. Fifty operators, they certainly evinced lively interest in the lecture by Brother Piecher on elementary optics. This is all the more surprising, in that the lecture was unusually, I mean, extraordinarily dull and I drank it in, asking really intelligent questions from time to time. Incidentally it is to be noted that Brother Piecher, who is an expert in optics, made several statements directly bucking up the conclusions this department has reached in matters optical.

W. J. Smith, acting General Manager Nicholas Power Company, was present, with the brief, as did also the editor, after the lecture. Brother Ira Sherman also was there, and addressed the assemblage. The meeting lasted until three A.M., and it is distinctly encouraging to know that such a narrow and wise audience devoted an entire evening in an effort to improve their knowledge of the technical end of their profession. Lectures on Manager's are scheduled for the future: W. J. Smith, on the Power machine; Frank Piecher, on electric and optics (several lectures); F. H. Richardson, on practical electricity; J. H. Hallberg, on transformers and motor operators; George Robbins, subject not given, and a representative of the Precision Machine Company.

The editor is not a member of the organization; Al Polin, President; Harry Scheri, Vice-President; President M. Jack, Recording Secretary; R. Rittman, Secretary-Treasurer; Sargent A. Bergin, George C. Johnson; Trustees, E. T. Stewart, R. C. Weiss, J. F. Clark.

Don't Understand.

Donald F. Sink, Greenville, Ohio, fails to understand or comprehend the following eminently puzzling circumstance, to which he desires that I promulgate an elucidation, having comprehensibility and practically understood the result given to him somewhat intricate problem, and co-articulate its scattered items of puzzlement, into a consistent whole. Y-o-o-o-o-e!!! R-r-r-r Scat!!!

Am writing for explanation of one thing I do not understand, viz.: My lower carbon burns away faster than the upper one. Use amperes A. C. through Ft. Wayne company, with 7 inch National carbons, using C. D. set, as recommended in your Handbooks. Know I should use 6% carbons, but we only use one projection, and that would accumulate too much heat to change or illuminate of what film is limited to date him somewhat intricate problem, and co-articulate its scattered items of puzzlement, into a consistent whole. Y-o-o-o-o-e!!! R-r-r-r Scat!!!

Wish to compliment you on your good work you are doing for operators in the projection department, and to especially thank you for the advice I have received from you. I can think of but one thing which would change the phenomenon you describe, and that is poor contact between the lower lamp jaw and carbon. Such a defective contact might easily add heat which would probably result in the melting of the head, such as we have been told. Try a thorough cleaning of the lower jaw with a file or saw away any roughness or pitting, if any there be, or substitute a new jaw. This might first test the matter by installing a lower carbon and wrapping a small copper wire several times around it, so that the carbon jaw tightly, first thoroughly cleaning the outside of the jaw. If the lower carbon burns through that sets me to thinking in the contact. If any one can offer another solution, let him grab his pencil and get busy. I would also suggest and recommend that you get some very thin copper or brass tubing. If you can, of a diameter the least hit less than the diameter of your carbon jaw thin, saw this into inch lengths and split each piece lengthwise on one face, thus producing a carbon jaw that sets me to thinking the carbon between the carbon and metal of the jaw. This will prevent roughening of the jaw by always insuring perfect contact. The piece should be close to the carbon jaw. As to your comments on the Speer and National carbons, why the precise opposite of practice is recommended by some operators, which goes to show how much depends on individual ideas in matters of this sort.

I must thank you for your words of kindly commendation. We try to merit the friendship of operators, and believe that more and more the men returning to understand in this department that they have a friend who will stick through thick and thin.

Our Position Endorsed.

In a bulletin put out by the United Theater Equipment Corporation, J. H. Hallberg sets forth the following:

As projection expert for the United Theater Equipment Corporation, I go on record as recommending for the very highest class projection an ordinary opaque screen, which might be a thoroughly dried plaster wall coated with a non-metallic compound or paint, preferably of a greyish-blue color. I believe that the very best projection is obtained with a powerful light behind the film upon such non-metallic surface as described herein, whereas the picture half tones in the shadow of the picture are brought out without undue or excessive glare and flicker in the high lights or transparent part of the film as projected upon the screen.

The dull screen as mentioned is ideal under most conditions, especially where the theater is wide and where the projection is scattered due to the position of the machine above or at the side of the screen.

There are, however, cases where a metallic coated screen is very satisfactory and desirable, especially when alternating current is used at the arc, or where a small amount of direct current must be used at the arc. Where the theater is long and a large field of light is required, it is possible that the metallic screen may be used to good advantage. It is difficult to say which is the best of the metallic screens, because when they are new most of them look alike, and I am, as expert for the United Corporation, also interested in the continued good quality of the screen.

It will be observed that Mr. Hallberg says practically the same thing Mr. Greenhill has been saying in these many years. He even goes further than I have ever gone in the matter. He differs from me in one particular, viz.: advising a blue-grey paint compound. I am of the opinion that the silent calipers, such as Alabaster, Murlaite, etc., with perhaps a little ultramarine blue added, give just as good or even better results than the compounds Mr. Hallberg favors, and they cost very much less. I have also recommended a slight mellowing of the light by the use of the Amberlux ray filter. I do still so recommend.

In my view, however, Mr. Hallberg has put the thing in such a way that this may be misunderstood. I think he meant to say precisely what I have said, viz.: that the non-reflective surface, such as we have both spoken of, will give as artistic a projection as is possible on the reflective surface, with there is a distinct advantage in the use of the semi-reflective metallic surface in that it is quite possible to closely approach the non-reflective surface in results, and do it at great reduction in cost. Mr. Hallberg's remarks concerning the different screen requirements for different auditorium conditions is also but a reiteration of what has been said in this department many times.

When You're in Trouble

Richardson's Motion Picture Handbook

For Managers and Operators

Is the Doctor That Can Unfailingly Prescribe for Your Ailments.

MOVING PICTURE WORLD

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New York City

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Los Angeles, Cal.

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

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

Manufacturers' Notice.

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

Correspondence.

Texas writes:

I wish to ask your advice in regard to the best system of developing photographic paper. In my office one hundred to three hundred and four hundred feet at one time, and am at present using horizontal racks and trays. I tried one hundred-foot tanks, which require about four times as much space, but on account of an extremely hot weather down here have trouble in keeping the temperature down.

It seems to me that the drum system of developing will be the best for my purposes unless there are some drawbacks in this system, with which I am not acquainted.

I figure I could develop a two-hundred-foot drum of film with two or three gallons of developer, and in this way have free development of the films.

I can also tone and tint on the same drums with small quantities of solution. Do you think I would find this system satisfactory?

How many feet of film, half positive, half negative, should ten gallons of Eastman's formula, No. 16, develop? Is Pyro very generally used in developing moving-picture negative?

Can you give me the addresses of some firms who can supply dyes for tinting film?

The drum system of development is the most economical and simplest for the man who wishes to do his own work, which is usually in comparatively small batches and at irregular intervals.

The principal objections to the drum system for commercial work is the amount of valuable laboratory space required and the rapid oxidation of developer by the large amount of film exposed to the atmosphere during development.

The small worker can utilize almost any enclosure at night time for his few hundred feet, and may even, when hard pressed, hang his film out of doors to develop it.

Many traveling cinematographers carry a drum outfit for developing their negative on route. Skeleton drums of light weight knock-down construction may be made so that a nest of three developing troughs and a half dozen or more small knock-down drums will go into a single trunk.

A drum 2 feet in diameter and 3 feet long will hold more than one hundred feet of film and allow for a fair amount of space between spirals to avoid overlap.

The tanks are segments of a cylinder, made by a tinsmith from sheet iron. Using the drum of the dimensions mentioned three tanks should be made, which are segments of a cylinder 2 feet 2 inches in diameter and 3 feet 2 inches long, of such a section as to be about 4 inches deep at the deepest part and differing in the length of the shortest by an added half inch for one and one inch for the other so that they may nest within one another for shipping or storage. This size trough will be about 18 inches wide. Six trees of heavy strap iron are made, the horizontal section being 18 inches long and the perpendicular part 18 inches high, the projecting end being flared out in a U shape to take the splinter of the drum. Wide straps of sheet iron are soldered at each end of the trough, into which the upright portion of the inverted T may be inserted so that it forms a support for the drum spindle and at the same time prevents the trough from rocking on its round side.

These three troughs are used respectively for developing, fixing and washing. A fourth set of tees may be provided for winding the film on the drum, or the tees on the developing tank may be made with extra long uprights so that the drum may swing clear of the developing solution and an extra pair notches made in the iron lower down for the operation of development. This is a good method of making all the standards as it permits of draining off superfluous solution before transferring to the next tank.

As the iron sheet metal is attacked by the solutions used it must be lined with some material which resists corrosion. Baked enamel is fine where it is sufficiently covered about, butchipps very easily under rough treatment, and is therefore not suitable for the traveling photographer. Enamel or other photographic paint is good, but must be frequently renewed, as it also scales and chips away from the metal and is also open to the same objection as the enamel, unless the photographer is able to carry a good sized can of it along in his outfit.

Pyro bas a great boon for the photographer, but unless it is used in a properly designed and fairly well protected developing bath, there is not much likelihood that the paint has escaped from the can and oozed into companionship with some of his pet apparatus or into some of his most indispensable chemicals. A simple method is that of painting the trough with thick shellac, and then when it is tacky to line smoothly with heavy white muslin. When the shellac is dry, coat the muslin heavily with melted parafln. Extra parafln is easily carried in cake form, or if that is not at hand repairs to the coating may be made with a wax candle and a bit of cotton.

The wooden drums should also be painted with hot, melted parafln, or, better yet, the parts should be immersed in the hot wax until the pores of the wood are thoroughly saturated.

Waterproof Varnish.

| Hard parafln | 1 lb. | 5 oz. |
| Bensol | 4 gals. |
| Carbon tetrachloride | 3 |

Before treatment it is preferable to immerse the drums for two or three minutes in a 1 per cent solution of hydrochloric acid, and wash for fifteen minutes, after which thorough drying is necessary. The well dried drums are then dipped in the above solution, the excess liquid drained off, when the varnish dries almost immediately.

The varnishing should be repeated at intervals.

The drums are two wheels mounted on a spindle, with cross pieces of round or half round or triangular dowel pin stock attached at intervals of not more than three or four inches apart around the circumference of the wheel.

The wheels may be cut with a jig or hand saw from thin boards in segments, using two thicknesses nailed together with brass nails so that the joint between two segments in one thickness comes in the center of the segment in the other thickness. Round dowel stock makes neat spokes and is very light and strong.

A paper pattern for one of the segments or fellos may be laid off as follows:

For a drum 2 feet in diameter draw a section of a circle with a radius of one foot, draw a chord of the same length as the radius, from the points where the chord intersects the circle draw radii to the center, then from the same center, with a radius of nine inches, draw another sector between the radius lines. Twelve of the curved pieces of this size will then form a circle two feet in diameter and three inches wide.

Two gallons of developer will make nearly two inches depth of solution in a developing trough of the dimensions given. On account of the rapid oxidation caused by the stirring of air into the developer by the revolving drum it is not possible to given even approximate figures as to the number of feet of film you can develop with a given quantity of developer.

Use fresh developer for your negative stock—that is, a^t more than four or five drums before working with new bath, or not so much if it becomes deeply discolored, giving each successive drum a little more development than the preceding one. For positive it may be used until the high lights show degradation, stains or chemical fog or the color of the image becomes unsatisfactory. As a positive bath becomes exhausted the color of the image passes from cold blue black to warm brownish black and decreasing density of deposit, and may even become carried to a dirty sepia by overprinting and using exhausted bath.

Pyro may be used for negative with the drum system, but fresh developer must be made for each new drum.

For experimental work in tinting, or for small batches, Diamond Dyewax wool is very handy. For dyes in pound or larger quantities write to

BERLIN ANILINE WORKS, 215 Water Street, New York.
CASELLA COLOR CO., 182 Front Street, New York.
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Notie.

The final instalment of "Trick Work and Double Exposure" will appear in the next issue.

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Douglas Bergh Talks of His Six Months' Trip

Remarkable Prosperity in the South Shared by the Moving Picture Business and Greater Interest Taken in Pictures Everywhere—Refined Comedies in Demand

—Canada Taboos Sex Pictures.

I

HAD an interesting conversation last week with Douglas Bergh, traveling personal representative of George Kleine, who has visited all the George Kleine offices in this country and Canada, excepting those in the western division, since last spring. During the trip, Mr. Bergh visited, in order, Dallas, New Orleans, Cleveland, Pittsburgh, Philadelphia, Washington, D. C.; New York, Montreal, Toronto, Buffalo, St. Louis, Indianapolis, Cincinnati, Atlanta, Detroit and Boston.

"The moving picture business, as well as that in other lines, is really remarkable in the South," Mr. Bergh says. "The high prices paid for cotton, and the great activity in the oil regions of Texas, Oklahoma and southern Louisiana, have brought a wave of prosperity to that section. Although I have traveled over the same territory many times within the past ten years, I have never before seen the South in better financial condition."

"The large picture theatres in the South are doing well, and they are showing fine programs. This class of theatres will compare favorably with the better types of houses in New York, Chicago and other large cities in the North. Admissions as a rule range from 10 to 15 cents, and as high as 50 cents for big features, while a few small houses, patronized by whites in poor neighborhoods and by colored people in others, charge 5 cents. Only a few of these small houses, however, are now in existence."

"I was in Boston when the announcement of Perfection pictures was made. Great interest was aroused among exhibitors generally, and the future looks very promising for this brand. Refined comedy is peculiarly attractive to picture theatre goers just now, as they assist in relieving the mental tension caused in family circles by the departure of members for the various national camps."

"George Kleine's recent announcement that a revised and elaborated issue of 'Quo Vadis' will be released in the near future, has also created wide interest throughout New England. I was stationed in Boston at the time, and every man who handled the first of the super picture prints, enthusiastic over the news of its revival. R. D. Marston, formerly manager of the George Kleine Boston exchange, and now retired, was emphatic in his opinion that 'Quo Vadis' would again take New England by storm."

"During my trip I have been impressed as never before by the great interest in pictures by amusement seekers of all ages, intellligent and best social types. Moving pictures are taken more seriously than formerly and are evidently considered more than a mere pastime. The best pictures are valued either for the lessons they convey or for their educational value."

"I have noticed, particularly, the great change in the attitude of the daily press towards pictures. Throughout the section covered I was impressed everywhere by the great space given to news and the criticism of moving pictures. Every little country paper has its critic, and these critics show considerable intelligence in their estimate of picture subjects and their production."

"George Kleine's acquisition of advance depot sites for the product handled by him has created a strong tide of favor among exhibitors, more especially because his policy shows faith in their honesty and reliability as business men."

"Taylor Holmes, who won, in an amazingly short time, fine popularity among exhibitors and the public. I have never before known a photoplayer whose rise in popular favor was so spontaneous.

"In Canada, the demand for comedies of the right type is stronger, if anything, than in the United States. Those of the Perfection make are enjoying excellent patronage. All sex pictures are tabooed in Canada, especially in the smaller towns. In the province of Quebec, outside Montreal, the unsettled political conditions have seriously affected the picture business."


Samuel S. Hutchinson, president of the American Film Co., who returned from Santa Barbara to Chicago recently, is very much pleased with the scripts selected for Margarita Fischer, who recently signed a contract with his company for the coming year. This means that the American product will include a fine line of comedy dramas for the year entered upon.

Miss Fischer is an old popular star of the American, whose appearance in comedies under the direction of Harold Ickes, her husband, will be a joy to thousands of picture lovers all over the country several years ago. This clever comedienne began work on "A Daughter of Joan" for the American Film Co., on Sept. 10, under the direction of Lloyd Ingraham. Mr. Hutchinson announces that this picture will be something new in film production, as he considers it a comedy with a melodramatic punch.

"We feel that this picture will give her full scope for her distinctive ability, and we are sparing no expense in the production," he says. "It keeps away pretty well from any straight war matter, tragedy, heavy theme or propaganda. The American Film Co. will adhere strictly to its present policy of producing only screen dramas of exceptional character and cheerful atmosphere. Miss Fischer, therefore, will star in pictures that are delightful in unexpected plot, with plenty of starring atmosphere and where she has fun and punch."

"Our studio plans for the winter tend to keep each star definitely within a certain orbit, that is in the distinctive lines along which we have already won marked success and popularity. This will in no way limit them so that they might be accused of a sameness of subject or treatment. Our staff of writers now includes only those experienced in the task of writing and selecting stories of varied interest, which can be adaptable to specialize without becoming monotonous."

Henry King has succeeded Lloyd Ingraham in directing the Mary Miles Minter productions. He has already started work on her next vehicles, "The Mate of the Sally Ann," which gives her an excellent opportunity to display her well-known versatility. Henry Albert Phillips wrote this new play, which is the fourth in which Miss Minter has appeared under her new two-year contract. Mr. King is now in San Francisco filming sea scenes. He has purchased outright, it is said, a sea-going steamer which will be featured in the making of this production.

W. Russell's forthcoming feature, "A Night in New York," was written by Chas. Turner Dazey and Frank Dazey, being adapted for camera use by Chester B. Clapp. Francelia Billington will appear in the leading feminine role of Gwendolyn Van Loon.

Chicago Film Brevities.

At the hearing of "The Spy" case before Judge Samuel Alschuler of the, U. S. District Court, Friday, Sept. 28, the court requested counsel for the Fox Film Corporation and for the city to submit briefs. After reading these, Judge Alschuler will give his decision as to whether or not the injunction under which "The Spy" is now being shown will be dissolved.

E. D. Gurney, auditor of the Universal and Bluebird Exchanges, has been drafted into the national army, and left for Camp Grant Wednesday, Oct. 3. In a letter received from Mr. Gurney last week, by Irving Mack, of the Universal Co., Mr. Gurney wrote: "I may see you before I leave for the front, but possibly not, as I will try to be a credit to the U. S. A., and be ready to go over the top when the time comes."

Frank Cook, of the Saxe Enterprises in Milwaukee, visited...
Chicago last week and informed me that all the theatres of the city were showing fine pictures. The Saxe theater, the Alhambra, is particularly popular, and the admission has been raised from 10 to 15 cents.

The regular monthly meeting of the members of Chicago Locals of the Screen, America, was held in the Masonic Temple, Friday, Oct. 5, at 11 o'clock. The music tax and how best to meet it was the main subject discussed, the particulars of which will be given next week.

"The Eyes of the World," W. H. Clune's latest production adapted from Harold Bell Wright's book, was given its first public presentation at the Auditorium Thursday night, Sept. 27. Kitty Kelly says of it in the Examiner: ""The Eyes of the World" is written as an illusion, it is its object dramatically or spectacularly; but it is a very workmanlike production, possessing considerable point and much beauty, in addition to the magic of Harold Bell Wright's influence."" It ended its run at the Auditorium Saturday evening, Oct. 6.

It is understood that the members of the sub-committee of the council judiciary committee in charge of the Steffen amendment to the city ordinance which has in its object the curtailment of the powers of Major Finkhouse, have sent out invitations to leading photoplayers to be present when the amendment is finally considered. Maybey Pickford, Charlie Chaplin, Douglas Fairbanks and other notable players are on the list of those invited to attend.

The Woodlawn theater, with a seating capacity of 1,750, will soon be constructed on Sixty-third street and Mary-land, across the street from this city. The entire structure of the theater is included, and the theatre itself, have been designed by Henry L. Newhouse, the well-known theatrical architect. The cost of the entire building is fixed at $250,000. When completed, the Woodlawn will be managed by Mr. Karzas, of the Woodlawn Theater Company.

Don Sayer Groesbeck, the leading designing artist of the Illinois Lithographing Company, this city, was recently awarded first prize by the U. S. Government, in its nation-wide competition for the best advertising poster, for use in the government's publicity campaign on behalf of the second Liberty Loan. Over 150 original sketches were submitted at the exhibition, and while many received commendation, the sketch furnished by Mr. Groesbeck won great applause. In the foreground of the sketch Uncle Sam is shown in the act of demanding, "Shall we be more tender with one dollar than with the lives of those we love?", the sentence being taken from a speech of Secretary of the Treasury Wm. G. McAdoo. In the middle background, thousands of soldiers and sailors are passing in parade, while the main figure in the far background is the Statue of Liberty, surrounded by warships of all types at anchor, with circling airplanes above.

Don Sayer, of the Illinois Lithographing Company, and Mr. Stice, formerly of the Goes Lithographing Co., is president, the main offices being located at 359 E. Ohio street, Chicago.

Clyde E. Elliott, who has been sales manager of the Paramount Picture Corporation for the past two years, recently resigned to accept the presidency and general management of the Chicago Cinema Circuit, which has been operated by him.

"The object of this circuit is to bring together the best theatres in Chicago and the middle west, so as to better enable the organization to co-operate more fully with the various distributing agencies and producers," says Mr. Elliott. "The exhibitor will have back of him an entire organization making purchases amounting to hundreds of dollars a week, which will also buy state rights production for first-run presentations throughout the territory covered."

The officers of the organization will be in the North American Building, with Albert Selig as secretary and treasurer.

J. C. Cohen, president of the Consolidated Amusement Co., Ltd., of Honolulu, spent a few days in the city last week. His "hold" is in the market and on Saturday, Oct. 6, they left for New York City, where they will spend some time in sight-seeing and on business. Mr. Cohen controls all the important amusement enterprises in Hawaii, both in the moving picture, dramatic and vaudeville lines. He owns the Bijou-Empire, Ye Liberty, Hawaiian Opera House and the Hawaii. Mr. Cohen makes a point of securing all of the big productions turned out by the Selig Poly- scope Co., for which he holds sole agentship in Hawaii. He recently acquired the rights to "The Crisis" and "The Garden of Allah," and previous to that had exploited "The Spoilers."  

Roscoe "Fatty" Arbuckle, passed through Chicago Thursday afternoon, Oct 4, on his way from New York to the Los Angeles studios.

**Rex Ingram Joins Paralta Forces**

Rex Ingram, the well known photoplay director, who has been responsible for many of the most notable Bluebird successes, has been engaged by Robert Brunton, Director of Productions at the Paralta Studios in Hollywood, California, to direct the making of "His Rohe of Honor," in which Henry B. Walthall will make his debut as an independent star-manager, under the executive direction of Paralta Plays, Inc. Mr. Ingram, while one of the young directors, is looked upon as one of the most capable men on the western coast.

Born in Dublin, Ireland, he received his early education at Saint Columbus College, and later attended Trinity College, where his father was one of the instructors. Here he was not only only a very able student, but proved to be one of the foremost athletes and became a champion light-welterweight, as well as the crack 100- yard man, with a record of ten seconds flat. He was injured in a football game at college. His father was anxious for him to resume his college course upon his recovery, but Ingram had read and heard of the opportunities in America and had decided to invade that land of promise. With ten pounds in his pocket, which is equivalent to $50.00, he set sail for the United States, where he entered the employ of a railroad company. Later he entered Yale. It was during his studies here that he became interested in motion pictures and after finishing his course he went to work for the Edison Company and later played juvenile parts with Vitagraph. During this time he had dev attached much of his time to writing for the screen and at last he left the Vitagraph company to accept a position in the scenario department of the Fox organization, where he wrote stories which were produced by such stars as Betty Nansen, William Farnum and Robert Mantell. He also achieved success with Clara Kimball Young and then went with the Universal Film Company, where his work in producing Bluebird Photoplays attracted widespread comment and praise. Among the pictures he has directed are "Broken Fetters," "Yellow and White," "The Chalice of Sorrow," "The Pulse of Life," "The Reward of the Faithless" and "Black Orchids."

**Clara Kimball Young Pictures at the Rialto**

"Magda," Clara Kimball Young's first Select Picture, was presented at the Rialto theater the week beginning October 7. S. L. Rothapfel has just signed a contract giving him the initial presentation in New York of all the pictures made by Clara Kimball Young and her company, a number of which will be distributed by Select Pictures. There are to be eight of these productions during the coming year. Under this contract the patrons of this pre-eminent photoplay house will be the first in New York to see all of the new Clara Kimball Young productions. "Magda," the first of these, is being shown during the week beginning Octo-ber 7.
Universal City Gets Scorched

Fire Invades Big Picture Plant—$10,000 Damages to Sets

and Stages—General Obregon, Mexican War Hero, Pays a Visit.

CINEMA—Universal City was halted Saturday afternoon when a fire, which started in the dry grass near the studios spread through the plant and consumed several sets and buildings erected for Western street scenes. The Universal City fire department and the Los Angeles Fire Department were called to battle the flames, and the intrepid instinc of the picture man was evidenced in the "shooting" of the fire scene.

Sparks from the burning buildings fell on props of the stages and set fire to a number of overhead diffusers. Actors and actresses were forced to flee as flames sprang up about them. Valuable "props" and scenic effects were destroyed, delaying the production of pictures on which the Universal Company was working. The new electric-lighted stage construction of which was launched only a few weeks ago, was threatened, but efficient fire-fighting saved it.

At one time grave apprehension was felt that the extensive plant would be seriously damaged, but with nearly 1,500 fire-fighters engaged in the work the spread of flames was prevented and the fire vanquished.

General Obregon at Universal City.

General Alvaro Obregon, hero of three Mexican revolutions, who arrived in Los Angeles a short time ago, paid a visit there to Universal City. General Obregon had met a number of cameramen from the famous film city who had been shooting the scenes of military operations in Mexico for the Universal Animated Weekly, and their stories of the wonders of the big picture plant had greatly aroused his curiosity.

One day this week, therefore, General Obregon and party consisted of Major Miller, U. S. A., who is escorting the famous Mexican General on a tour of the United States and General M. Perez Trevino, who also has performed valiant service for the Mexican government in the operations against Villa and other foes of the southern republic; Baldomero R. Almada, general purchasing agent for the government of Mexico, and several other Mexicans visited the filmland capital.

While there they were entertained by W. Sistrom, personal representative of President Carl Laemmle, and Henry McRae, manager of productions. All parts of the big plant were inspected by the visitors and a variety of entertainment such as one could not imagine when such busy beehive of industry was given them which General Obregon said would be remembered for all time. Drama and comedy were in the making with as many as twenty different companies operating on the various outdoor stages and in the electric light sets. The distinguished son of Mexico was especially delighted to meet many of the stars of the Universal Company while making the rounds of the institution. He had seen them on the screen and with marked courtesy he said it gave him great pleasure to meet them face to face.

Fairbanks Battles With Billy Sunday

Baseball Diamond Is the Scene—Former Wins 1 to 0—$5,000 Raised for Soldiers' Sporting Outfits.

TEN thousand people and a 1 to 0 score provided the biggest feature of the Douglas Fairbanks-Billy Sunday baseball game September 24 in Los Angeles. It was an elaborate feast for the big crowd and, considering it was a benefit, complete success to say it was the biggest event ever staged in California.

The celebrities who attended ranged from Parsons to pugilists and the audience was likewise composed of a great variety, including persons who registered every play with hard expert eyes and those who didn't know "play ball" from "guide right." The mingling upon terms of affection of so many men of such diverse history and attainments as appeared upon the green field helped to prove that baseball is the most democratizing of games.

Billy Sunday ran bases, three of them, and might have made it four and a tally if the man at the bat had four swings at the ball instead of the all-too-little three. So "Billy" died at third and the game was over, with Fairbanks as the conquering hero.

Whereupon the cohorts of Fairbanks rushed upon him and hoisted him upon as many of their respective shoulders as he could sit upon, by which signs they proclaimed that the "1" on the score board belonged to him and the "0" to the Rev. Mr. Sunday.

Among all the personages scattered here and there it was remarked that the most swaggerish to gaze upon was the screen actor in his baseball costume. There were such eminently sensible persons present as "Bull" Montana, he of the pleis-tocene neck; "Strangler" Lewis, the giant wrestler; Tom Kennedy, one time pugilist; Spike Robinson, and others, all of whom were attired in Fairbanks baseball uniforms. The three baseballs bearing the signature of President Wilson were ushered on to the grounds by W. E. Bush, master of ceremonies, who auctioned off one of these for $275 to W. H. Frank. The others were given to Fairbanks and Sunday for mementoes. The proceeds of the game, which amounted to over five thousand dollars, will provide baseball and athletic equipment for the soldiers in camp. All hats off to Fairbanks. It was his idea and he certainly put it over in a 100 per cent. manner.

Los Angeles Film Brevities.

G. P. Hamilton, veteran of the stage and screen, with twenty-three years' experience in motion picture and dramatic performer, producer and director, has been added to the Triangle Film Corporation's large directing staff at the Culver City studio. Mr. Hamilton was once general manager of the St. Louis Motion Picture Company. Prior to that he was production manager of the American, and was once superintendent of studios and factories with the Essanay in Chicago.

Gorge A. Siegmann arrived from New York this week to join the Bluebird staff of directors at Universal City.

Siegmann is an old-time actor of the spoken drama. During the time that D. W. Griffith was affiliated with the Fine Arts studios Siegmann acted in numerous productions and also directed many pictures.

Quite recently Siegmann filmed a nine-reel production entitled "Should She Be He?" for the Arizona Film Company.

Myron M. Stearns, contributor to magazines under the
A mess fund has been organized by the stars and directors of the American Film Company to provide the one hundred and seventy Santa Barbara dollars for Camp Lewis with luxuries not furnished by the Government.

Triangle-Keystone Director William Beaudine has finished the first comedy made under his direction, and has started on another which will feature Peggy Pearce, Paddy McGuire, Joseph Belmont and Fritz Schade. The new story calls for considerable "water stuff" and the immense Keystone plunge has been fitted up for the opening scenes.

George Ahern, an American actor for the past three years, has been drafted and left for Camp Lewis at American Lake.

Jack Mower has been signed by the American to appear opposite Margarita Fischer. Mr. Mower formerly was Miss Fischer's leading man in Pollard productions, filmed at San Diego. He recently supported Frank Walker in "The Last of the Ages," the Ogden Picture Corporation production.

To forcibly bring to the attention of his congregation the subject of his next sermon, Reynold E. Blight, pastor of the Church of the People, arranged for a theater party to witness "The Honor System," the Fox production, at Miller's theater, a recent night.

One section of the theater was reserved for the Church of the People, and this proved inadequate and many had to wait until a later performance to obtain seats.

An unusual and striking feature of the new Bluebird production with which Director Mann is now engaged at Universal City is the colorful and elaborate Japanese settings, in which much of the action occurs. The story is a screen adaptation of Samuel Merwin's recent and widely read novel, "The Rat in the Skull," and the scenes are laid in Japan. A corps of Japanese workmen has been engaged especially to build the scenery for the production from designs and sketches prepared by Frank Tokanaga, a Japanese actor, who also appears in the picture.

German Business in Bad Way

Dr. Sanders, Returned Red Cross Man, Describes Theater Conditions in Kaiser's Country.

By Kent Watson.

E VERY phase of the motion picture industry in Germany is virtually on the down road, growing from bad to worse as the war progresses. The scientific end of the game has petered out, the resources of foremost Prussian scientists being practically given over to devising methods and instruments for a continuation of the combat front. The personnel of military forces in the Entente Allies. The exhibitor's side has ceased to be, subsequently compelling the slow death of the production end.

The short description of the pictures condition in Germany is given by Dr. Charles Haddon Sanders, former director of an American Red Cross unit in the battlefields of the German Empire. Dr. Sanders has recently returned to America to resume his practice of medicine, and although not particularly interested in the motion picture industry he states that he was forced to observe a few of the things that tend to make what he has to say really worth while to those interested in motion pictures.

"The German people have no time to think of amusement now," Dr. Sanders declares. "They're playing another game—a losing game. When a German has all to gain and nothing to lose, then he's in the death. There is not much his military forces have so stoically maintained what little they had to start with. Germany is a nation standing solidly against the waste. The motion picture industry is considered unnecessary in Germany. It has been officially decreed that to attend a motion picture show is to assist financially as much as is the admission fee in destroying the hopes and aims of Germany.

"Subsequently, the entertainment side in Germany's life is waning fast. The frivolous side of affairs no longer exist. American stars are as hated in Germany as they are adored in our own country. Things have dropped down to earth and peasants are having to scrape for dimes to live on without a thought of amusement. Germans are not like Americans, anyway. They have no craze for frivolous things now. They are corporately fighting the motion picture industry as an American evil. Germans believe the motion picture show is an outrageous scheme concocted by Americans and 'Englander Schwein' for the purpose of diverting Prussian efforts from the war.

"Down the thoroughfares of German cities to-day it is
almost impossible to locate a picture show. What formerly were busy houses have been transformed into hospitals for wounded German soldiers. All fixtures have been made into something that will help the warring side of fighting Germany.

Dr. William Newton's hospital has hundreds of wounded, and thousands of former soldiers are under treatment in hospitals. The hospital they worked in was a former picture theater, one time handsome, but by the war the lives of all its former beauty.

Germs and poisons. People suffer, because material for developing the negative prints have been partially cut off by the serious condition abroad, making the cost more than three times what it was three years ago, causing competition among German manufacturers. It is harder to procure the material necessary for reproduction.

There are no studio activities in all of the German Empire. The only place that was able to earn, declared Dr. Sanders. "And those that are not going to win the war as any other class in the entire country. They feel that to lose the war is to lose their lives, and the countenance of one great German actor, lying under my care, with both legs severed, seemed to presage their art is lost.

"I became interested in the motion picture when I was in an impromptu way forced to observe certain phases of it. It was interesting to be in the midst of a country so riddled with strife. The pleasant side has been knocked head-over-heels to nowhere. I was an American, there are thousands and thousands of foreigners, seeking American diversions from their homes. From the hospital and those administering aid to the wounded and the odor of human blood—and I could find no picture show to attend in all that countryside. The only form of amusement was the singing of songs by half-well wounded at any hospital. The sad and somber American amusement I can truthfully say that it is the best ever, and when it comes to entertaining Americans I say to the Germans, as did Colonel Henry Watterson: "To hell with the Hapsburgs and Hohenzollerns!"

The Greatest Thing on the Screen

By William H. Kitchell

TAKE twenty personality experts—otherwise 'screen idols'—out of the feature game, and watch the house go on strike. But there was one person who said that he had two of the twenty experts under contract, and he would have bought more had there been any to buy. But there wasn't, he seemed, and he was listening for the crack of doom. If the twenty got under one roof and the beams caved in, all that would be left of the moving picture business would be a trade paper, some cameras and five miles of empty studio.

He kept his three per cent. correct. Remove personality from the "star" end of the feature industry and there will be a cloud of reinforced concrete dust visible, metaphorically, from the seven moons of Jupiter. But there need be loss.

Somebody would find out what human interest meant. There are nine hundred ways nowadays of prospecting for human interest. Some of the methods would be:

1. Impromptu.
2. The method of hiring the inventor of the story, and let him—or her—do most of the digging, and bury most of the profits. If you have money enough, you add to the expense by investing in the rights to a popular novel, and then sit back and hope that the book and the personality together will bring results. If the personality fails, the reputation of the book may save the outfit. If you are a tight-wad, you run mostly to "classics." If you are a loose spender, you keep on spending—anything to find that human interest vein that leads to a fat Bonanza. Perhaps you blow in $1,000 less or more, upon the production, and as much again upon a dozen beautiful dream-pictures to make the sub-titles seem interesting.

There are other methods.

A reputable studio that was taking a vacation brought out a society feature the other day which illustrates most of the points. It was written as a stage drama, and nothing in particular, and—for a human interest "touch"—a little girl runs into the drawing-room and is drawn hastily into her comedy-mother's arms because there was a plaster cast on her foot. Later on, the expressive "comedy effect" following the heroine's shy expression with a pair of male pajamas—or were they pyjamas?—brought out by the director's sub-titled remark commenting upon the result: "She isn't married at all! She was, she would know how men put on their clothes."

As for human interest—

The picture was a stranger longest in the reminiscent brain of more than one close follower of the screen that is that of old French Pathe, entitled "The Grandfather." Few

who saw have forgotten it. This was the plot: The Prussians of 1870 had ravaged a French village, and nobody was left alive after the Huns stopped working except Grandfather and the boy. The Prussians shot the boy and made Grandfather bring wine for a carouse. And Grandfather put the wine and the Prussians died, and then went out and buried the boy.

Yet this picture is "all wrong"—if you believe a good many producers of alleged human interest stuff. Nobody liked it. Some junk junk. Began after the war wasn't in, and anybody was browned by it, and it wasn't gruesome. It was tragedy—the right kind of tragedy. The story was only about a foot long, and there were no close-ups and cut-backs to help along suspense—and to serve as padding. It was story. Not only was there no sex-interest, but there was no woman on the screen. As for the cast, the names of actors were not listed upon the film in those days, and nobody over here ever heard of them before—or since.

But they sure did "get across!"

Given a studio, a scenario, a director and several actors, most anything can happen—and generally does. In the case of the society feature, a sub-normal impulse gushed the thought of leading into the studio, connecting it with a hospital for the feeble-minded instead of a bureau of intelligence. What happened to "The Grandfather" was that somebody got interested in writing a real plot, and the plot interested a real director and the producers of so many actual actors in the production of it. The result was a human interest photoplay that has never been beaten.

Do you remember the acting of the dead body of the boy? But a 750-foot subject is not a feature. Why not? What are human interest subjects? Nobody knows until they see one upon the screen. "The Clansman" was one. And the plot of "The Clansman" is the elaborated skeleton of "The Grandfather," worked out with spectacles and complications.

Love: danger; calumny: hate; revenge; and love again. This is the technical receipt. But you cannot analyze an explosion. The Pathe Brothers made another masterpiece out of a banker's boy and a row of summer-resort manikins—which is another picture that is remembered.

It isn't the subject, but the handling of it that makes for human interest.

Perhaps the producer who harped upon personality had the idea after all. A personality means an individual with a mysterious dynamic force, who does things that other people would like to do if they had thought of it. If a film is a scenario writer he is not likely to use a stage hack whose human interest "touches" are taken from manuscripts submitted by outside contributors. He is not likely to be a director whose fame rests upon his own production, and the producers of so many infest the month at so much apiece. If he is an actor, he is either a very good actor, or else no actor at all—not long.

If you get three or more of these personalities together, you can look for a human interest feature—and a bonanza.

HELEN CHADWICK RENEWES WITH PATHE.

Helen Chadwick, who for the past year has been appearing in Pathe pictures, has just renewed her contract for one year, Pathe also obtaining an option on her services for a second year. It is the intention of the Pathe concern to star Miss Chadwick in all her future production, the first of which will be "The Naulakh," an eight-reeler now being directed by George Fitzmaurice at the Solax studio at Fort Lee, N. Y.

ALLAN DWAN LEAVES FOR CALIFORNIA.

Allan Dwan, who recently became affiliated with the Douglas Fairbanks organization as director to alternate with John Emerson, has left New York City for California. Pathe is also obtaining an option on her services for a year, Pathe also obtaining an option on her services for a second year. It is the intention of the Pathe concern to star Miss Chadwick in all her future production, the first of which will be "The Naulakh," an eight-reeler now being directed by George Fitzmaurice at the Solax studio at Fort Lee, N. Y.

GRIFFITH IN FRANCE.

A New York Sun dispatch, dated October 8 from somewhere in France with the British Army, states that David W. Griffith is paying his second visit to the battlefield for the purpose of taking pictures of a screen play of the European war.
Goldwyn Employs National Advertising
Will Exploit Company's Productions and Stars in Leading Weekly Magazine.

OLDWYN Pictures, now securely launched throughout America, will be further introduced directly to the American people through an inaugurate in the Saturday Evening Post, beginning October 13, of a tremendous advertising campaign to back up the exhibitors everywhere who are playing or are about to play the Goldwyn productions.

Despite the fact that by the contracts and responses of the public Goldwyn has already proved the tremendous drawing power of its distinctive stars and the productions, the recent announcement of Samuel Goldfish, that there was still one big step to be taken to focus the attention of the nation's population on the theaters in which these productions will be seen in all communities. The coming campaign is therefore the direct development and outcome of this feeling.

This exploitation is but the beginning of a vast plan of introduction and further popularization of the six stars thus far announced under the Goldwyn imprint-Mac Marsh, Madge Kennedy, Mary Garden, Jane Cowl, Mabel Normand and Maxine Elliott, with other players of equal magnitude to come.

To unify this campaign and not only take in the theater-patronizing public, but the exhibitors in every town and village where there is a picture theater, Goldwyn advertised in the principal magazine advertising in the motion picture trade journals. This campaign covers an extended period of time, the second of its announcements appearing on October 27.

In conceiving and carrying out a national campaign, Goldwyn follows the sane and careful policy which has marked the career of the company from the beginning, with emphasis laid on the fact that this advertising was not undertaken or promised in advance to encourage exhibitors to book the Goldwyn productions, but is carried out at great cost after exhibitors have signed as evidence of the company's intention of adding to the appeal and drawing power of its productions.

"Goldwyn has been very careful and reticent about this campaign in advance of its actual appearance in print," said Samuel Goldfish, president of the Goldwyn organizations. "We have not wanted to create the impression that we were selling our pictures to exhibitors as the result of an advertising campaign. We have already sold our pictures to the exhibitors on their intrinsic merits, because of the strength of our stars and our stories and the elements which have been incorporated into the pictures. Already as a result of a year's effort we have made the Goldwyn productions known and appreciated by the American public. What we are now doing by this additional campaign is to tell the American public that Goldwyn Pictures actually on view in theaters everywhere give proof of the superiority of Goldwyn production."
Abrams and Schulberg on Tour
Trip of Paramount Heads Coincident With Million Dollar Advertising Campaign of Their Company.

T was not merely coincidental that Hiram Abrams, president of Paramount, and B. P. Schulberg, general manager, left the United States to visit exhibitors in every city of fifty thousand population or over, just prior to the announcement of the million dollar campaign of Paramount and Artcraft still further to promote the popularity of the motion pictures bearing those trademarks.

As a matter of fact, before the beginning of the tour of the Paramount officials the big drive had been thoroughly discussed, and it had been definitely determined that one of the most important phases of the campaign would be that of personal contact with the exhibitor. In other words, if an advertisement of these pictures appears in a great national newspaper and is to be associated in the minds of the readers with their local theaters exhibiting these products, this will be done by means of trademarks employed in all advertising, identifying marks which cannot be overlooked or mistaken.

The exhibitors themselves, however, must have first knowledge of the plan, and also they are certain to have ideas of their own which will be of value to the corporation. Hence a decided preference was shown for practical advice to them. Hence the tour of the officials who will carefully in each instance not only explain in detail the idea of the drive, but obtain as many ideas as possible which will be useful in incidentally raising the value of the undertaking.

Among other important matters that I must take up while here," said Mr. Abrams in Los Angeles, "is that of making additional productions in the West. I will talk with Mr. Schulberg at once on that matter and render this course advisable for outdoor productions to a large extent.

"Mr. Schulberg and I," continued Mr. Abrams, "wish to confer with exhibitors and find out just what type of pictures is best suited to each locality during the present war crisis. This is an important period in motion picture history and Paramount and Artcraft will make a still greater bid for territory.

"With the present great interest in the war and the continued increase in living costs the public is turning more and more to the screen for relaxation, and it is now up to the producers and distributors to give them at a reasonable price the necessary amusement."

"We expect to remain here about three days and will then visit San Diego and some of the other southern California cities before starting North. My idea in coming to Los Angeles direct was to get first hand information from the studios here to transfer to the exhibitors on the trip."

Capellani a Metro Director
Third Producer To Be Signed in a Week By the Rowland Organization.

RICHARD A. HOWLAND, president of Metro Pictures Corporation, announces the signing of Albert Capellani, famous French director, to produce super-productions with famous stars under the Metro banner. This is the third director to be signed by Metro within a week, the others being Frank Reicher, formerly of Lasky, and William S. Davis, recently of Fox.

Mr. Capellani came to America about two years ago, after serving the first year of the great war as an officer in the French army. He was relieved from duty through illness contracted at the battle of Somme, and as war conditions made it impossible for him to continue his profession in France he brought his family to America. Albert Capellani's French production of Victor Hugo's "Lantier" is acknowledged to be one of the greatest motion picture masterpieces. As director for Clara Kimball Young he produced "The Common Law," "Camille," "Trilby" and others for World-Pictures. His most recent production is the "The Chaste," starring Ann Murdock, for Empire All-Star, and released by Mutual.

Mr. Capellani was trained as a director in the old Pathe Company of Paris, a pioneer in the art. He was with this company twelve or practically during the entire development of the motion picture.

The director is popular with players. His manner in the studio is one of infinite congeniality and patient courtesy. Nearly every director has been in anger with one of the players, and yet the results he has obtained speak for themselves as peerless examples of the photo-dramatic art. With great facilities for producing big features at his disposal, he is to produce the most talented star of the film world, Victor Francen. Mr. Capellani feels that his affiliation with Metro Pictures Corporation will result in the making of the greatest pictures of his career.

Director Capellani is now resting for two weeks at Atlantic City.

Starts Literary Bureau
Henry McMahon Will Actively Help Producers Who Require Special Service.

A NOVEL idea of helpfulness to producers is put forward by Henry McMahon in the establishment of his Literary Bureau, which was opened on October 1 at 321 West 55th street, New York. As he says: "Every film executive in the country needs outside help or information in a hurry now and again. The regular staff is tied up with other matters, or the needed facts are not available without digging in the libraries and some hours of journalistic interviewing. For instance, a possible history, drama, art or science baffles producing director or scenario chief; or, there is an unusual number of writing orders to be executed; or, perhaps, it is imperative to get in touch with some important personage for an interview and a story. I purpose to meet this long felt lack of supplemental service. Whatever your literary problem is bring it here. I can solve it for you, or I can put you in immediate touch with the clues you need.

Having done extensive research work for D. W. Griffith and many other producers, Mr. McMahon is peculiarly qualified for this branch of effort. His acquaintance with the theatrical and literary water tanks of New York is second to none. During a vacation from his regular labors he has been contributing articles to several of the magazines and feature supplements. He will be daily in his study in West 55th street, telephone, and may be reached by telephone, Columbus 2696.

NEW DIRECTORS AND STARS FOR L-KO.

General Director J. G. Blystone, of L-KO Comedies, is increasing his forces, both directors and stars, to meet the increased requirement of present times. There seems to be a certain indication that war is bringing on a demand for more comedies, and L-KO has acted upon the behest of President Julius Stern to anticipate the demand by increased production.

Bobby Dunn, a former comedian in Keystone's, has been signed for L-KO's, and will be directed in a series of comedies by Robert Kerr, who was also associated with Mark Sennett in producing Keystones. Eddie Kennedy has been engaged as Dunn's chief foil.

Noel Smith, having been called to the colors, is replaced as director of Hughie Mack by James Davis. This company, now working out a tropical comedy, to be called "Hulu Hula Hughie." Frank Howard Clark, formerly chief editor in the scenario department, is now directing Phil Dunham and Lucille Hutton in one of his own scenarios. Clarence Barr is again a recent addition to L-KO's directorial staff, coming to the Hollywood studio with wide experience in comedy directing to recommend him. Vin Moore and Dick Smith, old stand-bys of L-KO, continue to turn out their usual number of merrymakes. Thus will L-KO keep ahead of the demand for "cheer-ups" in war time.

G. P. HAMILTON A NEW TRIANGLE DIRECTOR.

G. P. Hamilton, veteran of the stage and screen, with twenty-three years' experience as motion picture and dramatic performer, producer and director, has been added to the Triangle Film Corporation's large directing staff at the Culver City studio. At one time Hamilton was general manager of the St. Louis Motion Picture Company. Prior to that he was production manager of the American Film Company and superintendent of the Essanay studios and factories in Chicago. He also supervised five years with the Biograph in New York and Los Angeles. Hamilton's star and company have not yet been selected, but he plans to begin work on his first Triangle picture in the very near future.

STRYCHMANS, RECOVERED, WITH ARTCRAFT.

After a severe and prostrated illness, Hector V. Strychmans returned to New York and the film fraternity this week still a little thin, but otherwise the same old Strev. He announces that he has affiliated with the Artcraft organization.
Chaplin Foreign Rights
First National Circuit Disposes of World Interests to William Vogel Productions, Inc.

The foreign rights to Chaplin's forthcoming comedies have been purchased from the First National Exhibitors Circuit, Inc., by William M. Vogel, who recently returned from a two years' stay in Australia, where he has been handling World and Metro pictures.

Mr. Vogel has already enabled him to dispose of much of his territory, the rights for England going to the Western Import Company and those for Australia, Australasian Films, Ltd. He expects to close practically all foreign rights before the release of the first picture, and reports record prices all along the line.

The deal is said to have involved Mr. Vogel to the extent of nearly half a million dollars, which is one of the largest individual obligations in the film field for some time. Mr. Vogel has formed a company, the William Vogel Productions, Inc., with offices at 1020 Longacre Building, where his Chaplin and other interests will be centered.

Pomeroy Cannon

With a personality most agreeable, Pomeroy Cannon, one of the most gifted "heavies" in pictures, is by the choice of the casting director usually presented to the public in seriously earnest roles, all of which he accepts as a testimonial to his histrionic ability. Mr. Cannon has for several years been a prominent member of the Los Angeles film colony, in high favor with the largest producers. His earliest picture appearances were in "The Fall of a Nation," "Intolerance," "An Innocent Magdalen," "The Little Liars," and other productions, in minor parts. Since then he has been playing next to the other well-known features—for instance, as Chuckawalla Bill in "The Passion of Panamint," with Dustin Farnum, as Bob Evans, with Douglas Fairbanks in "The Good Bad Man," and as Warden Evans in "The Honor System," and as the Navy's subject in "I O U" and "The Promise." His next forthcoming role is as King Pharaoh in the Mena multiple reel production, "By Super-Power." Pomeroy Cannon. Strategy. He is also slated for a heavily featured role in a William H. Clifford production soon in preparation. Pomeroy Cannon is a Kentuckian, and comes to the screen from the legitimate stage.

WOUNDED ITALIAN POET WRITES FOR SCREEN.

The Monopole-Film, a motion picture producer of Rome, has undertaken to screen some of the newest stories of the Italian poet, Sam Benelli, who has had a glorious part in the tremendous achievements of his country's armies. He has been severely wounded and during the period of his recovery has turned his pen to writing stories for the screen. Sam Benelli is one of the leading poets of Italy and the news that his genius will find expression in motion pictures has caused a stir of expectancy not only in cinematic circles, but in the literary and artistic world as well.

NEW ROLE FOR MARY MILES MINTER.

Henry King will supervise the Mary Miles Minter productions henceforth. He has started work on her newest one, "The Mate of the Sally Ann," which gives her excellent opportunity to display the famous Minter versatility. Henry Albert Phillips wrote the new play, which is the fourth for Miss Minter under her new two-year contract.

"JOHNNY" WATERS TO ASSIST BALSHOFER.

Fred J. Balshofer, president of Yorke Film Corporation, has engaged John Waters as his assistant director for Harold Lockwood's next Metro wonderplay, "Love Me for Myself Alone," and for subsequent productions. The new chief has already been associated with "Doc" Willat of Technicolor. Previous to that time he was assistant director to Wray Physioc at the Biograph, in the production of two-reel serials. He has also worked for Reliance, Rex and other companies, on both the East and West coasts.

BESSIE BARRISCALE ON NEW PICTURE.

Bessie Barriscale and Raymond B. West have begun work on the filming of her latest Paralta play, "Within the Cup," written by Monte M. Katterjohn, which will follow the release of "Madam Who" and "Rose of Paradise." M. Barriscale will play the role of "Thistle Lorraine," an erratic young literary woman and artist, who attempts to make a career for herself. The opening scenes are laid in the Latin quarter in Paris and change to old Greenwich Village in New York City, which has become the great Bohemian center of American artistic and literary life.

STERN'S NEW CATALOG IS WORTH READING.

The 1918 catalog of still and moving picture cameras, lenses and photographic supplies issued by the David Stern Company of 1027-1029 Madison street, Chicago, is considerably more than a catalog. It is a photographic handbook which tersely tells the reader enough about the goods listed to enable him to make a judicious selection of the proper camera or accessory which his specific needs require. It is worth real money, but our readers may have it free by writing to the David Stern Company to display the firm's catalog that they read about it in the Moving Picture World.

PATHE CONTROLS LARGE PRODUCING CAPACITY.

The big increase in production of Pathe's features necessitated by the announcement of Pathe Plays means an enlargement of studio facilities. In addition to the four studios used by the Astra Film Corporation in Jersey City and Fort Lee, and the Rolin studio in Los Angeles, three new productions have been added to the list for the making of Pathe pictures. They are the former Sanger studio, 134th street and Park avenue, New York, the Norma Talmadge studio in 46th street, New York, and the Kalem studio in Los Angeles.

GOLDWYN TO DISTRIBUTE WAR PICTURE.

Goldwyn Distributing Corporation announces to the trade that it will distribute "The Freedom of the World," one of the productions made as an outgrowth of the world war. Under a contract between Ira M. Lowry and his associates, the producers, Goldwyn, obtain the exclusive rights for world distribution of the subject. The picture will be produced in Philadelphia and Canada, and thousands of Canadian troops in maneuvers, training and camp evolutions are shown in the picture prior to the time when the locale of the story switches to the French battle line.

CAMPEAU RE-ENGAGED BY FAIRBANKS.

Frank Campeau, who plays the part of "30-30" Madden in "The Man from Painted Post," the forthcoming Firecraft release, has been re-engaged by Douglas Fairbanks to appear in his next production. As a portrait of heavy dramatic roles, Campeau has few rivals, and because of his unusual ability to select "The Freedom of the World," one of the productions made as an outgrowth of the world war. Under a contract between Ira M. Lowry and his associates, the producers, Goldwyn, obtain the exclusive rights for world distribution of the subject. The picture will be produced in Philadelphia and Canada, and thousands of Canadian troops in maneuvers, training and camp evolutions are shown in the picture prior to the time when the locale of the story switches to the French battle line.

VISITING EXCHANGE MAN.

A. J. Nelson, branch manager for General Film Company at Washington, D. C., was a visitor at the home office of General in New York this week. He reports a strong demand for "O. H. Gunn's Summer," as well as an unusual amount of interest in the deluxe production of "Camille" with Helen Hesperia, just released by General.

WOODS BUYS HALF INTEREST IN "ROMANOFFS."

A. H. Woods has purchased a half interest in Herbert Brenon's sensational picture, "The Fall of the Romanoffs," with Ilidor, now playing to capacity at the Broadway theater. At the conclusion of its engagement at this theater the picture will be shown at some other Broadway playhouses and will be exhibited in the leading theaters throughout the country.
Grinding the Crank

With Thornton Fisher

Soliloquy of the "Extra."

I am the extra. I am the guy you see at one of the tables in a cabaret scene. My main occupation is polishing a bench in the studio yard. I am known as "Say you." If I ceased to exist the hero would have no crowd to beat into submission, and the homes of the elite would be conspicuously void of members of the exclusive set dancing in honor of the heroine's engagement to the star in the picture. The leading man almost notices me, and the starress has been known at times to speak to me, remarking "Kindly step aside so I may pass." But I am necessary. Therefore I shall go on and on. I should worry. I am the extra.

* * *

Humidity and heat struck this department an awful blow recently, but recovery has been rapid.

* * *

One of our correspondents, Don Cameron, late of the Vitagraph, writes us that "James Morrison is Ivaning at Asbury Park." That's a phrase worth preserving.

It's foolish we know, but we often wonder when we see an actor cavorting on the screen, whether or not the original is sitting in his old morris chair at home smoking his pipe.

And we've heard Harry Morey telling an extra what to do while the scene was being shot, and the spectators will never know it when they see the picture.

When we hear movie fans mentioned as an "audience," we are moved to wonder if they go the theatre simply to hear the orchestra. If they go to see the pictures they're spec-tators.

* * *

"Lo Joe!"
"Lo Harry!"
"Whatcha doing?"
"Hadn't offer from Y. Z. Film Co."
"How much?"
"Five hundred per."
"Good."
"Haddother one too."
"How much?"
"Six hundred fifty playing leads."
"Didcha accept?"
"Naw, didn't like the stories."
"Whatcha goin' to do?"
"Nothin. If you hear anybody wants an extra man let me know."
"Sure, S'long!"
"S'long!"

* * *

Projecting machine operators should have no trouble qualifying as machine gun operators.

* * *

Let's Warble.

Mistress Mary, little fairy,
How does your bank roll grow?
With a winsome way and a darn good play
And a fan in every row.
**Reviews of Current Productions**

**EXCLUSIVELY BY OUR OWN STAFF**

**"The Torture of Silence"**

**Pathé Gold Rooster Production Features Mrs. Emmy Lynn in Psychological Story of Semi-Tragic Type.**

Reviewed by Robert C. McElravy.

A powerful psychological motive runs through this five-reel offering, which is made particularly interesting by the appearance of Mrs. Emmy Lynn as Martha Courand, the wife of a famous doctor. The scenes are presumably laid in France, but have no reference to present war conditions there.

Mrs. Lynn is a woman of considerable beauty and has rare physical attractions. She screens admirably and plays with assurance and conviction. She is the strongest of the three or four characters represented, though the husband does good work and the child is clever and attractive.

The plot has certain unusual qualities: At the beginning the wife, Martha, is neglected by her husband, whose professional duties keep him busy. She falls in love with Claude Gallatin, a young writer, whom she begs to go away with her. Contrary to precedent, Gallatin refuses, out of friendship for the husband, and Martha accidentally shoots him while in a rage. While writing, Gallatin writes on a slip of paper that he shot himself, leaving this in order to shield Martha's name. Three years elapse and then a letter, addressed by Martha to Gallatin, appears in the latter's effects. Martha is under suspicion and threatened with blackmail. Her husband learns of the letter and pays the sum demanded for its return. He then confronts his wife and, when she refuses to tell the story, separates her from their child.

Martha is torn by love for the child and fear of the consequences if she tells her husband that she loved Gallatin and that his death was due to herself. The husband tortures her by maintaining strict silence regarding the child; he even allows her to think it seriously ill. This motive is played up very strongly and affords a chance for good acting. When the husband learns the truth, through a servant, he forgives Martha and happiness is restored.

**Scene from "The Torture of Silence" (Pathé).**

But the main part of the offering is simply devoted to the story of the two children. This is developed in a natural manner, without any great dramatic strength, but in a way that makes considerable appeal to the sympathies. Certain situations might have been made more effective, but the interest is quite well maintained throughout.

After being separated from the baby, Nancy, who is ably portrayed by Violet MacMillan, determines to take some sort of action. She leaves the Home in which the society has placed her, having been adopted by a Mrs. Wicks. The latter, a mother of several children, makes a drudge of the girl and Nancy eventually attires herself in boy's clothes and runs away. Later she finds her baby sister and carries her away to the city, where both children eventually are returned to the Home. They are rescued from the institution after numerous difficulties by a young attorney, to whom Nancy has appealed, and who later falls in love with her.

Barbara Conley plays the part of Ellen, and others in the cast are P. L. Pembroke, A. E. Witting, Charles H. Mailes, Gertrude Astor, L. M. Wells and Sherman Balmbridge. The production was directed by Eugene Moore.

**Vitaphone Ventures**

**"The Love Doctor," Five-Part Blue Ribbon Feature with Earle Williams, and Episodes Four and Five of "The Fighting Trail" Serial.**

Reviewed by Edward Weitzel.

**"The Love Doctor."**

In treating the subject of "The Love Doctor" seriously, George P. Dillenback, the author of this five-part Blue Ribbon feature, missed an opportunity to add to the gayety of the screen. His picture would have made a capital farce. Dr. Ordway Brandt, noted for his skill in brain surgery, loves a woman who does not love him and is madly adored by another member of the opposite sex, to whom he is absolutely indifferent. An accident to the object of his affection suggests a way out of the difficulty. He drugs the other woman, carries her off to the hospital, puts her in a bed next to the injured girl and operates on both, interchanging their brain cells. The result is not at all what he expected, however, and the doctor is punished for daring to attempt so radical a scheme.

The picture will prove impressive to some; others will find it quite the reverse. Turned into a farce, it might have been made very amusing. Earle Williams plays the doctor with great seriousness and an utter lack of human feeling. Corinne Griffith, Paizsy De Forest and Adele De Garde are a trio of expert and agreeable looking actresses, and Webster Campbell, Evart Overton and Frank McDonald sustain their characters with credit. Paul Scardon directed the production.

**"The Fighting Trail."**

The fourth and fifth episodes of the serial, "The Fighting Trail," "The Other Half" and "Torrent Rush," reveal the fact...
that the Vitagraph continued story, written by J. Stuart Blackton and Cyrus Townsend Brady, is one of the best of its class. The plot is worthwhile, vigorous in action and set in a wealth of striking locations. The situations in "Torrent Rush" are unusually skilful and the dramatic interest is of the highest quality. The entire episode of the wedding of John Gwyn and Nan Lawton is a masterly piece of construction. William Duncan and Carol Holloway and their associates are giving the story the acting it deserves.

**A Man's Law**

Irving Cummings in Five-Part Screen Drama of Canadian Northwest That Has Interesting Plot and Picturesque Locations—Produced and Distributed by Overland Film Co.

Reviewed by Edward Weitzel.

"HERE is nothing..."—"A Man's Law."

the country he wrote about, and Harry La Davenport, who directed the picture, has preserved the correct atmosphere all through the play. The scenes, interiors and exteriors, are excellent, many of the former being fine examples of landscape beauty.

The cast has been well chosen. Irving Cummings looks and acts the part of the trapper most satisfactorily. His fight with Vance is very characteristic. Ruth Sinclair is just the right type for the heroine and acts with earnestness and skill. Arthur Morrison as Vance contributes a strong character study. Roy Applegate is equally clever as MacKenzie.

**The Ghost House**

Jack Pickford and Louise Huff Featured in Good Lasky Subject Containing Moments Creepy as Well as Strong.

Reviewed by George Blaisdell.

"HERE are many creepy moments in "The Ghost House," the Lasky release of October 1. By and large it is a good picture. At the end of the second part, in which the action really is fast, one wonders how the story will "纠 up" for the remaining three reels. And then he promptly forgets he had that particular point on his mind—which is pretty good evidence the action is self-sustaining.

There are more than creepy moments: there are situations with a real kick in them, livened in good measure by a vein of comedy that will add to the interest. Beulah Marie Dix is the author of the story, the staging of which was under the direction of William C. DeMille. Jack Pickford and Louise Huff are the featured players. Their portrayal of youthful characters is well done, and they are finely supported by Eugene Pallette as Spad, bank robber; James Neill as Jeremy Foster, the crooked gardener; Mrs. Lewis McCord as Dido, a wench with light and unafamed eyes; Olga Grey, Edy the Chap- man, and Lillian Leighton.

The story contains some old acquainances—the haunted house legacy and the bank robbers, who use the old pile as a convenient spot to hide plunder. Added to these is a youth ordered to spend a night within its walls in order that he may qualify as a member of a fraternity: also a family of three young females take up their abode in the unsalable and un-rentable structure because it has been left to them, and they have no means to procure lodging elsewhere. It is the assembling of the three incompetent elements within the walls on the same night that precipitates one situation after another. And there are others follow the succeeding night when the robbers return to find the money its caretaker had de-serted when he thought the ghosts were ghosting.

Dido, the colored servant, is an arm believer in the existence of these white-robed frighteners as was Nigger Jim,
June Elvidge is sympathetic and womanly as Grace Raymond, and Arthur Ashley is consistently villainous in the character of Neil Garth. John Bowers plays Oliver West with good judgment, and George MacQuarrie is a convincing James Stapleton. Charles Charley, Richard Collins, Arthur Matthews, Katherine Johnson and Alexandra Carewe are the remaining players. The production was directed by Arthur Ashley.

Triangle Releases


Reviewed by Edward Weitzel.

"One Shot Ross."

A SOMewhat different western melodrama is "One Shot Ross," a five-part picture, written by Lamer Hillyer, directed by Cliff Smith and featuring Roy Stewart. The usual characters and incidents that go to make up screen fiction of the rodeo type are all there in "One Shot Ross," but the author and the director have known how to give their work that touch of definiteness that makes it seem novel and full of interest. Vitality is the common inheritance of the men and women of the story, and quick action is a part of their daily creed. The opening scene sets a pace that keeps events moving at the proper melodramatic speed, and of thrills there are more than a generous supply.

"One Shot Ross," the hero of the tale, is the owner of a beautiful pair of guns and is all-fired sudden with his trigger finger. After converting a number of desperately bad men into peaceful citizens by shooting them with a breath of death, he grows tired of the game and leaves his beloved guns in charge of a friend. He is able to resist his natural impulse to "get the drop" on someone until he meets up with a lady, Nan Sheridan by name; finds out that she is in trouble and that the only arguments that are going to help her are the kind that come out of the business end of a six-shooter. He sends a messenger instanter and his friend delivers the weapons into his hands and is a highly quoted and always important psychological moment. As a combination of the gang of cattle rustlers that have murdered Nan's father and then attempt to run off her herd of steers is treated to an exhibition of gun-play that puts a looped hole to the scheme. Ross then dashes back to the Sheridan ranch and vindicates his reputation by shooting up the leader of the gang under great strategic difficulty and rescuing Miss Nan from a worse than deadly danger.

"One Shot Ross," as played by Roy Stewart, is a fine specimen of manhood in the rough and has the spectator on his side at every stage of the proceedings. Josie Sedgwick makes a pretentious and youthful rounder of wealth enjoying the delights of mountain life great entertainment for the audience. "Wild Sumac" is a very good play of the Canadian type. George Chesebro as Jacques Fontaine is the brightest spot in the cast. He acts a happy-go-lucky French adventurer, running over with the wine of life, with zest, humor and complete fidelity. Frank Hargrave is very close to nature in his impersonation of the half-breed trapper, and Edwin J. Brady, Wilbur Hickey and Ray Jackson are all capable. "Wild Sumac" must be seen. This is of the most realistic rough-and-tumble, bite-gouge-scratch-and-kick fights ever shown on the screen. Fontaine and Lupine are the interested parties.

"Anything Once"

Five-part Bluebird Comedy-Drama, Featuring Franklyn Farmun—Full of Slap-Dash Situations.

Reviewed by Edward Weitzel.

N OTHING is to be taken seriously in "Anything Once," a five-part Bluebird picture featuring Franklyn Farmun, and everything goes with a slap and a dash and not the slightest heed to probability. The incident is stirring the hero to get his daughter back to the States. He is a great American—no, he is a great man. He appears in Canada and in Mexico, and the chances are that he'll be found in England as a stage performer. And he's the hero of the story because he's an American. Meanwhile, the heroine expects her coming father, and a villain tries to take advantage of her naivete and win her away from her true love. In the end, the villain is caught and gets his just deserts.

"The Burglar"

Carlyle Blackwell and Madge Evans in Five-Part Screen Version of Stage Play by Augustus Thomas—World Release.

Reviewed by Edward Weitzel.

A GOOD many years ago Mrs. Burnett wrote a short story and called it "Edith's Burglar." It was turned into a one-act play by Augustus Thomas, then an amateur playwright, and it gave him his start. After he made his first real success with "Alabama" he turned "Edith's Burglar" into a four-act play and it held the boards for a number of seasons. This is the source from which "The Burglar," a five-part world screen drama, was taken. Carlyle Blackwell, Madge Evans and Evelyn Greetly have the leading parts.

The story is strong on heart interest and a dash and leads up to the situation where a man is discovered robbing a house by a little girl and the burglar learns that she is his own child. This scene has all kinds of dramatic possibilities and has always scored heavily with an audience. The steps by which William Lewis, the part played by Carlyle Blackwell, is brought to the room where he meets his child will be followed by most
spectators with sympathetic interest. A youthful error closes the door of his home upon him, and in spite of a manly effort to rise above its influence it dogs him through life and eventually leads to his death.

The picture has been given an excellent production under the direction of Harley Knoles and has the benefit of a good cast. Carlyle Blackwell as the burglar, Madge Evans as Edith and Evelyn Greeley as Alice Hamilton sustain the leading characters admirably. Victor Kennard, Jack Drumier, Rosina Henley, Richard Clarke, Justine Cutting, Harry La Motte, Henry Drehle and Frank Mayo are the other players. Virginia Tyler Hudson made the scenario.

"Fighting Odds"
Goldwyn Picture Corporation Presents Maxine Elliot in a Photodramatic Debut.
Reviewed by Louis Reeves Harrison.

FIGHTING ODDS is the story of a young business man who has succeeded in a large way as a manufacturer, largely through co-operative ideas suggested by his wife. He disregards her advice, combines with monopoly interests and is made the sacrificial victim to their greed. He is framed by getting his signature to a doctored statement of financial resources and jailed, while the real villain escapes. The wife now undertakes to rescue him and punish the guilty. She does so by methods which have been often used in moving pictures, using sex influence, and she goes to the villain’s rooms at midnight in evening dress to get the incriminating papers, finally obtaining justice and releasing her husband.

The Goldwyn Company has utilized a full force of studio artistry in this presentation, and Maxine Elliot responds adequately to all of her opportunities, but these opportunities are limited. The story idea is a popular one, the saner vision of woman’s intuition dominating man’s faulty logic, but the story development is along lines so often used, particularly in the high points, that interest is marred where it should be most intense.

"Camille" by Fox Players
Dumas’ Drama Please Audience at the Academy of Music, New York—Theda Bara Plays the Titular Role.
Reviewed by Hanford C. Judson.

THE “Camille,” played by Theda Bara and an excellent supporting cast of Fox Film Corporation players, found favor with a good sized audience at the Academy of Music in New York. Theda Bara is not the type of actress to put a living soul of emotion into the great drama that capped the Romantic Movement. Camille is all romance; she is a cry of the soul. Theda Bara is thoroughly modern and matter of fact; but the story that she tells certainly interested the spectators. In many ways it is her best work. She is progressing, but she should make every effort to control a mannerism of moistening her lower lip. It is hardly an emotion, a gesture and is apt to be an anti-climax in an emotional scene.

One of the chief elements in the success of the picture is its strong sets and the care that has been lavished on the photography and staging, which shows well for the ability of J. Gordon Edwards, the director who is responsible for the screening of the work. Of the supporting players the first notice: I think, should be given to Alice Gale for her characterization of Madame Prudence, rough and ready to eat, drink and borrow money. Albert Roscoe plays Armand and Water Law, has the part of de Varville. Claire Whitney plays Armond’s sister, and Glen White has the role of her fiancé. They all do commendably, and much in that will please them and exhibitors should boost it as a Theda Bara “Camille.” It is in many ways a very pretty picture and there is no doubt that it will be popular with many

"The Public Defender"
Six-Part Propaganda Photoplay Has Fine Foundation but Is Weak in Treatment—Frank Keenan, Alma Hanlon and Robert Edeson Head Cast.
Reviewed by Edward Wetzes.

INSPIRED by Mayer C. Goldman’s book of the same title, “The Public Defender,” a photoplay in six parts, written by Mr. Goldman and Frank W. Harris, is now offered to the public by Harry Raver, with Frank Keenan, Alma Hanlon and Robert Edeson in the cast. The scenario is the work of Frederick Rath, and the production was staged by Burton King. The underlying motive of the story is novel and will have a wide appeal. Unfortunately, the incidents chosen for the development of the plot are often of the most conventional sort, and have not been expertly handled.

The Goldman book is a plea for equal rights before the bar of justice for the rich and the poor. A quote from a foreword by Justice W. O. Howard: “Every technicality and delay and defence and avenue of escape known to the cunning lawyer are available to the rich man indicted for crime. The poor man under indictment is permitted to go through the forms and appearances of a trial, but such as trial is only a mockery. * * * The provision for a Public Defender should be imbedded in our statutes. No law could be more economical than that.”

The story told by the photoplay illustrates the experience of an innocent man, convicted of murder and about to be electrocuted, who is saved when his case comes into the hands of a newly appointed Public Defender. In its present form the picture is like the ordinary melodrama, with its desperate struggle to reach the proper authority and save the man and the race to the prison with the paper, an aeroplane being used in this case. The action is too slow at this point and the interest is not held sustained. In spite of its defects, however, “The Public Defender” will be found instructive and, to
many persons, entertaining. The theme is worthy of a better setting.

The production has many things in its favor, the cast taking first place. Frank Keenan as a district attorney with an unenviable record acts with his usual complete grasp of a character and ability to make it clear to the spectator. At no point does his efforts tax him in the slightest degree. Alma Hanlon is entirely satisfactory as Mary Reed, the heroine. To Robert Edeson falls the character of Arthur Nelson, the Public Defender. He is earnest, physically well fitted, but has not mastered the art of screen acting at its best. He attempts to make his points too rapidly and is too much the actor all through his pieces. Charles Palgrave plays the falsely accused man as the authors drew him, and good characterizations are contributed by Florence Shot, Louis Sterns, C. A. Martin, William H. Green, "Tina" La Grove, Harry King and Helen Flowers.

"The Sign of the Scarf"

George Larkin in this number upholds his reputation for performing thrilling stunts, by dropping from the branches of a tree on to the roof of a house, and then swinging from the eaves, in through an open window and rescuing Ollie Kirkby who, as an heiress, has been kidnapped by the "Spider"'s gang in the hopes of obtaining a fortune by substituting one of his acolytes for the heiress.

"The Man With the Limb"

While endeavoring to overtake "the man with a limp" who, posing as a foreign nobleman has stolen jewels from an heiress to whom he was engaged, George Larkin, after jumping from a second-story window to the ground, and being nearly run over by an automobile, which he commandeers, reaches the dock, climbs to the roof, lassoes the mast of the steamer which is just leaving the pier, swings himself into the rigging of the ship and succeeds in capturing the thief.

"The Man from Painted Post"

Artcraft Presents Douglas Fairbanks in a Cowboy-Detective Vehicle Written By Himself.

Review by Louie Reeves Harrison.

THE MAKING OF THE PLAY was the inspiration of a hero who roams the villain ruster of cattle, when the villain gets the heroine, the little schoolmistress, in his power. Of course, the boys amid dust and over the treese plains, taking back to the days when interest in moving pictures was supposed to depend on motion, when rushing trains and riders, cowboys constitute a genuine attraction, when the two-gun hero killed villains by the dozen. Fairbanks was in mood reminiscent of when he wrote this play. He is about the only author left who could get away with that stuff, but he does. His athletic feats still charm, and his cheery smile still holds. People may not care much whether the villain is felled and the heroine rescued from his clutches, but people like Fairbanks on the screen, and they will support him. There is nothing to the story but Douglas Fairbanks, and plenty of him. He kills men two at a time, crossing his rifle in front of them and shooting them both. He, has a sort of second sight when it comes to shooting on the screen. To count up the cattle rustling he slays in this one picture, without netting one, is a mere detail. Sign in his duty, and he does it. His best work, however, is in a pretty little courtship scene, where he is rebuffed by fair lady, but put out of his ghostly interest. He pleases immensely in comedy. He has not given himself suitable opportunity in "The Man From Painted Post," not the kind of opportunity his admirers deserve. He is a real Douglas Fairbanks, and he is pleasing in spite of his play.

Swift Progress Made by Select


ALTHOUGH Select Pictures Corporation has been in operation for less than two months a truly marvelous progress papers, as been made by President Lewis J. Selznick and General Manager Arthur S. Kane in establishing the new organization. Having taken over the home offices of the Lewis J. Selznick Enterprises in New York City, the company has already fully equipped branches in operation in nineteen cities of the United States, and no less than six branches are being opened in the motion picture industry. Exchange managers have been appointed to each of these branches, as well as a sales manager and an official representative with headquarters in New York. Contracts have been signed calling for the distribution of the pictures made by Clara Kimball Young and her own company, Mary Pickford's, Norma Talmadge's, and Robert Investment, and Alan Brady, a recently signed Select star, in producing and releasing his productions. The first of Miss Young's pictures is "Magda," from the famous drama of the same name. In this production Clara Kimball Young was directed by Alan Brady, who has accepted what will undoubtedly rank as the finest of her screen presentations. "Magda" is completed and distribution of the picture started last week. Miss Young's second picture, "Lisette's Kneel," is well under way. The first of the Norma Talmadge pictures, "The Moth," was released a week ago and accorded a splendid reception. Miss Talmadge has also finished her second picture, "The Secret of the Storm Country," which is a screen version of Grace Millar White's memorable story.

Norma Talmadge has also finished her first Select picture. It is a wonderfully strong screen presentation of Cosmo Hamilton's novel, "Scandal," which has been running serially in the Green Book magazine. This picture will undoubtedly prove the strongest first starring vehicle that ever brought a young actress to the premiere honors of the screen. Constance Talmadge does unusually fine work in this role of the "worst spoiled girl in America." "Scandal" is ready for distribution.

Alice Brady's first Select picture has just been started at the Selznick studio in New York City. It is a screen dramatized from the play "The Red Mouse," by Henry J. W. Dam, which has a successful Broadway run a few years ago. Miss Brady is being directed by Victor Seastrom.

It has been arranged that each of these four stars will produce a series of eight productions during the coming twelve months, and all of these Star Series pictures will be distributed by Select.

In addition, Select Pictures has arranged to distribute a number of splendid single productions of the highest quality. These include "The Wild Girl," the first picture to be made by vaudeville's famous star, Eva Tanguay, which will be released during the next few weeks; the stupendous film drama "Last We Forget," built around the sinking of the Lusitania, and other international episodes, which will present Rita Jollivet as the star, and which will be released during November; and the sensational drama of food control and price regulation, "The Public Be Damned," now being shown.

Select has been extremely successful during its six weeks of sales campaigning in closing big contracts with exhibitors of prominence. Both Arthur S. Kane, the general manager, and Sales Manager C. E. Russell, have been giving congratulation on account of the remarkable showing which their sales forces have made in the very short time they have been operating.

CAMPAIGN BOOK ON "WHO IS NUMBER ONE?"

Paramount is sending to exhibitors and exhibition week on the fifteen most complete and comprehensive book ever issued on a serial. The book tells everything about "Who Is Number One?" the Paramount serial, that the exhibitor want to know. An artistic double-page spread shows scenes from the fifteen-episode serial. Another page is filled with miniatures of a few of the thousands of newspaper ads that will be used in the campaign. A small reproduction of Frederic Steele's twenty-four sheet poster, that will be posted by Paramount in 150 cities, illustrating the art work of the serial, is also included. Two other pages are devoted to Anna Katharine Green, who wrote the story, which is to appear in full in America's greatest newspaper, and to Kathleen Clifford, star of "Who Is Number One?"
GENERAL FILM COMPANY.

THE SIGN OF THE SCARF (Kalem).—An episode of the Grant, Police Reporter series, in which George Larkin maintains his record for agility by leaping from the branches of a tree on to the roof of a house, and then by swinging himself in through a window to rescue a girl who is being held prisoner. A review is printed in another column of this issue.

THE MAN WITH THE LIMP (Kalem).—In this number of "Grant, Police Reporter," George Larkin furnishes two thrills, first by leaping from the window to the ground, and later by hoarding an outgoing steamer by lassoing one of the masts and swinging out into the rigging from the roof of the steamship dock. This episode is up to the standard in interest, and is reviewed in full on another page of this issue.

ARTCRAFT PICTURES CORPORATION.

THE MAN FROM PAINTED POST, October 1.—A Douglas Fairbanks vehicle by himself. Plenty of Fairbanks, but not at his best. He is, nevertheless, pleasing, his personality carrying the play.

BLUEBIRD PHOTOPLAYS, INC.

ANYTHING ONCE, October 8.—This five-part photoplay is treated as melodramatic farce and has plenty of movement. Franklin Furnum is the star. A longer review is printed on another page of this issue.

BUTTERFLY PICTURES.

THE GIRL WHO WON OUT, October 8.—A five-reel feature, by Judge Willis Brown, with a pronounced juvenile interest. The plot concerns two little girls and their efforts to find a home after their mother's death. They are finally successful, after numerous trials, and the picture ends happily. The story interest is slight, but works on the sympathies and is generally pleasing. Reviewed at length elsewhere.

EDUCATIONAL FILMS CORPORATION.

SEALS AND PELICANS IN THEIR NATIVE HAUNTS (Educational).—October 1.—This is an unusually interesting one, showing the seals as they congregate on Magall Island, off the coast of California. Close-ups of seals lying on the rocks, and also views of hundreds at a time moving off to their feeding grounds near the coast of Alaska. The pictures of the pelicans on Anacapa Island give interesting close-ups of the young of the pelican and groups of the old birds, in fact, handbills of them congregated on the island. This is an intensely interesting picture.

A FLYING TRIP THROUGH HAWAII (Educational), October.—This picture is in two parts, with the first released of which will be October 5 and the second October 15. It shows in tinted photography some of the most interesting features of Hawaii. Among these are the natives fishing in the surf with throw-rods, and the surf-riding at Waikiki beach. These latter pictures are unusually good.

ANIMALS OF AUSTRALIA (Educational).—A Dilmars number, in which the animals of Australia are given life by Mr. Brown of the ABCM. The alligator, the emu and cassowary, the rabbit-eared hare, and the echidna, the link between the mammal and the bird, form the features of the picture.

FOX FILM CORPORATION.

THE DOCTOR, October 9.—The theme of this picture would have made excellent farce. It is treated seriously by the author and is not very impressive. Earle Williams has the principal part. A longer review is printed on another page of this issue.

GOLDWYN PICTURES CORPORATION.

FIGHTING ODDS, October 7.—A vehicle for the debut of Maxine Elliott, in which her opportunities are limited, but handled with dignity and grace.

GREATER VITAGRAPH.

THE LOVE DOCTOR, October 8.—The theme of this picture would have made excellent farce. It is treated seriously by the author and is not very impressive. Earle Williams has the principal part. A longer review is printed on another page of this issue.

SPORTS AND SPLASHES (Vitagraph).—One-part fare by Lawrence Scorn, full of rough-house fun of the usual sort belonging to this brand.

METRO PICTURES CORPORATION.

THE JOY OF FREEDOM (Drew), October 1.—An amusing comedy, in which Mr. and Mrs. Henry Minor (played by Mr. and Mrs. Drew) discover the alligator, the emu and cassowary, the rabbit-eared hare, and the echidna, the link between the mammal and the bird, form the features of the picture.

with obviously expressed over the telephone, such as the desire for a victrix, or an automobile. Returned home, there is general rejoicing and the Minor home is turned into a veritable paradise.

MUTUAL FILM CORPORATION.

MUTUAL WEEKLY NO. 144 (Gaumont), October 3.—Interesting items of the week are U. S. S. "North Carolina" firing crete piles for big gun foundations, society girls of Washington send a bear cub as a mascot to General Pershing, a dental parlor on wheels from General Pershing's camps, and the world's largest bridge being completed at Quebec, Canada, and bidding goodbye to the western regiment known as the "Gritzles" at San Francisco.

HIS NAME IS YODEL LAND (Cub), October 4.—One of the usual type of Jerry comedies in which he accidentally gains the position of valet to an old gentleman who has the gout. He meets with some handits who finally are routed by him and the old man and the nurse in the case are saved. A bicycle figured largely in the comedy.

THE GIRL ANGEL (Horkheimer), October 8.—A five-part production featuring Anita King. The story is of the western type and is quite interesting in development. It tells of how a young woman believing herself a man-hater goes west and tries to set up an es seen in a ranch by herself. In doing so she meets with considerable difficulty and in the end falls in love with a man whom she has believed to be a handit, but who turns out to be connected with the second service.

SOUTHERN PRIDE (American), October 8.—Gail Kane is the featured member of the cast in this five-part production, which is only of moderate quality. The story is clean but not wonderfully strong. It is the story of an incident in the history of a family of crete, in which the reduced circumstances were forced to part with a number of family relics to gain money with which to keep up appearances. In the course of events the son of one of the family detective valuable bracelets and a pearl necklace belonging to his sister and presents them to a beautiful vampire. Meanwhile his sister meets a difficult situation in which she finds herself in the clothes of an antique buuy who wants to marry her. Discovering the whereabouts of the jewelry she goes to the woman and demands it back. Thus the situation is saved, and the story ends happily with the betrail of the girl to the man she loves.

FIRING FATHER (Strand), October 9.—A moderately entertaining but close comedy with Bill Rhodes and Jay Belasco in the lead. In the picture the lover in desperate striving to possess the girl he loves in spite of the opposition of her father, persuades her to light a fire in her room. Believing her to be on fire, calls the fire brigade and the lover joins the gang and so wins the girl.

REEL LIFE NO. 76 (Gaumont), October 11.—Subjects contained in this issue are "A Dam Across the Mississippi," "The Development of the Watch," "Acrobatic Cyclists" and "Cantoloupes of the Imperial Market." The major subject is the invention and wisdom of the seaman.

THE CALENDAR GIRL (American), October 15.—Juliette Day is the featured member of this very poor five-part production. The picture intended for a dramatic presentation misses its mark. The story is slight and poorly constructed. It centers about the fortunes of a young girl whose picture is used on an advertising calendar of a modest establishment in which she has worked as a mannequin. A love story interwoven sustains what interest the picture possesses.

REEL LIFE NO. 77 (Gaumont), October 18.—"A Colonial Church" is the opening subject of this number of Reel Life No. 77, and gives views and facts of a South Carolina church, its architectural charm is a Pleasure." "The Banana Industry" and "A Primitive Jeweler" are other subjects of interest presented.

OVERLAND FILMS CORPORATION.

A MAN'S LAW (Overland).—A well-acted and tense screen drama with Irving Cummings and Ruth Sinclair as the stars, this five-part picture is given a longer review on another page of this issue.

PARAMOUNT PICTURES CORPORATION.

THE GHOST HOUSE (Lasky), October 1.—A good picture featuring Jack Pickford and Louise Huff. The story, as its title implies, runs through the ghost stuff, which provides situations creepy as well as tense. The subject is reviewed in another column.

PATH EXCHANGE, Inc.

THE TORTURE OF SILENCE (Path-Ex Gold Rooster), October 14.—A strong five-reel subject, featuring Mrs. Emmy Lynn. She is a remarkably beautiful woman and plays the part of a doctor's wife, whose husband thinks her guilty of infidelity. He separates her from her child and allows her to think the child seriously ill until he learns the secret she has withheld from him. The production has a powerful moral motive and holds the interest well. Reviewed at length elsewhere.
THE MAGIC JAZZ BO (Joker), Rel. Week of October 15.—A comic number with Albert Hackett and Frances Goodrich, and directed by Morey Woolsey and Mort Saff. This contains considerable laughable nonsense and has a good novelty. The letter shows the way in which a certain gas may be used to blow up the enemy on the battlefield. The number is original and very entertaining.

WILD AND WOOLLY WOMEN (Nester), Rel. Week of October 15.—Edith Evans and Lee Moran appear in this juvenile comedy subject. The first scenes are laid in the United States and involve Eddie and Lee. Their bandit band, consisting of the great Mosquito, without a doubt the greatest actress in Russia, if not in Europe.

Pathé Releases Russian Subject

"The Painted Doll" Will Be the First Release of Russian Other Features on October 21st Program.

ONE of the most important features of Pathé's program for October 21st, is the first of the Russian Art Films to be released by the company. It is the latest in a series of films that depict the life and culture of the Russian people through a wide variety of scenes, from the bustling streets of Moscow to the peaceful countryside. The film, "The Painted Doll," is directed by the renowned filmmaker Sergei Eisenstein, and stars the talented actress Yevgenia Zvyagina. The story follows the life of a young girl named Natasha, who dreams of becoming a dancer. However, her hopes are dashed when her family cannot afford the tuition fees. In a desperate attempt to provide for her family, Natasha takes on a job as a milliner's assistant, where she meets a handsome young man named Ivan. As they grow closer, their love is tested by the harsh realities of life in Russia. The film is a moving portrayal of the struggles of the Russian working class, and is a testament to the power of cinema to convey powerful messages and stories. With its stunning visuals and powerful narrative, "The Painted Doll" is sure to be a hit with audiences around the world. 

BROADWAY THEATER WILL SHOW BLUEBIRDS.

Manager Stanley Mastbaum, manager of the Broadway theater, New York, has made an arrangement with Managing Director Paul Lawrence, of the Bluebird theater, to regularly at his theater the Bluebird program. The opening series will feature Rupert Julian, produced, "The Savage," the star of which will be Ruth Clifford with Monroe Sallaby leading man. In this manner Bluebird's "Star-Cycle" will be introduced, New York in full week showing at a Broadway playhouse. 

World Pictures.

SHALL WE FORGIVE HER? (Peerless), October 15.—June Eldridge and Arthur Ashley have the leading roles in this five-part photoplay which has good dramatic material and is well produced. A longer review will be printed on another page of this issue.

THE BURGULAR (Peerless), October 20.—Six-part screen version of Augustus Thomas' stage play, with Carlyle Blackwell, Madge Evans and Harry O'Farrell. It is reviewed at length on another page of this issue.
LESHER RECUPERATING.

Sol L. Lesher has arranged to return to New York during the early part of November, now that his recent attack of typhoid, which confined him during his last visit to the big city. The purchase of additional material for this year's purposes, another vital consideration being the completion of the details of the State Rights Distributors, Inc., which organization has been developed in a previous issue of this publication. As Lesher is president of this new body, as well as one of its directors, the next meeting awaits his arrival.

Hoffman Makes Trip.

Deals pending with out-of-town exhibitors in various sections of the country caused the departure, last Friday, of M. H. Hoffman to confer with them in the interest of Hoffman Foursquare pictures. He spent Saturday in Detroit, thence to Chicago, where the Hoffman-Foursquare exchange has just been started by Division Manager J. H. Buhary—and then to St. Louis, where W. S. Baker presides over the destinies of the adjacent territory.

While there in the business in these three cities, Mr. Hoffman looked in on the Cincinnati and Cleveland exchanges, and likewise stopped off to pay his respects to Theodore C. Bronstetter, in charge of the Pittsburgh exchange. He has announced his present trip in Philadelphia, where Division Manager Jerome Abrams presides.

F. V. R. Key, manager of sales and advertising for the Hoffman-Foursquare organization, states that the exhibitors' response to the pictures of this company are particularly satisfying. Quite the most important is the Hoffman-Foursquare plan of reasonable rentals, which Mr. Key asserts is making permanent customers in every territory.

NEW WARREN SUBJECT COMPLETED.

"Weavers of Life," the next Warren Productions, Inc., to be offered the state right market, is finished, except for a few final touches in titling and cutting. Its well-known producer pronounces it his masterpiece piece and will soon appear a becoming and befitting exhibition of his latest work. The story is said to be a sweet, wholesome, appealing one, delicately interspersed with allegorical touches that are justified by the joint product of the pens of Harry Hoyt and John B. Clymer. Mr. Warren was assisted in his direction of the picture by Lilian Warren, as herebefore. The cast comprises 117 persons by actual count, many of whose names are accepted by words in highly recognized professional circles. Prominent in this category are Barney Gilmore, Howard Hall, Kenneth Hunter, Earl Schenck, Gilbert Rooney, Helen Hays, Gladys Alexandria, Cedric Ellis, Edna Hichard, Isabel West, Jennie Eustis, Irving Southard, Percy Gooding, Harry Hatfield, Helen Tyler, Elsie Korns, Margaret Vinton, Martha McGraw and Dulce Moore.

MORE HOWELL HOWLERS.

Alice Howell and her director, J. G. Blystone, are now hard at work on the production of the fifth of the Century Comedy series. The piece, which is a two-reeeler like its predecessors, has not been named as yet, but the basis of the scenario concerns the troubles of Alice, who takes the part of a forlorn country school teacher, and a gang of bandits, who provide her with no end of difficulty in her every move. The characters are well adapted to the situation of which Elizabeth has been made the heroine. "Neptune's Naughty Daughter," the third edition of the Century Comedies' catalogue, will be released November 1.

STEGER STARTS NEW FEATURE.

Julius Steger, president of the Triumph Film Corp., is taking no rest between the filming of "Just a Woman," the Eugene Walter drama in which Charlotte Walker has been starred, and his next production, as yet unitled, but in which Evelyn Nesbit is again being featured. The story is said to aptly provide for the talents of this well-known star.

"LUST OF THE AGES" SELLING.

Isaac A. Rosenthal, of the Western Civilization Company, claims to have cut a contract with the Ogden Pictures Corporation for the rights to "The Lust of the Ages" for the territory of Oregon, Washington, Idaho and Montana. Mr. Rosenthal intends sending his prints of the production to be exploited as a road attraction.

Among the original ideas to be used in the exploitation of this attraction is street car advertising in the big cities, where the production is to play.

A contract was also closed with the Photoplay Exchange of Salt Lake City, on the same production for the territory of Colorado, Utah, Wyoming and New Mexico. A. L. Stallings, vice-president and manager of the Photoplay exchange, reports that three prints of that production will be kept working until the first week in January. The Alhambra theater at Ogden, Utah, a house with a seating capacity of 1,500, immediately booked the production for a full week's run, beginning October 18.

HILLER & WILK ASTIR.

Hiller & Wilk announce that they have sold the Southern California and Arizona rights on "A Mormon Maid" to T. P. Tally, of Los Angeles. Mr. Tally is a member of the First National Exhibitors' Circuit and has arranged for the premier in Los Angeles to be given in honor of Mae Murray, the star of this picture, who will appear personally. They have also sold the Australian rights on the W. S. Hart picture, "The Code of the West," and are now in the process of arranging for the efforts of the Hiller & Wilk organization the deal was recently closed by which the "Co-respondent" was sold to the Jewel Productions. A. L. Stallings has been sold to Talmadge and Dahnken for Northern California and Nevada.

Mr. Wilk said, on the subject of the money invested in regard to state rights sales, "During the summer there was a tendency to hold off on the actual closing of sales, but as soon as the first flush of cool weather arrived great activity was manifested by the territorial buyers and we expect to have our entire world rights closed out within two or three weeks."

TWO DEALS FOR CORONET.

E. W. Hammons, vice-president and general manager of the Coronet Films, Inc., announces the completion of two separate deals whereby the weekly educational releases have been secured by E. V. Richards, Jr., of the Saenger Amusement Co. of New Orleans for Louisiana, Mississippi, Texas, Oklahoma, Arkansas and Alabama, and by Isaac A. Rosenthal of Seattle, Wash., for the states of Washington, Oregon, Montana and northeastern Idaho. Both contracts became effective October 1.

ROYSTER CHANGES POSITION.

Nat L. Royoster, having severed his connections with the All-Star Features Company, of Jacksonville, Fla., is now the sales manager for the Southern Features Company, which, from its location at Knoxville, Tenn., handles state right productions throughout the Carolinas, Georgia, Alabama and Tennessee. Associated with him in this enterprise is W. E. Drummond, who, like Mr. Royoster, qualifies because of his lengthy experience as exhibitor, manager and salesman.

SANFORD BUYS MORE RIGHTS.

Southwestern Art Dramas, Inc., Dallas, of which F. M. Sanford is president and manager, make the announcement that they have purchased "The Deacon" for Texas, Oklahoma, Arkansas and Louisiana, and "The Crisis" for Texas, Oklahoma and Arkansas.

HUBLEY BUYS "EXCUSE ME."

The recently established foreign department of General Enterprises, Inc., under the direction of J. C. Fink, expert market analyst, is making rapid strides in the disposal of the several features which it has undertaken to handle for distribution outside of the United States. The Fink reports the sale this week of the five-part screen version of "Excuse Me," the Henry W. Savage, Inc., stage farce of a few years ago. Through the transaction in question, the General Film Company, Ltd., of Canada, become the owners of the Dominion rights to the film. T. A. Hubley closed the deal.
"JOBING" THE MAYOR.

The promoters of the new Liberty theater, being erected in New Orleans, were recently the guests of the King-Bea Films Corporation at its original equipment headquarters, and were entertained by M. Eberhardt, theatrical manager; W. Eberhardt, a prominent well driller; A. F. Case, real estate magnate, and Alex Crouchy, Jr., the Mayor of New Orleans.

Billy West, the star of the King-Bea comedies, was making his entrance in a bar scene just as the party arrived. At the

suggestion of Mr. Boehringer, Arvid E. Gillstrom, director of these famous comedies, used the entire party in this scene, and remarked afterwards that they acted more natural than the "extras" who were engaged. President Burstein remarked that it was natural for them to act at home in any barroom, which caused a peal of laughter from all the party.

During the visit Crouchy became very much interested in the ingenue leading lady, and while telling her a funny story Nat Spitzer got the camera man to snap two stills of them, which should make very good copy for the papers "down home."

FINK OFF ON TRIP.

M. R. Fink, a departmental head of General Enterprises, Inc., left New York October 2 on a special tour, embracing several important cities. He carries with him on his trip two copies of "The Warrior," and special screenings of the film spectacle will be held under his direction in Philadelphia, Baltimore, Washington and other cities which occupy important positions in the distribution of motion pictures.

While making the circuit, the General Enterprises, Inc., representative will also arrange for a series of advance showings for the six-part human interest feature "Mother," produced by George Loane Tucker, and recently acquired for state right disposition by McClure Pictures.

In Philadelphia, at the request of several prominent exchange men and leading theater owners, a private showing was held in one of the big hotels, comprising special orchestral and stage effects, in order to give the feature a presentation in keeping with its magnitude.

Because of its distinct military flavor, officials high up in the diplomatic corps at Washington have evinced a desire to witness "The Warrior" and its unusual scenes of warfare on the Italian front. Mr. Fink, in addition to holding a special show for the buyers in the District of Columbia, may arrange to exhibit the Maciste picture for the benefit of several of the Governmental heads.

BROOKLYN WILL RALLY FOR LILLIAN.

The Brooklyn Triangle theater, which has been closed for a few months, during the making of extensive alterations, reopened Saturday night, October 6, with the initial production of the Ogden Picture Corporation, in which Lillian Walker is starred, "The Last of the Ages."

The management of the theater has been on the lookout for an extraordinary production with which to inaugurate the new policy of the establishment, and with Harry Samwick, who controls the Greater New York rights to "The Last of the Ages." In fact, Brooklyn feels every right to claim Lillian its native daughter.

An augmented orchestra will be installed in the Triangle theater and a full musical score especially prepared for "The Last of the Ages" will be played during the run of that production.

HERBERT LUBIN CONVALESCING.

Acute appendicitis necessitated the removal of Herbert Lubin this past week to the Stern Hospital, New York City. An immediate operation was performed by Dr. William Engel, brother to Joe Engel, Metro's able executive. A ten-day confinement at least is predicted for Lubin, who is executive vice-president and treasurer of the General Enterprises, Inc.

It is an interesting side-light on the situation to know that Dr. Engel left the day following the operation on Mr. Lubin for his post, having been commissioned a lieutenant in the medical division of the American army.

During Lubin's absence, Mr. Sawyer will preside over his affairs. Incidentally this case of appendicitis recalls to mind the operation on Mr. Lubin's sometime comrade-in-arms, the same malady the same week. The trade rejoices in the knowledge that both patients are recuperating splendidly.

"THE SLACKER" FOR CANADA.

Arthur Sawyer and Herbert Lubin announce the successful conclusion of negotiations between Phil Kaufman, of Globe Pictures, of Toronto, and Alex Seng, of Metro Pictures, whereby Mr. Kaufman's company becomes the Canadian owners of two big feature productions.

The deal involves the sale for the Canadian rights of the two big Metro specials, "The Slacker" and "The Call of Her People." These latest additions to the roster of pictures controlled by the Canadian distributors feature Emily Rowan distributors feature Emily Rowan and Ethel Barrymore in "The Call of Her People," and a strong advertising campaign has been carried out in exploiting the Metro specials throughout the Dominion.

Sawyer and Lubin have established a record in the matter of negotiation of important features during the past few weeks, and in addition to their numerous activities in this particular field, are rapidly disposing of territorial privileges for "The Warrior" through the medium of General Enterprises, Inc.

"PARENTEGE" HOUSE ORGAN PULLS INQUIRIES.

More than one hundred direct-by-mail inquiries from exchange offices of "Parenthood" have recently been received by the editor of "The Parenthegs Messenger," one of the first house organs to be launched in the state rights field. These requests for first runs have come from all over the country following the issue of the first four numbers, and each one has referred in praiseworthy terms to Frank J. Seng's house organ, thereby justifying its claim to a name of service.

As rapidly as these letters have come in they have been sorted and forwarded to the various exchanges, handling "Parentage," to be followed up by personal calls and the actual booking contracts secured.

IVAN CLOSES MORE TERRITORY.

Williams Oldknow, Consolidated Exchange, Atlanta, Ga., has concluded arrangements whereby his office becomes the distributing center for Ivan Films productions in the Southern districts. Beginning with "Married in Name Only," all Ivan productions will be handled by Consolidated exchange in the territory described. The producer, Ivan Film Productions, Inc., has purchased "Married in Name Only" and reports big business.

MAMMOTH'S LATEST PURCHASES.

Foster G. Moore, general manager for the Mambot Film Corp., announces in behalf of F. E. Backer, president, the purchase of "Her Bargain," the Mary MacLaren Photoplas, Inc., production which will be distributed by Alex H. Russell, managing director, and W. Horsley in Eastern territory. The rights secured comprise northern New Jersey, New York City and New York State.

ELLIOI BUYS "WHITHER THOU GOEST?"

Joseph S. Klotz, of Klotz & Streimer, has closed a deal with Mr. Elliott for the franchise on "Whither Thou Goest" for the states of Minnesota, northern Wisconsin, North and South Dakota, Iowa, Nebraska, and Kansas. Mr. Klotz, Stevens in route to Seattle, Washington, and Los Angeles, where he will show "Whither Thou Goest" to prospective buyers for their territories.

SINS OF AMBITION UNDER WAY.

Prominent in the cast selected by IvanAbrams for the Ivan Film Corp.'s newest production, "Whistle Stop," are Wilfred Lucas, Barbara Castleton, James Morrison, Leah Baird, Madeleine Traverse and Anders Randolph. The firm expects this feature to eclipse any of its previous offerings to the market.

SPITZER ON DECK.

The Bee-Hive exchange, with offices in the Godfrey Building, suite 1103, have secured the state rights of New York and New Jersey for all Billy West King-Bea comedies. Nat. M. Spitzer is general manager of the Bee-Hive exchange.

HELEN SPENCER WITH KING-BEE.

Hiss Helen Spencer, a well known comedienne, has been added to the roster of the King-Bee Corp. and will assist Billy West in the making of pictures. Miss Spencer was featured in all the Vitagraph "O. Henry" comedies.
IMPORTANT WEEK FOR P. P. A.

This week is expected to prove a telling one in the history of the Producers' Protective Association, the organization conceived by Wm. L. Sherrill, head of the Frohman Amusement Corporation, when he, in conjunction with other prominent producers, met last week, probably at the Hotel Astor, where the present and prospective members of this independent manufacturers' corrective and protective body, have gathered in the interest of preventing the generalization of the provisions whereby they hope to protect the public from the exorbitant and exasperating admission fees which they are today compelled to demand to see the films produced by the various companies. The first meeting held by them was an important one, being a decision to extend their activities to other than the large cities, and to authorize certain of their members to visit the smaller communities to define the extent of the illegalities practiced in their admission rates.

This meeting was followed by a discussion and adoption of rules to govern the conduct of the association's representatives. These rules, as well as the other provisions of the association, were then presented to the public, and a public meeting was held in the Astor Hotel where an application was made for a charter under the new laws recently enacted by the New York State legislature. The association has already secured the necessary signatures of its members to the petition, and the charter is expected to be granted within a few weeks.

RATISBONNE BRINGS WAR FILMS TO CANADA.

E. Ratibsonne, delegate of the United States and Canada of the British Legation, and Photographic Division of the French Army, has just completed arrangements with L. Ernest Oulimet, president of the Specialty Film Import, Ltd., 313 Bleury, Montreal, for the transfer of the French films to Canada. It is expected that the films will be transferred by a special representative of the French army, who will be accompanied by a number of the French film directors.

THE MOVING PICTURE WORLD

October 20, 1917

HE WANTS HIS POUND OF FLESH.

Babe Hardy, the only rival (avoiding purposely) of Fatty Arbuckle, has determined to take away yet another pound of weight from the film world, and has stated that he will pay $20,000 for each additional pound gained by "Babe" after the signing of the contract, and also agrees that at the end of six months if fifty pounds have been gained he will pay a bonus of two hundred and fifty dollars.

At three o'clock yesterday afternoon Babe Hardy weighed in at two hundred and sixty-five pounds, and then proceeded to eat two big custard pies that had been used in the making of the new Billy West comedy, "The Pest."

GLOBE FILMS OPEN NEW OFFICE.

Bert Lubin, recently appointed general manager for Western Canada by Globe Films, Ltd., has opened a branch office in Winnipeg, in the Phoenix Block Building. Mr. Lubin, who will supervise all of this work in the Western territory, has installed R. Rose as manager of the Winnipeg branch.

Lubin will make his own headquarters at Calgary, Canada, and has left for that point to arrange for the establishment of the main offices, through which channels all territorial and unit distributors are interested. Lubin has said that for the visiting out-of-town buyer in that he can do all his purchasing from the manufacturers' common representative in the Great Lakes territory within three days to a week what can in this way be done in one or two days. This convenience will find particular value in desert film buying in the foreign domains. Many of these, especially those of Latin nativity, unaccustomed to having to wait in outer offices before going to the show rooms of the manufacturing houses, and unfamiliar with finding their way around the film center, will thus be encouraged to do business direct with this central selling point. There will be no reduction in the respective organizations, arrangements being made for standardizing the credits of all buyers and eliminating the risks. The systematization thus assured will repay the members in many ways.

The foregoing is the unanimous opinion of all concerned in this project. The selection of the manager of this central bureau is receiving the most painstaking consideration by the body.

RANKIN AWAY ON SWING.

Charles Rankin left New York Saturday, October 6, for a spin around the state rights circuit, making Chicago stop number one. This special attention is being devoted to the six reel production, "A Modern Lorelei," in which Tyrone Power and Frances Burnham are being featured, and in which the driving chorus and swimming ballet of 250 mermaids plays a conspicuous part. The world rights on this feature were purchased last week by Rankin from L. Philip Hansen, of Los Angeles. In a conversation with the representative of the Moving Picture World, Rankin waxed enthusiastic over the prospects of the picture, which was prepared especially for the Parisian market, and which he felt would do well in the English speaking world. He ordered two separate and widely different styles of one, and six sheets; one on the melodramatic vein, very virile and strong, and another, highly artistic and unusual. He calculated to appeal to that portion of the theater-going public inclined to high-brow things.

The great Texas Rankin will send the films who buy territorial rights to "A Modern Lorelei" is the open book. It is well known that, on the picture, which is being hailed as the biggest production of the kind ever undertaken, there will be a number of those that will favor any particular section. Charlie expects to be back on Broadway about the middle of the month.

JOE LEEDS OFF SICK LIST.

Last week Joe Leeds had to take easy times for the first time in his life—and then the indefatigable hunter would not have acquiesced were it not the doctor's invariable demand. One day's absence is enough here when you are a Joe Leeds. The job stirring the dust as much as ever. As heretofore his address is "everywhere."

GRIEVER & HERZ BUYS "WHITHER THOU GOEST."

Joseph S. Klots, of Klots & Streimer, during his visit to Chicago, has closed a contract for "Whitther Thou Goest" with Mr. Grieaver for the states of Illinois, Indiana and Southern Wisconsin.

HILLER & WILK SELL "WHIP" FOR FRANCE.

Hiller & Wilk, Inc., selling agents for Paragon Films, announce the sale of the rights to "The Whip" for France and Switzerland, to the Mundus Film Company, of Paris. Negotiations on the part of the buyers were conducted by S. Garrett, of J. Frank Brockliass, Ltd. The success of "The Whip" in London and other English cities has created a wide interest for the picture on the part of continental buyers. Negotiations are pending for the sale of the unsold continental territory.

COHEN DOING THINGS.

George M. Merrick, executive of the Motioncraft Film Company, announces that Max Cohen, for the past ten days enroute attending various circuits of closing contracts for Motioncraft product, will arrive at the line. His itinerary towid the end of the month, and the tour will be extended to the Toronto, Montreal, and other cities, where film industry people will assemble. Cohen has been under contract to the Universal Corporation and is widely known among exhibitors in these territories, having been connected with the Universal Company, where he handled state rights releases and other special promotions.

TAYLOR ARRIVES FROM LONDON.

John H. Taylor, managing director of the London office of the Inter-Ocean Film Corporation, arrived in New York City on Monday, September 29th, after a two week's conference with the home office of this company. Taylor's arrival here was greatly looked forward to by the American representatives of the firm, with whom he is widely known among exhibitors in these territories, having been connected with the Universal Company, where he handled state rights releases and other special promotions.

PELMAN JOINS FORT PITT.

The distribution of the Royal Italian Government's official war pictures, "The Italian Battlefront," for Greater New York State and New Jersey is being handed over by Fort Pitt Theater Company by S. D. Pelmaz, who recently became associated with the New York office of this organization, and is widely known among exhibitors in these territories, having been connected with the Universal Company, where he handled state rights releases and other special promotions.

NOBLE'S "SHAME" READY FOR SHOWINGS.

The trade can now look forward to an early private exhibition of Jack Noble's far heralded "Shame." Jules Burtstein, the representative of the Noble studio, which produces the representative of the Moving Picture World that, except for several of the titles, it is ready now, after three weeks' personal handling, by Mr. Noble himself. "Shame" is being presented in seven-reel size.
DONNA DREW IN "'49-'17"

Donna Drew is the star of "'49-'17," the Butterfly picture scheduled for release October 15. This is a film version of William Wallace Cook's novel, "The Old West Per Contract," which attracted so much attention when it appeared in the Argosy Magazine some time ago. Ruth Ann Baldwin wrote the scenario and directed the production, which is noteworthy for its vigor and straight-from-the-shoulder action, and represents the high-water mark of her achievement for the Butterfly program.

The plot of "'49-'17" has many unique elements. In the main it tells the story of a well-to-do judge, one of the pioneers of the gold rush of '49, who has become bored with the ease and quiet of civilization, and decides to recreate the old mining camp of Nugget Notch out in the Sierras where he and his partner were once kings of the shovel and pan. He gives his secretary, Tom Robbins, carte blanche to put the old camp on the map again, and at the expense of a modest fortune, Tom finally has a regular gold-digging settlement in full swing. Jude Brand goes out to take charge of the camp. He is welcomed by a number of old-timers, and almost immediately involved in an exciting mystery affecting the identity of one of the residents of his community, a beautiful young girl, known as Lady Ann, and commonly supposed to be the daughter of Pa Babbett, the proprietor of the general store. "Gentleman Jim" Raynor, a professional gambler who has taken up his quarters in the saloon, also has a hand in the proceedings, and events crowd upon one another at a fast and furious pace until the solution of the mystery is brought about unexpectedly. Donna Drew is adequately supported by Joseph Girard, Leo Pierson and Jean Hersholt.

MARCUS LOEW SIGNS BIG CONTRACT WITH SELECT.

The signature of Marcus Loew has just been secured by the New York offices of Select Pictures Corporation to a big contract whereby the Loew theaters are to get a number of the Select releases for about seventy days' run each in Loew's Greater New York chain of theaters.

Among the features called for in this—one of the largest contracts which the new Select company has written to date—is the new Norma Talmadge picture, "The Moth," which will be seen at an early date in the Loew theaters. This is a play made from the novel of the same name by William Dana Orcutt, and depicting life in a very gay social set. Norma Talmadge, the star, is seen in the role of a very young girl who has made a loveless marriage and who permits herself to go the pace in order to hide her disappointment. The picture was directed by Edward Sutherland.

Other features secured by the Loew theaters in this booking include Hobart Bosworth's picture, "Parentage," the Herbert Bresson thriller, "The Lone Wolf;" "The Whip," a screen presentation of the big Drury Lane melodrama; and "On Trial," the film version of a recent New York stage success.

MANUFACTURERS' ADVANCE NOTES

ESSEX FILM CORPORATION

Long List of Features and Short Subjects Completed for Release Through Kleine and General Film Agencies. The Essex Film Corporation announced today that a complete program of subjects up to the first of the year is now ready. Taylor Holmes, in "Fools for Luck," the current release, heads the list. The picture is based on "Fallen Angels," by Kenneth Harris. It deals with superstition. Helen Ferguson, Essanay's sixteen-year-old star, plays the leading feminine role.

"The Fibbers," the next October release, is a comedy-drama based on married life, starring Bryant Washburn and Virginia Fall. The story was written by James W. Adams, a magazine writer of note.

Mary McAllister, Essanay's six-year-old player, will appear next in "Young Mother Hubbard," a travesty on the old nursery story, written especially for the tiny actress by Charles Morton Peck.

Mr. Holmes will make his third screen appearance in "Two Bit Seats," the action of which was adapted from the magazine story of the same title by Gladys E. Johnson. Marguerite Clayton appears in the leading feminine role. The picture deals with a young spendthrift who can't afford midnight suppers and a girl who refuses to meet him but encourages his thieving. The spendthrift reforms; then they call a minister.

There is plenty of action in "The Kill-Joy," in which little Miss McAllister is featured, she playing the only feminine role of the picture. The script was written by Mr. Peck. It deals with a child who is the idol of a rough and tumble Western mining camp. Realism galore is afforded by real Indians and cowboys.

"The Small Tram," Mr. Holmes' fourth picture, is taken from the magazine story, "The Picture of Innocence," by Freman Tilden. Mr. Holmes depicts the role of the small town hotel clerk who unconsciously becomes the tool of bunmen, and Miss Ferguson plays the part of the sweetheart who rescues him. There is a fine vein of humor throughout the picture.

Jack Gardner and Miss Ferguson play the leading roles in "Gift of Gold," Mr. Gardner does the best work of his career in the picture.

"Sadie Goes to Heaven," another McAllister picture, is taken from a magazine story of the same title, written by F. Dana Haggart, it has that long appeal and numerous amusing situations.

The foregoing pictures are being released on the Perfection Picture program through the General Film exchange.

In addition, new prints of the original Essanay-Chaplin comedies starring Charlie Chaplin will be released monthly. These include "A Jitney Elopement," "A Night In the Show," "By the Sea" and other popular comedies. New features by George Arliss, the notables whose circulation are fine, will be released each week. These pictures are released through the General Film Company.

A picture in which Mary MacLane, the writer of unconventional books, will play the vampire in one of her own works, "Men Who Have Made Love To Me," will be ready for release soon. It will have a screen time of 65 minutes, and will be entirely out of the ordinary run of pictures.

Beginning December 1 twelve educational and scenic subjects, each of 15 minutes each, will be released. Also a series of 15-minute "slapstick" comedies will be ready so soon.

An unusual subject, based on Japanese life, starring Tauro Aoki and Frank Borzage, will be an early release. The title is "The Curse of Iku," and the screen time is 25 minutes.

SECURE "THE CO-RESPONDENT."

The Jewel Productions, acting through Miller & Wilk, Inc., brokers, have purchased Ralph Ince's newest production, "The Co-Respondent," which is based on the stage success that enjoyed a successful season at the Booth theater, New York, during the past year. The authors of the stage play are Alice Leal Pollock and Rita Weinman. Elaine Hammerstein, who has made a striking success in pictures, is starred along with Wilfred Lucas, who has been seen in many Triangle productions.

This is the first of a series of Ralph Ince photoplays that are being made by the Advanced Motion Picture Corporation. They have in work at present, "The Battle Cry," which is being brought back to the stage several seasons ago. "The Co-Respondent" was shot at the Broad theater beginning October 6.
Five Metros in October

All Notable Productions With Popular Stars—Supplemented With the Usual Dime Comedies.

FIVE superb feature productions will be presented by Metro Pictures Corporation during the month of October, as well as the usual quota of Metro comedies. These productions are exclusive of the patriotic special production de luxe, “DRAFT 155,” Metro’s great successor to “The Slacker.” This, like “The Slacker,” has been directed by William Christy Cabanne and written by him and June Mathis. It is scheduled for early release. Ethel Barrymore, Harold Lockwood, Emily Stevens, Fredric March, Beverly Bayne and Mme. Petrova are the stars represented in the October output.

First on the list is “Paradise Garden,” with Harold Lockwood as the star, released October 1. This is a screen version of the popular novel of the same name by George Gibbs. Vera Siisson, William Clifford, Lester Cuneo, and Virginia Rappe are programmed. In the star’s support, Fred J. Balshafer directed this six-act production, adapted for the screen by himself and Richard V. Spencer. Harold Lockwood plays Jerry Benham, by the terms of his father’s will, Jerry is not permitted to see a woman or to know anything about the feminine sex until he reaches the age of twenty-one. He meets the right kind of woman—then the wrong kind, and dramatic developments lead up to a satisfactory finish.

“Life’s Whirlpool,” the October release, has the celebrated Ethel Barrymore as star. Ethel’s “Whirlpool” is an all-Barrymore production, for it was both written and directed by the star’s brother, Lionel Barrymore. It is a five-act Metro wonder-play, presented by B. A. Rolfe. “Life’s Whirlpool” is a strongly dramatic story, in which one striking incident follows another, building up a thrilling sequence of events to a powerful climax. Miss Barrymore has the part of Esther Carey, a woman whom fate seems to have marked as the innocent victim of unusual circumstances. The way in which she weather the storm and finally wins her life’s happiness is masterfully told. Supporting the star is a cast of Metro favorites, including Paul Lytton, Mary Hiers, Ricca Allen, Reginald Carrington and Frank Leigh.

“A Sleeping Memory” is a magnificent seven-act super-feature from the well-known studio. It is the version of E. Phillips Oppenheim’s splendid novel of the same name, and has been adapted for the screen by Albert Shealy and Vino. George D. Baker has directed “A Sleeping Memory,” which has been produced under the personal direction of Maxwell Karger. “A Sleeping Memory” makes remarkable demands on the versa-tility and acting ability of the star, and no one but an artist of Miss Stevens’ well-recognized magnitude and emerging stage-ordained film fame can play it. Frank Mills plays opposite the star and the supporting cast includes Walter Horton, Kate Blancke, Mario Majeuroni, Rich-rd Thornton and Frank Joyner.

“More Truth Than Poetry” is the October 22 release. Mme. Petrova appears in this five-part feature, which has been written, “written,” here by Ethel Barrymore. It is a story within a story, Elaine Esmond, a novelist, is so absorbed by the theme of her new novel that she continues dictating to her stenographer housemaid, Miss Bayne, that “More Truth Than Poetry” being of her imagination. Vera Blair, the heroine of the story, aids her husband in winning the success that he could not attain without her. When she is brutally seized by power and acclaim, she is dictating the tale of fame and fortune, he attempts to discard her in favor of another. Her treatment of this crisis forms the climax of the story. Mme. Petrova plays the role of the artist and the heroine, Mahlon Hamilton has the leading masculine role, that of Ashton Blair. Others in the cast are Violet Reed, Harold Goodrich, William H. Davidson, Charles Martindale, Martin Sands and Anthony Merlo. Burton L. King directed the picture.

Metro’s final release for October is “The Adopted Son,” in which Francis X. Bushman and Beverly Bayne are co-stars. “The Adopted Son” is a picturization of Max Brand’s story of the same name appearing in the All-Story Weekly. Charles Brabin has directed this six-part super-feature under the personal supervision of Maxwell Karger, and it has been adapted for the screen by Albert Shelby LeVine. “The Adopted Son” is a stirring tale of the Tennessee mountains, and of a feud of long standing between the Conovers and the McLanes.

Bushman plays “Two-Gun” Carter in this production, and he proves his right to the title by shooting equally well with both hands. Miss Bayne has the part of Marian Conover, for whom he takes the stranger from Texas makes the cause of the Conovers his own, vowing to wipe out blood with blood. How, in Willoughby Hollow at midnight, after marrying their man, he meets the McLanes and holds his own against them unaided, provides material for one of the most exciting moments ever shown on the screen. Wild mountain scenery, with its cliffs and mountain streams, furnishes the background for this beautiful production. A capable cast, including J. W. Johnston, Leslie Stowe, John Smiley and Art Orthega, interprets “The Adopted Son.”

ALLENS GETS SELECT PICTURES FOR CANADA.

Select Pictures has closed a contract with Jule and Jay J. Allen, the eminent Canadian exhibitors, whereby their important chain of theaters throughout Canada will play all Select Pictures. This means now that the Canada rights go to Artcraft, Paramount, Famous Players, Select and Monarch, as well as a number of important individual productions.

“JUDGMENT HOUSE” SET FOR NOV. 19.

Timely from more than one point of view will be the release on November 19 of the first J. Stuart Blackton production for Paramount—“The Judgment House,” by Sir Gilbert Parker. The story is in itself appropriate to the times because of the military flavor and the great battle scenes depicting incidents in the Boer War. Furthermore, interest has been intensified in the works of Sir Gilbert Parker, because he has been in this country for several months past, having sailed for England only a week or two ago, and has personally watched the filming of the first two Blackton pictures for release by Paramount—“The World for Sale” and “The Judgment House.” While both these productions are completed it was decided that “The Judgment House” should be the first one given to the public, because of its timeliness.

TANGUY COSTUME REVIEW IN “THE WILD GIRL.”

When Eva Tanguy makes her first appearance on the screen in “The Wild Girl” (L-Ko) she gives a style toast to outdoor fashions in a costume review that is sure to turn many heads. She is wearing a silver velvet suit which flatters her figure in a most becoming manner. The suit is in keeping with the costume of the heroine, a beautiful girl who has a great deal of sympathy with the star. The costume is designed by William Price and is certainly one of the most beautiful ever seen on the screen.

Scene from “The Judgment House” (Paramount).

Scene from “The Golfers” (L-Ko).

DICK SMITH and Archie Mayo collaborated in producing “The Golfers” for L-Ko release through Universal exchanges Nov 11. Eva Novak will be the female star, and Bob McKenzie, Eddie Barry and Chester Ryckman will vie with her through their efforts as comedians in producing the usual average of

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Goldwyn Names Second Quartet

Mae Marsh, Mabel Normand, Madge Kennedy and Maxine Elliott Are Featured in Coming Pictures.

GOLDWYN'S second four releases, just announced, are as follows: November 4, Mae Marsh in "Sunshine Alley," November 11, Mabel Normand in "Joan of Plattsburg," by Porter Emerson Browne; December 2, Madge Kennedy in "NEARLY MARRIED," by Edgar Selwyn; December 18, Maxine Elliott in "The Eternal Magdalen," by Robert McLaughlin.

"Sunshine Alley" gives Mae Marsh a role unlike anything she has ever had before in her career. The role is as plaintive and charming as her most recent role of Polly in "Polly of the Circus" and, in addition, there is a whimsical note that gives her the opportunity to reveal again what a really remarkable actress she is. Audiences everywhere will be delighted to find that in "Sunshine Alley" Robert Harron, Miss Marsh's former team-mate, is again her leading man.

"Joan of Plattsburg" is Mabel Normand's first Goldwyn picture and it brings this delightful and world-famous comedienne back to the screen after an absence of more than a year. Her first Goldwyn picture is a delightful comedy with a patriotic touch and thousands of soldiers at the Plattsburg, N.Y. camp take an active part in the picture.

"NEARLY MARRIED," bringing Madge Kennedy before the public for the second time, is Edgar Selwyn's famous farce comedy which enjoyed a long run in the Gaity theater, New York, when first presented, and was then seen throughout America. This picture is being directed by Chester Withey, and Miss Kennedy is supported by Frank Thomas, Mark Smith, Alma Tell, Richard Barthelmess and Hedda Hopper.

"The Eternal Magdalen," from Robert McLaughlin's sensational play, gives Maxine Elliott a tremendous opportunity to attract the attention of American audiences. The direction of this picture was in the hands of Arthur Hopkins, a daring radical idea which he often termed "the socialism of the American theater."

Goldwyn has a surprise in store for its ninth release and this unnamed picture is expected to win high favor with both exhibitors and the public in all parts of the world.

VICTOR MOORE IN "THE COW JUMPED OVER THE MOON"

Victor Moore will release on October 8, Thos. J. Gray's latest comedy, "The Cow Jumped Over the Moon." Though given a fairy tale title, the comedy is based on the high cost of living.

Vic gets the butcher bill, and the total of it nearly knocks him off his feet. He decides then and there to put an end to the thing presses to purchase a cow, and on the way he picks up a circular with a drawing of a cow, with directions of how to dissect her in the most economic way. He arrives at a farm house and buys a cow, and starts home-ward with her. En route he has no end of trouble, but eventually gets her home. The next morning, at breakfast, he is without cream for his coffee, and he figures here is where he beats the milkman. Out he goes to the cow, and knowing nothing about milking, "wears" her. After much trying, he finds the cow is "dry." He decides to be stylish and get a Dairy Maid for the cow, but his wife soon put this idea over his head. He then decides to map the cow out as per the drawing and take her to the butcher. He does, but he manages to get into an argument with the butcher, and he have the cow out of the place. The finish finds Vic without his cow and out the money he paid for it.

This comedy must be seen to be appreciated, for this very timely subject is handled in a most unique way. It is full of laughs and loads of funny situations, and Moore gets over some very funny comedy.

TRIANGLE RELEASES.

Margery Wilson and Roy Stewart Featured in Separate Productions for Week of October 14

THE triumph of justice over lawless and romance among the great woods of the Canadian Northwest are motifs which promise a strong Triangle program for October 14. When "One Shot Roos" and "Wild Sumac" will be released.

Surrounded by the genuine article in cowboys, Roy Stewart unceasingly cleans up a wild settlement in other wide-wild disregard of law and order. His direct methods of deal-
CHAPTER FIVE OF "THE LOST EXPRESS." 
New and sensational phases of the photonovel are revealed in Chapter V of "The Lost Express" entitled "In Deep Water," released by Universal on Monday afternoon.

Miss Helen Holmes, star in the fifteen chapter thriller, becomes involved with a gang of gypsies before the chapter is well under way, and an unusual journey is over there is staged a bit of sensational drama on the sea.

She escapes from a hut in the mountains just as it is destroyed, and flees, is imprisoned. Gypsies come along and rob her hands of the jewels she is wearing. She is found by members of her father's office staff and hurries to the Thurston oil field to discover that one of the main feed lines is leaking. She sends a diver down into the bay to repair the damage, and Vaques sends a diver into the bell armed with a knife, with instructions to cut off hub of the Thurston diver.

The action throughout the two reels is fast. Director McGowan has hit his stride in the fifth episode, and as the chapter proceeds the action grows faster and faster.

GAUMONT FEATURETTES FOR WEEK OF OCTOBER 22.

The featured subject in Reel Life No. 78, which will be released on Thursday, October 22, is "Dining on Wheels; or, How the American Traveler is Fed." Believing one of the best ways to gain the friendship of the traveling public is through the stomach, the great railway systems now devote as much attention to the dining car as to the other departments of their service. This subject not only pictures how you are fed at eighty miles an hour, but takes you behind the scenes and shows you how the cooks and waiters are trained in special schools.

There are other subjects in Reel Life No. 78 which deserve more than passing mention. A Colorado enthusiast has financed twenty expeditions to the top of the Continental Divide, to obtain the eggs of the "Hobby Mountain Jay," which lays only in the winter. Mr. Enos A. Mills, the distinguished author-naturalist, is one of the characters in this beautiful scenic-scintific subject, which was photographed at the heart of the continent. He will unfold to the camera how exposure photography gives us "Then and Now; or, How High Lives.""From Wine to the Sea," the fascinating story of the Grand Canyon, his grandfather was a bay. The sman, or raincoat, is pictured with others in "Queer Trees of Trinidad." Two animated drawings from "Life," the complete reel. The Gaumont-Universal Weekly No. 147 is released on Wednesday, October 21, but as this news-reel is made up only of the latest news events of importance, it is not possible to forecast what topics will be shown. War news, of course, will be featured, the Gaumont Company having its own staff of enthusiastic cameramen stationed not only in Europe but in the United States, but all over the world; and no other event of national or international importance will occur without being pictured in this forerunner of news weeklies.

ITALIAN ACTORS IN CAVALIERI PICTURE.
In spite of the fact that the art of makeup will deceive even the searching lens of the motion picture camera, Director Emile Chautard is determined that local color in the first Paramount picture with Lina Cavalieri as the star shall be perfect, and for that reason has engaged a large number of Italians to interpret the extra roles.

The scenes of "The Eternal Temptress," which will bring Miss Cavalieri to the screen, and which was written expressly for the beautiful operatic sfavor of Miss L. de Greacce and adapted by Eve Unsell are all laid in Italy.

Beside the familiar Grand Canni di Venice, the Bridge of Sighs and the graves of Homer, the famous Church of San Maffo has been reproduced at Fort Lee with startling fidelity. In several scenes the star is seen entering or leaving the doors of this picturesque old house of worship, and the populous neighborhood, with churchgoers, beggar hordes, and so on, required the use of large numbers of extras.

Scene from "The Lost Express" (Mutual).
The Well-Fed American Traveler

"Dining on Wheels" in Gaumont's "Reel Life" No. 78, Released October 25.

ONE of the most important departments of any railroad system today is that of the commissary or dining car, but few are the travelers who think of the difficulties which have to be obviated in order that they may dine en route as well and as economically as in the best hotels. Not the least of these difficulties is the fact that each dining car must be equipped to feed one man or hundred, and no matter how many travelers there may be each expects to be served as well as though they were alone. Railroads of today strive to please their patrons, and believing one way to a man's friendship is through his stomach, they pay no little attention to the meals they serve. After considerable persuasion the Gaumont Company induced one of the biggest railroad systems to permit them to photograph "Dining on Wheels," which is featured in Reel Life No. 78, and released October 25. In this subject is shown not only the outfitting of the dining cars at the commissary, but the schooling of the cooks and waiters. and the actual "dining on wheels" at the rate of eighty miles an hour!

The other subjects in this issue of Reel Life are of more than ordinary interest. Museums are always on the hunt for things which are rare, and the fact that "The Rocky Mountain Jay" lays her eggs in the winter time is responsible for a beautiful scenic picture of the search for these eggs on the snow-clad top of the Continental Divide.

"Then and Now," a subject made possible only by marvelous double exposure, shows an entertaining contrast in the income and "outgo" of grandfather's day and ours. Among other "Queen Trees of Trinidad" we see the rain tree, so large that a passing trolley car looks like a small insect. "Not Guilty" and "The Apparel and the Man," two animated subjects from "Life," the popular humorous weekly, complete the reel.

PUBLIC BE DAMNED ENDORSED BY WOMEN.

The National Housewives League, an organization of vast influence throughout the country through its president, Mrs. Julian Heath, has endorsed the film drama, "The Public Be Damned." In her letter to Arthur S. Kane, general manager of the Select Picture Corporation, Mrs. Heath characterizes the play as most opportune and destined to be of assistance in adjusting the present food control situations.

"THE THING WE LOVE" (Paramount).

Baring German intrigue in America, portraying Hun plots to injure this country and its allies, "The Thing We Love," which will be released in November by Paramount, with Wallace Reid as the star, supported by a splendid cast, will be a timely picture, besides possessing merit and innumerable thrilling scenes and situations.

Wallace Reid has just started work on "Nan of Music Mountain," from Frank Spearman's novel, and Ann Little has arrived on the West Coast to support the star in this production. George Melford is director.

Following the completion of the picture, Mr. Reid will come east to work in "The Source" with its locale in the Maine woods.

"The Thing We Love," Reid has the role of a red-blooded young American who, with the aid of his sweetheart, is able to frustrate a vile plot to wreck a great munition plant. The scenario was founded upon a story by H. B. and M. G. Daniel and the picture was directed by Louis-Tellegen. Harvey Thew wrote the scenario.

"FATTY" GOES TO CONEY ISLAND.

In that riotous melee of comedy which constitutes "Coney Island," the last of Roscoe "Fatty" Arbuckle's comedies for Paramount to be "made in New York" before his return to the coast studios, the action is precipitated by "Fatty's" determination to spend a day at Luna Park untrammeled by domestic ties.

Fatty has reckoned, however, without his wife, who insists upon making one of the party and reading to her husband as they sit upon one of the benches in the park. Taking advantage of one of her preoccupied moments "Fatty" hastens to disappear and makes his way into the park, where he immediately starts a flirtation with a pretty girl, whose escort he succeeds in having arrested by a clever ruse, thus securing the young lady to himself. His wife, after a fruitless search all over the beach, reports "Fatty's" disappearance to the police and asks their assistance in tracing the recalcitrant.

"Fatty's" unmasking leads to a general fight, the lifeguard calls out the police—he has been disposing in the water—and the entire party is taken to the station house where the turmoil starts all over again. Here, though, "Fatty" and the much-abused escort join their forces and succeed in locking the women and the entire police force in one of the cells. As they leave the station house the victors they resolve never to look at women again, a determination which they keep only until two charming girls who are passing smile at them.

REAL SANDSTORM IN ALADDIN.

So vivid is the presentation of the swirling sandstorm in William Fox's "Aladdin and the Wonderful Lamp," that more than a few veteran picturegoers close their eyes to avoid the flying dust on the screen. The picture, the second by the famous Fox Kiddies, is at the Globe theater in New York City. The spectacular scenes in which Aladdin finds himself choked with the blowing dust are not the product of a "prop" sandstorm. They were filmed by the directors C. M. and G. A. Franklin on the wastes of Oxnard Desert in California, when the wind was whipping and roosting across the open spaces. The big company, of which Francis Carpenter and Virginia Lee Corbin are the chief members, lay in wait many days for a gale heavy enough to stir up the sand. They were rewarded by one which all but carried the juvenile players away.

THE LEES MEET GOVERNOR EDGE.

"Governor's Day" at the New Jersey State Fair, Trenton, N. J., this year took on an added significance by reason of James M. and Katherine H. (Now, William Fox's two biggest stars, sharing with Governor Edge the honors and homage tendered by seventy-five thousand persons. The Lee Kiddies were presented to the governor, Senator Frelinghuysen, and other celebrities, photographed engravour with Jersey's officialdom, and figured prominently in most of the celebrations of the day.

The talented little Fox film celebrities took Trenton by storm, and during the five days they spent there were guests of honor at many social events arranged for them.

QUINTUPLE EXPOSURE IN THIS WILLIAM FOX FILM.

Only those who have studied photography or have gone into it seriously can appreciate the full significance of the announcement that in "Conscience," Gladys Brockwell's new William Fox production, there is one scene which required a quintuple exposure. The scene in point shows Miss Brockwell, herself, in the Court of Conscience surrounded by Avarice, Lust, Ambition and Vanity, each of whom she impersonates.

Scene from "The Thing We Love" (Paramount).
Hart's Artcraft Debut Is Fritz's Finale

In "The Narrow Trail" Spirited Horse of the Actor Makes Farewell Screen Appearance.

October 15 will mark an important day in the career of William S. Hart, the popular character of western parts, in that it is the release date of his first Ince photo-play to be distributed through Artcraft. In addition to making his debut, the actor of "Big Bill" on this day discloses his initial efforts as an author.

"The Narrow Trail" is the title and presents Hart in the role of Jeff Trowbridge, an outlaw of the plains who falls out with his gang because of his horse, a conspicuously marked Pinto that discloses the identity of the bandits wherever they go.

The outlaw's great love for his pony causes a rupture between him and the men, with the result that Harding leaves the gang and conducts his raids alone. Various thrilling scenes between master and beast are portrayed by Hart and his popular Pinto Fritz, who appears for the last time on the screen in this picture. In a thrilling scene for this picture Fritz narrowly escaped death recently, whereupon Hart decided to retire his horse because of his fondness for the pony. The story for "The Narrow Trail" is practically wrapped around the famous animal and presents many startling incidents in which Fritz plays an important part.

As leading woman to the star there appears Sylvia Bremmer, the beautiful Australian actress who has recently made such pronounced successes in Ince pictures. Others in the cast are Milton Ross and Robert Kortman.

TWO DIRECTORS FOR MARY GARDEN.

The mystery hedging about the director selected for Mary Garden's first screen play, "Thais," has been solved. Goldwyn announces not one director but two to take charge of the production of "Thais," the popular character of western parts, in that it is the release date of his first Ince photo-play to be distributed through Artcraft. In addition to making his debut, the actor of "Big Bill" on this day discloses his initial efforts as an author.

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"THE LASH OF POWER" (Bluebird).

J. Grubb Alexander and Fred Myton provided the story and scenario for "The Lash of Power," in which Carmel Myers will make her debut as a Bluebird star on Nov. 5. Miss Myers comes to the Bluebird "Star-Cycle" with only a brief but nevertheless, enviable screen career. She is being made familiar to the better class of photo-play patrons in the present state rights operations involving "Sidewalks of the Sea," in which she is the featured one. These facts will aid exhibitors in advertising Bluebird's new star.

"The Lash of Power" is an exciting melodrama, a page torn from "old school" methods of popular entertainment. There seems to be plenty of problem plays, comedies and society dramas, but diversity in its program is a Bluebird maximum—hence the title, "Lash of Power," if you like, to forward the stellar interests of Carmel Myers.

Kenneth Harlan, as Miss Myers' leading man, undertakes heroics and villainy that recall the palmy days of melodrama. Charles Hill Mailes is cast in an essential role, and the other players include Helen Wright, T. D. Crittenden, Gertrude Astor and Jack Nelson. To enumerate the sensations in "The Lash of Power" would involve a catalog of practically every method of stage-craft employed to stir the thrill-centers of theater-goers.

Scene from "The Lash of Power" (Bluebird).

"THE BEAUTIFUL ADVENTURE" (Empire-All-Star).

In "The Beautiful Adventure" the Empire All-Star Corporation have a story that is expected to repeat on the screen the great success it had on the stage when produced by Charles Frohman.

"The Beautiful Adventure" is the story of a young girl who refused to marry the dry old "stick" her aunt has chosen for her—albeit he is wealthy-prefering, instead, to marry the man of her choice.

Just what plights her willfulness leads her into, how she flies at the eleventh hour in her wedding dress; of the natural mystery made by her grandmother in thinking the eloping couple husband and wife, and the various outlines of suspense are told with a delightful delicacy that, however, loses none of its Gallic piquancy in the telling.

Miss Ann Murdock interprets the same stellar role that she did on the stage, that of Helene, and is ably supported by Mr. David Powell, who, as the romantic young Frenchman, is at his best.

Other members of the cast are: Ada Boswell, Carl Sauer- man, Vera Fuller Neilish, and Kate Sergeanton. The date set for the release of "The Beautiful Adventure" is October 15 on Mutual programs.

BEBAN IN TWO MORE PARAMOUNTS,

A definite selection of the two additional productions in which the noted character actor George Beban will appear for Paramount has been made. Of these the first is "The Land of the Free," based upon a powerful dramatic playlet written by William C. De Mille and presented with remarkable success in New York several seasons ago. For the second production the virile story of the Canadian northwest, "Jules of the Strong Heart," has been chosen. The title role affords Mr. Beban ample opportunity to display his wonderful histrironic ability in portraying the big, wholesome, lovable characterizations that have made him the greatest exponent of Latin types on the screen or stage today.

"The Land of the Free" is one of those humanly touching episodes in real life frequently baffle immigrants arriving on the shores of America. The true pathos of the honest-hearted Italian laborer who finds it impossible to bring his little family into the land of the free because of his economic shortcomings will be faithfully portrayed by Mr. Beban.

"Jules of the Strong Heart," while entirely different in character, is also admirably suited to the actor's peculiar talents.

Scene from "The Beautiful Adventure.

Immense oil-producing properties, with wells in operation, will form a splendid background for Charles Ray's second Paramount picture, "His Mother's Roy," which follows "Father's Son," which is to be released October 22. The Ince star in the second production, which is a picturization of Rupert Hughes' story, "When Life Is Marked Down," the screen version having been written by Elia Stuart Carson, has the role of a youth who has been raised with more than ordinary care and is flung averse life when he proves that he is a real man after all.

Victor L. Schertzinger is the director and has devoted much time to obtaining the real atmosphere for the oil-field scenes which form a large part of the actual story. The magnitude of the fields, the immense derricks, and all the working of the great industry are pictured and the film becomes a valuable object lesson in the production of oil.

In the supporting cast chosen for Mr. Ray in this picture will appear Doris Lee, a new leading woman of the Ince forces.

PRIVATE SHOWING OF "MADAM WHO."

A capacity audience filled Audlion Hall last Monday evening as the guests of Carl Anderson, president, and the Parity organization; to witness a special projection of Jesse Harris' second play, "Madam Who."

Scene from "The Lash of Power" (Bluebird).
IT IS "JOAN OF PLATTSBURG" NOW.

Mabel Normand's first picture for Goldwyn isn't to be called "Joan of Plattsburg" after all. Its "Joan of Plattsburg," Porter Emerson Browne, author of the story about the poor little orphan girl whose simple faith in visions turns up and delivers into the hands of the military a band of enemy spies, heartily approved the change in title after watching the

Mabel Normand at Plattsburg.

famous little comedienne "on location" at the great officers' training camp in northern New York State.

"Everybody's been so good to me up here," Miss Normand explained, "that I want to show I'm grateful."

MARGARITA FISCHER'S NEW SCREEN DRAMA.

Lloyd Ingraham will direct Margarita Fischer, newly acquired screen star for the American Film Company. Mr. Ingraham has responsibilities of three productions, among them one for the publisher, featuring Mary Miles Minter, who will be directed now by Henry King. The Minter productions, "Charity Castle," "Her Country's Call," and "Dovy Leads the Way" have been produced at an unusually, heavy expenditure, every detail being exact, at whatever the cost. President Samuel S. Hutchinson will not allow cost of production to be considered when he aims at results in the way of excellence and artistic finish and character.

Miss Fischer will first be presented as an American screen star, in a timely five-reel feature dealing with modern questions, and called "A Daughter of Joan." It is a comedy-drama and was written by Beatrice Vander Puyum and William Parker, and adapted for the screen by Chester H. Clapp. Jack Mower will continue as its leading man.

Frank J. Urson has been secured by the American Film Company to photograph the Margarita Fischer productions. Mr. Urson formed an association under the aforesaid, Lloyd Ingraham for several years and their long association in the motion picture field is expected to produce some excellent results in the Fischer productions.

BILL POSTING FOR BLUEBIRDS.

A schedule of 500 cities throughout the country, in which will be carried on a bill-posting campaign to introduce Bluebirds "Star-Cycle" to the general public, has been arranged. William de Litchford Dodge has designed a dignified and at the same time ornate combination of art and portraiture to attract the passersby and make familiar the features of Mace Murray, Ruth Clifford, Dorothy Phillips, Carmel Myers, Violet Mersereau and Franklyn Farnum, who constitute the membership of Bluebird's "Star-Cycle."

The six facial representations will hang in as many medalions within a border of effective coloring, with very little type matter to detract from the emphasis that is intended to apply to the individual pictures. In this way Bluebird believes that co-operation with the exhibitors will be effectively obtained, and to that end the selection of cities have been carefully made.

"ARMS AND THE GIRL" (Paramount).

Just about a week before she makes her debut in a new play at the Hudson theater, New York, Bille Barke, the star of stage and screen, who was last seen in the Paramount production, "The Mysterious Miss Terry," will appear in the film version of the stage hit, "Arms and the Girl." This second Paramount picture will be released October 8. "Arms and the Girl" is serious in theme, dealing with those harrowing days at the outbreak of the great war, when the hand of the Hun fell heavily upon helpless Belgium.

CHANGES IN TRIANGLE PROGRAM.

The Triangle Distributing Corporation has announced the release of "The Man Hater," featuring Winifred Allen, for the week of October 28. "Doing Her Bit," the patriotic drama originally scheduled for this date, has been temporarily removed from the screen. The Triangle distribution manager will be the release for the second half of the week, as previously announced.


"A NIGHT IN NEW YORK" (American).

William Russell will be presented in a new role in his forthcoming feature "A Night in New York," written by Charles Turner Dazey and Frank Dazey and adapted for the screen by Chester H. Clapp. Russell will be presented as a station agent at Hohokus, Maine, whose one desire in life is to go to New York. He gets there—and right there the story hops to it.

Francesca Billington, as Gwendolyn Van Loon, has the leading feminine role. She is a beautiful society girl, daughter of a wealthy government official at whose house the Hohokus station agent finds himself all mixed up because of mistaken identities.

Carl Stockdale, Edward Pell and Alfred Harvey have important parts and Harvey Clark has again been assigned the role of screen father to William Russell.

KATE PRICE APPEARS IN "SPARKLES."

Kate Price, the jolly comedienne, is featured in the first of a six-week series of "Sparkle" comedies, introduced this month by General Film Company for the Jaxon Film Corporation. Her able co-star, Billy Ruge, appears with her in "Week End Shopping," a one-act comedy, and "Week End Shopping," an ap- department store for the purpose of fitting Billy out in some new store clothes. Billy's inclination to flirt, which is almost a disease with him, before another until it earns for him the soundest spanking of his life. The comedy in "Week-End Shopping" never lags for a minute. It promises well for the new series of six subjects.
“THOU SHALT NOT STEAL” (Fox).

“Thou Shalt Not Steal,” the William Fox Special Feature released October 14, and in which Miss Virginia Pearson is starred, not only is an unusually absorbing detective story, but affords Miss Pearson ample opportunity for employment of her emotional art. The bewildering action of the picture swirls around a $100,000 theft-from-a-thief, and the meager and solitary clue is of about the right size and in about the right anatomical location to afford a watch. The cast is exceptionally large, and every member contributes lavishly to the mystery features. One of the company, the valet, is Victor De Linsky, a Russian nobelman, who was a lieutenant for the Emperor in the war against Japan, who subsequently was graduated from the Imperial Academy of Dramatic Art at Petrograd, and who, later, still under the reign of the nearer nation, composed some of his earliest and most treasurable interest in the revolutionary propaganda that he sent to Siberia. The play was written and staged by William Night and the photography, on which Mr. Fox is laying unusual emphasis since the inauguration of his special features, is by Joseph Rottenberg.

“RASPUTIN” AND “THE BURGLAR” on WORLD FILM PROGRAM.

“Rasputin, the Black Monk,” which drew very large audiences to the Park theater, New York, is in seven reels, and “The Burglar,” which followed immediately, is in six reels. Both these picture plays will be published, just as they are, upon the regular World program at regular World prices.

“This,” said Director General William A. Brady, “is by way of making good our forecasts of the past fifteen or sixteen months, and doing it in a manner that leaves no room for picking flaws.

“Rasputin, by the crowds it has drawn in New York, and by the laudations it has received from all the leading newspapers, has already established its right to rank with the biggest of the big specials.

“We intended to permit this photoplay to run on at the Park theater throughout the period of our lease, which we had succeeded in extending for this purpose, but we could not find another suitable theater just now in which to show ’The Burglar,’ and so determined to curtail the prosperous run of the Russian picture.

“It is a secret around the Park that the house statistics of receipts for motion pictures have never excelled the record of ’Rasputin,’ so we are making something of a sacrifice through its withdrawal in favor of ’The Burglar.’”

NEW SELIG LIBRARY DATES.

Future releases in the Selig World Library series being distributed by General Film Company, promise to add to the reputation these subjects have established as friend-makers for the exhibitors. These educational pictures, from exclusive Selig negatives, have scored a success wherever they have been shown. Three subjects are promised for October in accordance with the new plan of issuing one of these single-reel features every other week. Release dates for the month are October 3, 17, and 31.

Number 20 of the Selig World Library presents four of the most entertaining features yet seen in these series. One gets a good view of highly amusing Japanese cabaret performers at Tokyo. Next the camera shifts to Jerusalem, the Holy City. Other interesting subjects are “The Coconut Industry in the Philippines Islands,” and “Ostrich vs. Chicken as a Food Producer.” The latter subject illustrates the various uses to which this bird can be put as a meat substitute. For one thing, one of its eggs equals thirty hen’s eggs and is equally nutritious.

ETHEL RITCHIE STAR IN “FALCON.”

“The Understudy,” the current Falcon Feature announced by General Film Company, does more than its share to maintain the fast pace set by these popular four-reel dramas. Ethel Ritchie and Neil Hardin, two popular screen favorites, are featured in this picture, which is the eighth release of the series. Incidentally Miss Ritchie enjoys the distinction of appearing in two roles—those of Georgiana Lane and Hope Van Allen. The remarkable resemblance between the two young women is the basis of the highly entertaining story which follows the substitution of the former to pose as Mrs. Van Allen while the real wife is being treated at a sanitarium.

The story of The Understudy” is by Leigh Gordon Giltner, a popular magazine writer, who has injected a lively plot into the story. The two stars are ably supported by a strong cast which contains, among others, Bruce Smith and Mollie McConnell. “The Understudy” was produced under the supervision of H. M. and E. D. Horkheimer.

FREULER ANNOUNCES “THE ADVENTURER.”

Next Chaplin Pi ture Now Ready for Distribution by Mutual.

THE ADVENTURER,” next of the Chaplin-Mutual specials, will be released October 22. This announcement was made by John R. Freuler, president of the Mutual Film Corporation, upon receipt of a telegram from Los Angeles, announcing that the film, completed after weeks of delay, was on its way to the Mutual’s executive offices in Chicago.

“The Adventurer” has met with innumerable adventures in the course of its completion. Just as the final scenes were about to be shot Mr. Chaplin was taken ill. He was well enough to appear in the studio for only a few days when Edna Purviance, his leading woman, was forced to go to the hospital for two weeks. After the last scenes were finished and Mr. Chaplin began his task of cutting the 2,000, it was found that certain of the scenes, destined to remain in the film, were not done to the satisfaction of the comedian and he ordered retakes.

“The Adventurer” portrays Mr. Chaplin in the bestriped garb of a comic, and many of the most comical situations in the film occur during his pursuit by the prison deputies over the Sierra Madras.

“REACHING FOR THE MOON” NEXT FAIRBANKS.

The title of the new Fairbanks picture will be “Reaching for the Moon.” Work on this photoplay is now well under way in California at the Lasky studio. It was for this production that the Fairbanks organization crossed the continent recently in order to get New York scenes.

“THE AUCTION BLOCK” (Goldwyn).

Though the story is, of course, the “star” of “The Auction Block,” the great picture made from the Fenimore Angell novel, and soon to be released through Goldwyn, an unusually strong and capable cast of player will be seen in the picturization of the story.

Ruby DeRemer plays the role of Lorelei Knight, the little country girl whose greedy parents and scheming brother bring her to New York to put her on the auction block for sale to the highest bidder. Another important feminine role is in the hands of Florence Desmond, last year one of the featured players in David Belasco’s production of “Seven Chances.”

The role of John Merrid is played by Alec Francis, widely known to picture fans. Other players are Florence Johns, Dorothy Wheeler, Walter Hitchcock, Ned Burton, Charles Graham, George Cooper, Francis Joyner, Bernard Randall, and Peter Lang.

Scene from “The Auction Block” (Goldwyn).

Scene from “Thou Shalt Not Steal” (Fox).
Mutual Schedule

Offerings for Week of October 15 Features Ann Murdock and Theda Bara.

TWO stars of the speaking stage, each in her second Mutual production, are listed on Mutual's schedule of releases for the week of October 15. Miss Murdock is in "The Calendar Girl," a picturization of the Charles Frohman stage success, and Miss Juliette Day, star in "Upstairs and Down," is Mutual's latest addition to the company. "The Calendar Girl," a five-reel comedy-drama.

"The Beautiful Adventure" is from the story by Robert de Flers. G. A. de Coster has produced, and the little French heroine runs away on the morning of the wedding day for the love of a young man. Pat Hensch, which in the course of events, the grandmother, and even the young man himself, naturally accepts them as bride and groom. There ensued the beautiful adventure. It is a romantic story, helt to the very letter, and produced by Joseph F. Poland and directed by Deli Henderson, who was responsible for "Reputation," starring Edna Goodrich, and "Out-cast," the first of Miss Murdoch's Mutual pictures.

Juliette Day scored heavily in "The Rainbow Girl," and her second Mutual release, "The Calendar Girl" is equally interesting and as well produced. Miss Day has been at work for several months at the American studios in Santa Barbara on a series of productions for Mutual. She deserted Broadway, where she was starred in the clever play "Upstairs and Down," for the Pacific Coast. She brought to the screen the inimitable little touches of acting, and the same clever personality which won her fame before the footlights.

"The Calendar Girl" deals with the experience of a wonderfully pretty model in a modiste's shop, who goes to the beach that summer. Bathing, scenery, and complications with a newspaper reporter, a calendar printer, and a rich and handsome young lawyer.

Chapter V of "The Lost Express." "In Deep Water," the fifth chapter of "The Lost Express," Helen Holmes' latest Mutual-Signet photonoval, is released October 15. Heavy bookings have been reported on the new serial, and the latest exhibited episode brings with it recovered the success with which first-run exhibitors are showing the production.

"The Lost Express" is declared to be the most thrilling thing that Helen Holmes has done in her long and spectacular screen career. Each chapter is full of sensation and sets a new pace for action. "The Lost Express" takes off on a flying ship in the Mediterranean, and the latest number has some new stunts which Director J. P. McGowan devised for his dare-devil star to stage.

Two Comedies on Week's Schedule.

There are two comedies on Mutual's schedule for the week. Billie Rhodes appears in the third of her new series of Strand Mutual one-reelers, "For Sweet Charity." She is supported by Jay Delamater and a capable cast. George Ovey appears in "Jerry's Jam," another of the highly laudable one-reel productions in which the humorous George Ovey appears as Jerry. "For Sweet Charity" is released October 16 and "Jerry's Jam" on October 18.

Two Topicals to Be Released.

Reel Life, Mutual's one-reel film magazine, is released October 15. It contains the following subjects: A Colonial Church in St. Augustine, Florida; "Whitewater Fishing is a Pleasure," "The Banana Industry," "A Primitive Jeweler," and an animated drawing in "Dead Social." Typical suburban Mutual Weekly, the Mutual-Gaumont news reel, is released October 17. It carries pictures of the latest news events up to the time the film is shipped.

"THE WOMAN GOD FORGOT" RELEASED OCT. 22.

The date of release for the initial Geraldine Farrar film, "The Woman God Forgot," is October 22. A greater triumph than experienced even with "Joan of the Woman" is predicted by the producers for the new Artcraft spectacle, and a special exploitation campaign is being prepared by exhibitors, who have already booked this picture.

The story is of a princess who sells her country for the man she loves. Farrar is shown in the early history of America, telling how the Spanish invaded Mexico and of their conquest of Mexico. The princess falls in love with a young Spanish lord, which role is played by Wallace Reid. The cast includes Hobart Bosworth, Theodore Kosloff, Russian dancer; Raymond Hatton and James Neil.

THEDA BARA GOES TO BROADWAY.

Theda Bara will make her first Broadway appearance at the Lyric theater on Monday night, October 15, in a film drama, "Cleopatra," which she has just completed at Goldwyn, under the direction of Shakespeare and Sardou. Theda Bara will portray the Queen Cleopatra.

The film as photographed last summer in California by William Fox, the producer, acknowledges the assistance of the Egyptian department of the Metropolitan Museum in bringing historical variances in the picture. The scenario is by Adrian Johnson.

An elaborate musical setting has been arranged to accompany the presentation of the picture.

CARL LAEMMLE TAKES CONTROL OF BLUEBIRD.

Because of his manifold moving picture holdings, Carl Laemmle, president of the Universal Film Manufacturing Co., has now solely been in control of anything more than the production department of Bluebird Photoplays, Inc. He has now so arranged his business that he will be completely out of all Bluebird affairs and has, in accord with the suggestion of the other stockholders, become manager of the company, assuming all the credit work that the title implies.

The increased activities in Bluebird affairs, which Mr. Laemmle ow assumes, as managing director, will involve his full participation in the most important advances the series has made in the past, in connection with the development of policy that has for some time been contemplated, and the introduction of innovations still to be announced. Every matter of policy, distribution, promotion and advertising in all essential details, will, in future, have the managing director's experienced and personal attention.

NEW PLAY FOR EDNA GOODRICH.

A drama that hits hard at the heterogeneity of the American introduction and illustrates in most effective fashion the folly of "inviting," has cast its business acquaintances home to dinner is "Her Second Husband," by Hamilton Smith, in which Miss Edna Goodrich is to star.

The author of this play, who also wrote "The Vampire," "The Chests of Fortune," "Girl Detective," "Mysteries of the Grand Hotel," and many other well known film dramas, has Miss Goodrich in mind for the role of Mrs. Percy, which is intended to show the folly of compelling a wife to receive in her home on terms of social familiarity the acquaintances whose habits and character she finds "for business reasons."

The production is for early Mutual release.

Miss Goodrich is much pleased with the play, which she declares inculcates some highly important social lessons and at the same time possesses all the essentials of dramatic ability.

SECOND "SUB-DEB" COMES OCTOBER 29.

Once again has Marguerite Clark proved she is mistress of the art of depicting upon the screen girlie types, with all the elusive charm, daintiness and the whim of mischance, that is the natural accompaniment of youth at that place where womanhood and childhood meet. "Bab's Diary," first of the Paramount screen versions of the "sub-deb" tales by Mary Roberts Rinehart and Remington, is being released October 29, and no sooner had it been given the public than demands for the production began to flow in, in almost unprecedented numbers. The public and successful motion picture exhibitors, have received Bab with acclaim.

J. earle Dwyer has directed both these "Bab" pictures, and it is only fair to say he has succeeded in capturing the spirit of the stories of "The Admirable Crichton," for which he had a "sub-deb" cast and "Bab's Diary," which is to be released October 29, is being awaited with exceptional interest, everyone being anxious to know just what this sprightly sub-debutante will do.

MONTAGNE AND THOMPSON FINISH ANOTHER SERIAL.

Albert E. Smith, president of the Vitagraph Company, was so well satisfied with the popular reception of "The Fighting Trail," made by Edward J. Montagne and Garfield Thompson, that he immediately assigned these two clever writers to put in scenario form Vitagraph's newest serial, "Vengeance and the Woman." The script was finished this week in record time, and after being O'K'd by Mr. Smith was hurried to the West, where William Duncan, director and star of "The Fighting Trail," will produce it.

NEW FOUR-REEL "O. HENRY.

One of the most delightful and whimsical of the O. Henry stories is found in the forthcoming novel release "The Indian Summer of Dry Valley Johnson," of General Film Corporation. Directed by William Garfield, and starring Tom Santschi in the title role, this four-reel "O. Henry" production, Carlton King and Jean Paige apear as leads.

Both Miss Paige and Mr. King have given a delightful interpretation to this charming story, which was directed by Martin Justice. This story will be followed in a week by a two-reel "O. Henry" picture, "Law and Order," a powerful dramatic serial.

"DRAFT 258," TO BE RELEASED AS SPECIAL.

"Draft 258," Metro's forthcoming special patriotic production, looks, is an emotional and logical successor of this firm's sensational box office success, "The Slacker," and, as "The Slacker" has already done, will try to crystallize and put a moral crystallization through the country. Directed by William Christy Cabanne, the man who made "The Slacker," and written by him in collaboration with June Mathis, it takes up the situation of America of today exactly where "The Slacker" left off. "Draft 258" has the distinguished actress, Mabel Talaffero, as star.
NAZIMOVA GOES TO NEW ORLEANS
Director Baker Heads Company of Players Who Will Appear in Big Metro Production.

MADAME NAZIMOVA, who has signed a long-time contract with Metro, has left with Director George D. Baker and a large company of actors, to stage the exterior scenes of her latest picture, "Duodrama," an adaptation of Mabel Wagnalls' "A Rose Bush of a Thousand Years" which will be staged.

The production is being supervised by Mr. Baker, who is now directing the Metropolitan Opera, while Madame Nazimova is reporting the production that she is accompanying her to New Orleans are Charles Bryant, her leading man, who portrays Paul Granville, an American artist; Patricia Ellis, Bibi's sister, and Ruth Mitchell as his wife; John Sturgeon, as Fia Augustin; Albert Hall, as Pierre, and Philip Sanford, as Mestaire, the innkeeper. A large number of players will be engaged in the Southern city for the ensemble scenes. Others in the party include Charles J. Hunt, assistant director; Dwight Begeman, Charles Devin and Edward Sudler, technical director.

Much of the action centers around a monastery, which will be a large set constructed of monas-tery, that will equal in cost and elegance the set arranged for Roland里e's production of "The Son of the Storm" at Metro's "Draft 256." The old sections of New Orleans are ideal locations for the scenes located in the Latin quarter of Paris.

Madame Nazimova has a role in this Metro production which is of great dramatic intensity, being cast as Joline, whose re-generation is brought about in a mystic manner by a rose bush placed with such realistic touches, as to give the scenes depth a thousand years ago. A crowning miracle is performed in the life of the heroine.

Incidentally, "A Rose Bush of a Thousand Years" is phases of the present great world war. The spectacular war scenes will be staged when the company returns to New York.

General Has "War News Weekly"
Cinema News Syndicate's Patrician Release Taken for Exclusive Distribution.

GENERAL FILM COMPANY will act as exclusive distributor for the "American War News Weekly," one reel subjects giving a record of the Army and Navy activities of the United States. This new arrangement begins with the twenty-fifth number of the American News Weekly, dated October 5. This week's subject is "The Four Million," produced by the Cinema News Syndicate, has been scoring everywhere, and the ambitious plans for the continuation of this feature on an even more important scale promise wide public appeal.

The "Weekly" is edited from the work of some thirty camera-persons in this country and Europe, who are doing highly creditable work in providing a high grade graphic weekly of all phases of the Army and Navy activities of the fighting forces, important events in the preparedness movement, patriotic demonstrations and many other events dealing with America's participation in the war, are shown each week.

A series of new exhibitors' help's has been prepared by General Film, which includes twenty slides for advertising purposes, two stock posters and a weekly one-sheet, printed in red, white and blue, in which the four leading subjects are combined. A campaign of exploitation of this nature by General Film is expected to enhance the effectiveness of the "War News Weekly" as a friend maker for the exhibitor.

BIG CAST FOR BRENON'S "EMPTY POCKETS."
Herbert Breenon is recruiting the characters for his latest production, "Empty Pockets," from the ranks of the Jewish actors and actresses from the East side, also from the ranks of Broadway's foremost actors. As has already been announced, Bert Lytell, who made his screen debut in "The Lone Wolf" with such success, will be seen again in this picture, while Barbara Castleton is to play Madrid, the heroine.

Mr. Brenon has now added to his list Hetty Galanta, as Mary; Malcolm Williams, as Perry Merritt; Susan Willa, as Red Ida; HenryLeon, as Angelo Angeliello; Susan Graham, Thornton Baston, Frank Nelson, Joseph Chailles, Germaine Dourville, Inez Royer, Peggy Seth, Mr. Askman, Mr. Ruth.

Mr. Brenon, who has been recovering from an operation for appendicitis, left the hospital and intends to resume his work on "Empty Pockets" within the next few days.

SIEGMAN TO DIRECT CARMEH MYERS.
Following her introduction as a Bluebird star in "The Lash of Power," on Nov. 5, Carmel Myers will appear in still another Harry Saltel production, "One Clear Call," created from Larry Livingstone's novel of the same name and numbered among the "best sellers" of last year. Then Miss Myers will pass to the directorship of George A. Siegmann, who is numbered among the experts in the pictures industry.

Kenneth Harlan will continue as Miss Myers' leading man, but her supporting cast will be entirely new. From the stock characters, the cast will be chosen from the stock forces at Universal City. It is the purpose of Managing Director Carl Laemmle, of Universal, to give Miss Myers every advantage in her progress as a Bluebird star. The engagement of Director Siegmann is a clear indication of Mr. Laemmle's sincerity of purpose.

"ANTHONY, THE ABSOLUTE," JULIAN'S NEXT BLUE-BIRD.
An unusual and striking feature of the new Bluebird production, "Anthony, the Absolute," is the colorful and elaborate Japanese settings in which much of the action occurs. The story is a screen adaptation of Samuel Merwin's recent and widely-read novel, "Anthony, the Absolute," and the scenes are laid in Japan. Consequently nearly all of the sets, interior and exterior, are of the light and color type so familiar to all who have visited the Land of the Rising Sun.

A corps of Japanese workmen has been engaged especially to handle the work of the production, from designs and sketches prepared by Frank Tokanaga, a Japanese actor, who also appears in the picture. Ruth Clifford is the star of the photodrama and Monroe Salabury appears opposite her as Anthony Eckhart, the studious scientist. W. H. Rainbird and George McDaniel also have important parts in the production.

SECOND ESSANAY CHAPLIN READY.
"Ajitney Elopement," a conspicuous Charlie Chaplin success, is the current attraction in the new edition of famous Chaplin hits being made by Essanay through General Film. It has been strengthened by re-editing and has been retitled guaranteeing a continuity of the popular favor which the Essanay-Chaplin releases have rolled up from the beginning. Chaplin's inimitable comedy and the excellent work of his co-star, lady, Edna Purviance, are shown to splendid advantage in this subject.

TUSCALOOSA, ALA.—Sam Friedman will open a moving picture theater on Broadway. Ben Hockstein will be the manager.

GWIDON, ARK.—Imperial theater, which is conducted under the management of E. F. W. is now being remodeled. The improvements of S. H. Fishman are being made.

HOLLYWOOD, CAL.—Business men plan to erect a community theater.

LOS BANCOS, CAL.—Angelo Genelly plans to erect a moving picture theater at the corner of Fifth and 1st streets, with seating capacity for 600 people.

SAN FRANCISCO, CAL.—Alhambra theater has been remodeled and will reopen soon.

SAN FRANCISCO, CAL.—W. H. Weeks is preparing plans for a theater, to be erected in Richmond district. It will have seating capacity for 2,000 people and cost $300,000.

COLORADO SPRINGS, COLO.—J. Ernest Tompkins, manager of Princess, has purchased the controlling interest in the Pikes theater. He has resigned from the Princess.

WATERBURY, CONN.—V. Palladine, 18 Lawrence street, has the contract to build a new picture theater for Pauline V. Beyer, 120 High street, Lessee, Maryland Moving Picture theater, 616 Ninth street, N. V.

ST. AUGUSTINE, FLA.—Jefferson theater, operated by E. Goff, has been leased to the S. A. Lynch enterprise.

CHICAGO, ILL.—Alexander Flower plans to erect a moving picture theater at Thirty-fifth street and Forest avenue.

CHICAGO, ILL.—Henry G. Grumbiner will erect a theater at the corner of Lincoln and Lawrence avenues, with seating capacity for 1,800 people and costing $175,000.

NEWTON, ILL.—Star theater will be remodeled and reopened by J. Frank Stanley.

NEW YORK, IND.—J. Henry and S. Abrams, Chicago theatrical men, have purchased the Orpheum theater.

LAFAYETTE, IND.—Theater will be erected here to cost $125,000 to replace the Dryfus. It will be operated under the management of the present owner.

CEHAR RAPIDS, IA.—Revue theater will be opened under the management of Charles D. Wells.

MILFORD, I.A.—W. J. Ochiltree has purchased the Fox theater.

Theatre World
SYRACUSE, N. Y.—Liberty theater, which James Kernan is erecting at the corner of Park avenue and Liberty street, is of the latest complications.

YAPHANK, N. Y.—Scottish Rite Masons plan to erect a moving picture theater here.

CHARLOTTE, N. C.—Cantonment Amusement Company, incorporated with C. Griffith, president; W. E. Thomas, vice-president and general manager; C. B. Bryant, treasurer; will erect moving picture theater at Camp Green, 40 by 115 feet, with seating capacity for 1,800 people. Also erect billiard and poolroom and install nineteen bowling alleys.

WINSTON-SALEM, N. C.—The new Auditorium theater being erected here at a cost of over $100,000 will soon be completed. The house will have a seating capacity of 1,800 and will be conducted by the Piedmont Amusement Company.

BREMEN, N. D.—Work has been started on the construction of a new picture house here.

CHURCH'S FERRY, N. D.—Star theater has been purchased by George Steiger.

DICKSON, N. D.—Theater will be erected on site adjoining the Masonic Temple on Sims street. Manager Davis of Ray theater is interested.

ELKTON, N. D.—Billard Dada has disposed of his moving picture business to Will Hobbs.

HILLSBORO, N. D.—Gunder Howard has purchased a moving picture machine and will show pictures in the opera house.

JAMESTOWN, N. D.—The opera house will be thoroughly renovated and remodeled. Mr. Kavanagh is the manager.

LAKOTA, N. D.—Star theater has been purchased by George Steiger.

LANGDON, N. D.—Morris Orton has disposed of the Electric theater to Alvin Orton.

MINOT, N. D.—Grand theater has been taken over by B. E. Lang and reopened.

VALE CITY, OTT, N. D.—New moving picture machine, organ and hangings have been installed in the Rex theater. Other improvements are to be made.

AKRON, O.—Old Bank theater has been rebuilt and renamed the Main.

AKRON, O.—Modern fireproof moving picture theater is being erected at the corner of North Valley and West Market street by W. Park.

CANTON, O.—A suburban theater is in course of construction on Hampton road, with seating capacity for 600 people.

CHILLICOTHE, O.—Recreation building costing $100,000 will be included in the cantonment here. Spencer R. Gordon represents the War Department commission. Will contain theater, with seating capacity for about 6,000 people.

HOLTON, O.—Palace Amusement Company, care Benjamin L. Heldingsfeld, 1105 Union Trust building, have plans by W. H. McElfatrick, 761 Seventh avenue, New York City, for a four-story, vaudeville theater and office building, 280 by 118 feet; to cost $590,000.

CINCINNATI, O.—Community Players Company, now in preparatory organization by Miss Ruth Allen, will have capital of $10,000. Propose to erect a theater in downtown district.

CINCINNATI, O.—Rud Hynicka has disposed of his interest in the Myrtle theater at the corner of Woodbury avenue and St. Clair street.

CINCINNATI, O.—Palace Amusement Company, care Benjamin L. Heldingsfeld, 1105 Union Trust building, have plans by W. H. McElfatrick, 761 Seventh avenue, New York City, for a four-story, vaudeville theater and office building, 280 by 118 feet; to cost $590,000.

CINCINNATI, O.—Lawrence Bueche, proprietor of the Queen Amusement theater on Colerain avenue, Camp Washington, will convert the lot north of the theater into an airconded.

CLEVELAND, O.—A. A. Silverberg has plans by A. F. Janowski, 442 and 452 E. 17th street, for a moving picture theater, 42 by 165 feet, to be erected at the corner of West Eighth-fifth street and Lorain avenue. It will have seating capacity for 1,900 persons.

COUSHONTO, O.—John Callahan will manage the Sixth street theater.

DAYTON, O.—Auditorium theater has been remodeled and reopened. Improvements cost approximately $50,000.

LOPEN, O.—A A. Silverberg, 501 Lorain County Bank building, Elyria, is preparing plans for a two-story moving picture theater and office building.

WAPAKONETA, O.—Leo Helmstatter and J. H. Meyer will have control of the Brown theater this season.

WILLINGTON, O.—Extensive alterations are being made to the Clinton theater building.

WELLSVILLE, O.—Moving picture theater has been purchased here by M. M. Whitehead.

HEALDTON, OKLA.—Highnote theater has been opened.

TAULS VALLEY, OKLA.—Empire theater, owned by E. R. Harrison, is being remodeled.

WAKITA, OKLA.—R. J. Allan has purchased the Electric theater and will remodel the building.

ALBANY, ORE.—Globe theater is now being conducted under the management of Conrad A. Meyer, Sr.

BELLEVEUE, PA.—Lincoln theater, at 529 Lincoln avenue, has been opened.

ELLWOOD CITY, PA.—Barnes is the name of a moving picture house in course of erection here.

PHILADELPHIA, PA.—George T. Roesch has taken title to the two-story brick moving picture theater at the northwest corner of Ridge avenue and Twenty-fifth street. The structure is on a lot 78 by 92 feet, and is assessed at $15,000.

PHILADELPHIA, PA.—Queen Lane Theater Company have plans by Henry L. Reinhold, 139 Walnut street, for a one-story moving picture theater, 50 by 127 feet, to cost $15,000. It will be known as the Queen.

CANTON, S. D.—J. C. Marsh has leased the Empress theater and will conduct it as a moving picture house.

KIMBALL, S. D.—Frank Reynolds has sold his moving picture theater.

ETOWAH, TENN.—Crecent theater is now being operated under new management.

DALLAS, TEX.—Majestic is the name of a moving picture theater being erected at Elm and St. Paul streets.

CHARLOTTE, VA.—Cantonment Amusement Company has been incorporated here and will erect a moving picture theater at Camp Greene, with seating capacity for 1,500.

NEWPORT NEWS, VA.—Stewart Amusement Company, care William Gordon, Thirtieth and Washington streets, have plans by Herbert W. Simpson, Board of Trade Building, Norfolk, Va., for a one-story moving picture theater, 45 by 200, to cost $5,000.

PETERSBURG, Va.—J. C. Shore, S. W. Zimmer, J. L. Vaughan and others are interested in the erection of a theater near Camp Lee. Plans call for a structure 100 by 187 feet, stage 40 by 187 feet, with seating capacity for 2,075 people. Six stores are also included.

EVERETT, WASH.—Improvements will be made to the Rose theater.

GARFIELD, WASH.—Garfield theater building has been purchased by E. C. Lessing.

RICHWOOD, W. Va.—J. C. Holt has plans by S. W. Ford, Prunty Building, Clarksburg, W. Va., for a one-story moving picture theater, 29 by 125 feet, to cost $7,000.

MADAWAUKEE, Wisc.—Grand Amusement Company, 510 Grand avenue, plans to remodel theater and construct new stage, costing $8,000.

STURGEON BAY, WIS.—Crystal theater will be opened under the management of Howard Lavasser.
New England Exhibitors Lend Able Hand
Theaters All Over the Territory Boost Library Fund for Soldiers—Manager L. B. Mayer Aided Distribution of Slides—"Four Minute Men" Help.

By Richard Davis Howe, 89

BOSTON, MASS.—Great success marked the efforts of the moving picture exhibitors of New England in exploiting the Library Fund for Soldiers and Sailors.

The campaign was in direct charge of Louis B. Mayer, president of the Metro Film Corporation of New England, and Mrs. Alice Rice Carroll, well-known lecturer and author, who handled the distribution of the slides for the advertising of the campaign was effected through the New England Metropolitan House. Only a few day's notice was given of the campaign, but both managers and exhibitors were so well armed the all the film houses received their slides in time to make a remarkable showing for the fund. They all did great work in advertising the campaign.

A number of "four-minute men" were secured and assigned to Boston theaters and these lecturers added greatly to the effectiveness of the campaign. The following "four-minute lectures: Keith's Boston, Keith's Bijou, Orpheum, St. James, Park, Modern, Beacon, Jordan's, Cambridge, Odeon Haverhill, Jordan's Scollay Square Olympia, Bowdoin Square, Star, Fenway, Franklin Park and a number of suburban houses.

Sailors from the Receiving Ship at Commonwealth pier were stationed in the lobbies of various theaters throughout Boston, where they solicited aid from the patrons as they passed in and out of the house.

Harry G. Segal Takes Russian Revolution Film.

Boston, Mass.—Harry G. Segal, general manager of the Globe Feature Film, announced today that he has acquired the Russian distributing rights for the authentic Russian Revolutionary pictures, featuring Alexandre Khakov, Provisional President of the Republic.

Haverhill Exhibitor Begins Children's Matinees.

Haverhill, Mass.—James Sayer, manager of the Colonial theater, has put in operation his plan of a special performance on Saturday morning for children. The program is selected by the Haverhill Women's clubs after they have canvassed the various films which Manager Sayer has selected for the "kiddies."

Mr. Sayer put the proposition of a children's performance up to the Haverhill women some months ago and he received their early approval. He then canvassed the city for him and made a report on the kind of moving pictures the public at large liked best.

Aided by this report Manager Sayer was able to book attractions that have met with favor of the majority of his patrons.

Three New Salesmen Come to the Lair.

Boston, Mass.—Three new salesmen have been added to the force of the New England Fox headquarters in Boston. The new men are Mose Eberstein, A. F. Walters and Claude Friedicks. All of the men have had wide experience in the picture game in New England.

Mr. Eberstein sold "The Battle Cry of Peace" in New England territory. He will cover Eastern Massachusetts and Film Island.

Mr. Walters is a successful exhibitor from Rumford, Me., where he controlled and handled a moving picture theater. He will cover the Maine territory for Fox, where he is well acquainted.

Mr. Fredericks has been a salesman for the Charles M. Pepper Feature Film Company, of which Louis B. Mayer is president and general manager. He also sold "The Battle Cry of Peace" in New England territory. He will represent the Vermont and New Hampshire section, where he replaces David Garb, who has been transferred to Western Massachusetts and Connecticut.

GOLDWYN GETS THREE MORE SALESMEN.

Boston, Mass.—Three more salesmen have been added to the New England offices of the Goldwyn Pictures by General Manager Harry F. Campbell. He now has a staff of six men, which he considers the finest salesman's staff in New England territory. The additions to his force are William O'Brien, Frank Truda and Frank S. Stanton.

Mr. O'Brien will cover the Maine territory. He has handled moving pictures for the past twelve years and has worked with the Mutual, Triangle and World.

Mr. Stanton has been manager of the Modern theater in Providence, R. I., for the past two years, going there from the management of the Fenway, Boston and Franklin Park theaters, all of Boston. He was connected with the Boston office of the Greater Vitagraph for three years.

Mr. Truda has traveled throughout New England for Samuel Grant's enterprises and is well-known to all exhibitors.

General's "Camille" Makes a Stir.

Boston, Mass.—"Camille," first super production to be marketed by the General Film Corporation, was shown recently to the trade and was heavily booked at the first run-off. This six-reel attraction features the celebrated actress, Miss Blanche Sweet, of good looks and a considerable amount of historical ability.

Earle B. Tinker, of the local General office, reports big sales on this feature and reports that the theaters were paying big town rentals to secure early runs on this unusual offering for their patrons. The production by Earle B. Tinker with J. J. Whalen of the Strong theater, Burlington, Vt., by telephone, for what is said to be a record figure for any Vermont theater to pay for a picture.

"Baby Mine" Filling Boston Theater.

Boston, Mass.—Dainty Madge Kennedy is "picking them in" at the Boston theater in her latest screen in motion pictures, in "Baby Mine."

Pine Tree State News Letter.

By J. P. Planagan, 151 Park View Ave., Bangor, Me.

Elm, Portland, Celebrates Birthday.

PORTLAND, ME.—The first anniversary of the Elm, one of Portland's finest theaters, was marked at the theater and likewise gala audience. The Elm seats about eight hundred people and is very efficiently managed by Harry Rosenthal. Mr. Rosenthal has made an unusual success of this theater, largely through a pleasing personality and a desire to give the public the best the market affords. While the Elm is handicapped by small seating capacity, it is astonishing what big attractions Manager H. Rosenthal plays and gets by with. Anniversary week the following subjects were used in the program: Henry King in "The Climber" (Falcon), Charlie Chaplin in "The Champion," and "The Rainbow Box," a Black Cat feature.

Mr. Rosenthal is a well-known operator of this theater, and has now the Black Cat subjects, Falcon features, Maine air shows and local productions and is casting about for another of the Henry Holiday Star productions. In addition he uses three special comedy releases a week from the same company.

New Waterville Theater Almost Ready.

Waterville, Me.—A. S. Black's New Haines, "Waterville Star," is now nearing completion. Mr. Black is already arranging for the service for this new theater, which will be operated in a first class capacity for certain productions of the General Film Company which will then be on the market.

The General Film contract was made at the offices of the Maine Theaters, Inc. at Rockland, Me., between A. S. Black, proprietor, and E. O. Henry, and E. O. Henry Broadway Star productions. In addition he uses three special comedy releases a week from the same company.

Pine Tree Breezes.

Millinocket, Me.—Charles Rush, the Millinocket theater proprietor who was recently injured when a fly-wheel burst in his building, has recovered, his friends will be glad to hear, and has installed a new engine to replace the one that exploded.

Presque Isle, Me.—The Perry theater, of Presque Isle, has been rented to the United Churches for evangelical services for three or four weeks.

Bar Harbor, Me.—Joe Emery cleared more than $1,000 from admissions to the "Daughter of the Gods," the spectacular film featuring the divine Annette.

Bangor, Me.—"The Romance of Bangor," a motion picture film taken in this city, is being scheduled for first performance in Bangor Daily News and the Park theater, is proving to be a great attraction at the movies. The film is supposed to be shown three years after the hero and the heroine are married in which they say goodbye with their infant, and one of the children is supposed to be five years old. This anachronism merely adds to the enjoyment of the play by the people of Bangor, who are discussing it on every street corner.
Garden Theater Taken for Ten Years by Scherer & Kelly—House is to Be Remodeled and Renamed the Temple—Will Now Seat 1,000.

From Pittsburgh News Service, OHNSTOWN, Pa.—The attractive Garden theater, Johnstown, Pa., has been leased for ten years by the firm of Scherer & Kelly, prominent exhibitors. The house is being remodeled throughout and will be reopened about Jan. 1. The seating capacity is to be increased from 500 to 1,000, and the plans call for many new and modern improvements which will make the house one of the finest in the city. It is announced that the firm has decided to move the theater. Scherer & Kelly also operate the Cambria theater and the Park theater, every downtown, and will conduct their latest acquisition along the same up-to-date lines. Among the features of the Temple will be a large orchestra.

Several Changes in Pittsburgh Palace.

Pittsburgh.—Manager Leo Levison of the Pittsburgh Palace exchange, Film Exchange building, announces a number of important changes in his organization during the past week. Karl Suelke, formerly connected with the Philadelphia office, has been placed in charge of the Westmoreland county and eastern Pennsylvania territory of Pathe, succeeding Miss Betty Burgess, formerly booker of the exchange, is now in charge of sales department. The ex-booker, Miss Burgess as booker. Miss Emily Harvey has been appointed secretary to Manager Levison.

Exhibitor H. N. Murray Called to Colors.

Pittsburgh.—Herbert N. Murray, of the Sharpshans Cameraphone, the firm that has one of the best-known of the younger exhibitors of this city, has been called to the colors and is now at the Petersburgh, Va., training camp. His brother, Ceci Murray, is now in charge of the theater. The Murray boys took over the Cameraphone last February and are meeting with much success. Prior to that time Mr. Herbert Murray was secretary to Manager Minner, Wilkinsburg, one of the Rowland & Clark houses.

Bronstetter Opens Foursquare Office.

Pittsburgh.—The new Hoffman-Foursquare Pictures, exchange, of T. C. Bronstetter has been appointed manager, has established offices at 127 Fourth avenue, Pittsburgh, in the quarters formerly occupied by the World Film exchange. An office has also been opened at that location by Max W. Herring, until recently half-owner of the Quality Film exchange, but who is now operating independently.

Leader Film Reorganizes.

Pittsburgh.—A charter of incorporation has been issued to the Leader Film Service, 841 Penn avenue, Pittsburgh, with a capital stock of $12,000. This exchange has been operating here for some time, but a reorganization was effected recently with a view to expanding the business. The officers of the company are Alfred H. Hoffman, president; C. S. Rowland, vice-president and manager; David Simon, secretary and treasurer.

New Theater Opens at McKees Rocks.

McKees Rocks, Pa.—The New Castle theater, Chartiers avenue, McKees Rocks, Pa., a modern four-story building, has opened. It is rented from the management of the Doris theater, Wilkinsburg, states that business has started off in a very promising manner. High class pictures are shown, with a change of program daily. Music is supplied by a Wurlitzer organ.

Morris Berger Back at His Desk.

Pittsburgh.—Morris Berger, manager of the Palace theater, Pittsburgh, has returned to this city and is again at his desk after a prolonged illness. He was away on a brief fever while on an automobile tour and was confined to a hospital in Detroit for about one week. His friends are glad to know of his recovery and he was tendered a hearty welcome upon his return.

Wolfberg Offices Take More Space.

Pittsburgh.—The Harris P. Wolfberg Attractions, Impala exchange, Pittsburgh, has opened an additional suite of attractive offices in order to care for rapidly increasing business. Mr. Wolfberg has just returned from New York, where he closed contracts for the state rights of "To-Day," featuring Florence Reed; "The Mad Lover," featuring Robert Warwick, and "Persuasive Peggy," featuring Sarah Bernhardt, all the Hays feature films. Mr. Wolfberg is now in the territory of Ohio, western Pennsylvania and West Virginia.

Brushton Theater Almost Ready.

Brushton, Pa.—Announcement is made by Horne & Wolfe that their new Brush- ton theater, a modern two-story building, Pittsburgh, is nearing completion and will be ready for opening about the middle of this month. The house promises to be an exceedingly attractive one and will have a seating capacity of 600.

kept Audience Content for Hour in the Dark

Electricity Cut Off During Opening of the New Spencer Gem in Frederickton—Keep Audience Amused.

From Alice Fairweather, FRIDERICHTON, N. B.—Rather a notable achievement was carried through by Steve Hurlay, who represented F. W. Spencer at the opening of the Gem theater in Frederickton, N. B., Mr. Spencer's new house.

The house was well filled to capacity, the per¬ cipient audience gathering early when the lights went out and the theater was in darkness for an hour at least. During this time S. C. Hurlay, who is well known as a clever entertainer, stepped upon the stage and kept that audience in good humor. Not one left the house, though it was a pretty exhausted teller of tales who saw with rejoicing the electric lights flash on once more. The management of the Gem, can also rise to an occasion, and he took the stage for a short time. As well as the special feature, "The Law of Compensation," the Gem showed the first chapter of "The Seven Pearls," which took very well. The entire color scheme of the house has been changed, making the walls a creamy white, relieved with sepia and ivory tints.

The screen is set in a border of varying shades of brown surrounded on either side with blue and gold background. The light fixtures are elaborate and can show either white or red light. The ceiling-shades, which are surrounded by four circular bulbs, underneath the shades are large octagonal ones placed and along the walls dull white fixtures with red lights add greatly to the effect.

New picture machines and new opera

New Jackson Theater Now Open.

York, Pa.—The new Jackson theater, at 201 W. Market st., was opened to the public on Oct. 1. W. M. Barry is manager. The Jackson has a seating capacity of 600.

L. R. Cohen With Quality Film.

Pittsburgh, Pa.—The Quality Film Company, 404 Ferry street, Pittsburgh, has added to its list of clients L. R. Cohen, who was previously connected with this exchange.

O. R. Kurtz Joins General Film Staff.

Pitcburg, Pa.—O. R. Kurtz, a pioneer film salesman of this city, has joined the Pittsburgh office of the General Film Company. Mr. Kurtz was formerly of the Mutual and at one time was connected for five years with the General. He will look after the city territory.

Auditor Alexander Promoted.

Pittsburgh.—It is announced that J. H. Alexander, assistant auditor for the Metro exchange, has succeeded Albert W. Howell as auditor of the various offices under the Central Film. Mr. Howell's resignation took effect Oct. 1.

Jottings of the Trade.

South Wheeling, W. Va.—Two popular moving pictures houses of South Wheeling are expected to open in the near future under the care of J. H. Fromme, and the Avalon, managed by George Bishop, have been reopened recently. This is the first busy time since the summer months. Business in both instances is reported quite active.

Wilkinsburg, Pa.—The Grand theater, 822 Wood street, Wilkinsburg, Pa., has been closed by A. J. Barthell, who disposed of the entire equipment of the house for sale.

Pittsburgh, Pa.—Samuel Sivitz, publicist manager of the Rowland & Clark theaters, Pittsburgh, has returned to his desk after a prolonged illness.

The Imperial Theater Commanded.

St. John, N. B.—The appeal for soldiers' socks, spoken of last week, where the contribution went to the Imperial theater for collection, was responded to so well that five thousand pairs were obtained, the last hundred through the generosity of two citizens. At the Saturday evening performance the members of the Red Cross Executive committee occupied a box for the second performance and as W. H. Golding made the announcement that the Imperial theater is only another instance," Mrs. Hooper said, "when the Imperial has stood back of a patriotic appeal and done such good service." Mr. Golding, in reply, stated that he was told by his employers to place the appeal to the theater, for its place of any such cause whenever possible and that it was a time when it was the duty and pleasure of himself and his staff to do all they could for the boys over there. Both speeches were greeted with warm applause.

New Theaters and Changes.

Richibucto, N. B.—J. S. McDougall, of the Theatre C. L., announced last week that the C. L. that place the middle of November. He is waiting until the electric lighting system is completed. The house will seat about four hundred people.
Buffalo Moves to Control Charity Pleas

Chamber of Commerce Resolves to Withhold Official Recognition from Solicitors Except Those of Proven Institutions.

By Joseph A. McQuire, 152 North Elwood Street, Buffalo, N. Y.

BUFFALO, N. Y.—For a long time Buffalo exhibitors and exchange managers have been a target for so-called charity appeals. A local journal has a heart as big as the proverbial "half bushel," then the film man's heart must be a pound or two; for mountainous proportions, a fact to which many fund collectors will testify. They bring in small sums, and spoiled their own game. As a result a check has been put on their operations, and now and then exchange men are likely to have far more money for cigars and gasoline than they have had in a long time.

A resolution governing the recognition of charities by the Buffalo Chamber of Commerce has been adopted, and has been formally adopted. In the future no official recognition will be given to any charity or like cause in any fund solicitation unless the people making the request can prove to the satisfaction of the Chamber that their application is a commercial body that such a cause has been regularly organized and at work in the city for at least a year. However, will not work against any worthy emergency causes, which may be produced by fire, flood or war.

Slide Tells of Need for Typists, Etc.

Buffalo, N. Y.—Managers of moving picture houses have been urged by Mr. Burt to "do their bit" when Marvin S. Burt, in charge of local examinations for position of typists, urged the managers to display films telling of the need for stenographers and typists in the moving picture business, which was asked to act as a sort of clearing house in the selection of employees. The managers were urged as a matter of patriotism to lend in which the purposes of the commission.

Tell the audiences," said Mr. Burt to the exhibitors, "that fighting in this war is not entirely in the hands of the army and navy. There is a great need of stenographers and typists for the work of the service and we want the fact advertised."

New Breglio Theater Opens in Utica.

Utica, N. Y.—G. F. Sellman writes that the new Park theater of Utica auspiciously opened October 19th. The program was "The Wolf" was the initial attraction.

The house has a ten-piece orchestra, soloists and pipe organ. The theater has been in preparation for more than a year, and, according to the writer, "is truly the finest theater in Central New York." The owner is P. A. Breglio, of Springfield, Mass.

Employees Take Vacation to Pick Fruit.

Lockport, N. Y.—If the theaters of Lockport, N. Y., happened to be closed last week, it was because of the demand for labor to perform the annual fruit-growing festival. The convention rose to a demand of sending old films to this territory.) Florence Youle "The Mad Lover" and "The Mad Lover" are other new features.

F. G. Spencer has booked both Pathe serials and features for his new theater at Woodstock, New York. Other local managers at Woodstock. He also shows "The Fatal Ring" at the Princess, Truro, N. S.

St. John, N. B.—The booking of the Imperial theater has closed, and a contract with J. Sowdis for the series of pictures produced by the Woodstock Camera Company. The series will begin next Monday with the "Stamperdo" and the rest of the twelve reels will be shown in the regular program for the fortnight following. The series, "American Game Trails," was taken in New Brunswick woods. It is a wonderful picture and worthy of all praise.

BISON CITY BUSINESS NOTES.

Buffalo, N. Y.—N. I. Filkins, manager of the Pathe theater, Buffalo, is pleased with the following order from some large house in the state, received from C. S. Smith, manager of the Stratton opera house of Hornell: "That 'Seven Pearls,' first chapter, on beautiful picture and should prove an excellent box office attraction."

Bruce Fowler, manager of the Olympic theater, Buffalo, who features the Pathe service, also wrote a long testimonial, of which this is an excerpt: "The house of successful serials, deserves praise. Pathe serials mean overwork for the sign of the R. C. A. The Family theater of Batavia and the Stone opera house of Binghamton, at the request of their patrons, have "Polly of the Circus," said George A. Hickey, Goldwyn manager of this territory.

C. A. Taylor, of the Metro, Buffalo, reports exceptionally big bookings on the new blackface "Boy," which is running for full winter at the Echo theater, Syracuse, at the Grand, Rochester, and at the Universal, Auburn.

C. J. Rose, a road man for the Metro, Buffalo, has just returned from a successful trip through the eastern part of the state. His reports on the business for the month of October,"Slacker," featuring Emily Stevens. Mr. Rose is taking dates up to the first of the year. He also reports an increase in business relating to the coming production, "Draft 255," termed the successor to the "Slacker."

The first of the three episodes of "The Retreat of the Germans at the Battle of Arras," shown at Shea's vaudeville theater, Buffalo, beginning with the series of "Slacker," has been announced that Keith & Albee, vaudeville magnates, paid for exclusive release of this film in their own and allied theaters.

Manager Sitterly, of the Popular Film service, is on a tour through the eastern part of the communication, which he received from Chicago in is in the grip of an acute infantile paralysis epidemic. Exhibitors of Western New York paid special attention to the report because of recent reports that the health commissioner has warned parents to use every precaution to ward off the disease. Keeping the theaters and auditoriums free from disease is one of the means suggested to prevent the spread of the epidemic.

The opera house at Frederic is featuring "The Light of Life." The Strand theater, Buffalo, has contracted for a two-day run of star productions weekly, featuring Charles Frohman's stock actors.

N. I. Filkins, manager of the Pathe exchange, Buffalo, reports that the latest serial, "Seven Pearls," is booking faster than the previous serial. "Lonesome Luke," another Pathe production, is running wild, he says, and the road managers are unable to take care of the bookings.

BUFFALO MOVING PICTURE WORLD
October 20, 1917

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THE MOVING PICTURE WORLD
**Mayor Orders Memphis Theaters Closed**

Sunday Shows Must Cease—Police Receive Positive Instructions to Permit No Theaters or Other Establishments to Open on Sabbath.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

MEMPHIS, TENN.—Acting under orders given him by Mayor H. H. Litty, Chief of Police Louis Quilness, Saturday, September 29, instructed his force to arrest the manager and every employee of any theater or picture house which attempted to operate on Sunday in the future. Shoe stores, furniture and hardware stores, etc., are also under this order, but instructions issued to date do not make any provision for criminal proceedings.

Following Chancellor Francis Fentress' opinion, which dissolved the injunction the theater managers had obtained and which prevented the police from closing these shows, the mayor proceeded to make final arrangements in the matter of the closing of the theater. Plans formulated two weeks ago were intended to be carried out in such a manner that the managers would be arrested and given the privilege of closing voluntarily, a higher class of appeal. This ruling was to have served as a guide for future action on the Sunday show question which has given much agitation recently. However, a misunderstanding occurred and plans were not made to close the theaters in such a manner that the order was made thus far, so far as the last outbreak is concerned.

Mayor Litty said that his job will be in danger and that he can be ousted at the hands of the taxpayers if he fails to comply with the law. He has been informed that his latest orders to the police department.

"Closing the town," he said, and besides, Inspector Hayes, Col. Quinlan has signified their intention of carrying out the mayor's orders in every particular.

**Houses Must Stay Closed.**

Contrary to the custom of the past, the amusement houses will not be permitted to reopen after the managers have been once arrested and have posted a forfeit, according to Inspector Hayes. "That merely is a convenient method for evading the law," said Hayes. "If the law says this, we may as well close the houses" orders from the mayor are to keep the theaters shut, and we will do it."

To this end, the manager of the Southern City, Col. Knickerbocker, had his orders executed and was instructed to prevent the manager of the order from the theater, and the police department.

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**Knickerbocker Has Big Week.**

Nashville, Tenn.—Manager Wasmann of the Knickerbocker had a big week beginning September 29, when he brought a 50-piece band to this theater, to be used in connection with a feature picture starring George Walsh, "The Yankee Way." Another feature of the engagement was municipal election night, which came toward the middle of the week. It was practically the only place in town where seats could be had to get the election returns and it made a big hit, especially with the political-minded, perhaps twenty-five cents during the engagement of the band.

**More Chattanooga Historical Films.**

Chattanooga, Tenn.—Col. Lewis T. Gin- goe's "Bab" series, recently came to this city for the purpose of making arrangements for more Chattanooga films. The handling of this important work has been very successful, including a number of stories on the subject of Indian uprisings following the Civil War. Commercial scenes will also be made, and it is reported that a big production, requiring the services of several hundred actors, will be staged in this city within a short time, and will be placed on film circuits over the country as a national feature.

**More Princess Patriotism.**

Nashville, Tenn.—The Princess theater has long given special emphasis to patriotic matters, especially when it comes to helping the fighting men along. A short time ago Manager Harry Sudekum donated half the box office receipts for one day to the national soldiers' Library. Following that up he also contributed half a day's receipts to the Tobacco Fund, now being raised for the men's franchise, Cincinnati. There is a movement of patriotism on foot, Manager Sudekum can be depended on as being one of the first contributors and supporters of the cause.

**Lincoln Theater Adds Vaudeville.**

Nashville, Tenn.—It has been decided by the Quality Amusement Company, operating this theater, to make a short change in the new management, to add vaudeville to its moving picture program, which has been confined to feature pictures. The house is being specially equipped for the new work. A well-chosen bill of films will continue to hold the boards in order to keep the patrons to the house. The Lincoln is located on Cedar street.

**War Pictures and Lecture.**

Chattanooga, Tenn.—The lookout theater, at Dyer Field, recently booked "The Eleven Countries at War," a war feature, which was introduced by personnel of the supervision of Count de Besa, lecturer, traveler and war correspondent. The pictures have been found suitable for men and officers at West Point and other military establishments over the country. The pictures run two hours, being 6,600 feet in length.

**Free Pictures to Soldiers.**

Chattanooga, Tenn.—Feature moving pictures are being shown three times a week at the cinema in Chattokota Park, mauga Park, being free to the soldiers encamp there. The pictures are often seen by the troops in connection with a nature as will tend to elevate the standard of morals at the camp.

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**Cincinnati News Letter.**

From Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

**McMahon & Jackson Offices Moved.**

CINCINNATI, O.—By something of a coincidence, McMahon & Jackson, well-known film men and exhibitors, who are constructing a big theater on Sixth street, have been compelled to move their offices from their old addresses. Where they have been located for some time, to 33 Opera place, on account of the early wrecking of the old Palais Park. In the new Palace theater to be built at Sixth street and Lodge avenue. The move was made recently, and the firm has thus secured quarters in the heart of the theatrical dis- trict, where it will probably be permanent- ly located. However, a picture on the new Mcmahon & Jackson theater is going on every night. A name for the house has not yet been decided on. It will be up before the close of the contest now on for that honor. Thousands of names have been submitted.

**Musicians and Theaters Get Togeter.**

Cincinnati, O.—What threatened to be a serious controversy between the union mus- sicd of the city and the managers of the theaters employing orchestras has been amicably settled, although the de- tails of the agreement have not been made public to the men employed. The Grand, the Lyric and the Keith theaters dem- anded a guarantee of a thirty-week sea- son, with the requirement that the men determine how many men should be em- ployed in each orchestra. This was at first received to the credit of the police seemed imminent, to usher in the new thing. Subsequently, however, the settle- ment referred to has disposed of the diff- iculty.

**Usher Wins Praise by Sensible Action.**

CINCINNATI, O.—Service of an unusual sort, which theater employees should be ready to perform to render to their patrons, caused the arrest of an expert picker pocket a few days ago at the Strand. One of the ushers at the front of the house observed a palpable case of "wedging," and without waiting for further action on the part of the police arrested a man who was found a pickpocket's book said to belong to the patron who was the vic- tim of the "wedge" game. The picker pocket was taken to the station for charges to be lodged against him. The usher re- ceived many commendations on his quick and intelligent work.

**Use Films for Brighten Automobile Show.**

CINCINNATI, O.—Developer Tom Corp's Lyceum theater, on Central avenue, is running for a time, at least, with a combination of films and vaudeville as a means of filling a gap in the musical comedy offerings which the theater has engaged for the season, mostly featuring negro per- formers. The house is in the heart of the downtown negro district, and patrons of the management believe that the house, which in the regular season is a good money-maker. As a rule, it is closed in the winter, and recently opened for the regular season after being closed for several months.

**Pictures to Brighten Automobile Show.**

CINCINNATI, O.—Moving pictures will play a more conspicuous part at the Cincinnati Automobile Show at Music Hall this year than ever before, the management having made a special effort to obtain a wide variety of pictures. In addition to changes handling current films, especially those dealing with the war, have been called upon to furnish their best for the show.

**Theater Collapses While Remodeling.**

SPRINGFIELD, O.—The collapse of the Colum bus theater, a leading moving picture house, is a case of how not to do it, and caused the death of at least two men, with others probably killed and a score injured. The building was raised up, and the success of the building was being brought up to date by the lessee, the Gus Sun Amusement Company, which was the oldest theater in Springfield, being formerly the Grand opera house, and on account of its central location and size it was considered especially desirable as a moving picture house.

**Notes of the Trade.**

CINCINNATI, O.—The appearance of Marguerite Clark in the Paramount film ver- sion of the popular "Bab" stories by Mary Roberts Rinehart is a case of the Strand theater, where the first run of the picture was had in Cincinnati. For years, free as the entertainment of Miss Clark, who is a Cincinnati girl, was evidenced.

CINCINNATI, O.—The Family theater had the rather unusual distinction of show- ing a picture with the name of the same picture, "Theatrical, the Black Monk," being played to the audience last week, this picture was met with unusual interest and attention on account of the firm being dealing with the Russian revolution, and Manager Stanley Hand, of the World ex- changed, was in each theater of the suc- cess of the engagement, as reported by Mr. Libson, of the Family.
Ohio Census Board Makes Yearly Report

Number of Reels Passed On Is 10,191—Amount Received is $29,287—Reels Rejected Are 291—Eliminations Made From 7,918 Reels.

From M. A. Maloney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—Reports of the Ohio Board of Censors, for the fiscal year ending June 30, 1917, have been made and they contain some very interesting information.

The total number of reels censored were 29,297, meaning that almost one-fifth of the entire revenue of film distributors of Ohio during that year for censoring. The number of reels censored was 28,716, while 291 were rejected. Eliminations were ordered in 1,718 reels.

The board actually viewed 10,191 reels, which indicates that an average of three prints of each subject was released in Ohio during that period. However, that three prints of each subject was actually released. Many films have only one print and many had more than three prints. For instance, the Mutual had thirteen prints of their Chaplin pictures censored.

The board is well up in their work, it being over five o'clock until the following day unless the distributor is satisfied to have it so. At one time the board was held in the work but this was remedied.

Nate Fleisher, C'ty Salesman for Perfection.

Cleveland, O.—Nate Fleisher, who has been representative for Triang'le in Cleveland since coming from Michigan and who has made a host of friends here by his clean-cut business methods and deportment, has been chosen as Cleveland salesman for the local office of Perfection Pictures, better known as the K-E-Inc. Nate feels he will do as well if not better than he did with the Triangle.

Equipment Company Reorganized.

Columbus, O.—The Columbus Theater Equipment Company has been reorganized and is now known as the Dwyer Brothers & Co. Leo Dwyer is president and general manager; C. C. Walcutt, V.P.; George C. Merring, secretary and treasurer; Fred. P. Dwyer, sales manager. The company, which is the Simplex agency and plans to enlarge its business throughout Central and Southern Ohio.

Trouble in Akron with Operators' Union.

Akron, O.—The trouble between the exhibitors and the operators over the formation of a union and demand for a wage scale, after having been reported amicably settled, has developed into a regular fight. Union operators were locked out at the Ideal, Orpheum, Waidorf, Empress and for several days Daily Record boycott was immediately started.

This time the operators asked for $25 per week per man for 7 hours a day, in theaters which have two shifts totalling 14 hours and $32.60 for evening shows with one man in. The manager of the Ideal claimed it would increase his operating expenses $45.20 per week and that he could not stand the raise. The Akron Screen Club, recently organized, is carrying on the fight for the exhibitors.

E. J. Schmidt Now Heads Local Victor.

Cleveland, O.—Max Schachtel, manager of the Victor Film Service, handling the Universal program in Cleveland and eastern Ohio, tendered his resignation last week and left the firm.

He intends to take a rest of a few weeks and after that will engage in some other enterprise. Mr. Schachtel was with the Victor for about five years and has a large following among the exhibitors of this section.

He is succeeded by E. J. Schmidt, former owner of the Victor Film Service, and "My Children?" and "Idie Wife" companies in Ohio and Indiana. Mr. Schmidt came to them from the "Brownie" papers of the war time and is well known throughout the state.

Louis H. Becht Plans a New Theater.

Cleveland, O.—Louis H. Becht, one of the pioneer picture men of Cleveland, has sold his entire interests in the new Miller theater to his associates, Messrs. Larorce, Strong and Desberg.

Mr. Becht plans to use his downtown shows for over ten years, and after a trip to California he will erect a big theater in Lakewood, suburb of Cleveland, according to his present plans.

The policy of the Mill will remain the same under Mr. Carswell as new manager, succeeding Mr. Becht as manager.

J. M. Cummins Becomes G. F. Manager.

Cleveland, O.—E. A. Flynn has resigned as manager of the Cleveland branch of the General Film Company, to accept a position with Goldwyn Pictures. Mr. Cummins had been with the General for two and a half years here and in Western territory and gained the reputation of being a very able man. His new position with Goldwyn will be working out of New York, for the present, as a special representative.

He is succeeded at the Cleveland office by J. M. Cummins, from New York.

E. A. McAuliffe Comes Back.

Cleveland, O.—E. A. McAuliffe has been transferred from the Fox Cincinnati office to the Cleveland branch. Mr. McAuliffe used to be in Cleveland and naturally is glad to be back in the Forest City, where he is being welcomed by his old friends.

Fremont, O.—Carl Miller, owner of two theaters in Fremont, O., was in Cleveland last week and made the startling announcement that that city of nearly 20,000 had never been shown a Fairbanks picture. He booked the Triangle reissues and says, "I think the result, if the natives like, they'll get more.

MORE TORONTO ITEMS.

Jerry Ruck Handling Butterflies.

Toronto, Ont.—Jerry Ruck, the Canadian Universal's gold prize salesman, has been busy on Eastern Ontario features for the Western Ontario territory.

Three Straight U. Features.

Toronto, Ont.—The Hippodrome, Shea's and Rialto have been the scene of a goodly number of Universal features. Manager McAuliffe made it three straight Lester O.'s "Come Through" and "Straight Shooting," the latter being the picture attracting the most.

Big Receipts from "Intolerance."}

Toronto, Ont.—The receipts during the recent eighteen-day run of "Intolerance" at Massey hall, Toronto, totalled $7,999, an average of $428 per day, or performances were given daily. After the Toronto engagements the picture has secured a second extended run for this attraction, Manager William Cranston showed the feature in a number of Eastern Ontario centres simultaneously with local fallers.
The story "Be Prepared" opens with a benefit patriotic lawn party given for the Boy Scouts, in which many little children take part. This is followed by a parade in which the scouts go to camp and安全的girls become Red Cross nurses' aides. Some of the other girls prepare the refreshments and sell two varieties of popcorn captured by bandits. The bandits have already captured two children from a nearby vaudeville house and made preparations for his escape and takes the news to the camp. The scouts come to get the girls back. The proceeds are used to supply the scouts and the bandits, in which the scouts are victorious. The picture ends with a sentimental scene.

The scenes for the picture are centered around some of Savannah's best homes. The picture will be three thousand feet long and will be shown in Savannah about October 1. It is to be exhibited throughout the state.

Need Sunday Shows New Camp

Augusta, Ga.—Augusta is in the midst of a fight for Sunday moving pictures with advocates and opponents of the movement arguing. At a recent meeting of City Council an ordinance was passed in favor of allowing the moving picture theaters to show pictures. The city councilman who drafted the ordinance declared that a few pictures will not strip the community of its virtue. The motion pictures will be shown only on Sunday in places of business. The ordinance will be in effect immediately.

Asa G. Candler, Inc., Fears Pictures

In its petition, Asa G. Candler, Inc., sets forth the idea that motion pictures are not a first-class theater, and does not consider this class of people, as contemplated in this petition. It is further contended that the exhibition of pictures as the law now enacts it will make the house calculate to destroy the reputation and good will of the property and damage to its owners.

The rental of the theater is set forth as $5,000 a year, the lease running from March, 1919, to March, 1920. The exhibitors ask that, in case an injunction is not granted the court declare the lease void for breach of contract, and turn over to Asa G. Candler, Inc., the sum of $7,500 now held in the Central Bank and Trust Corporation (Mr. Candler's Bank) as a cash bond for carrying out said contract.

Pictures Are First-Class Attraction

By Jacob Smith, 715 Free Press Bldg.

Kunsky Buys Another Feature

Detroit, Mich.—John H. Kunsky has purchased from an eastern concern the Michigan houses and has placed it with the Metro Film exchange for handling. Manager George M. Montgomery of this exchange will put it out as a special.

United Equipment Closes Grand Rapids Office

Detroit, Mich.—The United Theatre Equipment Company has closed its Grand Rapids office and has transferred all the work there to Detroit, and all orders are filled the same day.

Bert Williams Will Conduct New Adams

Detroit, Mich.—Bert Williams has resigned as manager of the Woodward Theatre Co., Detroit, and has entered the Adams house and has assumed the management of the New Adams theater for John H. Kunsky, B. B. Greenburg to Handle U. Publicity

Detroit, Mich.—B. B. Greenburg, former first division manager, in charge of the motion picture branch of the American Tobacco Company, has been engaged as the new point advertising and service manager at the Detroit Universal exchange—this being a newly created position—this being the purpose of aiding Michigan exhibitors in the way of getting better publicity.

SUIT OVER "FIRST CLASS THEATER" CAUSE

Atlanta's Forsyth Theater Lease Has Clause That Compels It to Cater to the Best People—It Must Now Be Proved That Films Fill That Bill.

By A. M. Beatty, 44 Copley Avenue, Atlanta, Ga.

Asa G. Candler, Inc., Wednesday filed a petition for an injunction in Judge Bell, in Superior Court against the Atlanta Theater Corporation, which has the lease of the Forsyth theater, which, under the law, is a "first-class theater" within the meaning of the lease.

The petition purchased the Forsyth building some years ago from the Atlanta Theater Corporation, which has now built for and leased to Ben Kahn, who formerly managed the old Orpheum theater, the lease of the property, and has introduced the first good vaudeville to Atlanta.

The original lessee and lessee has surrendered their interests in the property and management, but the terms of the original lease, in the opinion of the propri- etors, have been violated, and, in order to prevent the film of the law, the petition, the city council recently passed an ordinance, empowering it with authority to act. It is running high among various religious organ- izations, among which are the church work- ers. It is understood that the ministers will not issue a permit of innovation, having already begun their objection through local newspapers.

The inability of moving picture proprietors to broach principally because numbers of militia soldiers are camped here at Camp Haskell, are having difficulty in passing their Sundays, the day being a full holiday.

Detroit News Letter

The story "Be Prepared" opens with a benefit patriotic lawn party given for the Boy Scouts, in which many little children take part. This is followed by a parade in which the scouts go to camp and some of the girls become Red Cross nurses' aides. Some of the other girls prepare the refreshments and make two varieties of popcorn, which is captured by bandits. The bandits have already captured two children from a nearby vaudeville house and made preparations for his escape and takes the news to the camp. The scouts come to get the girls back. The proceeds are used to supply the scouts and the bandits, in which the scouts are victorious. The picture ends with a sentimental scene.

The scenes for the picture are centered around some of Savannah's best homes. The picture will be three thousand feet long and will be shown in Savannah about October 1. It is to be exhibited throughout the state.

Declines to Grant Injunction.

Judge Bell declined to grant a temporary injunction, which would have stopped the distribution and closing house pending the final hearing, but set the case for October 20, when the theater directed defenses and closed house it is a "first-class theater" within the meaning of the lease.

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George Kleine System in Film Building.

Detroit, Mich.—The latest exchange to move to the new Film Building at 19 East Elizabeth street is George Kleine system.

Dave Prince a Benefdict.

Detroit, Mich.—Dave Prince, manager of the General Film Co. in Detroit, became a benefdict on Saturday, Sept. 29, at which time he was married to Miss Mary Koehan, of Dallas, Tex. (Good luck to the happy couple.)

Friedman Has New Position.

Detroit, Mich.—Joe Friedman has been appointed manager of the metropolitan vaudeville theaters, Detroit, for the Schram Amusement Co., and will have complete charge of the bookings for both houses.

Record Paramount Business.

Detroit, Mich.—Detroit, no doubt, holds a record for first-run theaters in Detroit who play features a full week each. These theaters are the Broadway-Strand-Liberty, Madison, Majestic, Orpheum, Regent and Washington theaters. Pathe is contracted for Paramount-Artcraft pictures—although they will also play features by other producers.

Perry to Be Transferred.

Detroit, Mich.—C. A. Perry, Detroit manager of Pathe, has been transferred to the Pathe- tion for Pathe. He has been in Detroit for the past year, first as salesman and then as manager. He has made an enviable record, Detroit being the first city in volume of business for Pathe. Mr. Perry will remain here for at least another ten days assisting the new manager, who is to come from the Pittsburgh office of Pathe, and who was formerly with the World.

About Increased Prices.

Detroit, Mich.—"I am kicking myself that I did not decrease prices months ago, instead of just recently," remarked Roy Bishop, of the Globe theater, to the World correspondent. "I am having no trouble in getting 15 cents for seats downstairs even at a reduced price, house full on Friday, 15 cents. My patrons have not objected and seem to take it as a matter of course."

Film Men in the Dress.

D. Leo Dennison, former Paramount manager in Detroit, left September 29 for Mount Gilead, N. J., being in the selective service.

Sam Barrett, formerly with Universal, Detroit, is now with Ambulance Co. 237, Camp Custer, Battle Creek.

Sid Mills, formerly with Bluebird, is at Camp Custer; and Chris Jones, formerly with Tri-State Film Co. and in the slide business.

Maestoso Books "Within the Law."

Detroit, Mich.—The Majestic theater, Detroit, has booked "Within the Law," from Universal. It will show it a full week at an early date.

Pathe Salesmen Buy "Haggard."

Detroit, Mich.—Harry I. Iorns, former Pathe salesmen, has been assigned to the Mystic theater in Findlay, Ohio, which he will remodel immediately and redecorate.

An Interesting Telegram.

Detroit, Mich.—Herb Weil, leading exhibitor of Pathe, plans to open the three theaters, after playing "Polly of the Circus," wired Manager A. I. Shapiro of General, Detroit, that he was extending congratulations on Goldwyn's. I ran the first of your releases, Polly of the Cir- cus," today and yesterday near to capacity houses. More power to you, your stars and the splendid company which you
Find More Patrons at Increased Prices

Louisville Theaters Continue to Have Better Filled Houses at the Newly Increased Rates—Problem of House Without Near Competitors.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—Many moving picture theaters are increasing the price of admission. Owning to the advantages of film service and the general increase in general cost of operating the theaters, this course was necessary.

With nearly every working man in the country, it is said, the patrons of theaters are very willing to pay a bigger price to see the best performances. It is a fact that the most theaters are showing. The leading houses of Louisville have even registered an increased attendance since the prices were raised to 15 cents and 20 cents.

Many of the small town theaters have increased their prices of admission from 5 cents and 10 cents to 15 cents and 20 cents. It is very easy for them to get this increased business, although the people are willing to pay the price to have a moving picture theater.

With every increase in price of trade in this vicinity doing a larger business than ever before and with the number of people to be entertained, it is important that the managers of the various theaters have booked their shows so as to make it possible and the winter season indeed promises a very pleasant outlook.

Because an increased attendance follows a rise in admission prices, it does not by any necessity follow that the increase prices was the cause of the increase in patrons. A better grade of show attraction may cause the increase of attendance and more people with money to spend. This thing, however, stands most surely, it is bad business to set a smaller class of patrons and prices pass by untied. Everything else is up, why should admission prices not rise?

Theaters Aid Tobacco Fund.

Louisville, Ky.—The two local B. F. Keith photos—"The Mary Anderson and the Strand, are co-operating with two of the local newspapers in the Solder's Tobacco War. In each theater a glass bowl, securely padlocked, and with an opening to permit the dropping of money was set on a table decorated with the national colors and surrounded by a collection of patrons to the plan to make our boys in France happy. The tobacco feature is a "stunt" of the theaters themselves and are ready enough "smokes" have been dropped in this large box. Lantern slides are also shown on the screen, calling attention to the fund.

Former Film Man Indicted.

Louisville, Ky.—Three indictments have been returned against Percy L. Smith, former manager of the Mutual Film Corporation's branch office in this city. One of the indictments charges Smith with embezzling funds of the corporation amounting to $1,225.39 during 1916 and part of 1917. The other two indictments charge Smith with uttering forged instruments or in other words with inorsing three checks and cashing them at the Hotel Henry Watterson.

Lee Goldberg Announces Big Films.

Louisville, Ky.—Lee Goldberg, president of the Big Film Corporation, has announced that his organization will have control of the productions issued in Kentucky and Indiana under the National Exhibitors' Circuit. These productions will include the new "Petrova" and "Chaplin" pictures, the first of which will soon be released. Mr. Goldberg has booked the "Petrova," starring Irving Cummings. This is a picture which should appeal to the great number of racing enthusiasts, who are in Louisville for the fall races.

Coal Shortage Closes Picture Shows.

Mt. Sterling, Ky.—The seriousness of the coal shortage was demonstrated in this locality recently when the electric lights and electric service was cut off, causing the picture shows to close and give return tickets to large audiences and miss entirely one performance. The coal shortage was so great that to conserve the supply the switch was pulled on the outlook district served from the Lexington, Ky., plant. This occurrence has an added touch of gravity when it is considered that Mt. Sterling is but a short distance from the eastern Kentucky coal fields.

Notes of Interest to the Trade.

NAPERVILLE, Ill.—C. Jackson, manager of the Savoy theater, who has for several Sundays operated his moving picture show, has acceded to the wishes of the church-going people and will not operate any more on Sunday, although he is one of the leaders of the movement, as he believed, was within his legal rights in opening his place of amusement on that day.

Hartford, Ky.—The Star theater recently gave free admission to the drafted men who were called into immediate service. Lee Goldberg and F. M. Sackett, all of the local theater managers have professed their aid in advertising the campaign. Slides and pictures will be shown at the various theaters and time will be given between shows for short talks by men appointed by the committee.

In Kentucky the caption, "Have you been talked about," the management of the Mary Anderson theater in Paducah, Ky., is using at the present day, "Babbling Tongue." The clever wording caught and held the interest of more readers than the average announcement. The recent showing of "The Deemster" at the above mentioned theater proved to be a record breaker as far as drawing big crowds is concerned and made a deep impression upon the great number of people who read the copy. The picture of an old man in conjunction with the picture Miss Norma Gregg a musical comedy star, sang several popular songs.

Safest Investment in the World.

Liberty Bonds.
Coal Becoming the Big Factor in Indiana

Many Theater Managers Have to Face the Possibility of Scant Coal Supply—Small Capacity of Bins in Some Theaters a Factor.

From Indiana Trade News Service.

INDIANAPOLIS, Ind.—When Kin Hubbard, in his Abe Martin sayings in the Indianapolis News a few nights ago, said: "Some of you just so long as theaters have got their coal in," he paid a tribute to the popularity of the motion picture. A week later he had evidence of the trouble the majority of the Indianapolis exhibitors are having in "getting their coal in." In fact, the coal situation in Indianapolis at the present time is one of interest to the exhibitors. A number of the local moving picture theaters rent their heat and others furnish themselves. The former have been notified of an increase in rates because of the increased cost of coal, and this is creating considerable trouble in getting coal.

The Indianapolis coal market just now is in October. With the month of the fall and the month of the miners in the mines of eastern Indiana, the demand is on the increase. The demand for coal has alarmed the local dealers and the rate at which the coal is leaving the emporiums is causing a few of the local exhibitors to approach the dealers and express themselves as to the advisability of buying coal from the current source.

Of the 250 shows or more of the local theaters in the city, 150 of them are fed by the local dealers and are using coal. The 100 others are being handled from the central heating plant of the city. As the supply of coal is limited and the demand is greater than the supply, the city is facing a serious problem, as there is an immediate shortage of 5000 tons of coal and the city will not be able to replace this supply in the fall. The city has ordered 1000 tons of coal from the central heating plant, and it is expected to reach the city in a few days.

MIDWEST THEATER NOTES.

By Kansas City News Service.

Missouri Theater Jottings.

Greenville, Mo.—Boiler explosion in Manufacturers' extension program is causing the appearance of a new program in the theater. The program is being handled by the city council, and the admission price will remain at 5 cents.

Film Shows Making of Shells.

Indianapolis, Ind.—A three reel motion picture, obtained by the Indianapolis branch of the National Metal Trades Association and the Associated Employers of Indianapolis, through Machinery, a New York company, was displayed at a 7 p.m. showing. The new show is the production of the city council and the admission price will remain at 5 cents.

Marion Will Soon See New Theater.

Marion, Ind.—Marion's leading business and professional men have arranged plans to erect a new theater on the site of the old A. M. E. church on Fifth street, between Washington and Broad streets. Work on the new building is being started on Monday, according to an announcement made this week.

THE MOVING PICTURE WORLD.

October 20, 1917

Kirkville, Mo.—The Union Athletic Amusement and Confectionery Company continues to operate under a capital stock of $250. Maryville, Mo.—Roy Neal, who has been running the Electric theater for the past season, has sold it to W. H. Hoffman, of Sac City, Ia.

Webb City, Mo.—The old Birdome, owned by J. E. Baker, is being torn down and a modern picture theater is to be erected in its place.

Clarkston, Mo.—Senator O. S. Harrison has been successful in getting the picture show building on North Main street. Rev. Mr. Banister is the contractor.

Keithville, La.—The Alhambra theater has been sold to a J. T. Jamerson by J. R. Russell. J. R. Alderson, the present manager of the theater, will continue to operate it temporarily.

North Dakota and Iowa Notes.

Lindon, N. D.—Work has started on the rebuilding of the opera house which was destroyed by fire.

Tower City, N. D.—A new opera house is to be built by Harry A. F. Sherman, and work on same will begin at once.

Hillsboro, Neb.—Gunter Howard has purchased the Opera house and will conduct a show in the opera house.

Akron, Iowa.—Alfred Klemme has sold the Akron Opera house.

Milford, Iowa.—The Cox theater has been sold to W. J. Schmitz.

Ocheyedan, Iowa.—Stewart C. Sawyer has purchased the Princess theater building and has taken possession.

Forest City, Iowa.—Forest Secor has sold the theater for moving picture business to J. P. Neist.

Creston, Iowa.—William Welch and Leo Labethrm of Sac City, have purchased a moving picture theater here.

Cascadia, Iowa.—The new theater, erected at a cost of $17,900, has opened to the public.

Oelwein, Iowa.—J. C. Tyler has opened the Colonial theater for business.

Rock Rapids, Ia.—The Strand theater, owned by W. W. Steen, was considerably damaged by fire.

Goldfield, Ia.—R. A. Haskin has leased the Kosmo theater for moving picture business.

Corydon, Ind.—S. B. Barrett has purchased an interest in the American and Auditorium, and has formed a partnership with Mr. Hamlin.

What Cheer, Iowa.—Roy Landers has bought the Eureka theater from Dan Grung- lays and has taken charge.

Will Closing Sunday Shows Help Churches?

Exhibitor in Owosso, Mich., Says He Would Be Satisfied to Close on Sabbath if He Were Convinced of Its Real Value.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

O WOSO, MICH.—Manager Fred Patterson of the Lincoln theater does not think that closing of moving picture theaters on Sunday would make the playlovers devotees scurrying to the churches. "If I was convinced that out of every two hundred persons who go to Sunday theaters, ten would go to church if the shows were closed, and if you could tell me what the other 190 were going to do, I would be satisfied," he told a group, including many ministers who were considering the Sunday closing question.

A petition bearing the signatures of 1,999 persons mostly women has been presented to the city commission. E. S. Brewer of the Strachan, the latter of whom believes this petition is a true guide to the wishes of Owosso citizens and declares that he would be "prudent" in opposing the closing of the theaters.

Even if these petitions were granted by the city commission they could do little good, the manager said. The only action the city could take according to City Attorney Miner would be to start civil suits against the exhibitors, and then only $10 could be collected from the owners of the shows. In addition, however, it could bring suits against the owners of the houses which attempt to show Sundays. The city's action would be futile by such procedure is apparent.

The councilmen of the prime movers against the Sunday shows is evidenced by Mrs. T. B. McGe, wife of a local minister, decreeing that fruit stores, cigar stores and in fact everything should be closed on Sundays.

Owosso city councilman on this issue of this kind is the suggestion of municipal censorship and this was proposed at the meeting.

Michigan Theater Notes.

Tecumseh, Mich.—Faron S. Anderson has sold the New Royal theater to H. S. Warmer, Philson, the latter retaining Wesley Clark, who has been associated with Anderson in the operation of the house. A number of changes will be made in the interior and it will be redecorated throughout.
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Present Day's Great Need for Film Shows

La Crosse Tribune Gives a Few Thoughts on the Benefit and Necessity of Picture Shows to the Average Man—Especially True Today.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

LA CROSSE, WIS.—In these days when unseeing editors of small newspapers are supplanting the good by inadvertence as a patriotic duty it is a relief to find papers of such standing as the La Crosse Daily News. The following picture a necessity. The editor went out, saw a good film and returned to write the following.

"Many sober-minded citizens regard the 'movies' as sheer waste. In terms of beef and bread this may be unproductive, but at a time when the world's power is measured in terms of human efficiency it is given a trifle by members of the public to children. The abstract proposition that men and women make money by idling their time in picture houses may be absurd, but we may fetch it into the realm of definite fact by reading the stethoscope of the family physician. The man and woman of today are going through the process of the Kill. He who stands the clip must have diversion to relieve the tension. It must be something to absorb the mind to the exclusion of even sub-conscious business worry, something to take the man out of himself and bring him into relaxation. Air and exercise are indispensable, but the tired brain must have something more interesting than monopolies and exactions."

"We have in mind nothing so cheap, so accessible as the 'movies,' to afford relief from the wear and tear of the hours on end of mental strain. And who shall say that the rest and re-freshed intellect does not go back to work with its earning capacity measurably enhanced? Indeed, this editorial, for example! Not only the psychology, the elegance and conclusive logic of one who has just parted with Douglas Fairbanks and William Farnum."

Two Film Men Help Censorship

MILWAUKEE, Wis.—Henry Trinz, of the Columbia theater, and Ernest Langenmack, of the Colonial theater, have been named by Mayor Collin on the Citizens' Commission on Motion Pictures as the local board of censorship is known. They are members of the Motion Picture Exhibitors' Association. They succeed Judge N. M. Neilson, who is too busy with other matters, and Jacob S. Grauman, who resigned to go into the film business.

Wisconsin Theater Jottings

STURGEON BAY, Wis.—Howard Lavassor, who operates the Imperial theater here, during the time it was operated by Harvey Stock, has leased the building and the equipment and will operate it as a feature photoplay house. The theater, which formerly was the home of Arthur Ball, was closed several months ago.

MERRILL, Wis.—The Grand recently had a Family night. When parents and all their children under the age of 10 were admitted for a single twenty-five-cent fee.

OSHKOOSH, Wis.—The Colonial theater, which formerly was devoted to theatrical attractions, has opened as a moving picture theater under the management of Harry Chappell, who also operates the Palace theater.

WAUKESHA, Wis.—Albert E. Schaeberle, who conducts a moving picture theater at 2340 Villet street, has filed a petition in bankruptcy.

MILWAUKEE, Wis.—The Alhambra theater has a number of new auto boxes in which smoking is permitted. They were recently purchased by the Film Men's Association, who were the guests of Manager George Fischer at a showing of Elsie Ferguson in "Barbary Sheep." Manager Fischer also did a kind act when he had as his guests at a show sixty-five youngsters, members of a class for defective children.

CARADIA, Wis.—Mr. Clarence Barlow is now sole owner of the Unique theater, having purchased that house.

RIPON, Wis.—W. P. Bridges has purchased the half interest of Wilkie Collins in the Princess theater.

Marinette, Wis.—The Ascher theater was closed for a week for redecorating. When it reopened it was under the name of the Strand.

SHEBOYGAN, Wis.—Two reels of moving pictures will be used every Sunday evening by Rev. H. F. Ferry, pastor of the First Presbyterian church. His sermon will be appropriate to the films. One of the first subjects shown was "A Concrete Road." The pictures were shown at the Princess theater in this city.

Prairie State News.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

AMONG DAKOTA THEATERS

Mandan, N. D.—Manager H. L. Hartman, is now operating the Palace theater, suffered from the anti-Sunday show law when his arrest was made at the request of Attorney General. He has since purchased the Mink Theater.

HILLSDORO, N. D.—C. C. Simpson and O. Wagner, of this place, have purchased the Moviewe theater at Attin, Minn., from H. O. Mugridge.

BELLE FOUR, S. D.—The opera house is now under the management of Fred Grady and Clarence Ness.

AMBROSE, N. D.—The Electric theater is now under the management of Harry Hammond.

Whitewood, S. D.—The Comet theater here is owned by Bollen & Woelke.

GRAND FORKS, N. D.—William McKellar, who last winter was manager of the Metropolitan theater, has purchased a half interest in the Lady Luck theater at Moorhead, Minn., and will be associated with Joseph Isaac in the operation of that house.

CANTON, S. D.—The Empress theater has been reopened under the management of J. C. Marsh.

ITEMS FROM ACROSS NEBRASKA

MERRIMAN, Neb.—Graydon White has sold his moving picture show to A. M. Scott and George Pfe.

NEBRASKA CITY, Neb.—"Mother o' Mine" was the attraction at the opening of the new Empress theater. Manager Appleton presented each of his jady patrons with a piece of candy.

SCHUYLER, Neb.—The Janececk theater has been opened to the public.

KEARNEY, Neb.—The Empress theater got a great many Kearney residents before the summer season and as fus events and persons drew big business.

When writing to advertisers kindly mention The Moving Picture World.
Dallas Theaters Go Up When Block Burns

Queen and Newport Theaters Guttered on September 27—Blaze Starts in a Grocery Store and Loss Amounts to Thousands.

By Douglas Hawley, The Times-Herald, Dallas, Texas.

Dallas, Texas.—For the second time within the past week, the double block of chain of theaters in Texas, has suffered loss by fire, though the theater building proved invulnerable, and is at present, like the Phoenix of old, more glorious than ever from its charred though Indestructible walls. A fire on the night of September 26 and early morning of September 27—fire completely gutted the Queen theater, a Hill Bros. show place, Norwegian, on the latter conducted by J. D. Wheelan. The blaze started in the rear of the theater, burned the roof and gutted, and entailed a loss of about $250,000, of which Hillley sustained $60,000 and Wheelan $135,000. Hart, in "The Gun Fighter," had been shown the night before at the Newport, but other productions, shown at the Old Mill—another Huley theater—when it was gutted by fire earlier in the week.

The Queen fire broke out after 2 a.m., hence there was no danger to theater patrons or for building. The Queen building thoroughly, the loss coming as the result of the blaze jumping over roofs and burning the adjacent building. The hulking organ was completely ruined, as well as the magnificent mural decorations, seats and decorations. A week has passed, the city fire marshal was highly complimentary to the Queen management, declaring that he could not come down in view of the progress of a performance, the audience would have been subject to no danger; thanks to fireproof construction.

Business in South Texas Looks Bright.

Beaumont, Tex.—Hereshel Barr of the People's theater, Beaumont, called on Dall-

Texas distributing houses during the last week, and reported conditions in South Texas "looking up" with each new theater begun to move, and high prices are being paid for the first fruits of the field. Every- 
body, in an optimistic mood, he declared.

Calvert, Tex.—Henry Oscar, of the Queen theater, Calvert, Tex., was another South Texas patron during the week, reporting satisfactory business.

Sweetwater, Tex.—Mac Murphy, of the Sweetwater Sweetwater, Texas, declares his west Texas section isn't suffering from drought, and that everything looks good.

Paris, Tex.—C. J. Musselman, of the Grand theater, Paris, called during the last week, reporting business good, and that clairvoyant that he had the job a short vacation for the first time in many months.

Woman Operator Not Eligible to Union.

Dallas, Texas.—The motion picture operators' union won't have Miss Louise Millet, Frenchwoman, as a member—at least not yet. Formal application was made by the young woman, who recently came to this country from her La Belle France, to the local union, her driver's license, examination, and everything looked all right. But the international officers of the union, however, say it stands for H. The local union had been advised that she was ineligible, because she hadn't served the required apprenticeship. The young woman received her primary training in her native country.

Bess Whitehead's Film Articles Please.

Dallas, Texas.—Local folk are being treated to some sure enough "close ups" of mov- 

ing picture news, and local operators have been and is written about the members of the movie firmament, and lots and lots of gossip. A matter of some difference about reading matter written about movie people by a person whom you know personally, or the movies themselves, with the Huley theaters in Texas, spent several weeks in California during the summer months. Now, however, knowing a local newspaper some of her personal impressions of the people she's seen. The articles are proving highly popu-

lar.

Rex Amusements to Build Fine Theater.

Grand Junction, Colo.—Owners of the Majestic theater and Manager Charles Decker made announcement of a new house to be built by the Majestic Theater Company. Leases have been signed and work of construction will begin early in winter. The new theater, which will seat 1,000 persons, will be made of wood in the latest design, and is to be the fine performing stage play, and it is planned to have a private box room and an orchestra pit. Invitations and invitations. The front design is said to resemble that of the Rialto and Strand theaters in Denver.

Kansas City News Letter

By Kansas City News Service, 205 Corn Belt Bldgs., Kansas City, Mo.

F. L. Williams Will Cover Kansas for Universal

Kansas City, Mo.—The Jewell department will cover the Kansas territory for the Universal Film Service Corporation, the latter company.

This was formerly with the Wichita Film Service Company. Other additions to the force will be made. The latter has been engaged as bookkeeper, and Earl F. Wynn, in the offices of the company. Where is announced that "Twenty Thousand Leagues Under the Sea" will open at the Columbia theater in Kansas City Oct. 1 at an admission price of 25 cents. This picture will be followed by "Come Through." These pictures, in addition to "Pay Me" and "The Sirens of the Sea," have been the Kansas State Board of Education. The local office has been finished and will open to the public Oct. 1.

W. C. Ansell Joins Goldwyn Sales Forces.

Kansas City, Mo.—W. C. Ansell has been added to the Goldwyn sales force.

He was formerly with the Art Drama Co. and also with the World Film Company. This is a valuable experience as an exhibitor in this territory. He takes his new position Oct. 1 and will work in a Kansas territory.

A Most Extensive Follow-Up Campaign

Kansas City, Mo.—The Kansas City Feature Film Company have made an extensive advertising campaign. The plans for this are to send 2,500 mailings to the exhibitors of the territory, and each will receive one every day for one month. C. L. Matson, advertising manager of the company, has prepared a pamphlet covering all of the features of the company's work to be placed in the hands of every exhibitor receiving the mail. C. L. Matson, advertising manager of the company, has prepared a pamphlet covering all of the features of the company's work to be placed in the hands of every exhibitor receiving the mail. Regardless of whether he is a Paramount Art Craft exhibitor or not.

Guy R. Ainsworth Will Represent Metro.

Kansas City, Mo.—Guy R. Ainsworth has been made Missouri representative for Metro Pictures. He held a similar position in Boston, Mass.

Newman and Blatz Buy Theater.

Moberly, Mo.—Frank Newman, owner of the Royal and Regent theaters, has bought the Fourth Street theater at Moberly, Mo., in partnership with J. H. Blaz-

t, formerly traveling salesman for the Universal Film Service Corporation, for ten years on the theater has been obtained. The new owners take charge Oct. 1. $3,500 will be expended for initial work, most of which will be spent on the installa-

tion of a new box office, a ladies' rest room and toilet.

Exchange and Business Newslets.

Kansas City, Mo.—The Universal Film Service Company has been mentioned in the business news on the serial, "The Red Ace," have been obtained for one hundred and ten days. Business of the Universal Film office is being handled by Horace H. Young.

Kansas City, Mo.—L. B. Douglas, public-

manager for the Universal, has ar-

ranged a four-page herald for the use of the exhibitors in this territory. He has already sold 75,000 of these heralds to seventy-five or eighty houses in this ter-

itory. These heralds contain the pro-

grams of the theaters, their policy and suggestions by the management, in addi-

tion to coming announcements of serials. Butterfly features and other Universal pictures. These heralds are designed es-

pecially for the Universal. Ten-

versal advertising is practically negligible in comparison with that of the exhibitor.

Kansas City Daily Star and Bluebird office announces that contracts were received last week from the following companies for a year's contract:

Jewel, Artcraft, Hollywood, Lincoln, Interstate, Granger, Paramount Pictures, 

H. B. Davis, one of the owners of the Quality Film Service, of Kansas City, Mo., has just returned from Grand Rapids. He was there on business of the company at 16 Fulton street West. This office will handle regular service and service.

A. D. Flintom, district manager for Pentam, and Airfair, Kansas City, Mo., has been on a two-weeks trip to New York City.

The Standard Film Corporation, of Kan-

sas City, Mo., has received a print of the new feature, "The Hungary Goat," a picture inquired about by many of the local exhibitors who have read re-

views of the picture in the different trade journals.

The Universal Film & Supply Co. of Kansas City, Mo., reports an unusually ran-

ness in Motograph machines, having in-

stalled machines in four houses within the past several days, and having con-

tracts for the installation of six more next week. These installations are to be made by Homer Gill, manager of the supply de-

partment.

Theater Items From Southwest.

Missouri—Olekskas is being remodeled by Manager Cotter. Quay, Okla.—J. W. Custer has construct- ed a building to be used by the Strand and Right. J. L. Nunn and A. T. Honner are also constructing a theater to be known as the Empress. Honner is the new manager of the Odeon theater. Frederick, Okla.—O. G. Caub is the new manager of the Gem theater.

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Bartlesville, Okla.—The new Lyric thea-
Minnepolis, Minn.—Benjamin Judell has announced that the Strand in Minneapolis, one of the First National Exhibitors’ Circuit films, including Chaplin’s and Petrova’s, will be released here by the Universal offices instead of through the Strand. Mr. Judell has taken over the booking sheet on “On Trial” from the Saxe exchange and is preparing for forth- coming Petrova releases through the Circuit. Mr. Judell has secured George Fos- dick, former Vitagraph booker, to offi- cially handle the pictures of the company. Mr. Judell has also engaged Harry Helwig, former booker, who has been sent out to patrol a road beat. Mr. Judell will announce that he will book “Purity,” starring Audrey Munson. He owns the rights to this feature for several Northwest states personally.

Movements of Local Film Men.

Minnepolis, Minn.—Reports from the local film area place stress on several changes in the ranks of film salesmen. The National General and Universal, has been drafted by the Standard-Art Drama’s exchange and will sell its stock in and around the Twin Cities. Mr. Clombaugh has also enlisted Joe Gardner, former Seiznick and Favorite salesman, and has been transferred to Southern Minnesota and Northern Iowa.

Jack Corbett has resigned as assistant to Manager Michael’s of the Triangle, and returned to New York for duty. F. O. Nelson, of the same exchange, is en- joying a two weeks’ furlough in New York City.

Manager E. C. Davies, having completed the writing of a book to be entitled, “Mother of the Da- kotas for the Saxe exchange.

Greenberg of Keokuk, alone, of the Metro exchange, has returned from a two weeks’ patrol of Western Wisconsin with a good financial g.a.m for his concern.

Personal Notes of Interest.

Minnepolis, Minn.—J. George Feinberg, of the Feinberg Bros., has just finished a business trip through the Dakotas, Iowa and Nebraska.

William Alfred Steffes, of the Minneapo- lis Business Book Exchange, has returned to New York City from Green & Steffes, has gone to New York to attend a meeting of the American Ex- change. Mr. Steffes’ affirmative active work Mr. Steffes was able to take along with him a list of prospective mem- bers that would do credit to any organisation.

Members of the Northwest branch of the National League gave a dinner recently in honor of David G. Hodgers, National organ- izer, who began the second lap of a national organizing campaign last week.

Manager S. N. Robinson, of the Film Library Exchange, has gone to Mil- waukee to open the Wisconsin Exchange to distribute Christie comedies.

H. E. Pierce, of the Pierce exchange, has gone on a second trip through Northern Wisconsin in the interests of his productions.

Manager R. A. Dotts, of the Grand theater at Carrington, N. D., has returned to his abode after several days in Minneap- olis when he saw the films, “The Crisis,” “The Slacker” and “The Lone Wolf.”

Among Northwest Managers.

M. P. W.—Why is it I can’t get a steno. for my new Supreme branch exchange here? Don’t think dry and blue sky laws have anything to do with it.—Lee A. Horn.

Minneapolis, Minn.—Mary McAllister, the younger of the Esanay stars, will appear in person at the Strand here Oct. 5 and 6 in connection with the showing of “On Trial.”

Manager Calvert, of the New Garrick, began a good four days’ business with Douglas Fairbanks, Jr., as seen from Painted Post,” Sunday, Sept. 30.

Manager Chawles Branham of The Strand has returned from Milwaukee. He has postponed the showing of “A Mormon Maid” one week.

Manager C. L. Peavey of the Paramount exchange has booked “A Bedroom Blun- der,” the first Paramount-Bennett comedy, in the Minneapolis Strand.

Owing to a fast increasing business, Manager Joe Schwartzstein of the Pathe exchange has been forced to add several people to his already large office staff. Schwartz has recently acquired several negatives for his serials and war pictures.

The Locharn Film Service has com- pletes 25,000 reels of slides for the government, to boost Liberty Loan sales, and is now at work on a series of films for further promotion.

While in the city last week David Gruen- berg of the XL Films exchange at Great Falls, Mont., announced his engagement to Miss Peggy Bank of Minneapolis. He also secured the rights to book 25,000 Leagues Under the Sea” and “Ignorance in a Box.” While in Minneapolis Mr. J. Frye, Mr. Gruenberg’s partner, was mar- ried.

Manager Larson of the General exchange has installed a Mutoscope projector in his projection room.

Mr. C. E. Bradford of the Goldwyn exchange is suffering from a strained wrist, “acquired” while hauling in a six and a half pound bass from a nearby lake last week. The fish is now being var- nished.

Manager Boryer of the Hippodrome, St. Paul, has booked “The Fighting Trail,” to follow up “The Fatal Ring.”

Manager Mck of The New Palace, St. Paul, is running D. O. Henry releases through the General.

Manager Burke of the Westcott ex- change, a downtown and downtown Metropolitan, a legitimate theater, for a two weeks’ return engagement, beginning October 5 and running until the week of September 30, “Intolerance” enjoyed a good business at fifty to a dollar prices.

Advices from the Dakotas state that President Hartman and General Manager Hamlin of the Associated Theatres, Inc., are meeting with much success in their campaign to get their new organisation started off right. North Dakota’s “quota” of theaters is nearly completed, according to reports.

“Are They Be Damned,” which Man- ager James A. Keough of The New Lyric, Minneapolis, displayed the first half of the week of September 30, was loudly praised by the Minneapolis Journal in its review section Monday, October 1.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.
Patriotism Plus Publicity Brings Crowds

Manager Sheridan of Des Moines Pathé Exchange Works Up Great Interests in War Films—Makes Them a Boost for “Smokes.”

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Des Moines, Ia.—The week of Sept. 23 the Royal theater showed the Pathé pictures, “The British Tanks in Action.” Manager L. A. Sheridan, who has the local Pathé office, said that the site has already been acquired and that plans have been drawn up. The other is most authentic in spirit. The success of the Pathé publicities and arrangements have been made. Plans have been drawn up and the site acquired for a new house in Webster City for a fine house to seat 1,500 people.

Goldsmith Now Covering Nebraska.

Des Moines, Ia.—Fred Martin, now covering Nebraska in the interest of the A. H. Blank Enterprises, his headquarter are in Omaha.

Fred Martin in Iowa for Triangle.

Des Moines, Ia.—Fred Martin, well known to Iowa exhibitors, has been salesman through Iowa for Metro, is now covering Nebraska, and will be in Des Moines, Ia., on Saturday next. Mr. Martin also was connected with the Metro in Kansas City just previous to this last position.

H. Meirtenen Handling New Serial.

Des Moines, Ia.—H. Meirtenen, who for a long time was head of the serial department of the Paramount exchange, is now handling the new Paramount serial, “Who is ‘Number One’?” for the local branch of the Kansas City Feature Film Co.

Abe Frankel Will Build New Theater.

Des Moines, Ia.—Abe Frankel, manager of Eddyville and Majestic theaters in this city and who will begin the erection of the new photoplay house on Locust the first of October, was in Kansas City on business last week.

Prairie City Theater Changes Hands.

Prairie City, Ia.—W. D. Mahaffey, of Eddyville, has sold the American theater in Prairie City to Ralph Walker.

Bluebird Finds Fords Keep Business.

Des Moines, Ia.—The Bluebird Photoplay Company in this city have purchased a number of Ford Roadsters for their salesmen, in order to see more customers every week with less expense. D. B. Lederman has been busy all summer in contact with four of his roadmen and finds that where on the average of twelve customers could be reached by the old method, not less than thirty can be dealt with using the motor cars. He has purchased another car and now has five on the road constantly.

Dodge Film Opens Office.

Des Moines, Ia.—The Dodge Film Co. have opened an office on the corner of Fourth and Locust in the Cohen building, with Lawrence Prosser in charge. The Dodge Film Co. are making pictures of the training Camp Dodge and are finding a ready market for them over Iowa, a part of Illinois, Minnesota and North Dakota, where everyone is interested in the soldiering, as there have been 80 films released a reel a week and 10,000 feet of film have already been finished. Guy Woods said that the company and the Super-Bell Film Company of this city attended to the finishing.

Ralph Fridlington Becomes Mid-West Shipping Clerk.

Des Moines, Ia.—Ralph Fridlington is now acting as shipping clerk at the Mid-West Des Moines office.

News of Film People Coming and Going in Des Moines.

Des Moines, Ia.—W. M. Bell, manager of the Mid West office in Kansas City, was in Des Moines over Sunday last week, conferring with A. M. Blank.

A. Bean, said for the Mid West in Iowa, has just returned from a most successful two weeks’ trip and reports the last days of fall business took a big improvement over the early fall and summer.

George Brownley, of the Omaha Triangle exchange, was in Des Moines last Sunday on business.

H. Beamblossom of the Star in Newton, W. A. Mattock of the Princess in Ames, W. A. Hildredt and J. L. V. in Iowa Falls, Jos Gerbracht of the Twin Star in Ames, J. H. Lake of the Garden in Iowa City, and Frank Brown of the Plaza in Waterloo were all callers at the A. H. Blank office in Des Moines last week.

Mr. Ballantine of the Mutual exchange reported that Tom Arthur of the Cecil in Mason City, W. E. Rozy of Truro, and G. H. Peterson of the Grand in Story City were callers last week.

I. Lesserman, general manager of the Laemmle Film exchanges, was in town last week and spell of days by D. H. Lederman of the local office.

James Denton of the Virginia in Boone and M. Levin of the Star in Washington were visitors at the Metro office last week.

Mr. Anderson of Brown and Anderson, managers of the Princess in Boone, came down last week to see about an early booking of W. Christie Cabanne’s newest Metro feature, “Draft 263.” Mr. Anderson reported that Miss Taliaferro is the most popular star in Boone, that is, feminine star, and that people after seeing “The Slacker’s” are eagerly waiting Cabanne’s next picture and especially so since Miss Taliaferro plays the lead.

We must all
Spend less
and
Save more
and
Help our country
by
Buying
Liberty Bonds

San Francisco Film Briefs.

Walter G. Preddy has furnished a Westinghouse motor-generator set to be installed in the Bradley opera house at Elko, Nev.

The M. & A. Moving Picture Machine Co. has opened offices in the Palace Hotel.

Sam Harris, of Ackerman & Harris, is making an eastern business trip.

T. Trotter, of Grass Valley, Cal., was a recent visitor here to purchase projection equipment.

Walter Preddy has installed a repair shop in connection with his machine and supply business, this being in charge of Otto Habekos, formerly of the Elite theater.

Ralph Quive, manager of the local branch of the Greater Vitagraph, is home from a vacation spent in the east.

C. A. Meule, special Pathé representative, was here recently on his way to Seattle.

The Pupsey theater, on Sixteenth street, which has been closed for a long time, has...
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THE MOVING PICTURE WORLD

Problem of Help Grows Acute on Coast

High Wages Is Only One Phase of the Situation—Scarcity of Young Men Felt at Both Theaters and Exchanges—Other California Notes.

From T. A. Church, 1597 North Street, Berkeley, Cal.

Northern California Newslets.
Martinez, Cal.—C. B. Johnson and L. W. Eaton have formed a partnership and plan to operate a moving picture theater on Main street.

Clovis, Cal.—A. C. Weaver has disposed of the Rex theater to Fred Conley.

Senora, Cal.—The new theater of J. H. Knowledge will open in this city in about the first of December. It will seat 800.

Manteca, Cal.—A theater with a seating capacity of 400 is being erected by Stephen Petlon, of San Jose, Cal.

Oakland, Cal.—Phil Doll has purchased the interests of his partner in the Home theater and is now the sole owner.

Blythe, Cal.—L. B. Todd has purchased the Electric Airdrome and will install considerable new equipment. The theater will be remodeled and the drive-in will be added. The weather becomes too cool for open air shows. Charles Jones, the former owner of the place, is now in the army.

Film Men See Color Pictures.

Merced, Cal.—A number of San Francisco film men viewing color pictures showed to this city recently to attend the first public showing of the Douglas color pictures at the Elite theater, among those being Louis Reichert and Fred Vogt, of the Metro; Herman Wobber, of the Paramount, and Charles Doggett, of the Triangle; John A. Kraker, representing the Greater Vitaphone; A. C. H. Chamberlin, of E. J. M. and George Bailey, of Turlock. Following the exhibition of the pictures, manager Charles H. Douglas, of the Elite theater entertained his guests at a banquet.

E. H. Emmick Home Again.

San Francisco, Cal.—E. H. Emmick, of the Peerless, has returned from a stay of several weeks at the Los Angeles branch and will remain here for some time. He has purchased the interest of the Pacific Film-Lasky Co., this being the third concern he has bought out since engaging in business. Emmick, the Grantes, H. Solmon and B. Schwartz, have been drafted, but have not been ordered to training camp.

S. L. Lesser Returns Home.

San Francisco, Cal.—S. L. Lesser, head of the All Star Feature Distributors, Inc., has returned home from New York, in care of a nurse, and is rapidly recovering from the illness he contracted there. It will probably be some time before he is able to attend to business and he will start for New York again as soon as he feels well enough. As he has been engaged in business his entire life, his absence will be a loss to the industry.

Goldwyn Business Big.

San Francisco, Cal.—Manager C. M. Simmonds, in charge of the local office of Goldwyn, is being swamped with letters from exhibitors telling of the record business being done in the cities by the "Fighting Oddo" and "Hollywood Calling." Both of these were locally shown at the Strand theater and both were big successes. During October this house will present "Poily of the Circus" and "Baby Mine." Both of these were locally shown at the Tivoli, as well as other theaters in this city. During the week of Oct. 18, the Strand presented "Fighting Oddo." The Strand, with its larger capacity, is polling more business than any of the other theaters.

SAN FRANCISCO, Cal.—The managers of moving picture houses are not only being called upon to pay increased prices for film service and supplies these days, but are finding that their help are demanding higher wages. The men employed in these places recently served a notice that they were expecting a wage of $3.50 a day, continuing in the condition of granting this being considered by the United Motion Picture Industry of Northern California. The newspapers might advise the bring the matter up before this organization. It is understood that the moving picture operators are preparing to ask for an increase in salary and that the film inspectors, most of whom are women, are considering the chance of taking a union with the idea of demanding a substantial wage increase.

Help is becoming very difficult to secure at any price and many theaters in this territory are now employing lady managers. Many of the young men employed in the various exchanges have been drafted for military service and the film operators are advertising for help, with indifferent results.

Two Exchanges Drop Poster Department.

San Francisco, Cal.—Several of the local film exchanges are closing out their poster rental departments and placing their advertising matter in the hands of the Western Poster Company, which makes a specialty of that work. The California Film Exchange recently decided that its state right department should not be continued and all advertising was transferred to the mounted posters for "Come Through," "Mother O'Mine," "Even as You and I," all in the current features. A number of the smaller Century comedies may now be had only from the Western Poster Company. The M. E. Poster Exchange has taken a similar step and there are but one or two of the large exchanges that are now handling mounted posters.

American Company Working at Golden Gate.

San Francisco, Cal.—J. R. Crane, studio manager for the American Film Manufacturing Co., at Santa Barbara, arrived here recently with a company headed by Mary Miles Minter and pictures will be taken on San Francisco Bay and around the city.

Improves Theater and Raises Prices.

San Francisco, Cal.—The Haight theater, conducted by Sam Levin, has had new chairs of an improved type installed throughout and a minimum price policy of $1 per showing. For the past eight months this admission price has been charged on Wednesday and Thursday nights and it has been found that this can be easily secured, as the house is a fine one, having been remodeled less than a year ago, and a careful selection of pictures is made.

Claus L. Langley Retires from T. & D.

San Francisco, Cal.—Claude L. Langley, for several years manager of the Turner & Dahken circuit, which conducts the largest chain of moving picture theaters in the West, has disposed of his interests in this concern to his former business associates and has left for the east. Langley had been with the firm for about eight years and many of the larger houses opened by it were planned and arranged by him. J. T. Turner, vice-president and general manager of the concern, has taken over the duties of treasurer and the other work formerly handled by Mr. Lanley is now being cared for by Secretary E. B. Johnson.

Independent Film Exchange to Expand.

San Francisco, Cal.—The Independent Film exchange is planning to open a branch at Los Angeles in October and a little later will open offices in other Coast cities. It is now handling the stock of the Independent Film exchange and regular purchases will be made in the future. The exchange is now controlled by Harry Hunter, who has purchased the interests of his former partner, Henry Thuman, who has gone to Portland, Ore., to look after other business interests.

Latest Perfection Release a Winner.

San Francisco, Cal.—George Schlessinger, manager of the Pasteime theater, Ba
dings, Cal., had a real winner in a baby boy, born a few days ago at San Francisco, on the date of the release of the first George Kibrick perfection picture. The management of the local George Kibrick exchange sent a message of congratulation on the occasion of the birth of Schlessinger and baby boy and expressed the hope that he would always be perfection. Word was received by a little afternoon pick-up of film for this youngster had been named George Perfection Schlessinger and that he was a winner, like the films of this name.

Express Company Grants Concession.

San Francisco, Cal.—Through the efforts of the United Express Co., the express companies of Northern California, the express companies doing business in this city have granted a concession to the Tivoli opera house in this city.

Select Pictures Manager on a Trip.

San Francisco, Cal.—Ben R. Cohen, district manager for the Select Pictures Co., has left for Seattle, Wash., to superintend the removal of the theater there into its own building. Before leaving he will visit Denver, Los Angeles and other points where exchanges are maintained, realizing a new contract in each place. The "Lone Wolf" has been booked over the entire T. & D. circuit, with the exception of the Tivoli opera house of this city.

The Roll of Honor.

San Francisco, Cal.—Ralph Marks, of the Acme theater, formerly secretary of the Exhibitors' League of San Francisco, is now training at American Lake, Wash.

Phil Weinstein, the popular booking for the Metro Pictures Corporation, will leave for a nine months' trip to Argentina, J. A. Kraker, road man for the Greater Vitaphone Company, will leave for the army camp at American lake, and the Sullivan, assistant to the General Film Company, will leave for American Lake early in October. He has been absent from this concern ever since it entered this field.

E. O. Child Visits Los Angeles.

San Francisco, Cal.—E. O. Child, manager of the local branch of the Pathé Exchange, Inc., made a brief trip to Los Angeles this week with business manager C. T. Scelay, who is on the Coast for a short stay.
Suburban Business Hurt by Free Admissions

Exhibitors Near Portland Are Complaining of Vaudeville Theaters That Admit Children Free and Give Away Prizes.

PORTLAND, ORE.—Suburban exhibitors, who are a little worried up over the persistence of certain vaudeville interests in the city admitting children free to their regular shows on certain days. Free admission to children came into vogue a long time ago, but some of these pictures therein in the suburbs have been inquiring when they did, too, went on which to admit their children. In many places the vaudeville and picture theater is giving away free balloons to children on Saturday to induce the attendance of parents with children. The big seating capacity of the theaters in question makes the free admissions and prizes profitable.

Exchanges, Portland Wants You!

Portland, Ore.—The club rooms of the Motion Picture Exhibitors' League of Oregon a gathering of exhibitors was discussed, no little party to some of the provincial situation in the territory. The men agreed that several exchanges not now represented were particularly needed. The names of new thought could do business with profit with Portland as headquarters. These were Portland, Salem, and Fox and Others. Some distributors, while not having a regular office here, do have permanent representatives.

Brings Big Advertising Right Home.

Portland, Ore.—C. M. Hill, manager for Paramount, is making much of the full-page Paramount advertisement that recently appeared in the Oregon Post. He is urging the exhibitors using Paramount service to call the attention of their patrons to the issue of the Post in which the advertisement appeared as being the theater's advertisement. Dr. Cram, of the Walls Walla, Wash., arcade, first used the plan, running a six or eight-inch column asking his patrons to refer to page 65 of the Post, where the advertisement concerning the Arcade's pictures was to be seen. The scheme was very novel.

Exhibitor Brings His Own Private Seat.

Portland, Ore.—Apparently the unoccupied seats of the Pathe exchange do not fit well to the portly form of W. W. Ely, genial manager of Portland, for he has installed a comfortable padded opera chair in the Pathe office for his own use. Shortly after Mr. Ely's arrival in Portland, Kofeld of the exchange received the chair with the request that it be installed for Mr. Ely's use hereafter. The request was granted.

Leonhardt Gives a Party.

Portland, Ore.—Harry Leonhardt, western manager for Goldwyn, was a recent visitor in Portland, and while here gave a cocktail party at the Majestic hotel and theater managers at the Clarendon tavern. Present were E. R. Redlich, Metro; J. A. French, Universal; J. H.5. Basset, other Portland exhibitors; E. Selle, Oregonian; A. M. Cabier, Telegram; C. E. Couche, Couch Agency, and W. A. Gohagan, manager of the Empire. Everyone who has a body is congratulating Mr. Leonhardt on the party; the Clarendon was pinched two days later.

Portland Firms Consolidate.

Portland, Ore.—The Service Film Company and the Empire Film Service Company, private in the Empire Film Service and at one time with the Service Film Company, have consolidated and will operate from the same building and company at 301 Oak street. W. A. Stone, now of the Empire Film Service and at one time with the Service Film Company, will head the consolidated business as president and general manager of the company.

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"Monty" Leaves the World Film.

Portland, Ore.—R. C. Montgomery, road man for World Film in Portland territory for some time past, has left that organization to become affiliated with Triangle out of Seattle. His first trip was into the Monty territory.

The World Film Corporation will hereafter be represented in Portland by F. A. Beimel, who has been hired to take the job in and around Portland, making his headquarters at one of the local hotels.

New Grants Pass Theater Rumored.

Portland, Ore.—A well founded rumor has come to Film Row that George Hunt, movie operator, who has held the Grants Pass theater, is about to branch out further and that he expects to undertake the building of a new theater at Grants Pass. The town already has two theaters. Mr. Hunt recently acquired the Vining theater at Ashland.

Universal Auditor in Portland.

Portland, Ore.—John McLean, auditor for Universal, made his annual visit here during the latter part of September and reported all business improving. The entire program of the Universal company, Universal, Bluebird, Longacre and allied products are concerned, says Mr. McLean, and feels that he might know. Mr. McLean has visited Denver, and his next point of call will be San Francisco.

Brief Oregon Film Items.

Portland, Ore.—Breaking all records, "Rebecca of Sunnybrook Farm" closed its first Portland run of 11 days Sept. 29.

Jack Tillman, booker at the old G. F. service, is again booker for General in the new exchange.

Ward Coble, of Bend, Oregon, was a recent visitor in Portland, attending his wife's sister's wedding.

W. A. Meade, special representative for Pathe, was a recent visitor en route to San Francisco.

New Shopping District Theater in Seattle

John Hamrick, Now Managing the Rex, Intends to Build Theater With Seats for 400—Will Appeal to Transients With Ten Cent Shows.


SEATTLE, WASH.—John Hamrick, manager of the Rex, a second avenue motion picture theater, is about to open a new house early in October at 415 Park street. The new house will have a capacity of about 400 persons and will be managed by Mr. Hamrick. He will retain the Rex and will show the best of his first runs there, bringing the new house to the highest degree of success. Those who have been particularly successful in Seattle will apply for even the third and fourth run. Ten cents will be the admission price. The new theater will be nearer than the Rex, nearer the center of the shopping district, which is fast moving northward. This move is piquing the interest of other theaters and theater that Mr. Hamrick has opened in Seattle. The first was the Queen Anne theater on the north side of the first neighborhood houses opened in Seattle. Two years later he built the Coloma, on Lake Union, and a year ago he built the Colville, about a block from the location of the new Regent. The Colonial was the first theater to be built in this part of the downtown district, which is now the motion picture center, and for a long time it was the first motion picture theater in Seattle. Then, two years ago, Mr. Hamrick bought the Rex and has operated it successfully, although it was the smallest of the first class downtown theaters.

Strand Takes New Life This Season.

Seattle, Wash.—The newly-decorated Strand theater, which opened this week with Goldwyn service, has taken on a new lease of life with its two big attractions, viz., "Polly of the Circus" and the Cher- nivsky orchestra. Every one is talking of the music and the program, and is asking how to get tickets. Mr. Hamrick said that he is to see Moe Marsh once again, and the Strand's new white front with the opera house and back stage at the Strand, and the curiosity of the passer-by so that he would not want to get in. That the windows have been made inside. He is not disappointed when he enters and sees the artistic effects of blue velvet carpets and orange silk curtains, combined with ivory colored tiling in the foyer, and the orange lighting fixtures with corresponding decorations in the auditorium.

New Ceiling for Triangle Office.

Seattle, Wash.—M. A. Collins, general representative for Triangle, is spending several weeks in Seattle reorganizing the local office. Mr. Mann has installed the manager Charles A. Bryant, who gained his experience in the film business in Phil- adelphia, and the new salesmen are R. C. Montgomery, formerly traveling for World out of Seattle; J. W. Heath, formerly McClure salesman in Salt Lake City, and E. H. Casten, recent salesman for General out of Salt Lake City, and B. C. Santa, former salesman. Leon Bories, veteran exchange man of the city, and until recently man- ager of the General film office, is now in the post of efficiency expert for the Seattle territory.

Ben S. Cohen Signs Big Contract.

Seattle, Wash.—Ben S. Cohen, special representative for the Select Pictures Cor-
License Inspector Threatened Vainly

Vancouver Theater Shows "Damaged Goods" Without Hindrance—License Inspector Says He Lacks Power to Prevent It.

By Charles S. Thomson, 445 Burrard St., Vancouver, B. C.

V ANCOUVER, B. C.—The controversy which raged over the proposed showing of "Damaged Goods" in Vancouver has apparently subsided, big stick which was waved by the license inspector has decreased considerably in size, and it now appears unlikely that any attempt will be made to suppress the picture.

After the new censor had passed the film, the license inspector declared his intention of overruling the censor's decision, the latter's threat was conveyed to the former, but it did not stop him from entering into the dispute.

In his interview he said: "As far as my office is concerned, the matter is now out of my hands. An appeal was made to me against the decision of former censor C. L. Gordon, who had rejected the picture. After witnessing the production myself I declared the Johnson-Bergman serial a source of moral deteriorant subject, and one which I would not voluntarily go to see a second time, because it would do a great deal of harm to the morals of the community. In fact, its very unpleasingness teaches a strong moral lesson by its very nature, and I recommended that the censor reconsider the case, and if after he receives a letter from me, he still feels that it is necessary to throw the play to be presented on the stage, but this film has been passed by the provincial moving picture board, and in the matter of the inspector a threat into court in face of this, I do not think we should have the case. I have not been able to prevent it from being shown. Last week the order came to me to refuse to grant the license to show the picture, we think the city council will be able to prevent it from being shown. Last week we refused to grant the license to show the picture. We think the city council will be able to prevent it from being shown. Last week we refused to grant the license to show the picture.

The threat not followed by action.

On hearing of this, License Inspector Jones publicly said that he would cancel or suspend the license of any theater that attempted to show the film, but the public, but recent events have made this look like a mere threat, calculated to scare exhibitors away from the picture. In spite of the inspector's mandate, the Globe theater booked the film, and the city is now decorated with twenty-four sheets advertising the fact. Seeing that he could not intimidate exhibitors from taking action the inspector has considerably modified his tone.

To an interviewer he said, "While I am still of the opinion that the picture is not a fit one for public exhibition, I do not think the city council department will be able to prevent it from being shown.

So far as the Governor is concerned, the matter is now out of my hands. After an appeal was made to me against the decision of former censors C. L. Gordon, who had rejected the picture in the first instance.

The symbolic battle has been fought in the courts, and the result is that the threat of a court action is now in the air.

All Theaters Must Use Separate Tax Tickets

Vancouver, B. C.—The Government of British Columbia drew its first installment of revenue from the War Tax Act when Mayor H. E. Firth, of Vancouver, purchased five hundred dollars worth of tax tickets for his advance sales.

Although the attorney-general tentatively gave his consent to allowing the fixed program theaters to stamp the amount of the tax ticket on the admission, the department has since decided that, owing to the difficulty of checking up on such a system, every theater must have its own separate tax ticket with each admission. It has also been decided that the tax tickets can only be sold when admission tickets are purchased; that is, the public will not be able to obtain ticket stubs in quantity for future use. They will be done up in bundles to the value of twenty dollars each, and these bundles must be purchased by the theaters and sold only as required.

Extra Ticket Boxes Needed

Each theater will be required to provide an extra ticket box, as it is to be a rule the admission tickets must be kept separate from the destroyed admission tickets. The duty of inspecting the theater's ticketing system, which was originally carried out is to be taken over by the city police, who will be at liberty to enter any theater and examine the work of the doorkeeper and ticket sellers. For the extra trouble and expense incurred by the city police, the balance of the tax, on the handling of the tax, will be turned over to the provincial government.

The handling of the tickets will be entrusted to the provincial censor, and they will be sold by the city officials.

Land Leased for Washington Studio

Instead of building a new studio for the new local talkies, The Birmingham studio, the new New York based Corporation, the new Tyronne

Seattle Exchange Personals

Seattle, Wash.—After a several weeks' stay in Seattle, Harry Leonard, Coast division manager for Goldwyn, left this week for San Francisco.

W. W. Armstrong left for Denver this week to meet with the representatives of the producers in the northwest. The company is busy with the fire output of the Select Pictures Corporation for the four states of Washington, Oregon, Montana and Idaho.

"Polly" Breaking Records.

Seattle, Wash.—J. J. Parker, manager of the Majestic Theater, recently visited the organization in the week before the closing of the Majestic in the Hopewell Theatre. The Majestic has been reopened by the firm of Rawson and Hazen, and the Majestic will be taken over by the Majestic for the spring.

Clemmer Children's Matinees Resumed

Spokane Pioneer House of Special Children's Programs Begins Third Season—Is in Charge of Mrs. J. T. Burcham.

By S. C. Boswell, 607 Seventh Ave., Spokane, Wash.

The city of Spokane has a first-class organization in the Pioneer House of Special Children's Programs, and the results have been remarkable. Mrs. J. T. Burcham, is in charge of the program, and she has made a special study of children's programs for several years and has interested both exhibitors and producers in caterings for an underprivileged public.

Mrs. Burcham has made a special study of children's programs for several years and has interested both exhibitors and producers in caterings for an underprivileged public.

Power film enterprise, has secured a three-year lease on 15 acres of land in Minnehaha park. Plans are now being drawn for a 144-foot stage. After several days of negotiations the deal was closed at a special meeting of the park board. The film company will pay $160 a month for the first year and $150 a month for the next two years.

The lease covers the dancing pavilion which has been used for a variety of activities which have not been used to a great extent since the park board purchased the property a few years ago.

W. W. Zent, president; Harold Hooker, secretary; andmerle Moseley, assistant, C. J. Ward representatives for the Seattle-based film company in the negotiations. Nearly the full membership of the board was present. After reaching an agreement the necessary papers were ordered drawn and were closed by the payment of $600 advance rent to the company. As a further condition the film company is to pay all water charges, taxes, lighting and other expenses.

Daughter Born to Joseph Cotter.

Spokane, Wash., or Baker, Ore.—Joseph Cotter, local moving picture entrepreneur, of Baker, Ore., will be obliged, henceforth, to put more effort into his business and will probably be obliged to tackle home duties. Announcements are just out of the arrival at the Cotter's home on Wednesday evening of Katherine Margaret Cotter, aged one minute, and no doubt the arrival of the new charge will add to the duties of a proud father already walking the floor in the middle of the night.

Specially Noted Hits.

Philadelphia Film Happenings Last Week

New War Film “For the Freedom of the World” Shown to Brilliant Gathering—“Baby Mine” Under Ban—Other Interesting Notes.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—A war picture, “For the Freedom of the World,” portraying scenes of army life and the motives that accentuate deeds of valor and courage, was shown Sunday night, September 30, in honor of the officers and men of the United Service at the Metropolitan opera house, Broad and Poplar streets. The entertainment, which more than two thousand men attended, was under the auspices of the United Service Club. The picture was under the personal direction of Stanley Kubrick, who was one of the officers, and was fanned forth the air of “God Save the King,” several hundred cinematographers, under the leadership of Colonel St. George Loftus Steele, stood at attention till the last strains had died away, with the purr of a Fort Belva mighty cheers which shook the opera house.

While “For the Freedom of the World” shows the grim and ugly side of war, it contains at the same time a little love story by Mary Fuller, written by Captain Edward Bowers Hesser, of the Canadian Army. Many of the scenes are laid in Betwsydd, in Wales of Philadelphia, while several stirring marching scenes have the hills and plains of Canada as a background.

Special boxes were reserved for the Red Cross, the Emergency Aid and the Navy League.

Cedar Theater’s Benefit to Buy Ambulance.

Philadelphia, Pa.—Manager Arthur Taylor of the Cedar theater announces that a special benefit performance will be given on Wednesday, November 3rd, at 10 o'clock, to raise funds for the American Ambulance Red Cross. Through the courtesy of J. S. Hebram, manager of the Greater Victoria cameraphoto Co., “The Girl Philippe,” starring Anita Stewart, was to be shown. The entire proceeds of this day will be given to the operators of a Fort Belva ambulance, completely equipped, which will cost in the neighborhood of $1,000.

F. E. Samuels New General Film Manager.

Philadelphia, Pa.—F. E. Samuels, of New York, who arrived here last week as the new general manager of the General Film Company, succeeds Percy A. B. Bloch, known as the general efficiency man, who succeeded J. H. de Puy before coming here as the General Film program manager. Mr. Bloch, who was the backbone of the new department, has been given his new duties as manager of the New York exchange.

Chestnut Hill Is Named Chosen for Theater.

Chestnut Hill, Pa.—Walter J. Jacobs of the (now called) Chestnut Hill theater, who has been given the title of manager, has been selected by his patrons to be the owner of a Chestnut Hill theater. This theater was previously known as the Belvedere.

Four More Theaters Raise Prices.

Philadelphia, Pa.—The Sherwood, Baltimore, Cedar and Palm theaters, have increased their charges of admission from fifty cents to seventy-five cents. A general movement here for higher prices of admission on the part of the major play houses are expected to follow in line.

A Successful Woman Exhibitor.

Germanstown, Pa.—Mrs. J. J. Courdoff, of the Manheim, in Germantown, is one of the few women who can boast of having successfully managed and conducted a first-class motion picture house. Her skill in booking pictures is also second to none, for she never fails to be seen driving her big car along with row, where she drops off at the various exchanges and makes her selections.

Theater at Shamokin to Open Nov. 15.

Shamokin, Pa.—J. S. Higgins, who is building a new theater in Shamokin here, which will be named the Majestic, announces that he expects to make Novermber 15 the opening date for his handsomly decorated interior is now in the course of completion. The house will have an auditorium measuring 17' by 30' around the house. It will have a seating capacity of about 1,200.

H. H. Hustler to Manage the Grand.

Philadelphia, Pa.—H. H. Hustler, well-known among theatrical circles, has been named general manager of the Grand theater, at Seventh and Snyder avenues. The house opens under the new management with a special advantage of bringing many with new Improvements, including a new indirect lighting system and a beautiful stage setting.

Notes from Mutual Film Office.

Philadelphia, Pa.—E. G. Evans, of the Washington Mutual office, arrived here last week at the same time, with M. J. Sullivan, of the home office in Chicago. They are on the east to promote Mutual welfare business and will stay here for some time. B. S. Tolmas, who recently showed short subjects for York, and John F. Gill is at present temporarily in charge of newsreels. George Ross, the head of the Mutual newsreel office, are now at the Philadelphia headquarters and will shortly start on their respective routes.

Manager Lynch Gets Two Roadmen.

Philadelphia, Pa.—Robert Lynch of the Metro last week secured William J. Madigan of the Fox and F. J. Marro of the Perfection Pictures as roadmen for his exchange.

“Skinner’s Baby” Under Census Ban.

Philadelphia, Pa.—“Skinner’s Baby,” a photo, which was refused the show for its remarkable reception at the Strand theater in New York and at a good many leading theaters in the country, has been disapproved by the State Board of Censors from being shown in Pennsylvania. A. G. Buck, manager of the Pathe Photo Play Exchange, is at a loss to interpret the reason for this refusal, and has appointed David Smythe, attorney, to throw out this matter in the courts. Although a special review was given for the benefit of Frank Shattack, the chairman of the board, no satisfaction could be obtained, outside of the fact that he considered the preminacy theme of the story as objectionable.

L. J. Kelley Now Booker for Perfection.

Philadelphia, Pa.—L. J. Kelley, for many years one of the leading solicitors in selling advertising space for newspapers, has resigned his position and has gone to the Telegraph to book the Perfection program in the city.

Business and Personal Notes.

Philadelphia—Edward Hinds, of the Salvo Mutual office, has arrived in Philadelphia from the Perfection Pictures exchange last week and booked up with George M. Smiley for the Washington office.

Philadelphia.—F. W. Buhrer, of the Central Market St. Amusement Co., has returned from his vacation happy and in high measure with enthusiasm and is full of enthusiasm, making preparations for the presentation of D. W. Griffith’s “Intolerance” at the Victoria.
Stories of the Films

General Film Company, Inc.

KALEM.

THE SIGN OF THE SCARF (An Adventure of "Grant, Police Reporter").—The cast: Tom Grant (George Larkin); Marie Neal (Ollie Kirkby); The Spider (Robert Ellis); His Accomplice (Harry Gordon); "Slippery Margaret" (Mary Taylor-Ross). Story by Robert Wells Ritchie. Directed by Robert Ellis. Grant, police reporter on The New York Chronicle, chance to meet Mary Neal upon her arrival in New York. He tells her the way to the hotel where she desired to stop. She gets into a taxi, driven by an accomplice of the Spider, and is taken to the Spider's apartment, where she is held a prisoner. Arriving at the office, Grant is shown a clipping that Mary Neal, sole heir to a vast fortune, has been found and will arrive in New York today. Grant goes to the hotel to interview her, and is shown up to Miss Neal's room and is astounded to find another woman posing as Mary Neal. Mary ties a white scarf in her window and writes on Grant's card: "Am a prisoner in room with a white scarf in the window," and drops the card out of the window. A newsboy takes it to Grant, who starts to find the window. The Spider has learned Mary's plan, and determines to remove her from the house. Grant sees the scarf in the window in time to trail the Spider's accomplice and the girl to a house in the suburbs. He rescues Mary by climbing a tree and leaping to the roof of the house. He overpowers the man left to guard her, and hurries back with Mary to the attorney's office just as "Slippery Margaret," posing as Mary Neal, is about to get possession of the bonds. "Margaret" is placed under arrest, and Mary thanks Grant for bringing her first experience in New York to a happy termination.

THE MAN WITH THE LIMP (An Adventure of "Grant, Police Reporter").—The cast: Tom Grant (George Larkin); Marie Le Blanc (Ollie Kirkby); Count Leone (Harry Gordon); Colonel Smithson (Cyril Courtney); Ethel Smithson (Mrs. Walsh).

Grant, police reporter, saves little Billy from being run over by an automobile and takes him to his mother, Marie Le Blanc, in their room in a poor tenement. He is surprised when Marie suddenly shuts him in a closet. He hears footsteps of a man with a limp and then the words, "He ready to light out this afternoon?" The man leaves, and Marie begs Grant not to ask any questions. Returning to the office, Grant is assigned to interview Colonel Smithson, whose house was robbed. He meets the colonel's daughter, Ethel, and her fiancé, Count Leone, and discovers footprints outside the window which shows that the robber was a man using a crutch. Grant returns to the tenement to investigate his clue. Marie admits the man with the limp is her husband. She bears him coming again, and shoves Grant into the closet. But Grant accidentally catches a glimpse. The man hears it, forces Grant to come out and ties him up. Then accusing his wife of treachery, he ties her to a chair. He takes Billy and leaves. Grant manages to free himself and release Marie. She tells him that her husband planned to leave on the three o'clock boat for South America. Grant reaches the pier, lassoes the man, and seizes the man of the steamer and swings on board. He is brought to the room engaged by the man described by Grant and is astounded when Count Leone suddenly runs up and exclaims: "Come and look at this, father, daddy!" Grant then understands. Colonel Smithson's jewel is found on the Count, and he is placed under arrest, while Grant takes little Billy back to his mother.

BROADWAY STAR FEATURE.


At the age of thirty-five, Dry Valley Johnson, who looks upon women as a nuisance, sells his sheep ranch for a fortune and goes away for a life of ease and to encumber the earth as an idle, cleverly bachelor. When some one gives him a strawberry to eat he finds a hobby. He starts a strawberry patch in his garden. One day, in chasing a flock of children out of his patch, he comes upon nineteen-year-old Panchita O'Brien, the daughter of the widow next door. Panchita audaciously continues to eat the stolen fruit and takes her time about escaping. "Dry Valley" is smitten with what is known to the Indian Summer of the Soul. Purchases some hair restorer and orders clothing from the city. Arrived in a jay-bird blue tennis suit, or-bloody shirt, and brown shoes which pinch his feet, Johnson startles all Santa Rosa by affecting youthful mannerisms, and calls upon Panchita. His courtship continues until he finds her mimicking his peculiarities and dress before her little brothers and sisters. Enraged he returns home, tears off his clothing and dons his old sheep ranch suit. When Panchita appears in quest of her lover he orders her home. Thoroughly embittered "Dry Valley" returns to his backyard with a renewed interest in strawberries. In the gloom of early dusk he finds Panchita approaching through his patch. Reused to sudden wrath by the remembrance of his humiliation, he cracks his whip and orders Panchita to return. Panchita ignores his threats and continues to advance, while the enraged "Dry Valley" strikes at her with his whip. Without flinching the girl advances with outstretched arms, and he finds the Indian Summer, or Springtime, for which his soul has longed, "Dry Valley."
As good as gold.” “As white as snow.” “As fine as silk.” Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD?

There's a reason.

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**THE MOVING PICTURE WORLD**

**October 20, 1917**

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**THE FABLE OF ALL THAT TRIANGLE ENDS**

The triangle ends at last, and the two lovers are married."

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**THE LAP IN THE LIBRARY (4 Parts)**

Then T. H. Huntington Forbes (Jack Josseburgh); Mildred Vandeburg (Voila Vale); Augustus Jones (Warren); Geraldine (Robert W. Rock); Rev. Alexander Clemons (Harley McClary); The Mother (Nona Jones; June Penrose); "Spice" Jones (Harry Fury); Gerald Courier (James Warner); "Jay" (W. N. Carter). Directed by Edgar Jones.

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**FALCON FEATURES**

The CLEAN GUN (Four Parts—The cast; Jack Algers (Stanley J. Preston); Dean Grayson (E. Z. Island); Charles P. Kirkham; Senator Norton (Robert Weyman); Elwyn Brandt (D. W. Mather); Doctor Bristow (Harry Mclanahan); Stephen Crawford (Chet Editor); Delia Myrkhon (Louise Siller). Directed by Harry Harvey.

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**SPARKLE COMEDY.**

**THE WRONG WRIGHTS (One Reel).—Joe Wright, a younger son of the oldfielders,register at the same hotel in New York under his father's name. Joe, newly-wed, sends a loving telegram to his wife and the boy, whom he has not lifted, and asks them to come to the hotel. Joe Wright goes out to see the town. Mrs. Joe, on receipt of the message, rushes to New York. They both rush to the wrong rooms and Mrs. Jim, hearing the noise of the room, runs into the bathroom, afraid about to enter when she sees a woman's picture on the table. Joe, in the bath room, hears a strange noise, and borrows a baby's rubber bottle with an umbrella. When Jim returns to his room after a gay night, Mrs. Joe pounces on him and the room rouses the entire hotel. When the lights are turned on Mrs. Joe discovers her husband's hat on the table, that had been made and basten to the other Wright's room and opened at the bathing room door. Explanations follow and finally the Wrights find themselves in the right rooms.

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**JAXON COMEDY.**

**FROM BAD TO WORSE (One Reel).—Pokes and Jabs, having served their sentence at hard labor, are discharged. Pokes resolves to go straight while Jabs, an ex-con, associated. Pokes, in order to qualify for a position open to married sons of a wife at a matrimonial agency. There is only one aspirant to do this and Pokes fills the place. He finds that the wife has been made and basten to the other Wright's room and opened at the bathing room door. Explanations follow and finally the Wrights find themselves in the right rooms.

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**Universal Mfg. Co.**

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**UNIVERSAL ANIMATED WEEKLY.**

**ISSUE NUMBER 91 (September 27).**

100 Miles in One Hour.——‘“Louis Chevrolet wins $10,000 Harkness Gold Trophy and makes new record.—Sheephead Bay, N. Y. Sub-titles: 90 feet long, 25 feet high! “Sheephead Bay was once recognized as the ‘darvelives’ day’ in the air. DeDillloyd Thompson showed the birdmen how to keep the flock from the windows and then the birds are not afraid to come in.”

A Regular Daddy Fixes the Kids Up in Great Style. Builds world’s largest kite. Sub-titles: 100 feet by 150 feet. The winner, Louis Chevrolet, in a Frankie, random "Dardevil Day" attempt. Hake’s kite is 50 feet high. —In air Dillloyd Thompson shows the birdmen how to keep the flock from the windows and the birds are not afraid to come in.

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**SAVE FOR THE BEAUTIFUL BONDS.**

The Safest Investment in the World

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**THE SAFETY FIRST PRECAUTION.** They take refuge in an old barn which proves to be a den of bomb throwers, who are just starting out on an expedition. They are forced to guard the bottles to the house of the intended victim, who proves to be a demented woman. They are being watched, and old lady is getting ready to shoot the bottles as the woman at the window and throws the bomb after them.

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**Pokes and Jabs:** Their frantic effort to escape, go straight to the anarchists’ den. The bomb follows and explodes. After an aerial ascension and a long drop Pokes and Jabs regain their senses in the same warden’s office where their names are just in time to try out the new gowns.
October 20, 1917

THE MOVING PICTURE WORLD

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JOKER.


Feeling Bill returns from business, and following his usual snoopy custom, he peeks through the门 and sees Mrs. Frangy getting on in his absence. There is a man with her; he is holding a garment in a garment shop. Bill dashes in and snatches the door to the back door. Bill finds that man is his brother, Jack, a movie star. While Bill is beating up the busker, and then invites Gale to go with him to see his latest picture, Bill sees his brother and prepares to play the same trick, this time on Jack. Gale's brother is a movie star. While Bill is beating up the busker, and then invites Gale to go with him to see his latest picture, Bill sees his brother and prepares to play the same trick, this time on Jack. Gale's brother is a movie star.
gun, John Charles Patrick Clayton. They bleedin, but Tryon hunt evenin that the Lucy's extreme. She house take country and blin's brother. Just duh, and she and Hildreth plan to marry on the spot and carry the wallet and necklace back to her father, guarded by Marco.

THE REAL ACE (Episode No. 1, "The Silent Terror" — Two Parts — Oct. 15.) — The cast: Vir- 

nin- Thomas (Bob Kelly); Buck Kelly (Bobby Muck); Pierre Pouchard (L. M. Wells); Steel Heiffer (Charles Brindley); "Dutch" Kate (Hattie Makaroff); Lorena (Anne Archer); Red Fawn (Yvette Mitchell); Ser- 

gest (Mildred Satter); Little Bear (Norton Peyton); Lucy (Natalie Johnson). Write-

r and producer, Charles L. pant. Dr. Hirtzman, head of the foreign Secret Service, breaks of tration, he declare the ten United States, by keeping the supply of plat- 

from Lost Hope Mine in Canada from reaching the government. U. S. officers raid for the premises of Dr. Hirtzman, and discover the plan, and inform except that the think the Dixon family, owners of the mine, to the clipping of the Heiffer. Heifer, a message from her brother at the mine, say-

ing everyone that she had under- 

took to supply the U. S. Every shipment is stolen an, the messenger killed. Their father and brother, a Indie, send a telegram to Little Bear, to notify the Mounted Police, but in case of sudden danger, to come to 

metal on hand.

Richard, writing the directions of the hidden platinum for Virginia, bears strange and dangerous looking Tar- 

dor drops from the roof, and they struggle. The Terror tears the paper from Richard and leaves them to face the dangers of explosion, closing the mine entrance. At the instant, a yellow light comes from 

through is receiving a telegram ordering him to take the bag. Richard, who is treasur-

Little Bear enters and Winthrop sets out for the mine mouth.

When he arrives at the frontier hotel, run by Pierre Pouchard, who is really an enemy to the United States, they lived in the same place, their lives were entangled. She was the only remaining family, the others were saved and the injuries of foreign men.

Her maid hears her telephoneing about her trip to Canada, and tells her that the mine was going in the wrong direction and Kelly, draw-

ing her down to a stop and then knocks him from the machine. The train has been left alone, and Richardson tells her about Virginia's work to the front, and gets ready to make a jump for the train.

BUTTERFLY PICTURES

"49-17" (Five Parts — Oct. 15.) — The cast: Judge Brand (Joseph Girard); Tom Robbins (Rayner); Ma Bobbett (Mrs. Witting); Timmy Bobbett (Donald Dew); Huns- 
erford (Harry Rattenberry); "Gentleman Jim" Rayner (Judge Hirtzman). From the story by William A. Cook. "The Old West Per Con-

tact," in The Argosy Magazine. Adapted for the screen and produced by Ruth Ann Baldwin. Old Judge Brand decides to reconstruct Nug- 

gate, Nevada, and he does it, the West, and abandoned years ago when the gold petered out. He sends his son to visit the site, there to start things going. Tom leaves, and after a search of two months he discovers the girl's name. Tom, the man of the people, and she enlists the cause of the train. Jack Dennere, the train's foreman, tells him about the train. Virginia, the wife of her, makes a fire of a little game on the sly. Ducker was hauled off to prison, and Devereau attempted to make the Princess his own. In the scuffle she was pushed into the taxi and drove away. Devereau seized her little daughter and set sail for the C. I. D. Ducker escaped and later discovered the tragedy. The little girl was accused of murder, and sent to the juvenile institution. 

Tom Robbins is attracted by Lady Ann Bobbett, and they become the best of friends, but they do not have any children. Lady Ann, who is the owner of a large ranch, is a good businesswoman, and she keeps the ranch going in the tenderfoot way. The judges are to run the general store and "Gentleman Jim" has charge of the gambling hall. In spite of the fact that the judge is a good gambler, he has never won any money. The reason is, he has never been able to shoot his horse's head off. The judge begins to shoot things up and Paul Bobbett, the son of Ma Bobbett, drops a nugget chain, which Robbins picks up and re-

lates. Later the judge notices the nugget chain around Lady Ann's neck. Bobbett tells the Judge that the chain has always been lost.

Lady Ann, whose real name is Lorena Adams, the Judge, with his old partner and that he has been spending years looking for Hugh Adams' daughter to give her her share of his fortune. That night Lady Ann asks the Judge to advance her fifty thousand dollars, which was the money to Jim if it is necessary.

The next morning a cowboy shows that the safe has been "busted open" and that all the money is gone, as well as the entire stock of guns and ammunition. Rayner appears with two guns, and orders everyone to dump out their cash. They are only allowed to remain in the house for twenty minutes, Rayner rides to the hotel, where he tells Lady Ann to mount a horse and ride away with him. Upon the Judge's instructions, Tom and the boys look through the floor. On a rock trail ahead that on which Rayner and Lady Ann are riding, Tom and the Judge wait. The judge swings the lasso over Rayner, scooping him off his horse. Tom rushes down to Lady Ann, while the Judge slides down the ropes on top of Rayner and ties him up.

STAR FEATURETTE

THE CROSS-EYED SUBMARINE (Two Parts — Rel. Week of Oct. 15.) — The cast: Prince N. (Roy Crocker); Prince D. (Reginald Owen); the office, and exclaiming, "Go and find out who belongs to that magnificent yacht," he sent two sailors with their patent diving suits through the water. They came up on the island, where he found Denvere had managed to nationalized the island, and had visited it to see if the little Princess was still alive, and became lost in the jungle. The two sailors came up with a story that the Prince was the savior of the island that was a large sloop, and the other a villainous sailor. The Princess at once fell for the Prince, and the two sailors returned, and informed Captain Neo, that his enemy has last

Be Genuine PATRIOTIC BUY LIBERTY BONDS

THE MOVING PICTURE WORLD October 20, 1917 436
in his path. The Captain plans to blow up the yacht as soon as Denvers has returned to it.

In the meantime the villain sailor has stolen the little Princess and taken her to the yacht. Denver is continually haunted by the shade of Princess Mildred, and is not mind very much when the whole thing is blown out of the water at the bottom of the submarine, which happens to be on the surface. The hero, who has sought the yacht to rescue the little Princess, and the little prin-
cess herself, and just being introduced to Nebo, who recognizes his daughter when the Princess appears. Nebo gives one look at her, puts on his pajamas, dives, and goes out alone into the

VICTOR.

WHEN LIZ LET LOOSE (One Reel—Rel. Week of October 15).—The cast: Liz (Evelyn Schiebl); Bill (Harry Goodwin); Nebo (Willard Wern

Liz takes up her big flower basket and goes off to her station for the day's work. Bill, her husband, loafing along the street, a

Mutual Film Corp.

Signal.

THE LOST EXPRESS. (Episode No. 6—"High Voltage"—Two Parts, Oct. 15).—The drowning diver discovered from a

The Beauitul Adventure (Empire—Five Parts—Oct. 15).—The cast: Helen De Travia

large handcolored pictures

Size: 21x28 inches. Every prominent play-

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Lakeview, Paterson, N. J.
THE PAINTED DOLL (20th Century Fox, Parts, Oct. 14) 1937. Directed by D. W. Griffith. With Lillian Gish (Ivan Mozdzen); His Wife (Mme. Leslino); Tanya Lensky (Tanya Fettalova). Graphic novel by A. Pseudalkin. Directed by Ceesbon Sabin.

Tanya Lensky was bored with the simple and innocent life of her wife and herself. In order to prove himself worthy of the confidence placed in him, she worked tirelessly to make her successful in order to increase her wealth. This became more important to her when her husband determined to prove himself worthy of the confidence placed in him. Consequently, he realized that Tanya's husband was in the way, so he cut his name in the mine to get rid of him. Explaining that the branches were in bad condition, Kreslo sent him on a tour of inspection. Tanya told her husband that her name was Kreslo and in a beautiful dress and sent her husband on a tour of inspection. Tanya, the wife of a cheap man, was in her lavishing surroundings. When her father wrote and stated that her son was returning from college, this overtook all the plans. Going to Tanya he showed her the letter and explained that she had been agreed to his son's up-gradation. It was only then that he realized that she had not only been playing. Walking over a large picture of herself, she exclaimed, "Only a painted doll!"

Kreslo tried to forget everything, but the weight of being thought of as a dead man. Kreslo threw his wife and child to the edge of her estate and threw her into a dangerous situation. Kreslo, who has recovered from the blow which knocked him senseless in the first act, will do what he can to protect his family. Kreslo enters seeking Pearl. He is followed by the guard at the manger's gate. Pearl is then brought to the mayor's house. After both the husband and wife have been brought down into the quicksand. Hanging hand downward from the branch of a tree which extended from the fence, Kreslo's hands and arms were taken to catch Pearl's hands and move her way out of the quicksand. With the aid of the guards, she rescues her...
**Universal Film Mfg. Company**

**RELEASES FOR WEEK OF OCTOBER 15, 1917.**

GOLD SEAL—The Taming of Lucy (Three Parts—Drama) ........................................ 02734
NESTOR—Wild and Wooly Women (Comedy) ........................................................... 02735
L-KO—Vamping Reuben’s Millions (Two Parts—Comedy) ...................................... 02736
UNIVERSAL ANIMATED WEEKLY NO. 94 (Topical) ............................................... 02737
STAR FEATURETTE—The Cross-Eyed Submarine (Two Parts—Comedy) ................ 02738
JOKER—The Magic Jazz-Bo (Comedy) .................................................................... 02739
VICTOR—When Liz Lets Loose (Comedy) ................................................................. 02740
UNIVERSAL SCREEN MAGAZINE—Issue No. 41 (Educational) ............................. 02741
UNIVERSAL CURRENT EVENTS—Issue No. 23 (Topical) ..................................... 02742
JOKER—Who Done It? (Comedy) ............................................................................. 02743
BISON—The Temple of Terror (Two Parts—Drama) ............................................. 02744
UNIVERSAL SPECIAL—The Red Ace (Episode No. 1) —“The Silent Terror”—Two Parts—Drama) ................................................................. 02745
UNIVERSAL SPECIAL RELEASE—Seeing New York with Hy Mayer (A One-Reel Travelogue) ................................................................. 02746

**RELEASES FOR WEEK OF OCTOBER 22, 1917.**

GOLD SEAL—The End of the Run (Three Parts—Drama) ........................................ 02747
NESTOR—A Fire Escape Finish (Comedy) ............................................................... 02748
L-KO—Fat and Furious (Two Parts—Comedy) ......................................................... 02749
UNIVERSAL ANIMATED WEEKLY NO. 95 (Topical) ............................................... 02750
STAR FEATURETTE—Little Marian’s Triumph (Two Parts—Drama) .................. 02751
JOKER—The Tight Wad (Comedy) .......................................................................... 02752
VICTOR—What’ll We Do With Uncle (Comedy) ....................................................... 02753
UNIVERSAL SCREEN MAGAZINE—Issue No. 42 (Education) ............................. 02754
UNIVERSAL CURRENT EVENTS—Issue No. 24 (Topical) .................................... 02755
JOKER—A Wise Dummy (Comedy) .......................................................................... 02756
BISON—The Getaway (Two Parts—Drama) ............................................................. 02757
UNIVERSAL SPECIAL—The Red Ace (Episode No. 2) —“The Lure of the Unattainable”—Two Parts—Drama) ................................................................. 02758

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Nineteen years ago

this man started to design and build Motion Picture Projectors, for the firm of Blackton & Smith (which later became the Vitagraph Company).

In 1899 he took charge of the projection at the Eden Musee. During his nine years’ connection there he was constantly busy experimenting; tried out every possible device; discarded the unfit and held fast to that which was good.

As a result, the Eden Musee was acknowledged at that time to have the finest projection in the world—so good that when Charles Urban came over (about 1903) he said: “You are projecting my pictures better than I can do it myself in London.”

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In terror Grace returns to the shock. There Neil tells her that he was wronged between the three men and himself. She decides to stay with Neil.

A year later she has to lose the sight of her husband. He has been killed by a miner, struggling across the desert toward her. Stapleton is nearly dead from thirst and exhaustion. Grace shows him the sack of gold he has hoarded and says that it will lead her and Neil to a new life in the Black East. Grace glances up and sees Neil peering through the window at her. Realizing that Stapleton's life is in danger she hides him in the garden and goes to a police station to befriend her whenever the opportunity presents itself. Stapleton escapes when Neil comes to his aid. Finally Stapleton confesses and realizing that Grace has aided him to escape, Neil rolls up his sleeves to punish her. Grace knocks him senseless with a blow on the head with a bone and goes to the police station.

Back East Grace enters a mission conducted by Paul Ellsworth. In the course of her work she meets Oliver West, with whom she falls in love. They are married, but she does not tell Neil. When her husband finds out about her trouble and the doctor tells him to give her up, Neil decides to go to Grace for a hundred dollars. She does not give it to him and orders him to leave her. She and West are married, and Neil is about to leave. The two women and the minister bring him. The operation on West's eyes is successful. "Where's my baby?" is his first question. "That's your sister," says Neil. West is "sperated. "She saved my life after John rescued her. It might have given it an overdose of medicine which almost caused its death," declares Neil.

At this point, Stapleton, who has completely bowed Neil, brings him a horrid story before Grace and, fearfully of the punishment Stapleton will mete out to him if he does not tell the truth, Neil agrees to tell all. After and married sister, Alice Atwell-King, a widow. Being poor of her life after John rescued her. It might have given it an overdose of medicine which almost caused its death," declares Neil.

PARAMOUNT PICTURES CORP.
THE GHOST HOUSE (Five Parts—Lasky—Oct. 1.)—The cast: Ted Rawson (Jack Pick- hett), Lois Brown (Janet), John Farnsworth (Ellen's brother), Robert King (Olga Grey), Jeremy Foster, the Gardener (James Neill); Sped (Eugene Pailette); Dido (Mrs. Lewis McCord); James Clancy (Horace B. Carpenter); Mrs. Rawson (Mydye Chapman); Mr. Elarton (Clayton Lane); uphill, directed by William C. De Mille. The whole of the Atwell is said to be haunted, and Jeremy Foster, the gardener, who lives the head of the Atwell's, is in the habit of keeping the superstitious alive. Old Atwell, upon his death, leaves the house to his brother Robert, who marries sister, Alice Atwell-King, a widow. Being poor of her life after John rescued her. It might have given it an overdose of medicine which almost caused its death," declares Neil.

Young Ted Rawson is being initiated into a midnight college ritual. Suddenly a ghostly in- nitiation demands that he spend a night in the haunted house, the occupation of which the householder has yet to accomplish. Ted resists, Sped, Foster's nephew, and two companions into a belfry where the Atwell's money is kept in a sack in the garret of the haunted house. The two youths are so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive. Ted Rawson is so terrified and slyly vanish when their friends arrive.
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At the business sessions matters of unusual importance to Exhibitors in the State of Kansas will be taken up. Of interest to Exhibitors, Supply Men, and all others connected with the moving picture industry in any part of the country will be addresses to be made by prominent men who have been invited.

The entertainment will include a big “Movie Ball,” a trip to Fort Riley and Camp Huston nearby, and an auto trip over Manhattan and vicinity with the Manhattan Motor Club as hosts. Owing to the crowded condition of Manhattan because of the proximity of Camp Huston with its thousands of soldiers in training, it is imperative that hotel reservations be made as soon as possible.

Write J. J. MARSHALL, Marshall Theatre, Manhattan, If You Plan to Attend.

Join Us—You’re Welcome!
Lois Briggs, Ma'Me Pierce, and Deacon John suddenly rose and going down through the darkened house, he sees Lois and her ghost. They say nothing to each other, for they are ghosts. He runs to the little cabin of his uncle, the same little house which was left to him by his uncle.

Lois believes that Ted is a housebreaker, but it is to assist them when the baby is suddenly attacked with crow's foot, hard fight for the child's life they all fall asleep in the chair. Early the next morning, before the girls awakened, Ted escaped and his mother called on the girls and their colored cook. Their mother, a Pennsylvania Dutch woman gave them warm soup, a sandwich, and a cup of coffee. "Old Al Sweads," as they called her, was a little old woman with a kind face and a ready smile.

In the meantime, the three crooks are developing their plans for the robbery of the store. They make up an old Atwell and frighten the girls away from their houses. They meet Lois, who meets Ted, who meets Lois again, and they are the same people. Lois gets up the first night and is attacking her just as Ted returns. Ted locks him in a closet. Lois goes upstairs to hide the money which she found in the garret, and while she is gone, the crooks come and they come and overcome Ted, although he puts up a good fight.

LOIS GLINTON
A MAN'S LAW
(Five Parts—The cast: Ruth (Ruth Sinclair); Jules La Clerc (Irene Cummings); Sid (Benjamin McKenzie) (Roy Applegate); Baby La Clerc (Baby Applegate); Richard (Richard Lounsbury); Ellen (Ellen Lounsbury); Alice (Alice Lounsbury) (Nancy Corlett).)

One morning, a man, looking for his wife's sister, is given the wrong address. Jules La Clerc and her husband are getting along, Lois, who had been left in charge of the house, was doing her housework when the back robber is more than happy to hear true his identity. The thieves are locked up.

OVERLAND FILM CO.
A MAN'S LAW (Five Parts—The cast: Ruth (Ruth Sinclair); Jules La Clerc (Irene Cummings); Sid (Benjamin McKenzie) (Roy Applegate); Baby La Clerc (Baby Applegate); Richard (Richard Lounsbury); Ellen (Ellen Lounsbury); Alice (Alice Lounsbury) (Nancy Corlett).)

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TRIANGLE FILM CORPORATION.
ASHES OF HOPE (Five Parts—The cast: Gonda (Belle Bennett); Jim Gordon (James Huglhug); ♦ Oval Richardson; ♦ Flat Foot (Perry Challenger); Belle (Josie Sedgwick). Directed by Walter Edel.)

Gonda was a woman of Palski, a western state of Wisconsin, who, in love with her man, left her home and started a new life. She was a typical savages of the land, commanding the homage of the camp.

The meaning picture world October 20, 1917.

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The Central Powers, seeking to get control of this mine, learn of Gwyn's activities and decide to eliminate him. They order their agents in New York to send Hendrik Von Bleck to trail him to the mine in the Sierra Nevada Or the United States. While Gwyn stays, Von Bleck rushes to and ends as a result of this, Director Ybarra, an old Mexican, as the owner of the mine.

A likewing to Yvarra, Gwyn starts on horseback and his habits. Yvarra, a man of the world, is a picture of the man. Gwyn proceeds to Ybarra's house, where he is welcomed by the old Mexican and her daughter Nan. Von Bleck fails in two attempts, "Cut Deep" Rawls and "Bleedstream" Druett. Von Bleck, who knows that Yvarra or Ybarra, has been blackmailing him for years. Von Bleck Collins, starts a new map showing the mine's location.

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GREATHER VITAGRAPH.

THE FIGHTING TRAIL (Episode No. 2, "The Story of Yvarra-")—Two Parts.—Sept. 7.—The cast: Yvonne Lamoure (Ella Hall); Josie Maroff (Yvonne Lamoure's French servant); Anatole (H. D. Davenport); Young Soldier (Charles Hall); Don Carlos (Vendue); Young Mexico (Nan); Young America (Yvonne Lamoure's husband); His Doctor (William Savage); Dr. Duncan (Dr. D. S. Atwood); Capt. Lloyd (George Eastman); Victorian Girl (Emma Jean). Directed by Harry E. France.

THE SPOTTING LILLY (5 Parts, Oct. 1) ——The cast: Yvonne Lamoure (Ella Hall); Josie Maroff (Yvonne Lamoure's French servant); Anatole (H. D. Davenport); Young Soldier (Charles Hall); Don Carlos (Vendue); Young Mexico (Nan); Young America (Yvonne Lamoure's husband); His Doctor (William Savage); Dr. Duncan (Dr. D. S. Atwood); Capt. Lloyd (George Eastman); Victorian Girl (Emma Jean). Directed by Harry E. France.
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LABORATORY superintendent (chemist) now employed, invites offer from producer or laboratory owner who looks at quality and economy as important factors against competition. Martin, care M. P. World, N. Y. City.

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CAMERAMAN—Sober, steady, thoroughly experienced; travel anywhere. Salary reasonable. Guarantee satisfactory results. Sito, 206 George St., New Brunswick, N. J.

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THEATER TO RENT IN WORCESTER, MASSACHUSETTS (THE CITY OF PROSPERITY), CITY OF 150,000 PEOPLE. CENTRALLY LOCATED, SEATING 1,100. APPLY F. W. TAYLOR, 425 MAIN ST.

FOR RENT—Moving picture theater in growing town of 3,000, permanent population, 2,000. Winter tourists. Seating capacity, 300; intimate floor. Only one competition. Mrs. R. H. Padgett, Clearwater, Fla.

ONLY THEATER in county seat city of 3,000. Seats 240; best equipment throughout, stage and dressing rooms. Running seven days a week and making money. Fine proposition for live wire. Investigate. Lyric Theater, Covington, Ind.

VAUDEVILLE and photoplay house in Pennsylvania city of fifty thousand. Seating capacity over thirteen hundred. Admission ten, twenty, thirty, and fifty cents. Long lease, present owner 3 years. Expenses, including vaudeville, $600 to one thousand a week. Receipts, thirteen to fourteen hundred a week. This is the best theater in America for the money. Could not be duplicated for thirty thousand. Price complete, twelve thousand. Eight thousand cash. Balance twenty per cent of the profits monthly. Lewis, 560 Ellicott Bv., Buffalo, N. Y.

FOR RENT—Theater in city of 25,000, centrally located, main thoroughfare; seats 1,000. Pipe organ recently installed. Thoroughly equipped for motion pictures, vaudeville or road shows. See or write Chas. F. Strole, Arcade Bldg., Hagerstown, Md.

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3,000 OPERA CHAIRS, steel and cast frames, 1914. Also 1917. Each in first class condition, $250; so reasonable offer refused. Address S. P., care M. P. World, Chicago, II.

FOR SALE—American Cineautomatograph step printer, power drive with rheostat, in excellent condition. Used on only 3,000 feet of film. Cost, $250; so reasonable offer refused. Address S. P., care M. P. World, Chicago, Ill.

FOR SALE—300 seats, one screen, and assembly machines. Cheap to quick buyer. Address W. C. Keyworth, 247 Straight St., Paterson, N. J.

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NEW PRINT OF GOVERNMENT OFFICIAL SERMON, War Pictures, about 1,000 feet. Spanish and English titles. FOREIGN and ENGLISH government, 3,000 feet long, 52 scenes. GERMAN, AUSTRIAN and TURKISH government, 5,000 feet long, 97 scenes. BELGIUM general staff, 500 feet. BELGIUM in Ruins, 101 scenes. Absolutely authentic. Taken by government camera men. The above might be the one that made the well-known sensation in the Exhibition ofprepared for PREZIDENT, GENERAL GOMEZ, 500 feet of mounted paper, 1/2, 1, 2, 3, 6 and 8 sheets. Two fibre trunks for same. Setl. $1,000. Rent $150 a week. Two new travelling outfits Power's moving picture machine No. 6 complete, with fibre trunk, screen, switches, wire, extra length of film in each outfit, $200 each outfit. Army and Cleopatra, nearly new, 6,000 feet, plenty of 1 and 2 sheet mounted. Spanish titles, $130. CHARLE CHAPLIN'S KEYSTONES, two prints of property man (2,000 feet each), $100 per print, including cuts 3 and 4 sheets mounted. Spanish titles. Bonds of Passion, 3,000 feet, $75. 1, 3 and 6 sheet mounted. Spanish titles. Three Keystone comedies, 1,000 feet each. 1 and 3 sheet mounted, $25 each. Spanish titles. 150 sets of illustrated song slides, with music, $135 a lot. Two sets of electric bells of 32 each. Electric switch and bell to each outfit. $50 each outfit. Federal Government, 3,000 feet, all different short effects to imitate any picture, or series of pictures in picture, from a locomotive to a storm, cheap. I will manage or buy working interest in chain of theaters or one large theater over 3,000 seats, in any country. Roser, 138 South Portland Ave., Brooklyn, N. Y.

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MISCELLANEOUS

TOM BRET—Title and scenarios. Rm. 616, 220 West 42nd St., N. Y. City. Phone Bryant 8168.
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## List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 442.)

### General Film Company, Inc.

(Nineteen 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.**
- Blind Man's Holiday (One of the O. Henry Series—Four parts—Drama).
- The Last of the Troubadours (One of the O. Henry Series—Two parts—Drama).
- The Duplicit of the Hargraves (One of the O. Henry Series—Two parts—Drama).
- The Lonesome Road (One of the O. Henry Series—Two parts—Drama).
- Dry Valley Johnson (One of the O. Henry Series—Four parts—Drama).
- The Enchanted Kiss (One of the O. Henry Series—Two parts—Drama).
- A Night of Bohemia (One of the O. Henry Series—Four parts—Drama).
- Law and Order (One of the O. Henry Series—Two Parts—Drama).

### CHAPLIN COMEDIES.
- The Champion (Two Parts—Comedy).
- A Jitney Elopement (Two Parts—Comedy).

### ENSANAY.
- Star Dust—Black Cat Feature—Two parts—Comedy-Drama.

### FALCON FEATURES.
- Twelve Cylinder Speed of the Lem shape Class (George Ade Fables—Two parts—Comedy).
- The Washing Machine and the Wayward Parents (George Ade Fable—Two parts—Comedy).
- What Transpires After the Wind-Up (George Ade Fable—Two Parts—Comedy).
- What the Best People Are Doing (George Ade Fable—Two Parts—Comedy).
- The Fable of the Speedy Sprite (George Ade Fable—Two Parts—Comedy).
- Prince Fortune Sustained Who Moved Away from Easy Street and Slips, the Saver, Who Moved into the Goody (George Ade Fable—Two Parts—Comedy).
- The Fable of All that Triangle Stuff as Sizzled Up by the Neal Ticket (George Ade Fable—Two Parts—Comedy).
- The Fable of the Fish Family (George Ade Fable—Two Parts—Comedy).

### HANOVER FILM COMPANY.
- Camille (Helen Hespeler—Six Parts—Drama).

### PALM FEATURES.
- The Stranger at Duncliff (Episode of "The Further Adventures of Sinstageree—Two parts—Drama).
- The Champion of the Law (Episode of "The Further Adventures of Sinstageree—Two parts—Drama).
- Politics in Pumping Pumpkin (Ham Comedy).
- A Boot and the Loot (Ham Comedy).
- A Whirlwind of Whistlers (Ham Comedy).
- The Onion Man—Wine Version (Ham Comedy).
- The Rath Tub Bandit (Ham Comedy).
- The Mystery of the Red 142 (Grant, Police Reporter Series—One Part—Drama).
- A Deal in Bonds (Grant, Police Reporter Series—One Part—Drama).
- The Sign of the Scarf (Grant, Police Reporter Series—One Part—Drama).
- The Man with the Lip (Grant, Police Reporter Series—One Part—Drama).

### JAXON COMEDIES.
- Jolly Tars.
- Wild Injuns.
- Devil Dogs.
- The Triple Cross.
- From Bad to Worse.
- A Day Off.
- How It Happened.
- Too Much Alive.
- Bernard Prolific.
- Breaking In.

### SELIG.
- The Law North of 45 (Two Parts—Drama).
- Vengeance vs Merce (One Part—Drama).
- Training Our Gold Heroes (Two Parts—Military).
- Selig-World Library No. 19 (Educ.).
- The Angel of Poverty Row (One Part—Drama).
- Selig-World Library No. 20 (Educ.).
- The Rustler's Vindication (Two Parts—Drama).
- The Witness for the State (One Part—Drama).
- Selig-World Library No. 21 (Educational).

### RAY COMEDIES.
- A Peaceful Flat.
- Cheating His Wife.
- A Betribed Marriage.

### SPARKLE COMEDIES.
- Hearts and Harpoons.
- Toodles.
- Bangs Rentals.
- Triple Entrees.
- Whose Hook?
- Wrong Rights.

(Fourth Series.)
- Week-End Shopping (Kate Price & Billy Rogers).
- Pale Ambition.
- In High Speed.
- A Bargain, $37.50.
- Monkey—Maid—Man.

### THREE C COMEDIES.
- His Watered Waterline.
- Fat and Foolish.
- A Haven Home, in His Winning Way.

### AMERICAN WAR NEWS WEEKLY.
- (A topical issue Weekly.)

**Pathé Exchange, Inc.**

### RELEASES FOR WEEK OF OCTOBER 7.
- The Heart of Etra Greer (Thanhouser—Five Parts—Drama—Astra).
- That Fatal Ring (Episode No. 14, "The Painted Spider—Astra—Two Parts—Drama—Astra").
- The Seven Pearls (Episode No. 3, "The Alt Peril—Two Parts—Drama—Astra").
- The American Switzerland—Glacier National Park (Scenic—One Reel).
- Kattenjammer Kids—By the Ice Sea (Fifteen Minutes—Half Reel Cartoon Comedy).
- The Seven News No. 82 (Topical).

### RELEASES FOR WEEK OF OCTOBER 14.
- Stranded in Arcady (Pathé Plays—Five Parts—Drama).
- The Torture of Silence (Five Parts—Drama—Gold Rooster).
- The Fatal Hour (Episode No. 15—"The Digger Duet—Two Parts—Astra.
- The Seven Pawns (Episode No. 5—"Between Fire and Water—Two Parts—Astra.
- Bartiz, France—The FashionablePathe Colored Travel Pictures—Warblers of France (Educational—International Split Reel).
- Hearst-Pathé News No. 84 (Topical).
- Hearst-Pathé News No. 85 (Topical).

### PARAMOUNT PICTURES CORP.

#### BLACK DIAMOND COMEDY.
- Aug. 6—Susie, the Sleepwalker.
- Sept. 17—Susie's Schem. Seiz.
- Oct. 7—Susie Overdrive Over.

#### KLEVER COMEDY.
- Sept. 3—Seeing Things.
- Sept. 10—Camping.
- Sept. 17—In Bed in Bad.

#### PARAMOUNT-MACK SENNERT COMEDIES.
- Oct. 7—A Bedtime Story.
- Oct. 21—Kloping Her Romeo.

#### PARAMOUNT-ARBUCKLE COMEDY.
- Aug. 29—His Wedding Night (Two parts).
- Sept. 30—Oh, Doctor! (Two parts).

#### PARAMOUNT FEATURES.
- Sept. 7—Mr. Double Cross (Five parts—Drama—Dr.
- Sept. 17—Fire Alarm (Five Parts—Drama).
- Sept. 17—The Sunset Trail (Five parts—Dr.
- Sept. 24—The Man Who Was a Million (Five parts—Drama).
- Sept. 21—Bab's Diary (Five parts—Drama).
- Oct. 1—The Ghost House (Five Parts—Drama).
- Oct. 8—Army and the Girl (Five Parts—Drama).
- Oct. 8—The Trouble Buster (Five Parts—Drama).
- Oct. 15—The Call of the East (Five Parts—Drama).
- Oct. 22—The Son of His Father (Five Parts—Drama).
- Oct. 29—Bab's Burglar (Five Parts—Drama).
- Oct. 29—The World for Sale (Five Parts—Drama).

#### PARAMOUNT-BURTON HOLMES.
- Sept. 17—Canton and Shanghai (Scenic).
- Sept. 24—Picturesque Peking (Scenic).
- Oct. 1—Across Manchuria to Korea (Scenic).
- Oct. 2—The Singular City of Seoul (Scenic).
- Oct. 15—Queer Korean Customs (Scenic).
- Oct. 22—Tokyo, the Metropolis (Scenic).

#### PARAMOUNT-BRAY PICTOGRAPHS.
- Sept. 3—No. 83—Subjects on Reel; Goodrich Dirt Among the Beach Nuts; Goat Ranching in America; Art in Bookbinding.
- Sept. 10—No. 84—Subjects on Reel; Quacky Doodles Signs the Pledge; A Quall Hunt in Ole Virginia; How the Cowboy Makes His Lariat; A Goat in the Heart of America.
- Sept. 17—Subjects on Reel; In a Sculptor's Studio, A De-Indianizing the Red Man; Bobby Bumps Starts for School.
- Sept. 24—Subjects on Reel; After Mallards on the Carolina Coast; Unmasking a Rat; India in Camp with the U. S. Ambulance Corps; A Sub.

- Oct. 4—Subjects on Reel; Higher Education for Army Cooks; A Denial for Entertaining; Goodrich Dirt, Lunch, Detective.

Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
List of Current Film Release Dates
ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 442)

Universal Film Mfg. Co.

ANIMATED FILM MFG. CO.

September 13—Number 89 (Topical).

September 20—Number 90 (Topical).

September 27—Number 91 (Topical).

October 4—Number 92 (Topical).

October 11—Number 93 (Topical).

October 18—Number 94 (Topical).

October 25—Number 95 (Topical).

ISON.

September 10—The Texas Sphinx (Two parts—Western Drama).

September 17—The Night Riders (Two parts—Western Drama).

September 24—The Dynamite Special (Two parts—Drama).

October 1—The Lion’s Lair (Two parts—Drama).

October 8—The Cattle Man (Two parts—Drama).

October 15—The Temple of Terror (Two parts—Drama).

October 22—The Getaway (Two parts—Drama).

GOLD SEAL.

August 21—The Winning Pair (Three parts—Drama).

September 1—The Empty Gun (Three parts—Drama).

September 10—The Perilous Loop (Three parts—Drama).

September 17—The Pullman Mystery (Three parts—Drama).


October 1—The Storm Woman (Three parts—Drama).

October 8—The Ninth Day (Three parts—Drama).

October 15—The Taming of Lucy (Three parts—Drama).

October 22—The End of the Run (Three parts—Drama).

JOKER.

September 10—Short Skirts and Deep Water (Comedy—Drama).

September 16—Nearly a Queen (Comedy).

September 17—Hawaiian Nuts (Comedy).

September 24—Marauders (Comedy).

September 24—The Fountain of Trouble (Comedy).

October 1—Her Naughty Choice (Comedy).

October 1—Calvary of the Marvels (Comedy).

October 8—The War on the Wire (Comedy).

October 8—Raining Women and Brainstorms (Comedy).

October 15—the Music Jazz-It-Do (Comedy).

October 15—The King of the Hills (Comedy).

October 22—The Tight Tad (Comedy).

October 22—A Wise Dummy (Comedy).

1-KO.

August 20—Street Cans and Carbunkles (Two parts—Comedy—Drama).

August 27—Props. Drees and Flops (Two parts—Comedy).

September 3—Backward Sons and Forward Daughters (Two parts—Comedy).

September 10—From Cactus to Kaie (Two parts—Comedy).

September 17—A Prize Chicken (Two parts—Comedy).

September 24—Snowpaws and Sirens (Two parts—Comedy).

October—The Count (Two parts—Comedy).

October—The Name of an Aching Heart (Two parts—Comedy).

October—Vampires Reuben’s Millions (Two parts—Comedy).

October—Pat and Parious (Two parts—Comedy).

NESTOR.

August 20—Move Over (Comedy).

August 27—Move Over (Comedy).

September 3—Looking ’Rn Over (Comedy).

September 10—The Boulevard Speed Hounds (Comedy).

September 17—Looking for Lulu (Comedy).

September 24—Taking Their Medicine (Comedy).

October—Petie the Prowler (Comedy).

October—Dick and Dora (Two parts—Drama).

October—Hot Applications (Comedy).

October—Wild and Woolly Women (Comedy).

October—A Fire Escape Finish (Comedy).

POWERS.

August 6—Seeing Ceylon with Hy Mayer (Comedy).

August 13—Doing His Bit (Comedy—Cartoon), and A Little and New (Socal). (Split reel).

August 20—Colonel Pepper’s Mobilized Farm (Comedy).

August 27—Hands in the Dark (Two parts—Drama), and Old French Towns (Short Socal on Same Reel).

September 3—A Dream of Egypt (Two parts—Drama).

September 10—To the Last Command (Two parts—Drama).

September 17—The Hidden Rider (Two parts—Drama).

September 24—A Romany Rose (Two parts—Drama).

October 8—A Escape for Two (Two parts—Drama).

October 15—the Cross-Eyed Submarine (Two parts—Drama).

October 22—Little Mariann’s Triumph (Two parts—Drama).

VICTOR.

August 6—Like Babes in the Wood (Two parts—Comedy—Drama).

August 13—The Brass Girl (Two parts—Comedy—Drama).

August 20—A Five Footer Ruler (Two parts—Comedy—Drama).

August 27—Scandal Everywhere (Comedy).

September 3—The Curse of a Pilfering Heart (Comedy).

September 10—The Girl with Many Husbands (Comedy).

September 17—Marathon Maniacs (Comedy).

September 24—Your Mississippi Line (Comedy).

October 1—Kicked in the Kitchen (Comedy).

October 8—A Wallowing Time (Comedy).

October 15—Where Have You Been (Comedy).

October 22—What’ll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

August 27—Issue No. 34 (Educational).

September 2—Issue No. 35 (Educational).

September 10—Issue No. 36 (Educational).

September 17—Issue No. 37 (Educational).

September 24—Issue No. 38 (Educational).

October 1—Issue No. 39 (Educational).

October 8—Issue No. 40 (Educational).

October 15—Issue No. 41 (Educational).

October 22—Issue No. 42 (Educational).

UNIVERSAL SPECIAL FEATURE.

September 10—The Crazy Ghost (Episode No. 11—"The Blazing Meteor")—Two parts—Drama.

September 17—The Crazy Ghost (Episode No. 12—"The Poisoned Ring")—Two parts—Drama.

September 24—The Gray Ghost (Episode No. 13—"The Tightening Snare")—Two parts—Drama.

September 30—The Grey Ghost (Episode No. 14—"At Bay")—Two parts—Drama.

October—The Grey Ghost (Episode No. 15—"The Duel")—Two parts—Drama.

October—"Out of the Fast"—Two parts—Drama.

October—The Red Ace Episode No. 1—"The Silent Terror"—Two parts—Drama.

October—"Seizing New York With Hy Mayer (One reel)."

October—The Red Ace (Episode No. 2—"The Lure of the Unattackable")—Two parts—Drama.

METHO Pictures Corporation.

Special—The Sacker (Seven parts—Drama).

September 5—The Jury of White Couples (Seven parts—Drama).

September 13—The Girl Without a Soul (Five parts—Drama).

September 27—To the Death (Five parts—Drama).

September 19—The Lifted Veil (Five parts—Drama).

September 17—Their Compact (Seven parts—Drama).

September 24—The Science Sellers (Five parts—Drama).

October 1—Life’s Whirlpool (Five parts—Drama).

October 15—The Adopted Son (Six parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Siring (Five parts—Drama).

September 1—Parson’s Garden (Five parts—Drama).

METHO COMEDIES.

August 6—His Ear for Music (Drama).

August 13—Her Economic Independence (Drama).

August 20—Her First Game (Drama).

August 27—The Patriot (Drama).

September 3—Music Hath Charms (Drama).

September 10—Rubbing In (Drama).

September 17—Henry’s Ancestors (Drama).

September 24—The Russian Vow (Drama).

October 1—The Joy of Freedom (Drama).

October 8—His Double Life (Drama).

October 15—The Dentist—(Drama).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

August 19—Two Little Betty (Five parts—Drama).

August 26—Two Little Emily (Five parts—Drama).

August 26—Wooden Shoes (Five parts—Drama).

September 2—Grafters (Five parts—Drama).

September 9—Two Little Alice (Five parts—Drama).

September 16—Mountain Dew (Five parts—Drama).

September 18—Flying Colors (Five parts—Drama).

September 23—The Band of Fear (Five parts—Drama).

September 23—Devil Dodger (Five parts—Drama).

September 26—Broadway, Arizona (Five parts—Drama).

September 30—The Tar Heel Warrior (Five parts—Drama).

October 7—Aches of Hope (Five parts—Drama).

October 7—A Phantom Husband (Five parts—Drama).

TRIANGLE KOMEDY.

September 9—A Dark Room Secret.

September 16—His Warm Reception.

October 16—His Unconscionable Confidences.

October 23—His Taking Ways.

October 23—Honey Pickle House.

October 30—His Saving Grace.

October 31—A Fool’s End.

October 7—Half and Half.

October 7—All at Sea.

KEYSTONE KOMEDY.

July 29—Thirst (Two parts).

August 5—Her Husband’s Heart (Two parts).

August 12—Lost—A Good (Two parts).

August 12—The Pawshbreaker’s Heart (Two parts).

August 26—Two Crows (Two parts).

August 29—A Jaunty Jeanie (Two parts).

September 2—His Precious Life (Two parts—Comedy).

September 14—Hula Hula Land (Two parts—Comedy).

September 23—The Latest Fad (Two parts—Comedy).

September 30—The Ruthian’s Wife (Two parts).

October 7—His Crooked Career (Two parts).

TRIANGLE REISSUES.

September 2—The Lark (Five Parts—Drama).

October 16—Hell’s Hinges (Five Parts—Drama).

Producers.—Kindly furnish titles and dates of all new releases before Saturday.
List of Current Film Release Dates

For Daily Calendar of Program Releases See Page 442.

Mutual Film Corp.

CUB.
Sept. 8.—JerryTree Again (Comedy).
Sept. 15.—Blood and Sand (Comedy).
Sept. 20.—Officer Jerry (Comedy).
Sept. 27.—Jerry's Third Date (Comedy).
Oct. 4.—Jerry in Yodel Land (Comedy).
Oct. 11.—Jerry and the Daily (Comedy).
Oct. 18.—Jerry's Jam (Comedy).

GAUMONT.
Sept. 27.—Real Life No. 74 (Subjects on reel: The Soldier's Staff of Life: The Correct Time—as Determined by the U. S. Naval Observatory; Beans and Lady Bugs; The Lamp—press Blood-Sucking Flies; Making Eyeglasses; So Easy (An Animated Drawing from "Life").
Oct. 4.—Real Life No. 76 (Subjects on reel: Dogs of War; The Sign of a City; Making Army Rites; Japanese Dwarf Plants; Animated Drawings from "Life"—Who Hasitates Is Lost; The Chorus Girl).
Oct. 11.—Real Life No. 77 (Subjects on reel: A Dam Across the Mississippi; The Development of the Watch; Batic Catlin's Caramel House of the Imperial Valley; Animated Drawings from "Life"—Coming Home from the Club in 1905.
Oct. 15.—Real Life No. 78 (Subjects on reel: A Colonial Church of South Carolina; When Dishwashing Is a Pleasure; The Hams Industry; A Primitive Jeweler; An Optical Illusion; Animated Drawings from "Life").

MUTUAL WEEKLY.
Sept. 12.—Number 141 (Topical).
Sept. 19.—Number 142 (Topical).
Sept. 20.—Number 143 (Topical).
Sept. 23.—Number 144 (Topical).
Oct. 10.—Number 145 (Topical).
Oct. 17.—Number 146 (Topical).

STRAND COMEDY.
Oct. 2.—Scone Nurse (One Reel).
Oct. 8.—Firing Squad (One Reel).
Oct. 16.—For Sweet Charity (Comedy).

MUTUAL STAR PRODUCTION.
Sept. 17.—The Rainbow Girl (Five parts—Dr.).
Sept. 17.—The Girl Who Couldn't Grow Up (Five parts—Drama).
Sept. 24.—Sadie Smith (Five parts—Dr.).
Sept. 24.—The Runaway (Five parts—Drama).
Oct. 1.—His Own City's Call (American—Five Parts—Drama).
Oct. 1.—Queen (Goodrich—Five Parts—Drama).
Oct. 8.—Southern Pride (American—Five Parts—Drama).
Oct. 8.—The Girl Angle (Horkelmer—Five Parts—Drama).
Oct. 15.—The Calendar Girl (American—Five Parts—Drama).
Oct. 15.—The Beautiful Adventure (Frohman—Five Parts—Drama).

SIGNAL.
Oct. 1.—The Lost Express (Episode No. 3, "The Wreck at the Crossing").
Oct. 11.—The Lost Express (Episode No. 4, "The Oil-Well Conspiracy"—Two Parts—Drama).
Oct. 18.—The Lost Express (Episode No. 5, "In Deep Waters"—Two Parts—Drama).
Oct. 25.—The Lost Express (Episode No. 6, "High Voltage"—Two Parts—Dr.).

Feature Releases

ARTCRAFT PICTURES CORPORATION.
Sept. 10.—Barbaric Sheep (Five parts—Drama).
Oct. 1.—The White Man From Fainted Post (Five Parts—Comedy—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 442.)

FLORE FINCH FILM CO.
"War Prizes" (Two parts—Drama).

FORT PITT CORPORATION.
The Italian Battlefront.

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.
June—A Bit o’ Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
April—God’s Man (Nine parts—Drama).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

ODDEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARKER FILMS, INC.
The Whip (Eight parts—Drama).

PATER EXCHANGE, INC.
To-Day (Seven parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No. 10, "Dolly Doodles").
Mo-Toy Troupe (Release No. 11 "School Days").
Mo-Toy Troupe (Release No. 12, "Little Red Riding Hood").
Mo-Toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14 "Jimmie the Boider Boy").
Mo-Toy Troupe (Release No. 15 "Jimmie and Jane").
Mo-Toy Troupe (Release No. 16 "In Japoland").

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

HARRY RAYER.
The Public Defender (Drama).

RENEWED PICTURES CORP.
June—In Treason’s Grasp (Five parts—Drama).

SELECT PICTURES CORP.
The Public Be Damned.

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.)

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

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We are much interested in "The Fall of the Romanoffs,"

Will you kindly advise us when you know who is the purchaser in this territory.

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Watch the billboards flash the announcement!

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"The Ghost House"

One of the Best Paramount Pictures ever released

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"It is worked out with all the ingenuity of a stage play; in fact, a theatrical producer might well turn to it for serious consideration."
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Mae Murray — The Adorable

In Princess Virtue
A Super-Bluebird
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SINCE the great clash of nations made patriotic drama a subject for the motion picture screen, there has never been such a photo-panorama as "FOR THE FREEDOM OF THE WORLD," Captain Edwin Bower Hesser's soul-gripping story of humanity in its grapple of life and death.

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Under a policy of wide open bookings every exhibitor in America has an equal chance to get this great production for his theatre, and a prompt decision now makes "FOR THE FREEDOM OF THE WORLD" available in any Goldwyn exchange in North America.

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Goldwyn Distributing Corporation
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It makes you realize and appreciate the bravery of your own American fellow men, who eager to get to the front, enlisted under alien flags to strike quicker blows at the enemy. It starts your feet moving in the darkness of a picture theatre like the clashing accompaniment of a Sousa march.

If a motion picture can thus affect cold, critical, flaw-finding exhibitors, try for a moment to imagine its effect upon the audiences—the great American public—who are to see it. When the big moments of the picture come your audiences will feel like going "over the top" with our boys in olive drab.

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PRESENTS
GEORGE LOANE TUCKER'S
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Hall Caine's Greatest Story
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with
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This is the keenest, biggest and most compelling drama that Goldwyn, thus far, has made into a picture. Again you get a great story, featuring a great star by a famous author when

Goldwyn presents:

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in

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By Basil King

supported by a cast of popular favorites including Orme Caldara, Henry Stephenson, Florence Billings, Cecil Owen and others well known on the screen and stage.

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16 East 42nd Street, New York City
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"Sunshine Alley"
Is a Great
Exhibitor Picture

BECAUSE, in this story, Mae Marsh is more beautiful than she ever has been in any other motion picture in her film career.

Because, in this story, Mae Marsh is supported by Robert Harron, thus reuniting one of the famous "teams" of the screen.

Because there is no other picture that can be mentioned in which the lighting and photography ever equalled that in this production.

Because it is a wonderful, sweet, clean and wholesome love story containing that sincere and human touch—that genius that converts small things into big things.

This is a picture for box-office money.
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MABEL NORMAND'S drawing power is greater than that of any comedienne in the world. Everywhere she is a favorite. Japan, Australia, India—the magnitude of her daily mail would amaze you. Every State in the Union pours in upon her daily its messages of affection and approval.

Goldwyn gives this world-known star finer stories by greater authors than have ever before furnished her with material, and realizes upon her beauty and artistic capacities in a manner that will astonish her millions of admirers.

In celebration of her triumphant return to the screen after a year's absence

Goldwyn presents:

MABEL NORMAND
in

Joan of Plattsburg

By Porter Emerson Browne

the story of a girl whose "vision" resulted in the exposure and punishment of spies plotting the downfall of the nation.

This forthcoming production will be greeted with delight by the great American public.
Why “Joan of Plattsburg” Will Attract Audiences

MABEL NORMAND is back again on the screen—lovelier, funnier, more rollicking and buoyant than ever. She returns in the role of an asylum orphan whose hearing of “voices” saves her country from danger.

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Goldwyn has kept its promise to make this little screen idol even more popular and beloved than ever before. Your public is sure to say “‘Joan of Plattsburg’ is Mabel Normand’s greatest picture.”
Repeating her Nationwide success in "Baby Mine" which made her a ruling screen favorite

Goldwyn presents:

MADGE KENNEDY

in

Nearly Married

by Edgar Selwyn

Here is another celebrated play by one of America's foremost authors containing those elements that only Goldwyn seems able to capture for the screen.

Goldwyn Pictures Corporation

16 East 42nd Street, New York City
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a National Favorite from the Start

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In "Nearly Married," Edgar Selwyn's great stage hit, Madge Kennedy again scores a tremendous success and enlarges her place in the affections of motion picture audiences.

Goldwyn knew when it brought this beautiful girl and famous comedienne from the stage to the screen that she would at once take her place as a leader, and exhibitors have found that she not only appealed to all the regular picture audiences but that she possessed the power to bring her enormous theatrical following along with her.

Each Madge Kennedy play is the work of a world-known author; each is filled with healthy laughter and each gives her the same splendid opportunities that she had in "Twin Beds," "Fair and Warmer" and "Baby Mine."

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Rex Beach’s Greatest Story
The Auction Block

ready for immediate booking by exhibitors everywhere and rented as a separate and distinct attraction. This most popular of all American authors placed his seal of confidence on this organization when he made “The Auction Block” and all future Rex Beach pictures available only through the offices of

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New York City
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with
Dick Rosson

Story by Harry Evans,
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"THE FIREFLY OF TOUGH LUCK"

with

Alma Ruebens and Walt Whitman

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This happy man has played standard pictures. That's why he is grinning from ear to ear.

These are the pictures that swelled his coffers and bought the new automobile:

"The Honor System"
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You can be satisfied, too, Mr. Exhibitor, by seeing these pictures at your nearest branch and booking them.

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In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
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ONE-A-WEEK — 52-A-YEAR

NEXT OCTOBER RELEASE

THE SMILING ATHLETIC
ALL 'ROUND GOOD FELLOW

GEORGE WALSH

IN THE PEPPIEST PUNCH HE HAS EVER DELIVERED

THIS IS THE LIFE

DIRECTED BY R. A. WALSH
HERE'S A COMBINATION FOR YOU!

OCTOBER HAS BEEN A GREAT MONTH WITH FOX SPECIAL FEATURES
ASK ANY EXHIBITOR WHO HAS PLAYED
GLADYS BROCKWELL in "CONSCIENCE"
VIRGINIA PEARSON in "THOU SHALT NOT STEAL"
NOW COMES
GEORGE WALSH in "THIS IS THE LIFE"
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IN THE NOVEMBER RELEASES A NEW STAR WILL BE INTRODUCED -

FOX FILM CORPORATION
WILLIAM FOX

Releases now Oct. 14th as an individual attraction on the open market his Standard Picture

ALADDIN AND HIS WONDERFUL LAMP

Which played to capacity business—Twice daily at a scale of 25¢ to $1.00 at

GLOBE THEATRE

46th and BROADWAY
NEW YORK

See this picture at your nearest Fox Exchange and book it NOW.

"Rub this lamp in your box office and your every wish will be granted." So says Allah.

FOX FILM CORPORATION

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HAVE DISCOVERED ALL OF THE LIVE FOREIGN BUYERS FOR FILMS

AGAIN
WE SAY—
MR. MANUFACTURER
LET OUR EXPERT ORGANIZATION DEVELOP NEW BUSINESS IN FOREIGN FIELDS IN WHICH WE SPECIALIZE

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EXCLUSIVE EXPORTERS OF SPEER CARBONS

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LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS
Smiling Billy Mason Delighted!

Will soon delight your audiences in

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Line up now with BEST THEATRES EVERYWHERE

Next Christie Comedy Releases
"HEARTS and CLUBS" Oct. 15
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 Directed by A. E. Christie

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LOS ANGELES
500 newspapers are carrying news items about this subject.

CASH IN ON THIS UNUSUAL PUBLICITY

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A LEAF FROM LIFE: — HAD YOUR MINING STOCK PANNED OUT

A DRY LAND PERISCOPE

REEL LIFE is not a news-reel but a carefully edited magazine
The Box-Office Value of Mutual Pictures

Note here what the new Mutual Features offer you in box-office value:

**Big Stars Only**—Mary Miles Minter, Ann Murdock, Gail Kane, Julia Sanderson, William Russell, Olive Tell, Juliette Day, Edna Goodrich, Margarita Fischer, Anita King and others.

**Prominent Directors**—Such masters of the cinematographic art as Albert Capellani, Rollin Sturgeon, Lloyd Ingraham, Edward Sloman, John B. O'Brien, Henry King and Dell Henderson.

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**Two Big Star Features Every Week**—including the Charles Frohman Plays in Pictures. Each an attraction of the highest class in five or six reels.

**Mutual Pictures—Big Stars Only**—are absolute winners, from the standpoint of box-office receipts—satisfied patrons—famous stars and noted playwrights. They completely satisfy the best ideals you can possibly have for your theatre—assuring you a steady, rapid increase in prestige in your community.

Don't Wait! Act at Once! The successful exhibitor is the live one—that one who is keen to grasp every trade boosting opportunity. Are you the man? Communicate immediately with your nearest Mutual Exchange regarding booking dates, prices, etc., on these new attractions—before your territory is closed.

*President*  
Mutual Film Corporation

**Big Stars Only**  
Two Big Features Each Week
Released the week of October 22nd.

The salt tang of the sea pervades every foot of this unusual production. It throbs with life and depicts the joys and sorrows, the brutal rages and mighty passions of a grim old sea-dog—a real master of men. Available now at all Mutual Exchanges.
Empire All-Star Corporation

Presents

OLIVE TELL

in

"THE UNFORESEEN"

With an All-Star Cast headed by David Powell

The same Charles Frohman Play which played to capacity business at the Empire Theatre, New York, for fourteen solid weeks. During its tour of the country the "S. R. O." sign was in constant use. The beautiful Frohman star, Olive Tell, interprets the leading role.


Produced by
EMPIRE ALL-STAR CORPORATION
JAMES W. SHELDON, President

Distributed by
MUTUAL FILM CORPORATION
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MUTUAL FILM CORPORATION

Presents

CHARLIE CHAPLIN

"THE ADVENTURER"

The world-renowned comedian in a new role—one of a sort that he has never attempted before. New situations. New “business.” New methods of provoking laughter. The inimitable Chaplin at his very best. In two hilarious acts. Released October 22nd. Arrange for this and eleven other Mutual-Chaplin Specials at your nearest Mutual Exchange.

MUTUAL FILM CORPORATION
JOHN R. FREULER, President
Exchanges Everywhere

BOOK A CHAPLIN WEEK
"Sensational Success" say exhibitors who are running

"The Lost Express"

"A great success!" Throughout the country—from coast to coast—comes the unanimous word of exhibitors now running Signal's new mystery serial, Helen Holmes in "The Lost Express."

Here are a few examples of the hundreds of overwhelming endorsements given "The Lost Express by exhibitors. These are quotations from unsolicited letters.

"Broke all attendance records today with the first episode of "The Lost Express." The story has real punch and a mystery element that makes them hungry to see more."

Majestic Theatre, Oklahoma City, Okla.

"It may be of interest to you to know that I broke my record for any Friday's receipts on the first episode of Helen Holmes in "The Lost Express."

Arcadia Theatre Co.
Hugo Heller, Manager,
Milwaukee, Wis.

Hundreds of exhibitors who never before ran a Helen Holmes serial are putting "The Lost Express" over BIG! Those who have booked this stupendous mystery serial KNOW! Star: Helen Holmes. Director: J. P. McGowan. Author: Frederick B. Bennett. This combination means 15 weeks of box-office records! A new two-reel chapter every week. Write or wire your nearest Mutual Exchange.

HELEN HOLMES

THE LOST EXPRESS

Produced by
SIGNAL FILM CORPORATION
Samuel S. Hutchinson, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.
"Jerry's Soft Snap"
Released OCTOBER 25th

"Jerry's Lucky Day"
Released NOVEMBER 1st

Two More
CUB COMEDIES
Featuring
GEORGE OVEY
as
"JERRY"

"We are always on the lookout for the ready-witted 'Jerry,' as he is forever finding some new employment amidst novel surroundings and getting caught in unexpected complications. What will he do next?"

(From one of the many letters we receive from Exhibitors)

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

Studios and Executive Offices
Los Angeles, California
Undisputed Supremacy

DOUGLAS FAIRBANKS is not only supreme in his field—he's un-aisputabley supreme.

After "Wild and Woolly" and "Down to Earth" no producer the temerity to even challenge

This newest Fairbanks picture is better before better because Mr. Fairbanks himself, from the story Joseph Henaberry's and the pulling power

The pulling power of by the pushing power
had his position.

than anything gone wrote it himself for by Jackson Gregory. staging enhanced the action to the nth degree.

any star, even Fairbanks, is enhanced of a live-wire exhibitor.
Thos. H. Ince presents Wm.
A Picture that for rapid-fire, breathless action and interest of plot, has never been equaled.

Win. S. Hart has filled the niche left vacant by "Buffalo Bill Cody" in the hearts of the great public.

"The Narrow Trail," written by himself and for himself—and pictured by Harvey F. Thew, enhances his vital position in the hearts of his admirers.

Personally supervised by Thos. H. Ince

Released exclusively by

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor, Pres.
Jessie L. Lasky, Vice Pres.
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ALICE BRADY
in
"The Maid of Belgium"

Story by ADRIAN GIL-SPEAR
Directed by GEORGE ARCHAINBAUD

Now playing on Broadway to packed houses

Public came in groups, crowds, droves, multitudes

New York Park Theatre packed as never before

Broadway ringing with applause

Grim war—Society and its frivolities—Tender, loyal love

Success guaranteed. "The Maid of Belgium" is season's hit
Offers to
State Right Buyers
George Loane Tucker’s
Master Feature Production
“I Believe”

The Dramatic Story of
A MAN WITHOUT A SOUL

MILTON COSNER
IN I BELIEVE

SCENE FROM I BELIEVE

CDNA FLUGRATH
STAR IN I BELIEVE

SCENE FROM I BELIEVE

Cosmofotofilm Co. Inc.
CANDLER BLDG.
220 West 42nd St.
AN ENEMY TO FAILURE

THE MOVING PICTURE WORLD

If conscientiously followed each week, this incomparable medium, the *representative Trade Paper* of the Motion Picture Industry, will not permit of failure.

A person of ordinary intelligence, whether an experienced showman or not, cannot help but make a success of motion picture exhibiting if he will study carefully the several departments *Expertly Edited Especially for the Exhibitor*.

The best investment for the smallest expenditure an Exhibitor can make is an annual subscription to the trade paper that enjoys absolutely the confidence of every reader.

THE MOVING PICTURE WORLD

Domestic subscription. $3.00
Canadian " 3.50
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Manager Thornton Speaks:

The success of the New Perfection Plan is again demonstrated beyond doubt in this frank and unbiased letter from Manager Thornton, of the Franklin Theatre, Oakland, California. For final, conclusive proof, read this:

Oakland’s Finest Exclusive Motion Picture Theatre
THE FRANKLIN AMUSEMENT CORPORATION
FRANKLIN THEATRE
Oakland, Calif., Sept. 28, 1917

Mr. Meyer Cohn, Manager, George Kleine Exchange, 183 Golden Gate Ave., San Francisco, Calif.

Dear Sir: In my opinion Perfection Pictures inaugurate the most notable epoch in the history of motion pictures. Through your courtesy I have recently reviewed "Efficiency Edgar's Courtship," "The Awakening of Ruth," "Pants," "Fools for Luck," and "The Fibbers." Each one of these pictures has that light, clean, pleasing quality which may be characterized as the finest type of real entertainment, and collectively they constitute the highest standard of unexcelled service to the exhibitor. And I am delighted that the Franklin Theatre holds the first franchise on the Pacific coast for Perfection Pictures, which means Perfection Service in quality entertainment. Yours truly,

G. G. THORNTON, Manager Franklin Theatre
Oakland, Calif.

The same acid test of quality applied by Manager Thornton is open to every exhibitor. Step into a Kleine Exchange. Review Perfection Pictures. Compare! Then decide! A new Perfection Picture in five or six reels is released each week through the exchanges of the George Kleine System.

GEORGE KLEINE SYSTEM
Distributors
Executive Offices: 63 East Adams Street, Chicago
Branches in All Principal Cities
There are big box-office possibilities in this typical New England drama. It contains all the appeal that made famous such successes as “Way Down East” and “The Old Homestead.” By Joseph C. Lincoln. Release date October 22nd.
You'll please patrons with this pleasant story depicting how the smile of a little girl won the stony heart of a grim old gentleman. By Charles Mortimer Peck. Screen time 65 minutes. Release date October 29th.
CURRENT
Perfection Pictures
"The Highest Standard in Motion Pictures"

Now Booking

“Efficiency Edgar’s Courtship”
featuring
TAYLOR HOLMES
Produced by ESSANAY

“The Awakening of Ruth”
featuring
SHIRLEY MASON
Produced by THOMAS A. EDISON, Inc.

“Men of the Desert”
featuring
JACK GARDNER
Produced by ESSANAY

“Pants”
featuring
LITTLE MARY McALISTER
Produced by ESSANAY

“The Apple Tree Girl”
featuring
SHIRLEY MASON
Produced by THOMAS A. EDISON, Inc.

“Fools for Luck”
featuring
TAYLOR HOLMES
Produced by ESSANAY

“The Fibbers”
featuring
BRYANT WASHBURN
and VIRGINIA VALLI
Produced by ESSANAY

GEORGE KLEINE SYSTEM
DISTRIBUTORS

COMING!
The Revised and Elaborated

QUO VADIS
In Eight Acts
TO BE RELEASED SOON!

GEORGE KLEINE SYSTEM
DISTRIBUTORS
Pathé

IN THE WAKE OF THE HUNS (three parts)

Booked in the following houses of the well known Fox circuit; Academy, Nemo, Bedford, Washington, Ridge-wood and Folly, all in greater New York.

Big showmen like Mr. Fox appreciate big box office attractions.

Photographed by the Cinematographic Division of the French Army.
THE STARS; six of the greatest box office stars the business knows - Mrs. Vernon Castle, Fannie Ward, Pearl White, Frank Keenan, Bryant Washburn and Bessie Love.

THE STORIES; many of Broadway's most successful plays such as the famous "The Yellow Ticket"; the works of many of the world's most celebrated authors.

THE PRODUCTION; directors of reputation, men with a record for success, will stage these pictures. Brains and unlimited resources will unite to make Pathé Plays quality first, last and all the time.

FIVE PARTS EACH
They Praise the First of the FATHERPLAYS

**STRANDED IN ARCADY**

with

**Mrs. VERNON CASTLE**

You and your audiences will praise it too!

"A picture that ought to prove a box office winner.... Added to the popularity of Mrs. Castle and the world wide advertising she has been given 'Stranded in Arcady' teems with action. It maintains the tensest interest to the end. There have never been made five reels that have more action.... The direction is faultless.... Mrs. Castle has never done better work and is likely to challenge some of the other stars for the title of 'daredevil of the movies.'"

Peter Milo in the
Motion Picture News

Five Parts
Released Oct. 14
She is unknown to you, she is unknown to your audiences

but

after you have shown the five part Gold Rooster Play

The Torture of Silence

you will agree with your audience that Emmy Lynn

is superb and the picture a masterpiece.
Hundreds of exhibitors have played every Pathé serial beginning with "The Perils of Pauline." These men know that Pathé serials are real business getters. That's why they have booked

*The Seven Pearls*

with *Mollie King* and *Creighton Hale*

Produced by Astra - Written by Charles W. Goddard, the famous playwright.

"We have played all of the Pathé Serials, and find them all A1 attractions. We have full confidence in them as business getters. Enclosed find check for 'Seven Pearls'."

O. J. Lambotte, Mgr.
Temple Theatre Co., Mishawaka, Ind.
Florence Reed
in TODAY

Passed-with high commendation
TODAY and THE MAD LOVER

The Pennsylvania Board of Censors consisting of Mrs. Niver, Dr. Oberholzer and Mr. Shattuck, have passed these remarkable features with high commendation. Everywhere they have been received with enthusiasm. Now selling on State Rights.


For unsold territory address Pathé Exchange, 25 West 45th St.
Mme. PETROVA in her greatest work
MORE TRUTH THAN POETRY
5 Acts of tremendous emotional drama directed by Burton L. King

METRO presents

RELEASED by OCTOBER 22
AUTOCRACY or METRO'S MAMMOTH MABEL TA in Draft

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

NO BATTLE SCENES Released by METRO

A bigger Box Office Sensation A SPECIAL ATTRACTION
DEMOCRACY?
PATRIOTIC PRODUCTION

LIAFERRO

258

A great dramatic spectacle dealing with the problems of the day and hour

in OCTOBER

than The SLACKER

IN SEVEN ACTS
Every first class theatre is known by this sign outside

**METRO-DREW COMEDIES**

**COMING**

2 tremendous productions

**VIOLA DANA in BLUE JEANS**

**EDITH STOREY in THE LEGION OF DEATH**
J. Warren Kerrigan

"A Man’s Man"

DIRECTED BY OSCAR APFEL

The Regal—Exulting—Debonair—Buoyant Story of an American Superman,—who holds no sacrifice too dear for the attainment of his loved one's happiness.

Envy the man who loves a woman who loves him truly; his virtues, his strength, yea, and his faults. Thrice blessed he if he may call the woman he loves his staunchest friend.

"... will entertain any human being with red blood in his veins."—(Moving Picture World)
"... reaches the 100% mark of perfection."—(Motion Picture News)
"... brimming over with human interest and action in every foot of the film."—(Exhibitor’s Trade Review)
"... surpasses even the fondest hopes."—(Motion Picture News)
"... its box office power should be magnetic and lasting."—(Exhibitors Herald)

This sums up the opinion of the Trade Papers They know!

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

PARALTA PLAYS, INC.
Select Pictures Corporation

PRESENTS

ALICE BRADY

IN

“HER SILENT SACRIFICE”

This first of the new series of Select Pictures starring Alice Brady will be completed in another week. It will undoubtedly take rank as one of the very finest productions made by this most popular of screen stars. Now is the time to book the Alice Brady series and secure for your theatre the advantage of showing first the brilliant productions of this universally acclaimed favorite.

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City
Another Fine FALCON Feature

MARGARET LANDIS
and WM. EHFE
in
THE BEST MAN
by GEORGE CAIN

A Dramatic Struggle of Two Men for Regeneration and the Heart of a Girl

Supervised by
H.M. & E.D. Horkheimer

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
The World Holds Her Sides

and rocks with laughter when viewing

NEW FABLES IN SLANG

BY

GEORGE ADE

America's greatest humorist

ONE EVERY WEEK

25 minutes of humor helps any program.

"The Fable of Prince Fortunatus who Moved Away from Easy Street and Silas the Saver who Moved In."

Released Oct. 6.

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"The Fable of the Film-Fed Family."

Released Oct. 20.

"The Fable of the Up-Lifter and His Dandy Little Opus."

Released Oct. 27.

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Distributed Exclusively by General Film Company
Merrier than a Satyr

CHARLIE CHAPLIN

in the famous ESSANAY-CHAPLIN COMEDIES

"The Champion" and "A Jitney Elopement"

outvies in fun the Satyr, the demigod noted since ancient times for his riotous merriment.

THESE LAUGH-MAKERS READY FOR YOU!

FOLLOWED BY A SUBJECT A MONTH. ALL NEW PRINTS!

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

Distributed Exclusively by General Film Company
What we like about Kate Price is her jovial disposition—until it isn’t. And then we like her for the heartfelt way in which she gets peeved. We endorse the way she discourages a flirtatious hubby (Billy Ruge). For he is such in their pictures. There is nothing mincing about Kate as she tears into Billy with a rolling pin. And the Promised Land is more than a beautiful mirage when she belts him with a brick, the lizard. This conjugal aurora borealis occurs in the Sparkle comedy called “Week-End Shopping.”

Another Laugh-Compelling Set of SPARKLE Comedies

With KATE PRICE and BILLY RUGE

Week-End Shopping
Pals
Ambition

In High Speed
“A Bargain—$37.60”
“Monkey-Maid-Man”

READY TO BOOK IN A BUNCH

Produced by The JAXON FILM CORPORATION

Distributed Exclusively by General Film Company
Again "O. Henry" in the Red-Blooded West

"LAW AND ORDER"

A story in which the traditional aspects of "Law and Order" are brilliantly exploited is this week's O. Henry masterpiece done into pictures. It is a snappy, strong two-reeler.

It is the chronicle of kaleidoscopic mutations in the aspect of law—as interpreted by those that have the interpreting. How the law of pride crumbles under the law of kinship is the main theme. It is great stuff—rude, elemental, human stuff—the great animal, Man, as personified in the untamed American—the native spirit standing stripped in the O. Henry atmosphere of biting railery and fine understanding.

With Chet Ryan, Frances Parke, Dan Duffy, Roy Bender, W. L. Rodgers and Claire Toner
Directed by Dave Smith

BROADWAY STAR FEATURES
Distributed Exclusively by General Film Company

The Shooting of Bildad's Leading Citizen by the Boy Desperado from Gotham
Shooting at STINGAREE'S Record
serials have come and gone.

But it took the same combination of AUTHOR'S GENIUS and PRODUCER'S EXPERIENCE to hit the mark and make a new money getting record with

"The Further Adventures of Stingaree"

15 Superb Two-Reel Thrillers

By the Master Plot Builder
E. W. HORNUNG, Creator of "Raffles"

Made by the SURE-FIRE Producers of PICTURES THAT GET THE MONEY

One-Reel Features

DARE-DEVIL GEORGE LARKIN and OLLIE KIRKBY in

"The Mystery of Room 422"  "The Sign of the Scarf"
"A Deal in Bonds"  "The Man with the Limp"

Selected and Reserved from "GRANT, POLICE REPORTER," because of their Class, Punches and Pulling Power.

Special "Ham" Comedies

5 NEW ONE-REEL SCREAMS WITH HAM AND BUD AT THEIR BEST

"The Onion Magnate's Revenge," "The Bathtub Bandit"

DISTRIBUTED EXCLUSIVELY BY THE GENERAL FILM COMPANY

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

KALEM COMPANY

235 West 23rd Street  New York City
THE appointing of three members of a Cinema Commission to go to Europe by President Wilson is another excellent example of the realization of the value of the moving picture on the part of our chief executive and his advisors. Moving pictures of the work being done in this country will demonstrate actual conditions to friend and foe alike more conclusively and more convincingly than all the papers and books that could be printed. For the proper handling and distributing of our weapon of offense and defense what more sensible action than the selection of men who are experts in moving picture work to assist the Government with their years of knowledge and experience. Is this not another encouraging example of the directness and thoroughness with which the American Government is tackling the multitudinous problems now confronting it.

R EPORTS just to hand from Cleveland advise that arbitration between exhibitors and operators has just ended in agreement on a flat rate, whereby doing away with previous scales of various salaries depending upon nature of the work. This would certainly seem to be a step in the right direction and an improvement on the scales published in a recent issue, showing what the New York operators' Local desired to put into effect. Different scales for the same work in theaters of various sizes and admission rates does not seem a just basis on which to figure and will always, it would seem, be a source of dissatisfaction to competent operators employed in the smaller and lower priced houses. In this connection we take the opportunity to say that those who presume that the MOVING PICTURE WORLD will ever uphold the "Nothing to arbitrate" policy in regard to questions of this sort are making a grave mistake.

E ADERS who purchase their copies on the newsstands will confer a favor if a number of them at various points will advise us as to just which day of the week they are able to find the MOVING PICTURE WORLD on their local stands. We believe that the reader who sends his subscription to us and has his paper mailed direct will always receive his paper at least a day earlier than it can reach the newsdealer, but we desire to secure the earliest possible newsstand distribution as well and the above information will help. Thanks in advance.

B EWARE! This industry again seems to have attracted the stock promoter, if we may judge from two separate pieces of promotion literature that reached us this week. Giving a list of six or eight of the best known productions, one of the circulars naively proceeds to say that "it is reported" that profits of from 700% to 3,000% were realized on each of them. It then proceeds to intimate that its $1.00 stock might therefore earn anywhere from $10.00 to $30.00. The second promotion circular has the effrontery to quote from the literature put out by another notorious stock promotion scheme of two or three years ago and against which we warned our readers at the time.
Audience Contagion

By Louis Reeves Harrison

It is like that of a whole nation. It does not get under way of its own accord until it is given a push by the intelligent portion. A similarity of the collective mind is that it lives in the present—the average individual cannot see beyond himself—there is nothing new under the sun for him—his vision is limited to the stage of development he has reached—he rarely realizes that he is a creature of evolution, each step of which developed something new in that human makeup. The consciousness of the average individual is that of passive mass consciousness until intelligent appeal is made to common needs and common sensibilities such as we often find collectively expressed in an audience attending the picture show.

What does that audience think of the exhibition? What starts it going, stimulates interest, awakens inspiration? The same old thing, or something new? Repetition, or variety? A great deal depends upon what is vital. We are all interested in our own material development, in our progress as individuals and as a people, in our habits and customs, in our social organization, in the many institutions we have set up and are supporting, military, industrial, economic and educational. Some of us adhere stubbornly to the established. Others are weary of it and eagerly searching for improvement.

How are these diverse elements to be reconciled? One believes a certain law should be enforced. Another believes it is rankly unjust. The play contains an attack on that law. The question can be answered best by an illustration. The early settlers in this country were from many nations, men of differing habits, customs and views. How were these people brought into a sympathy of feeling and purpose?

It comes in the nature of a surprise to the superficial student of history to learn how few people in this country then really wanted to change from the old forms of government, especially if it involved war and personal discomfort. A few human dynamos did the whole thing. A few men of large vision, dreamers they were, gave the necessary push, started the momentum, which resulted in a contagion of patriotism and eventually brought into existence the form of government we now enjoy.

That was over a century ago—we have almost forgotten it—and we have forgotten those who declared against anything new, who worried about innovation for fear it would disturb business. We have those same old tories with us now in the moving picture business, and those same old tories are in the moving picture audiences. It is hard to convince them of anything outside of the little they could see from some small hollow of egotism in which they have been born and brought up.

It requires intelligence to lead them out of the hollow and up the hill to greater heights, where the view is more extended, where their own outlook will be broader, if they have eyes to see and brains to comprehend. But we cannot appeal to such people with the explicitness of logical argument—their minds are closed to intellectual productions so we use instead the guidance of sentiment mingled with insight. We fill a story with the vivid details of human experience, dramatic forms which arouse intellectual conviction through feeling. The mass mind is a close observer of facts and can be stimulated by fantastic realism to a sentimental, if feeble, grasp of a truth never before understood, a first spark of audience contagion.

Whether in the gory combats of cowboys, or in the vanity fair of super-society, the audience demand is for a swift and forceful presentation of life, an impression created by trenchant and sensational means. Success in stimulating that audience mind comes to those who address its susceptibility with curiosity-arousing novelty, with high-strung suspense, with the intense clashing of opposed forces. The collective responsiveness is aroused by the elemental traits of human nature, but it must be aroused to some purpose for lasting effect.

The audience mind is a child mind in its love of variety, and it has but a vague idea of its own trend until shown the way through a glamor of sentiment by a still, small voice of reason and common sense. But once the movement is rightly started, sanctified by intelligence, made forceful by good judgment, made persuasive by good taste, cold and skeptical reflection in the audience mind is replaced by warm and sympathetic interest. The sense of reality is satisfied in careful details of treatment, no matter how imaginative the story motive.

An audience becomes fickle and obstinate when the settings are bare of semblance to the expected, when conduct is inconsistent and incongruous, when character impulses are false to experience, and this is why capable critics lay stress on what might seem at a glance to be unimportant. These fine details of realism play their part in affecting audience susceptibility, as do symbols in stirring audience imagination. They are necessary to favorable prepossessions of a mixed body of people and to the spread of contagion. The crowd mind is a prey to an illusion that the story must be true to life, a remarkable illusion when closely examined.

It is not the tame, colorless and disorganized life that most people are compelled to live which provides material for a successful story, and it can be fairly suspected that imagination plays a part when people relate incidents in their past careers. If we held a mirror up to the daily round most of us follow, the reflection would be one of monotony to an audience. Practically every story of strong appeal is a well-ordered and carefully constructed work of the author’s imagination. It is pure fiction given the semblance of reality in some cases, in others sensing our dreams, desires and aspirations.

In that “it takes us away from ourselves” the absorbing story is adroit fiction. It galvanizes some of our half-dead emotions with an intensity of movement and feeling such as real life rarely presents in concentrated form, but the presentation must have a certain plausibility in the matter of details to be convincing and increase the contagion its purely romantic interest arouses. The real story of humanity lies in a revelation of human traits under the stress of intense dramatic conditions, with a subcurrent of motive beneath all action.

Audience contagion is reached in much the same way as the spirit of patriotism, so the new art, like our new form of government, should become one of liberal culture and free individual expression. It has made laborious efforts and slow advances to conquer prejudice and stale prejudice, but that is also the story of our social progress. Almost the same conventional stupidity which has obstructed our progress as a people delays the growth of our young art to an age of reason, puts a taboo on creative vigor and hinders the sway of common sympathy.

Contagion of enlistment, of patriotic support, of national spirit, must be started with a “zip” to get it under way. So must the screen story. And that “zip” is exactly what nearly all old stuff lacks.
Topical Jottings

In answer to the question: "Why don't you write some more of that peppy stuff?" we wish to state that when occasion presents itself we will do so without hesitation. We are taking our job seriously, not too seriously; neither do we take ourselves too seriously. We try to keep apace with current business happenings and up to the minute if possible. We do not believe in traveling in a beaten path; we try to be here, there and everywhere to cover the broadest field of observation and keep ourselves and readers in touch with the leading questions of the industry from an editorial viewpoint. We do not wish to harp upon the same subject all the time. Therefore, we try to vary our style and texts and treat our subjects as we consider they deserve to be handled. Business matters have to be treated more or less seriously and thoughtfully while personal idiosyncrasies and faults allow of a free play of one's own expression of feelings and naturally permit of more or less display of "pep." Hereafter you will know the reason why and not misinterpret our earnestness to say the right thing in the right place.

Will Adjust Itself.

There seems to be an inclination on the part of the distributors and producers to meet the question of the tax on films fairly and equitably. It is a question whether there will be a material increase, if any, in rental prices of pictures to the exhibitors. This opinion is not based on supposition; it is gathered from the expressions of some of the distributors. As soon as the producers can figure and decide just what percentage of waste and discard is generally connected with each thousand feet of production, they will be able to calculate definitely the cost of production and just what they can or may be obliged to do under the circumstances.

A Great Honor.

The election of four American cinema commissioners by the National Association of the Motion Picture Industry and their appointment by President Wilson, is one of the greatest distinctions ever conferred upon an industry. The commissioners, as you have already been informed, will distribute American pictures among the encampments of three allied countries of Europe, namely: France, Italy and Russia, to visualize the activities of the United States in the world's great war. The President recognizing the universal language of motion pictures, knows that they will bring before these nations facts that could be taught in no other way, more directly and forcibly than word or pen. J. E. Brulatour of the Eastman Company is chairman of the commission, located in America, to select, look after the shipping of all pictures and see that the supply equals the demand. P. A. Powers of the Universal Company will go to France, E. J. Marion of the Kalem Company will go to Italy and W. W. Irwin of the Vitagraph Company will go to Russia. The commission will act in co-operation with George Creel, national publicity manager, and J. R. Mott, general secretary of the Y. M. C. A.

All Can Help.

At the meeting of the National Association when the American cinema commissioners were elected to represent the Government in the distribution of motion pictures in Europe, we could not help thinking what great opportunities some men have. We felt like volunteering our services when volunteers were called for, but the men selected are men who can afford to sacrifice more or less time and money to do patriotic service, men who have been financially successful enough to command attention, men of fine appearance, whose personality will probably impress others with the importance of their missions and whose positions in the industry should en-great, but we can all help. "Keep the home fires burning until the boys come back." No man is greater than his responsibilities and any man who holds the position of any woman say, the Lord to call him, is a very desirable and useful citizen.

No General Action on 10% Tax Yet.

There are a number of theaters throughout the country where admission prices have already been advanced, to meet the high cost of films and overhead. We were told that all along Broadway in New York City that prices had been increased and the minimum price of admission was twenty-five cents. To satisfy ourselves we went that thoroughfare the "North and South" from 42nd Street to 125th street and made the following notations: Rialto, 15, 25, 50; Strand, 15, 25, 50; Park, premier, showing, 25 and 50; Circle, 10 and 15; Photoplay, 10 and 15; Eighty-first Street Theater, 10, 15, 25; Keith's Colonial, vaudeville and pictures, 25 to 75; Loew's, vaudeville and pictures, 10 to 25; Fox Xeno, matinees 15, evenings 25; Olympia, matinees 15 and 25, evening 15, 25 and 35; Riverview, matinee 15, evenings 25, raised prices Sept. 1: Keith's Riviera, vaudeville and pictures, matinees 15 to 50, evenings 25 to 75; Japanese, garden, 15 to 35; Adelphi, 10 to 25. Up to Saturday, Oct. 13, there seems to have been no general action taken to advance prices on account of the 10 per cent. war tax on admissions and no intention to lower the standard of pictures to be shown. Very probably we will have more to say on this subject as reports come in after the method of collecting the ten per cent. tax is put in operation.

One Way of Doing It.

We know a manager in a small city thirty miles from New York, of 8,000 inhabitants and two theaters, who has a star feature day twice a week, Wednesday and Saturday, for which he charges 15 cents admission, five cents in advance of other days, and he is making it pay. He tried this as an experiment, securing the features as early as possible after their metropolitan premier showing, just to see if the people were willing to pay for up-to-date pictures. Of course, this manager is a real showman, knows how to advertise and keep his theater in first class shape, makes it inviting, comfortable and attractive. His patrons appreciate his efforts to run a place creditable to the town and are giving them their hearty cooperation and support.

Setting the Pace.

We attended the opening of Crandall's Kinkerbocker theater in Washington, D. C., last Saturday night. We feel like eulogizing upon it. Everything about this theater is strictly up-to-date; pictures, seats, decorations, ushers, orchestra and everything else are of the best, even the banquet after the performance and the company of celebrities present were notable. There was much to expiate upon, but we won't. The whole affair made us think what a pity it is that all motion picture theaters are not like this one. It certainly sets the pace. Mr. Crandall
had a great opportunity in establishing the Knickerbocker in Washington and he has made the most of it. The location is in a swell 'neighbourhood' of big apartments and fine homes. We can't all have big theaters, conditions do not warrant it, but we can all make our houses as attractive as possible and we should pattern as far as possible after the real showman managers and learn how they do it. If we are willing to grovel along for the ability and means to show progress, we can make up our minds somebody else will, if conditions and patronage warrant it. We must watch out and be on keen edge if we wish to be in the running of the future and keep up with the development of the exhibition end of the industry. You have got to be a live one or you'll be a dead one.

Old Plots Made New
By Edward Weitzel.

The magician in "Aladdin" went around exchanging new lamps for old; by the wizardry of the playwright's art old plots are dipped into the fountain of youth and come out, to all appearances, fresh and new. This is especially fortunate for the makers of moving picture plays. If the old themes could not be used over and over again and given the semblance of newness, screen drama would long ago have exhausted its story supply. At the rate that the most vital element in motion picture plays is being utilized, it is necessary to obtain plot material from every available source. Dumas' famous remark, "I take mine own wherever I find it," must, in a broad sense, be appropriated by the screen—since original material is scarcer than the dental equipment of the greedy but toothless hen. Furthermore, any lack of originality will not be questioned by the average spectator, if the playwright knows how to choose skillfully from the storehouse of old plots and to adapt his story to modern conditions.

A reason for this is pointed out in an article by Bruce Barton in "Every Week," in which he quotes the philosophic and witty Mr. Dooley, as follows: "Lookin' around me, I see many great changes takin' place; but lookin' back fifty years, I see hardly any changes at all." The editor adds: "It is necessary to take a long look; to realize that human nature does not change; that in any age the same set of circumstances will produce the same results, and that, slowly but surely, certain great principles are working themselves out in the world." What explains why there are no new plots for the story teller. The primitive passions are still the same, and human beings of all ages are actuated by the same desires, the same hopes and the same fears. Skilled technic is the only means by which the playwright can make the spectator forget that he is looking at an "oft told tale" and convince him of the reality of the life shown on the screen. This also explains why the clown in the circus tells the same jokes and dispenses the same brand of humor, season after season. Also why the bits of business which his forebears used before him have been faithfully copied to the great profit of the famous Mr. Charles Chaplin. People have always laughed at such antics and always will—if they are given the Chaplin touch.

Reference is occasionally made to the moving picture plays of great originality and purpose that the future holds in store. From the "showmanship" side of the matter, the screen is more in need of one hundred five-part photoplays of the popular brand—entertaining stories of ordinary humans—than of any epoch making masterpiece. When the time is ripe for such a picture it will be forthcoming and will meet the approbation it deserves; but the demand for good five reelers will not be affected in the least, and they will still be the most important feature of the picture maker's output.

And the more drama they possess, the greater their chances for success! The principal reason why so many old stage plays have been adapted to the screen is because they contain drama, more or less—drama in its technical sense. And no screen playwright need hesitate to seize upon any theme, however old, nor employ any stage device, however ancient. All he requires to turn out a successful scenario is the dexterity that will enable him to give his work the appearance of freshness; and to have the good fortune to select material containing that elusive something which determines the fate of his play and which no man is able to recognize until his task is completed and he reads the confirmation of his hopes in other men's eyes.

Damn! Damned!! Damnedest!!!

This is not profanity by any means so far as the writer is concerned; it is simply recording some lessons learned from the screen. The writer is not an exhibitor, yet for several months he has been engaged running special exhibitions in aid of the Red Cross, the Liberty Loan and other good causes.

All of these exhibitions have been given in connection with Church and institutional work. It is therefore readily understood that only pictures that were in every respect "safe and sane" could be used; unusual success attended the selection of subjects so that, in the majority of instances, there was nothing thrown on the screen that could offend the taste of the fastidious audience which was always present. Judge, however, of the writer's chagrin when, after knowing that the subjects were such as could be safely trusted, the sub-titles proved "the nigger in the wood pile" and language of a most useless and offensive kind appeared unexpectedly for young and old to read. During the course of one evening exhibition when the choicest of subjects had been carefully selected, there appeared on the screen among the sub-titles one "Damm," two "Darned," two "Damned" and two "Damnedest" so that this perfect and pure (?) exhibition was afterward described as about the most "Damned" of its kind.

Is the English tongue so lacking in expletives that it becomes necessary for vulgarity and profanity to appear in this way? These are no "printer's devil" sort of mistakes, neither are they accidents nor incidents in the often necessary make up of a picture; they are actually and really very thoughtful and deliberate writings by responsible persons and, it must be said plainly and pointedly, betray a vulgar estimate of the audiences before whom these sub-titles are expected to appear. In a picture there are many incidents which can be passed over in that they may not be perceived, but reading matter must be read and often young children ask their elders to read these explanations for them so that every conspicuousness is given to these glaring breaches of good breeding and propriety. Need more be said, is a "word to the wise" sufficient and the pointing out of a grievous error enough to command its eradication?

W. H. J.

SAVE FOR LIBERTY BONDS

The Safest Investment in the World
Activities of War Committees of the Motion Picture Industry

Triangle to Distribute "Booster" Picture
Recruits for Training Camps to Be Reached by Patriotic Feature, "Who Leads the National Army."

In line with the general effort being made by the film industry to back up the Government in its recruiting and financial activities the Triangle Distributing Corporation has volunteered to take charge of the distribution of the patriotic one-reel feature, "Who Leads the National Army." The picture was prepared under Triangle supervision in cooperation with the Military Training Camps Association of the United States, which is promoting the picture through a series of eighty posters and small units of influential citizens throughout the country.

The picture, which was authorized by the War Department, shows the intensive training of the officers of the National Army from the time they entered the camps until commissions are granted. It has no old war scenes or any material irrelevant to the actual present day training and selection of officers. As a direct and forceful stimulant to recruiting, it is expected to exert a powerful influence in bringing men of maturity and real executive ability into the training camps all over the country.

The appeal to exhibitors in the rental of this picture is purely patriotic—the money derived from rentals to be used wholly in furthering co-operation with the Army. The theater booker is thereby enabled to do a patriotic act without expense to himself or his employer simply by substituting this patriotic feature for some other one-reeler, such as a scenic, which he must book in order to fill his program. The Military Training Camps Association believes that it will not be difficult to find some patriotic industry for each theater interested in making the great work of the association and will be glad to pay the exhibitor's film rental, if necessary, in order to have his fellow citizens see the picture.

Fourty-two prints of the negative have been made by Triangle for distribution to its exchanges. Artistic paper will be supplied with each print. The release dates in different sections of the country as follows:

October 22—New York, Buffalo, Boston and New Haven exchanges; October 23—Philadelphia and Pittsburgh; November 5—Chicago and Milwaukee; November 12—Cleveland and Cincinnati; November 19—Detroit, Minneapolis, Kansas City and St. Louis; November 26—Atlanta, New Orleans, Dallas and Washington; December 3—Los Angeles, Seattle, San Francisco, Salt Lake City and Denver.

The week directly following the release date of each exchange will be known as training camp week in all motion picture theaters of that territory. Within a few days members of the Military Training Camps Association all over the country will be busy interviewing exhibitors for the purpose of presenting the advantages of showing "Who Leads the National Army." Further information may be had from Y. F. Freeman, general manager Triangle Distributing Corporation, 1457 Broadway, or Nat S. Stronge, Military Training Camps Association, 19 West 44th street, New York City.

144,000 SLIDES FOR UNCLE SAM.

Uncle Sam hung up a new record for slide orders when he placed his contract with the Novelty Slide Company of New York for 144,000 Food Administration slides, to be used in connection with the "food pledge campaign".

The plant of the Novelty company has been taxed to its limits of capacity, but the order is being filled on time, and 18,000 exhibitors will receive these government slides.

It is needless to add Uncle Sam will appreciate the exhibition of these slides on the screen of every theatre, and every exhibitor can do his bit by lending his screen for this noble purpose.

Bay State Men Aid Liberty Loan
Committee Under Chairmanship of E. H. Horstmann Seeking Subscriptions to Second Fund.

Through picture men of the Bay State are out to do all they can to aid the Government in putting over the Second Liberty Loan. To stimulate interest and receive subscriptions there has been appointed a committee, under the chairmanship of Ernest H. Horstmann, and with headquarters at 127 Pleasant street, Boston, composed of E. R. Gregory, Harry F. Campbell, Harry Asher, H. A. Gilman, Safi Grant, Nathan H. Gordon, Frank J. Howard, S. Moscow, Colonel H. L. Kincaide and L. B. Mayer.

Chairman Horstmann has issued the following appeal:

"The writer has been asked by the Liberty Loan Committee to act as chairman of the 'movie' interests for the purpose of securing subscriptions to the Second Liberty Loan. The above committee has kindly volunteered to assist the Government in this drive. Let us uphold the good name the industry has always borne in aiding the Government by subscribing to the utmost extent, even more than we can afford, to help sustain that good name.

"If you feel you cannot afford to subscribe, think it over again and again. Mothers are giving their boys, wives their husbands, and won't you loan, not give (remember it pays 4 per cent.), the good old United States that which she needs at present? What is the good of sending our boys to the front if we cannot send them guns to use, food to eat and clothes to wear? Don't forget they are fighting your battle as well as their own. Let the slogan be: 'Do unto the boys who have gone to the front as you would like to be done by.'

"Send subscriptions to any of the above committee."

Food Conserving Banquet for Yankees
Dinner to Follow Convention of New England Motion Picture Men Will Conform to Hooverian Ideas.

The dinner at Boston's Copley Plaza on October 23 to follow the joint meeting and convention of the motion picture exhibitors of the New England states will confor-mly to the food conservation requirements. This departure from the usual menu is in recognition of two factors among which October 21 being food conservation week throughout the United States. Thus again Arthur Freeman, chairman of the motion picture committee working in conjunction with Herbert Hoover, is to be one of the speakers at the banquet. Walter W. Irwin, executive chairman of the National Association of the Motion Picture Industry and last week named as the Russian representative of the American Cinema Commission, also is announced to speak.

It is believed two hundred exhibitors will attend the convention at the Plaza, which first will take the form of gatherings by individual states and then of all New England exhibitors. At the dinner in the grill room in the evening, receipts for which are set at $3, a welcome will be extended to any one connected with the industry. As printed in the World last week, among the speakers will be Mayor Curley of Boston, President Brady of the National Association, President Renn of the league, former Governor David I. Walsh of Massachusetts—the great and good friend of the motion picture men of the Bay State—National League Treasurer E. H. Horstmann, President Black of the Maine League and President Reau of the New Hampshire League.

Reservations for the dinner may be made with E. H. Horstmann, 174 Pleasant street, Boston.

DEATH OF BEN E. DRUM

Ben E. Drum formerly manager of the Arterfacts Corporation in Minneapolis, passed away at his home, 2313 West Monroe street, Chicago, on October 3. He leaves a wife.
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.

Baltimore Exhibitors Meet
Rousing Session Held on October 7—Will Call State Convention in November.

ON Sunday night, October 7, the Maryland Exhibitors’ League held a rousing meeting at their headquarters in the New Theater Building, 210 West Lexington street, at which many questions of vital importance to the Maryland exhibitors were discussed. At this meeting, which was very enthusiastic, there were assembled only about fifteen members, although the entire membership of the league had been notified by letter that this first meeting of the new season was to be held. F. A. Hornig, president, presided.

The first matter that was taken up was the exchange deputation question. The league is endeavoring to have a central location in Baltimore which will be convenient to all exhibitors, where film may be left, as each theater is through it, for the theater using it next. The cost for this service would be 10 cents for members of the league and 25 cents for non-members. According to the discussion which ensued, it seems that the exchanges are in favor of the move, but when it comes to acting, have done nothing and again the question as to the responsibility, while the reels are at the exchange appears to be a stumbling block, as no one wants to assume it. A committee of two including J. L. Rome and W. E. Stumpf, was appointed to look into this matter and report at the next meeting.

As the by-laws call for a report on the books of the league at certain stated periods, a committee will soon be appointed by President Hornig to examine them. An application for membership was received from B. Cluster and he was accepted. A resignation was received from Frederick Clement Weber of the Gertrude McCoy theater resigning from the league. Mr. Weber’s resignation was referred to E. B. McCurdy, the director of the league from that territory, so that the latter could personally see him and have him reconsider the matter. In a letter received from B. Rosenbauer, of the Echo theater, he resigned his position as a director of the league, but still retained his membership and sent three months dues with the letter in advance.

A motion was made by Thomas D. Goldberg of the Walnut theater, and seconded by J. Louis Rome of the Broadway theater, that a standing committee be appointed to look into all applications for membership in the future. The motion was made with a view to see that all future members understand the object of the league and the reason it is being carried. The motion was immediately carried and a committee of three was appointed including E. C. Sandell, Louis Schlichter and Julius Goodman.

Then there was a short discussion on the present admission prices being charged by some houses, while others in the neighborhood are compelled to charge higher rates. This was referred to the board of directors for investigation.

President Hornig then read a letter which he had received from Lee A. Ochs, president of the Motion Picture Exhibitors’ League of America, suggesting that a state meeting be held in November.

Then D. Goldberg made a motion that a meeting for a state convention of the Maryland exhibitors be called on November 6, but as this date was considered too short a period in which to get ready, no definite date was set. But it was decided that a reply be immediately sent to President Ochs and that a convention be held in November. If the plans of the league come to a head, the convention will be held at the Hotel Emerson and after the meeting is over, a fine luncheon will be served to those present.

The next question that came up was the one regarding censorship in the State of Maryland. In the discussion on the subject it was learned that the exhibitors in Baltimore seem to have several friends who may probably be elected to go to Annapolis to the next Legislature. J. Louis Rome made a motion that a committee of three be appointed to question the candidate, and if one from Annapolis in regard to what stand they will take on the matter if elected. This motion was immediately seconded and carried and C. W. Pacey, J. Louis Rome and Thomas D. Goldberg were appointed on the committee to write to the candidates. Each member is to be allowed $10 for stamps and other expenses while making the investigation.


NEW JERSEY LEAGUE IN CONVENTION.

The coming convention of the New Jersey League of Motion Picture Exhibitors promises to be a notable one. Dr. H. Charles Hespe, the president, has got tentative promises from Governor Edge, Senators Freylinghuysen and Hughes and Congersmen Hamill and Eagon to the present. Ex-Governor Fielder, the present Food Administrator; McCormick Blair, chairman of the publicity department of the Four Minute Men of the Council of National Defense, and speakers from the motion picture industry will address the convention.

The opportunity to present to the Legislature the advisability of repealing the moving picture tax, the presenting of the reasons for Sunday legislation to the Government and the politicians of the State and also the chance to show our patriotism and fealty with the men engaged in national work should be appreciated by every exhibitor. Last but not least, the music tax situation will be thoroughly gone over.

The meeting will be held in Achtelstetter Hall, in Newark, October 17, at 11 o’clock.

Coming League and Other Exhibitors’ Conventions
(Secretaries Are Requested to Send Dates and Particulars Promptly)

Motion Picture Exhibitors’ League of New Jersey, at Newark .............................................. October 17
Dr. H. Charles Hespe, President, 338 Central Avenue, Jersey City

New England Exhibitors at Boston ............................................................... October 23
(Also Individual State Meetings in Afternoon) E. B. Gregory, Chairman, Dorchester Theater, Boston
Mildred Harris with Lois Weber

MILDRED HARRIS, the clever ingenue who will be seen in leading roles in Lois Weber’s forthcoming productions, owes her present success entirely to her screen work. She has never had any professional stage experience. Her rise to stardom represents six years of good solid effort. The first appearance of Miss Harris under Lois Weber’s direction will be in "The Price of a Good Time," from "The Whim" of Marion Orth, which appeared in Breecey Stories, and this will be followed shortly by her appearance in "K." Mary Roberts Rinehart’s popular story. Before taking up picture work, Miss Harris made several appearances in amateur theatricals for charity benefits and it was her performance at one of these that attracted the notice of Thomas H. Ince. Although Miss Harris was then only eleven years old—that was just six years ago—she immediately began playing principal roles in Ince’s pictures and held a stock engagement in that company for more than three years.

Then after working in several other productions, she went with D. W. Griffith to The Fine Arts Company, where she first appeared in pictures, among them "The Bad Boy," in which she played opposite Robert Harron, and "The Old Folks at Home," in which she was the principal supporting rôle of the late Sir Herbert Beerbohm Tree.

Later Miss Harris went to L-Ko’s, where she played opposite William Hart, and in her latest picture opposite William Desmond. Then came her engagement with Miss Weber. Miss Harris declares herself delighted to work under the guidance of the woman “discoverer” of Mary MacLaren and other well-known screen players.

ARTHUR HOYT ENGAGED BY TRIANGLE.

Arthur Hoyt, for sixteen years prominently identified with legitimate theatre management as an executive and director, has been engaged as cast director at the Triangle Film Corporation’s Culver City studio. For six years previous to coming to Southern California, Hoyt was with the W. P. Wills Company in production interests. He has been in the motion picture business for a year and a half, having been featured recently in several big productions. While on the legitimate stage Hoyt was identified with such brilliant artists as Myra Allen, Eleanor Robson, Henry Dixey and Henry Kolker.

ROMANCE LENDS INTEREST TO L-KO’S.

Among the many exciting and interesting happenings around L-Ko studios in Hollywood, Calif., last week, may be mentioned the strange and simultaneous disappearances of Leona Roberts, L-Ko’s cashier, and Billy Bevan, comedian with Phil Dunham’s company. The disappearance of a cashier generally leads to court, but in this case the courting had been all done in advance, and the dark night that shrouded in mystery the actions of Miss Roberts and Mr. Bevan broke into a dawn that disclosed them as Mr. and Mrs. Bevan.

ASSISTANT KEYSTONE DIRECTOR LUND DRAFTED.

Duke Reynolds is assisting Director Harry Williams at the Triangle-Keystone studios in Los Angeles. Williams’ former assistant, Bert Lund, was drafted and left for the training camp at American Lake, Washington, this week.

FOX SHOWS "CLEOPATRA" AT LYRIC.

William Fox opened his film version of "Cleopatra," in which Theda Bara personates the siren of the Nile, at the Lyric Theatre on Sunday evening, October 14.

W. L. WRIGHT COMES TO NEW YORK.

William Lord Wright, whose humorous column in the Selig press sheet has been most widely quoted, has severed his three years connection with the Selig Company to accept a position made for him by J. A. Berst, to join the Pathé News. Mr. Wright, who was put on the Selig staff by Mr. Berst, was formerly managing editor of the Bellefontaine (Ohio) Republican and is a veteran newspaper man and writer on motion picture topics. He knows from experience what the exhibitor needs and has been supplying this material to the past three years. In his new connection he will be given even greater opportunity to help the exhibitor. He has removed to New York with Mrs. Wright and has already assumed his new duties.

INQUIRY AS TO HALL OF FAME COMPANY.

On behalf of some of its readers, the Moving Picture World desires information as to the present address of the Hall of Fame Publishing Company, 35 or 37 W. 42nd Street, New York, and were soliciting copy for a publication which was devoted to the leading moving picture artists, publication of which was promised before the end of last year. Mr. Ash is said to be a relative of a well known film director, his father was believed to be interested in the company also. All information will be considered confidential, if desired.

GIVES FILM SERVICE TO SOLDIERS.

It may not be generally known, but the Famous Players Film Service, Ltd. of Canada, have been and are supplying the Y. M. C. A. Service with charge. These films are being shown at the Y. M. C. A. without charge to the soldiers at the camps.
Chaplin to Put Signature in Films
Comedian to Identify New Releases by Titles Bearing His Autograph

In order to enable exhibitors and public to distinguish between his earlier comedies and those he is producing for the First National Exhibitors' Circuit, Chaplin's signature will play an important part in advertising, promotion and exhibition of all the comedian's future releases.

It is hoped that this innovation will go far toward safeguarding the unsuspecting public from the annoyance of paying money for tickets for a new Chaplin picture, only to find when inside the theater that the promised treat is an old release—an imitation or a garbled revue.

Chaplin, his attorneys, and the members of the First National Exhibitors' Circuit have, therefore, taken an alliance for the suppression of the horde of imitators and deluge of fake pictures which have come to be an annual scourge. Circuit members throughout the country have been urged to designate the signature of Chaplin, to be placed in a prominent location, which will keep the legal department in New York posted on infringements of Chaplin's rights. The entire organization is aroused and on the lookout, with the result that it is generally a public nuisance and financial loss to their million dollar star and theaters.

There seems, as yet, no legal obstacle to a tolerable imitation of Chaplin's name and personality, such as exists for the protection of manufacturers who market their wares in distinctly designed cartons or packages. Colorable imitations clearly meant to deceive, are orohibited by law. Chaplin's signature, however, will be highly respected, and as such receive the protection of existing statutes.

To Act Against Spurious Chaplins
Nathan Burkan, Counsel for First National, in Letter Outlines Steps He has Taken in Court.

The general manager of the First National Exhibitors Circuit, J. D. Williams, forwards to the Moving Picture World a copy of a letter he has received from Nathan Burkan, counsel of the circuit. Mr. Burkan's letter is self-explanatory.

In an action brought by me in the District Court of the United States for the Southern District of New York on behalf of Charles Chaplin vs. Gunby Brothers, Inc., Reynolds, Boeckel, Seiden, Jack Seiden and Willie Feinberg (trading as the Motion Picture Film Company), Gunby Brothers, Inc., Bertha Gunby, Charles A. Gunby and James W. Gunby, the Big A Film Company, Sam E. Nathanson, and Daniel Mayer, Judge Gunby granted a temporary restraining order enjoining these defendants from releasing the photoplays respectively entitled: "Pall of the Rummy-Nuffs," featuring Charles Chaplin in multiple reels; "Dishonor System," featuring Charles Chaplin in two reels; and "One Law for Both," featuring Charles Chaplin in two reels, and from removing the same from their theaters, and restraining the defendants from making a new title or sub-title thereof the names Charles Chaplin and Chaplin which was not in its entirety produced by Chaplin and from assembling any spurious photoplays featuring the name of Chaplin or of the defendants or placing before the public any poster containing any such name under the guise of Chaplin. All of these defendants are producers, exhibitors and imitators and from placing before the public any poster containing any such name under the guise of Chaplin, and from making or re-making or re-issuing any colorable or photo-dramatic picture, with such subtleties or spuriousness or without proper credit of names, to defraud and mislead the public and committed the following acts:

The defendant Motion Picture Film Company caused to be enacted the three above-mentioned photoplays, the principal role of each of which was played by a low comedian in make-up and dress to look like Chaplin; such comedians impersonating Chaplin and imitating his poses, movements, walk, posture, actions and eccentricities; that the Gunby's in their laboratory in Ridenough Park, N. J., developed the negatives and made the positive prints containing such plays for projection; and the Motion Picture Film Company then assembled and patched together isolated scenes taken from Chaplin productions (now in the discard) with scenes produced with Chaplin imitators as aforesaid so as to make it appear that Chaplin really participated in the action of each such patched-up photoplays; the Utta Company and Lynch designed and produced a photo-dramatic picture containing the untrue, deceptive and misleading statement that Chaplin was the producer of such spurious productions, and that such defendants supplied such posters for distribution among motion picture exhibitors; the defendants, the Big A Film Company, Sam E. Nathanson, and Daniel Mayer, are charged with releasing such patched-up picture films and furnishing same to exhibitors.

Chaplin demands an injunction against all of these defendants and damages in the sum of $20,000.

In the suit also was brought in the same court against the F. A. Film Amusement Corporation and William P. Short, its president, the owner of the Paramount Grand Holystone theater, located at 68 East Fourteenth street, New York City, Manhattan Borough, for exhibiting a spurious picture, "Disinfecting a Newborn Baby," styled "Rummy-Nuffs," featuring Chaplin, etc.

An injunction has issued against the New Apollo Feature Film Company, owned and operated by Paul F. Murray, charging, etc.

At Leading Picture Theaters
Programs for the Week of October 14 at New York's Best Motion Picture Houses.

"The Son of His Father" at the Rialto.

The SON OF HIS FATHER," starring Charles Ray, was the photodramatic feature at the Rialto the week of October 14. It tells of a high spirited, adventurous lad who beats his millionaire father at a game of bluff cleaning up a fortune for himself at the same time and winning the girl of his choice. Thomas H. Ince produced the play for the Paramount Pictures Corporation. The story is by Ridgwell Cullum.

"All the News That's Fit to Film" was shown in the Animated Magazine, also educational, scenic, and humorous subjects. The soloists were Greek Evans and Attilio Di Cicco.

"Arms and the Girl" at the Strand.

Billie Burke in a photo-dramatic adaptation of the popular stage success, "Arms and the Girl," by Grant Stewart and Robert Baker, was the attraction at the Strand. In this interesting play the star portrays an American girl who finds herself stranded in Belgium at the beginning of the present European war, and innocently exchanges her passport with a Russian girl, a spy. Another American, a young man, by the loan of his automobile also helps the Russian girl. When the German police seize the town the two Americans are held for complicity, and encounter many strange and thrilling experiences. Prominent in the cast are Thomas Keighan, Louise Bates, Malcolm Dunn, George S. Trumble, A. Bower, and William David.

"A Corner of Morvan," "Our Game Birds," Victor Moore in his latest comedy entitled "Home Defense," and the Topical Review were also on the program. The soloists were Rosa Lind and Herbert Waterous.

Eight-First Street Theater Bill.

At the Eight-First Street theater for the entire week Madge Kennedy was seen in "Baby Mine."

Openings for the week in New York include "The Maid of Belgium" at the Park theater, a world picture featuring Alice Brady; the Fox production of "Cleopatra" at the Lyric, with Theda Bara and the Queen of Sheba; and Hammerstein in the Jewel performance, "The Co-responder," at the Broadway theater.

ALICE BRADY, GUEST AT CRANDALL OPENING.

Alice Brady, the Select Pictures star, abruptly halted work on the first of her new series of pictures, "Her Silent Sacrifice," last Friday, in order to keep a promise made several weeks ago. Miss Brady's company was the winner of a two-week holiday thereby and the good people of Washington gained of a considerable amount of pleasure.

The occasion was the opening of the magnificent Knickerbocker theater which Mr. Crandall has built in Washington, and which was dedicated on October 13. Miss Brady was the honored guest of the management on this occasion and helped to entertain the brilliant company of guests specially invited for the opening.

Mary Garden Taking Her First Lesson in Motion Pictures at the Goldwyn Studio.

October 27, 1917
Big Campaign for “The Co-correspondent”

Plans Performed for Extraordinary Newspaper Exploitation of Jewel Feature Starring Elaine Hammerstein

ONE of the most important advertising deals of the autumn was consummated last Saturday when final arrangements were made to exploit Jewel’s production of “The Co-correspondent” starring Elaine Hammerstein, in a series of attractive half-page and quarter-page testimonials designed to appear in a chain of some seventy-five leading newspapers of the United States, from New York to San Francisco.


“The Co-correspondent,” which is the first Jewel production to be featured in an advertising campaign of this magnitude, tells the dramatic story of a feminine war correspondent. It has been specially written for extraordinary publicity work, because it has a universal appeal, and should attract patronage from all classes of theatergoers in all sections of the country. As the heroine, Elaine Hammerstein, the leading lady of the piece, is supported by Wilfred Lucas, who provides a forceful and finished characterization of a metropolitan newspaper editor.

Pictured from the play of the same name by Alice Leal Pollock and Rita Weisman, “The Co-correspondent” has been lavishly put on by Lee Shubert, Arthur Hammerstein and Ralph W. Ince. In settings, lighting, direction, photography and other technical features, it shows unusual degree of excellence that has been attained. Ralph W. Ince personally directed the production, putting into it the best fruits of the thought and experience that have been given him an enviable position among the pioneer screen directors of America. Mr. Ince first won distinction as the producer of the earliest multiple-screen drama released by Vitaphone, and has taken an important part in the development of motion picture art from its humble single-screen beginnings.

Elaine Hammerstein comes of one of the best known theatrical families of this country. She is the granddaughter of Oscar Hammerstein, and is endowed with good looks and considerable versatility. Miss Hammerstein danced and danced her way into public favor in Otto Hauerbach’s comic opera, “High Jinks,” and a few months later created the leading feminine part in “The Trap,” a melodrama by Richard Harding Davis and Jules Eckert Good. She is the type of actress who appears at her best before the camera, and is undoubtedly destined to secure a very wide circle of admirers with her first serious screen impersonation. As Ann Gray in “The Co-correspondent,” Miss Hammerstein has been taken for a slender orphaned New England girl with a literary bent, who finally breaks out of the stifling and inhospitable environment in which she has spent her childhood to secure a position in New York City society. Unusual is the ways of the big city, she becomes involved in a sensational divorce suit. There are many exciting episodes in the resulting drama, and the novel turns to the plot offer several gripping thrills.

Exhibitors booking “The Co-correspondent” will be interested to know that in addition to the widespread advertising of this feature, full reviews of the production will be carried in all the leading dailies and weeklies.

FRANK BROCKLISS ARRIVES IN LONDON.

Frank Brockliess, foreign representative of the Billy West Agency, has cabled his safe arrival in London. His trip was not without incident. A submarine was sighted, but did not attempt to torpedo the ship.

Hart Picture Held Up

N. Y. M. P. Gets Injunction Restraining Artcraft From Showing First Subject in New York State.

NEW YORK MOTION PICTURE CORPORATION, through its attorney Walter N. Schlesberg, brought suit on Monday of last week against Artcraft Pictures Corporation, Thomas H. Ince, C. Gardner Sullivan and Lambert Hillyer, charging them from further interfering with the business of the plaintiff.

The basis of the suit is the allegations that prior to the 1st of this July, Thomas H. Ince, general manager of the plaintiff, and that as such general manager he had made contracts on behalf of New York Motion Picture Corporation with Messrs. Sullivan and Hillyer and many other exhibitors, binding them to show the New York Motion Picture Corporation he induced many of its employees to leave its employ and among them the very persons with whom he had made contracts on behalf of the company, although he knew that those contracts had not expired.

That Sullivan’s contract had not expired, but that Sullivan continued to work for New York Motion Picture Corporation and to draw pay from them, and at the same time had an office with and drew pay from the Ince organization, and that Sullivan wrote the scenario upon which the first William S. Hart release made by Ince is based, viz., "The Narrow Trail," was the first of its representations. The narrow trail was an original thought of Sullivan’s scenario, but it was directed by Hillyer and acted in by Sylvia Bremer, all of whom were under exclusive contract to work for New York Motion Picture Corporation, and that all of these facts were known to all of the defendants.

An application for a preliminary injunction came up before Judge Whitaker in the New York Supreme Court for hearing yesterday, as did one brought by Martin W. Littleton for the New York Motion Picture Corporation and Elek J. Ludvig for the Artcraft Picture Corporation a further hearing was set for Monday, October 15, and in the interim the court granted an injunction against the showing of the picture in the State of New York was granted upon the New York Motion Picture Corporation’s application, that Sullivan file an affidavit for $500. The bond was filed the same day and "The Narrow Trail" was not shown in the State of New York until the final determination of the injunction motion covering the whole United States.

At the office of the new New York Motion Picture Corporation it was stated that similar injunctions would be applied for wherever the picture is being exhibited.

First National Exchange Announced

S. L. Rothafel, J. D. Williams, and Ralph Clark Are Its Officers—Will Handle All First National Circuit Subjects.

WHEN the First National Exchange Company, of New York, throws open the doors of its new exchange headquarters, which are to be located in one of the best buildings on Fifth Avenue, near the street, its officers declare there will be none better in the town.

The firm, with S. L. Rothafel as president, J. D. Williams, secretary, and Ralph Clark, of the Turner & Dahmen Company, of San Francisco, treasurer, has just been incorporated; its functions being to distribute within the State of New York the First National Exhibitors’ Circuit’s releases, and to do a film exchange business in general. With the Charles Chaplin comedies and Petrova Pictures Company dramatic subjects as a nucleus, it is anticipated business will be good from the outset.

Efficiency is the big idea which is to dominate in the arrangement and equipment of the new exchange. The projection room is to be one of the most attractive features—for it alone the latest improved mechanical equipment is to make viewing a pleasure, to say nothing of the quality of pictures the new firm intends dealing in.

As the officers are all exhibitors and will themselves select the subjects they mean to offer their customers, and the firm is to work in conjunction with the National Distributing Association of the First National Exhibitors’ Circuit, of which Harry Schwellie, of Philadelphia, was recently elected general supervisor, it is believed the needs of exhibitors will receive a degree of sympathetic consideration, which will make friends as well as customers of them.

An early announcement of location and opening date is promised by the officers preferring to have their new business home completed before making its exact location and opening date public.
Paramount Opens Advertising Smash

October 9 Saw Five Column Announcements in Many Newspapers. This Is Congratulatory Story Wire as Arrived by Hundreds and New York Offices
Swamped With Requests for Service.

The "big push" of 1917-18 for Paramount and Artcraft pictures is on. The first barrage was sent out in the New York Star, Brooklyn Eagle, Omaha News, Chicago American and other grand newspapers of the United States carried the five column, page deep advertisement with the striking headline, which is familiar in many cities—"Have You Lost Your Make-Believe?"

This was the actual beginning of the million-dollar campaign. It was more than that—it was the start of one of the biggest in the nation picture industry that has ever been attempted. It was a direct and conscious testimonial to the confidence that has been developed in this industry. In a word, this newspaper advertising campaign, soon to be extended to the great national magazines and to the most important electric signboards as well, raises the motion picture business still higher in the plane of commercial life.

On October 9th, this same advertisement appeared in many more papers, including the Hartford Post, Washington Herald, Atlanta Journal, Indianapolis Times, Reading (Pa.) News-Times, Philadelphia Record, Boston Post, Detroit News, New York Sun, Kansas City Journal, New York Globe-Democrat, Albany Argus, Buffalo News, Birmingham Evening Ledger, San Francisco Chronicle, Denver Express, etc. On the 10th it was read in Los Angeles by those who buy Evening Express, and on the 11th in the New York Times. This is only a partial selection, picked at random from the list of three hundred great American dailies which will carry this Paramount and Artcraft advertising.

Already the offices of Paramount and Artcraft in New York have been flooded not only with congratulatory telegrams and letters from film showmen who recognize the genuine value of the campaign to them, but by requests for service and those who can be advised to apply directly to their local exchanges, in order to facilitate matters and relieve the pressure on the main offices.

APOLLO PICTURES, INCORPORATED, NOT SUED.

Harry Raver, president of Apollo Pictures, Incorporated, has issued the following statement with respect to certain confusion which seems to have arisen concerning Apollo Pictures, Inc., and the Apollo Film Company.

"I wish to state positively," said Mr. Raver to a representative of this paper, "that there is no connection whatsoever between these Pictures Corporation, a company of which I happen to be president, and the Apollo Film Company, an organization of which I had never heard until I read about it in the Chas. Chapin, recently. It seems that the Apollo Film Company has not been able to have injunctioned on certain rights held by Mr. Chapin, regarding his productions. Mr. Chapin I further understand is asking a sum approximating four million dollars damages for the alleged infringement. I know nothing of the merits of either side of the case, but inasmuch as Apollo Pictures Incorporated is not being sued by anyone I deem it my duty to enlighten those who may be laboring under a misapprehension owing to the similarity of corporate titles, and who may confuse the two concerns."

AGAINST "OPEN AIR" PRODUCING.

There are many practical open-air stages in California and Florida, but few at present in the East. However, the announcement that a Fort Lee producing company was operating what they believed to be the first open-air stage in the East evoked a denial from Benjamin Chapin, producer and star of the Lincoln Cycle.

"I operated an open-air stage in Fort Lee myself," says Mr. Chapin, "as long as two years ago."

"When the weather is at its best, Mr. Chapin went on, "there is nothing better for fine photography than an open-air stage. But the varying climatic conditions in the East will not make open-air stage work practical. At least, it is an expensive business in the East. Open-air work was available for use in the Cycle. The studio-made stuff, on the other hand, was practically all available. It will never enthuse over open-air producing— in the East."

Can't Use "Official" in Advertising

District Court Decides Against Goldberg and Strathopulo in "Italian Battlefront" Controversy.

IN the United States District Court Judge Learned Hand has decided that Jacob Goldberg and Alexander Strathopulo, agents of the Italian Pictures Corporation, must refrain from using the word "official" in advertising films entitled "On the Italian Battlefront" and must set forth in advertising matter relating to these films that the pictures were taken prior to March, 1916. The Italo-North American Commercial Union and Fort Pitt Theatre Corporation, which is releasing current official Italian war pictures under the style of 'The Italian Battlefront,' complained in a suit filed to enjoin the defendants from exploiting the alleged infringing films that the box office value of the official films were being impaired by the acts of the defendants.

"At the present time, owing to the extraordinary success of the Italian army, which has focused upon that theatre of the war the eyes of the entire world, there is an intense interest on the part of the public of the United States in these pictures," the Judge stated. "The court is in court in connection with the application for injunctive relief.

The plaintiff submitted affidavits showing that the film entitled 'The Italian Battlefront' was actually taken on the battle line, under the direction of the Italian General Staff, which authorized the exhibition of the films abroad as well as in this country. The pictures were taken in January, 1916, and the plaintiff company obtained the exclusive rights to exploit the films in this country.

The plaintiff claimed that the pictures exhibited by the defendants had been taken in this country, but the defendants denied this and submitted evidence tending to show that the films had been officially released with the approval of the military authorities in Italy, but as these films antedated the films being exhibited by the plaintiff and there appeared to be some doubt whether the former pictures were "official," Judge Hand declared the controversy over the release of the competing films as outlined above.

EDEL HEARS CONCERT OVER WIRE.

Harold Edel, managing director of the Strand, who five weeks ago inaugurated open-air afternoon symphony concerts, did not occupy his loge the afternoon of October 8 as is his custom Mondays, when the orchestra gives the first of the week's concerts. The manager missed his train from Atlantic City, where he was spending a short vacation, but in order not to miss the concert he arranged to have the detectivephone, which is placed on his office desk in the theatre and connected by two wires to a small transmitter concealed in the footlights, connected with the long distance telephone.

Adriano Ariani, the conductor, was greatly surprised when shortly after the concert he received from Mr. Edel this telephone message: "I enjoyed the concert tonight. For me it will be the last of this month./pr. Seated in our room in the hotel I heard Lowitz's Rustic Suite. It was delightfully rendered. Congratulations. Will see you next Monday."

W. E. CLAYTON JOINS METRO-YORKE.

W. E. Clayton has been engaged as technical and art director by Fred J. Balshafer, president of the Yorke Film Corporation, which is producing Metro wonderplays, starring Harold Lockwood. Dan Devlin and Vernon Lawrence have also been engaged. They are to be assistants to Mr. Clayton. Mr. Clayton comes from the Triangle studios in Yonkers, where he was located for the last year. Previously he was connected with the Revue and Majestic companies in New York for a period of two years. At the Metro-Yorke studios Mr. Clayton's duties will be that of supervisor in the matter of settings, properties and locations. He will see to it that no flaws shall be permitted to enter the picture from the technical viewpoint. Mr. Clayton began his new duties this week.

THOMAS JOINS RAVER.

By the terms of an agreement, the final details of which were announced last week, American playwrights, becomes associated with Harry Raver in the formation of a new motion picture producing organization. Augustus Thomas, in addition to writing original stories, which will constitute the bulk of the output of the company, will also act in an advisory capacity with respect to all scenarios accepted for, production and will generally supervise all matters relating to the selection of casts, scenic investiture and staging.
The War Tax on Admissions
Joseph Hopp, President of Chicago Local, M. P. E. L. of A.,
Gives His Opinion of Its Probable Effect in Chicago
and Fears It Will Reduce Attendance.

The consensus of opinion of Chicago exhibitors on the war tax on admissions to picture theaters has been well expressed by Joseph Hopp, in a recent review, when he spoke as follows:

"We are all patriotic American citizens and as such are ever ready to do all we can to aid the Government of the United States in carrying out its various war policies.

"So far as the effect of the war revenue tax on admissions to theaters is concerned, which takes effect November 1, we must necessarily take into consideration the effect it may have on our moving picture theaters. When we consider the constantly increasing cost of film service, the advance in wages to operators, the fact that the high cost of living has already caused families of modest, small, or no means to curtail their visits to moving picture theaters, because of the effect on their pocketbooks, and also when we stop to consider that the young men who have been drafted into the army have already left their home neighborhoods, while more are to follow, thus causing a considerable loss of patronage, and also considering the fact that for three years the moving picture theaters have been paying a war tax to the Government based on the seating capacity of each theater, and that only as late as July of this year we all paid a seating capacity war tax to the Government in advance for a year, then we cannot help but view with alarm the effect the coming admission tax will have on the returns of the theaters.

"It is already difficult for the majority of theaters to get by, because so few of them are making any money, and if admission taxes should be the means of additionally reducing attendance on account of the 10 per cent. increase, then it has put us in a position which will cause the conservative theater owner to do a great deal of figuring in order to make both ends meet.

"We want to do all we can to help our Government, but we cannot lose sight of the fact that these various causes have already so affected the business that any further burden will so weigh us down that the load may be greater than many can carry.

"It will be necessary for us to follow the course pursued in Canada, where the admission tax has been enforced for some time, and where the patron pays the tax. This will increase the admission price for the patron, and I fear that such increased cost of theater attendance may cause the regular patron to make his visits less frequent. Therein lies the danger. This, I fear, will be found true, particularly in the neighborhoods that are made up of people of very little or no means, whom the increase in admission will prevent from patronizing their favorite amusement as frequently as formerly."

At a special meeting of Chicago Local, to be held some time next week, Judge Samuel Alschuler of the U. S. District Court, and he granted an injunction restraining the city from interfering with the showing of "The Spy" in Chicago. Censor Funkhouser and the city of Chicago entered suit to have this injunction dissolved, and the case was heard before Judge Alschuler, who requested the counsel for both sides to submit briefs at the hearing of the case on Friday, September 28. On Monday, October 8, after reading these briefs, Judge Alschuler refused to grant the motion of the city to dissolve the injunction under which "The Spy" is being shown. The city has been given thirty days' time within which to file an appeal.

This feature, in which Dustin Farnum appears in the leading role, has proved very popular in Chicago. In many neighborhood theaters the demand for seeing it is so strong that extra presentations are given to meet the wishes of the public.

"Intolerance" began a five days' run at the Orpheum theater, on State street, Wednesday, October 10. Admissions are 50 cents on the main floor and 25 cents in the balcony. The presentations are continuous, from eight in the morning until midnight. This production will be followed by William Farnum in "The Conquerer" (Fox), Monday, October 18. The Orpheum is followed by the Cicero & Schaefer, is now the leading picture theater in the "Loop," as all legitimate houses have gone back to the spoken drama.

Myrtle Stedman, who was well known in Chicago some time ago as leading woman of one of the Selig Polyscope Company's series of appearances at the theaters on the Lubliner & Trinzig circuit, Wednesday, October 10, when she opened at the Covent Garden. Miss Stedman is an accomplished singer, having at one time starred in musical comedy. In addition to singing solos she gives a brief timely address at each house visited. Miss Stedman started her present tour at San Diego, Cal., and has visited most of the important theaters on the Coast and in the Middle West (up to this point) before her Chicago appearance. Miss Stedman's last engagement was with Paramount, which she recently closed. Her tour will be extended east to New York, after which she will take a well-earned holiday.

R. D. Marson, formerly manager of George Kleene's Boston exchange, spent a few days in the city last week reviewing his maintenance with old friends in film circles and attending to personal business.

Tuesday, October 9, the Government appealed the exemption granted Bryant Washburn who will be obliged to undergo another review of his special case. Morton Cressy, who represents the provost marshal of Chicago gives out that the case has attracted so much attention that it has been deemed advisable to take this action though investigation held the day before on the Washburn case revealed that the dependent wife and child was not Mr. Cressy has appealed Mr. Washburn's case to the District Board No. 2. Mr. Washburn was exempted by Local Board No. 2. It is be-
lieved that Mr. Washburn's exemption will be upheld in the new investigation.

E. M. Newman began his annual series of travel talks at Orchestra Hall, this city, Wednesday evening, October 10. The many guests were entertained by several dajoins in the city last first of the five wonder journeys in his repertoire. This will be followed by "Our Pacific Coast," Wednesday, October 17; "Our Real American, the Indian," Wednesday, October 24; "Our West Indies," Wednesday, November 7. Mr. Newman's annual appearances are always heartily welcomed in Chicago, as, in addition to the entertainment and instruction afforded by his fine pictures, his lectures are highly prized.

"The Woman God Forgot" (Artcraft), a spectacular photodrama written especially for Geraldine Farrar by Jeanie MacPherson, opened Wednesday, October 17, by Cecil B. De Mille, started a week's run at the Ziegfeld theater, Sunday, October 14.

H. W. Berman, manager of the New York office for Jewell Productions, stopped over in Chicago last week on a tour of the country, during which all the Jewel exchanges will be visited. Mr. Berman expressed much pleasure over the fine results secured by Eli Van Ronkel, manager of the Chicago office. Mr. Berman proceeded to Kansas City, where he will spend several days en route.

H. K. Somborn, general manager of the Longacre Distributing Co., producers of the Alice Howell comedies (re-leased through Biograph), spent several days in the city last week on his trip from New York to the Coast. Mr. Somborn calls his present trip a "pulse-feeling tour," as he is desirous to find out exactly what kind of comedies exhibitors require just now to meet the public's demand. He will over all at prominent cities on his way to the Coast, and will make a point of meeting as many exhibitors as possible.

Richard R. Xehls, general manager of the American Film Co., was recently elected president of the Motion Picture Congress, a new social organization which will represent all branches of the film business in the personnel of its members. The membership of the new club is limited to 100, and it will be the only official and recognized social film organization in the city.

The girl employees at the American Film Company's plant, this city, have not remained content with the mere donation of flowers and sending the places of the boys who answered the call to the colors, but they have organized a "Benefit Committee," of which Miss Nygaard is chairman. Weekly collections are taken and the proceeds are devoted to the future welfare and reading matter for the soldiers. Knitting classes have also been formed, the loyal girls of the American plant willingly devoting three evenings a week to the knitting of warm garments for the boys. In addition, these girls have charge of the intricate machinery of the film developing department, which requires the greatest care and the closest attention, and which results in much physical fatigue, their additional efforts in the cause of patriotism deserve the warmest recognition and the greatest praise.

According to Miss Elizabeth Sears, of the American Film Company, Samuel S. Hutchinson, president of that organization, relates a good joke on himself, which happened recently at Santa Barbara. One of the photographers at the studio there was trying to take a good picture of his chief. Being a very serious individual, he was anxious to secure the best effect possible.

"Please smile," he implored.

"The expression that will make me smile," replied Mr. Hutchinson, "I cannot smile to order, you know."

"All right," said the photographer. "Steady now. Say! I wish you'd cut my salary right in half after today."

It is needless to state that he got the smile.

The "Four-Minute Men," who have been delegated by the National Committee of Public Information to appear at moving picture theaters in aid of the measures of the Government, have been working in Chicago for some time past. These men are exceedingly able and contrive to condense in the brief time afforded an amazing number of pertinent facts. In addition to these men, other "four-minute men"—who have volunteered their services in the city of Chicago to press the purchase of bonds of the Second Liberty Loan—represent the best brains of the city and state. Among these are Bishop Samuel Fallsow, Levy Mayer, Charles S. Dicken, Judge Kenesaw M. Landis, David R. Forgan, Charles S. Cutting, Maclay Hoyne, Clarence Darrow and C. W. Folds. Otis Skinner, who is now showing at the Power's in "Mister Antonio," has also been pressed into service. The other gentlemen speak nightly at the remaining dramatic theaters in the city. Chicago is certainly doing her share in the furtherance of present war propaganda.

The meeting of the Chicago local, M. P. E. L. of A., in the Masonic Temple, Friday, October 5, was well attended, the chief subject of discussion being the music tax. It was recommended that the best way to combat the tax was to convert it into non-taxed music, a partial list of which was recently sent out from Chicago Local headquarters to all members. A contribution to the national defense fund for combating the tax was also made at the meeting.

It was also decided at this meeting to organize a film booking club, a committee of five being elected for that purpose. The object of the club is to bring about collective purchasing or rental power.

Recess was then taken, it being understood that the meeting will be reconvened at the call of President Hopp some day during the week beginning October 15, to complete unfinished work left in committee.

Dell Henderson

Dell Henderson, who is now directing for the Empire All Star Corporation, has had so much experience to equip half a dozen directors. Away back in the old Biograph days, Mr. Henderson was leading man for Mary Pickford. He played a number of roles and was so successful that thoughts of ever participating in the technical end never entered his mind.

Everything about the motion picture industry appealed to Mr. Henderson from the start as an actor. He was always appreciative of lighting effects, different ways of landing situations, etc., and as improved techniques in photography came along, Mr. Henderson was the first to look into it. The consequences of this mental activity was that when David Griffith opened his western studio in California, Mr. Henderson was sent out to direct the new company. Not, however, before Mr. Griffith had personally trained Mr. Henderson in the art of motion picture direction. Some of the stars that have been under his direction are the Gish sisters, Lillian and Dorothy; Henry Walthall, Mabel Normand, Blanche Sweet, and Mack Sennett.

At present Mr. Henderson is busily at work at the Mirror Studio, where the Empire All Star Corporation is engaged in turning the Charles Frohman successes into motion pictures.

Mr. Henderson is very enthusiastic about the latest star he has introduced to the screen, Julia Sanderson, who has recently completed her first picture, "The Runaway." Other pictures he has recently completed for the Empire All Star and that are to be released through the Mutual are Ann Murdock in "Outcast," "The Impostor" and "The Beautiful Adventure."

PATHÉ MANAGERIAL ASSIGNMENTS.

C. W. Perry, Pathe's manager at Detroit, has been made manager at Boston. G. W. Fuller, formerly manager at Pittsburgh, succeeds Mr. Perry in Detroit.
Charlie Chaplin Organizes Company

John Jasper Appointed General Manager—Cast of Company Decided—Chaplin Takes Vacation Trip to Honolulu.

With the appointment of John Jasper as general manager—head of the Hollywood Producing Company, which was chartered in June of this year, Los Angeles has added to its already large quota of star-studded productions. It is expected that before the end of the year, the company will produce two or three pictures, and may later on be increased to four or five.

The appointment of John Jasper has made Los Angeles the second city of the United States to have a studio organized by a prominent actor, the other being that of Charlie Chaplin, in which the star is head manager and producer. The news of this appointment has been received with great enthusiasm, and is a sure indication of the fact that Los Angeles is rapidly becoming a center of the film industry.

Edna Purviance, whose charm and talent has been prominent in Chaplin comedies for a long period, will continue as a leading woman. Eric Campbell, the giant "heavy" man, who has provoked many mirths of mirth for followers of the screen, has been with the new organization, as will also Henry Bergman, another of Chaplin's robust discoveries. Scenic Artist E. T. Mazy has been re-engaged, as have also Roland Titheroh, chief camera man, and Carlyle R. Robinson, director of publicity.

Doings at the Metro Studios.

The Metro Picture Corporation, under the guidance of J. A. Rolfe, western representative of Metro, has started production in Los Angeles, and has, as announced last week, leased the old harbor studio in Hollywood.

The studio comprises five acres of ground, with adjoining land available if required. There is at present one stage 70 by 150 feet, which is to be enlarged and later on glass inclosed.

A spacious dock and property room adjoin the stage. Other buildings include a fully equipped carpenter shop, paint shop and sculpturing department, a modern laboratory, office building, dressing room building, and a building to be devoted exclusively to directors and their assistants and the scenario department. C. W. Thomas, who has been identified with Metro for some time, has been appointed the local studio manager.

The first production to be filmed by the Metro Western studios is a Russian drama entitled "The Legion of Death," a story concerning the women soldiers of Russia written by June Mathis.

Miss Edith Storey will play the stellar part. Others included in the cast are Philo McCullough, Charles Gerard, Fred Malatesta, and Pomey Cannon. The production is being directed by Tod Browning. Abe Cantor is assistant director, and Harry Keepers is cameraman. Construction has been started on a massive Russian street set.

J. B. Newman has been technical director, and J. C. Richardson as casting director. Newman has been associated in the same capacity with several companies in Los Angeles, and Richardson was until recently employed in the same capacity at the Triangle studios in Culver City.

Frances Guyhan and H. P. Keeler have joined the scenario department. Miss Guyhan was until recently a member of the Balboa scenario department. J. P. Keeler has been identified with Ince-Triangle productions for the past two years. They are both at work on stories for Viola Dana and Edith Storey.

Viola Dana's first production will be "A Weaver of Dreams," from a book by the late Myrtle Reed. Other Metro stars who probably will come West as soon as their present productions are finished are Emmy Wehlen, Ethel Barrymore, Mabel Taliaferro, Mr. and Mrs. Sydney Drew, Francis Bushman, and Beverly Bayne.

Bid Farewell to Robert Kane.

On the eve of his departure, Tuesday, October 2, for American Lake as a member of the National Army, Robert T. Kane, vice-president and general manager of Paralda Plays, Incorporated, was given a farewell banquet by the employees of Paralda studios at the Los Angeles Athletic Club. Mr. Kane was the subject of many tributes in the speeches of the guests. As a surprise, the evening Miss Besse Barriscale presented the guest with a costly wrist watch, the gift of those at the banquet table.

A surprise of the evening was a song written for the occasion by Kenneth O'Hara, and presented by Miss Besse Barriscale, J. Warren Kerrigan, Henry B. Walthall, Reginald Barker, Mr. and Mrs. Oscar C. Apfel, Mr. and Mrs. Raymond B. West, Mr. and Mrs. Robert Brunton, Howard Hickman, N. W. Ainsworth, Albert Cody, Mary Charleson, Ed. Coxen, Bertrand Crossland, Joseph J. Dowling, George Fisher, Emmett J. Flynn, Elliot Howe, Rex Ingram, Rhea Mitchell, Lois Wilson, Clara Williams, Wallace Worsley, John Krog, R. Homes, Paul, Thomas Mittle, Kenneth O'Hara, Edward Hemmer, J. Maxwell, Jessie Boothe, Monte M. Katterjohn, Tom J. Geraghty, Eugene B. Lewis, W. E. Keefe, R. B. Kidd, Clyde DeVinna, L. Guy Wilky, Robert V. Newhard, R. J. Kerigan, C. C. Kern, Mrs. Bayne. Miss Besse Barriscale sang for the special occasion. The house was packed. Mr. Kerrigan is very popular in this city and there was great public interest in his first production as a star player.

Mr. Kerrigan was present, accompanied by a box party of friends, which included his young leading lady, Lois Wilson. He was asked to address the audience from the stage and when he "went back" he took Miss Wilson with him.

Mr. Kerrigan spoke briefly and said it would give him great pleasure to introduce Miss Wilson. The audience was delighted and expectant. As the star led her on to the stage, they found her as youthful and beautiful as she was sweet and natural in manner, as she had appeared in the picture.

Mr. Kerrigan raised his hand to silence the applause and to indicate that Miss Wilson would speak for herself. Everyone in the audience sat forward to hear her. The applause was heard by Miss Wilson as the most successful of the younger screen actresses. She told about her experience in moving pictures.

"I'll begin Miss Wilson in a very sweet, attractive voice—"I know that I am very frightened and I thank you very much." With a wave of her hand she ran from the stage followed by a storm of applause. Her winsome bashfulness had won all hearts more completely than if she had made a real speech explaining her wish to get at the screen.

Another Electric Studio for Universal City.

Work has begun upon the construction of another electric light studio at Universal City. When it is completed there will be three similar studios on the lot. Unlike the others the new structure will be built entirely of wood and
there would be 125,000 feet of lumber in the building. Its hundred-foot trusses have been designed to carry heavy loads, and experiments made with them indicate that automobiles can be suspended from them.

This project will be 100 by 300 feet long, just a hundred feet shorter than the largest studio, where the directors work at night and in inclement weather. With this additional improvement the twoway working system should prove a practical plan.

For the Big U plant will have more than adequate accommodation for the special work the Universal management has in contemplation for the coming winter months.

Los Angeles Film Brevities.

A. Carlos, manager of the Fox West Coast studios, has left Los Angeles on a flying trip to New York, relative to the tax laid upon film negative by Congress.

H. C. Davis, vice-president and general manager of the Triangle Film Corporation, leaves Monday, October 8, for the East.

J. A. Brist, vice-president and general manager of the Pathé, Inc., has arrived in Los Angeles for an indefinite stay.

William Worthington, one of the best known directors in the business, has left Los Angeles for New York, where he will be affiliated with the Goldwyn organization. Mr. Worthington has had a most successful grammar and high school career before entering pictures. Among the noteworthy productions which Mr. Worthington has directed are the Bluebird features, "The Clock" and "The Man Who Took a Chance," and many others.

The settlement of the threatened strike between four hundred carpenters employed in the motion picture studios of Los Angeles and their employers was announced Saturday by Captain Charles Connell, the Federal mediator. Captain Connell and Harris Weinstock, also acting as Federal mediator, have been working on the labor dispute persistently since the settlement of the big controversy involving the building industry of Los Angeles. The workers are given a $5 a day minimum wage, an eight-hour day and no discrimination against the union.

Los Angeles motion picture colony, in addition to sending many of its best men to the training camps to prepare for actual service, is also helping to win the war by record purchases of Liberty loan bonds. Thomas H. Ince subscribed this week for $100,000 worth of the bonds. Mary Pickford sent in a $90,000 subscription. Jesse Lasky subscribed for $25,000 in bonds. The subscriptions of the star and two producers were said to be the forerunners of large subscriptions to follow. Many of the studios have lists in circulation of the lesser stars, extra people and other employees. Several large producing companies will subscribe for bonds and these subscriptions will probably be credited to Los Angeles.

"Bill" Russell and "Doug" Fairbanks staged a wrestling match recently at the Potter theater in Santa Barbara. This popular playhouse was filled to capacity of men and women who had turned out to get a close-up of Doug's million dollar smile.

Bull Montana, Doug's protege, won a sensationaly fast and furious match from Frank Martin, a husky Greek, two out of three. Fairbanks did not come into the audience with a short snappy talk, and then engineered Bull Montana's wrestling match from the smiling Italian's corner.

Russell pleased the fans as referee not only of the Montana-Martin affair, for Doug and his side kick staged a stunt not on the program, in which "Big Bill" also officiated. It was a screamingly funny jitsu contest won by Fairbanks in his slam bang fashion. Fairbanks biffed, slammed, mauled and battered the ev'rybody Bull all over the ring, forcing Bill Russell to prance all over the mat to keep out of the way.

Bull Montana, under Douglas Fairbank's guiding hand, will again wrestle in Santa Barbara against some worthy opponent picked by promoter Bill Russell.

**Approximately two hundred thousand persons were reached by the "Four-Minute Men" of California in their first drive, in the moving picture houses of the state, according to William V. Cowan, secretary of the State Council of Defense and chairman of the speaking campaign. The speakers reported that they were accorded attention and enthusiastic welcomes everywhere when they spoke on "Why We Are Fighting" and "What Our Enemy Really Is."

Cowan estimates that more than 12,000 people listened to the talks in San Joaquin County, about 15,000 in Sacramento County, nearly 10,000 in San Diego and an equal number in Orange. Outside of San Francisco and Los Angeles reporting counties a total of 75,000 persons were reached by the four-minute speakers.

Among the new additions to the player staff at the Triangle-Keystone studios in Los Angeles this week are Alice Davenport and Martha Trick. Miss Trick will probably take her first picture with Director Reggie Morris. Alice Davenport, who has been identified with Keystone comedies since their inception, is working in a new Triangle-Keystone comedy under the direction of Harry Williams.

Arthur Hoyt, for sixteen years prominently identified with the legitimate stage as actor, stage manager and director, has been engaged as casting director at the Triangle Film Corporation's Culver City studio.

For six years previous to coming to Southern California Hoyt was with Henry W. Savage. He has been in the motion picture business a long time and has until recently, having been featured in several big productions. While on the legitimate stage Hoyt was identified with such brilliant actors as Viola Allen, Eleanor Robson, Houston Dixey and Henry Kolker.

Little Georgie Stone, one of the old Fine Arts Kiddies, has been engaged by the Fox studios to head a company of child players making films similar to the highly successful "Jack and the Beanstalk."

Master Georgie is about six years old and has spent a good part of his six years in motion pictures. He was born in Cleveland and in his few years of screen work he has acted with four companies. Georgie first achieved fame at the Fine Arts Company, under the direction of the same men who will have charge of him in his Fox productions, C. A. and W. A. Franklin. Georgie's first picture will be "Ali Baba and the Forty Thieves." Gertrude Messinger is to be his miniature leading woman.

An elaborate hotel set patterned after the lobby of one of New York's great hosterles, was constructed on one of the American Film Company's big stages this week for William Russell's feature production, entitled "A Night in New York."

Charles Turner Dazey's latest screen play. Two hundred players besides the members of the cast worked in these scenes, which were directed by Edward Soman.

Oliver Thomas, Triangle star at Culver City, is back at work after a week's illness. Miss Thomas suffered from a severely ulcerated tooth, her face being so swollen that she could not speak. Therefore her work was necessarily halted on her latest picture, "Indiscreet Corinne," a comedy drama directed by Jack Dillon.

The picture was completed on the first day of Miss Thomas' return to the studio and the beautiful star will soon start on a new story.

Scott Sidney, director in charge of the production of the National Film spectacle, "Tarzan of the Apes," put on a number of scenes at the company's studio in Hollywood last week in which an unusual assortment of types appeared. The scenes were laid in an English tap-room, and the characters included Englishmen, Frenchmen, a ruffian and a bartender. Col. Kenny, who played an important part in the first Lois Weber state rights production, has been engaged for the part of Tarran's uncle, and the role of the barmaid, whom he eventually marries, is in the hands of Miss Besse Toner. Louis Morrison is another well known screen actor who has just been assigned a part, playing "mine host" at the inn. The company has just sailed from Havana Pedro on a large schooner which has been chartered by President Parsons, and three days will be spent in making "water stuff."

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**Be Genuinely Patriotic!**

**BUY LIBERTY BONDS!**
The Mark of Cain
Mrs. Vernon Castle Featured in Astra-Pathé Production, Preferring Fascinating to Iner Mystery.
Reviewed by Robert C. McElravy.

The Mark of Cain" is a mystery story of unusual excellence. Murder is the crime about which the conflicting evidence is reconstructed step by step. The solution is ingenious and skillfully fashioned. The principal character is a wealthy man named Rowland Trowbridge, played by J. H. Gilmour. Trowbridge is the man who is murdered in the course of the story. Antonio Moreno also has an important rôle, that of Kane Langdon, a Negro of whom the wealthy man favors Hoyt's suit, but the girl is really in love with young Langdon. The latter desires Trowbridge to help him finance a mining deal, and when the wealthy man refuses, Langdon conspires with the housekeeper to get possession of some bonds.

Trowbridge has a hobby, the study of insects. This takes him frequently to Van Courtland park, and it is to this place place he is lured on the day of the murder. His body is found.

The story is wholesome. The dominating theme is friendship, the growing bond between the newsboy and the girl to whom he surrenders his improvised home; and one of the touches that add to the charm of the picture is the self-sacrifice of the latter, who, when she finds her "Blackie" is blind as a result of an encounter in which he entered to protect her, declares the boy to be the creator of the statuette which proves so popular.

The Trouble Buster
Metro Production Featuring Harold Lockwood, An Adaptation of George Gibbs' Novel, Interesting Psychological Study.
Reviewed by C. S. Sewell.

A GOOD average story is "The Trouble Buster," the Pallas release of October 8. The action moves for the first half of the five reels without developing particular strength, but what comes after the midway point wins our close attention—our real interest and sympathy. The story is by Tom Forman and Gardner Hunting, the latter being the author of the script. Frank Reicher is the director. Vivian Martin is seen in one of her familiar walks roles with the accompaniment of boy's dash and with a piano box for a domestic. Just why it was necessary to leave on the outside of this packing case the name of a piano maker is not clear. The incident, insignificant as it is, may with justification be resisted by exhibitors.

Paul Willis is the "opposite" of Miss Martin. He does much to make convincing his characterization of "Blackie" allowing the newsboy who is a friend in need of Michalea when she takes to the street to escape the long arm of a female dreadnought representing a home for the Friendless. James Neil and Charles West have minor roles.

Paradise Garden
Metro Production Featuring Harold Lockwood, An Adaptation of George Gibbs' Novel, Interesting Psychological Study.

Jerry later goes out into the world and becomes acquainted with Maria Van Wyck, his cousin, whom he finds in the embrace of Jack Holland, his uncle, and goes back to his estate where the instrumentation of his old tutor a recollection is offset with a woman who has been insulted by Maria.

Harold Lockwood gives a good interpretation of the rôle
actor of Jerry, while Vera Sisson ably portrays the part of Una Habberton. The remainder of the cast, including William Clifford, Lester Cuneo, G. Spratt, Catherine Henry, and Littledale, George Hupp, give a creditable performance of their respective roles; particularly Mr. Clifford as Roger Canby, the tutor. The director, F. Balshofer, adapted the story and directed the production in collaboration with Richard V. Spencer. The settings are fine, there being many beautiful woodland scenes; and the photography is excellent. On account of the nature of the story the picture is inclined to be deficient in action, particularly in the earlier reels. However, there are several dramatic scenes in the latter part.

"Bab's Diary"
Pramount Comedy by Mary Roberts Rinehart, with Marguerite Clark in the Leading Part. Reviewed by Louis Reeves Harrisson.

"BAB'S DIARY" is the story of a romantic school girl, home for her vacation and in revolt against the attention shown her debutante sister. In order to draw some notice to herself, Bab enters the heart of a man whom she names "Harold" from fancy and "Valentine" from a name on a malted-milk bottle. She permits letters to him to be discovered and feigns loss of appetite to excite pity. An actor is induced to impersonate "Harold Valentine" to cure her of her little deception, and some amusing comedy results follow, but the real comedy is in a delightful characterization by the author, charmingly interpreted by Miss Clark.

There are some exquisite settings and bright ensembles in this presentation—it is everywhere pleasing to the eye. The direction is without serious faults, but the essence of success lies, where it always has, and always must, in the story and its interpretation. Adapted the story and directed the production. Miss Clark's characterization and her sparkling subtitles, the story would be mere froth. With them and the exceptionally fine studio settings, however, Miss Clark's acting and the others' together, the story is a hit, hence the author easily dominates. Miss Clark, however, exhibits clear comprehension of her role and acts it with high intelligence. General results make a pleasing harmony of effect. "Bab's Diary" will prove an attraction on any program where it is shown.

"The Dormant Power"
Ethel Clayton in Five-Part Peerless Photoplay With Strong Melodramatic Bent Released by World Film Corporation. Reviewed by Edward Weitzel.

MELODRAMATIC in theme, "The Dormant Power," a five-part photoplay with Florence C. Balles, with Ethel Clayton in the leading role, shows a woman married to one man and deeply in love with another. Christine lures the heroine of the story, sacrifices herself for the sake of her father and becomes the wife of Maurice Maxwell, a man of great wealth and determination. He is also absolutely unscrupulous and does not hesitate to steal the plans of a poor inventor and to murder him when the man finds out that he had cheated. This opens the way for the inventor's wife to remove Maxwell by shooting him, and Carl Randolph, a young man whose character gives the play its title, having proved himself worthy of Christine, a happy future is foreshadowed for them both.

There is nothing indirect in the manner of the story's telling. The climax is led up to along well-established lines and the picture is no weaker than hundreds of the same class. "The Dormant Power" has the advantages of being well played and of having received a good production, with Travers Vale as the director. Ethel Clayton lends her winning personality and her excellent acting ability to the charac-
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selfish and weak stepfather, whom all her arts fail to make a man. He tires of providing food for them on the rented farm, and leaves the little mother and her brood to care for themselves. How the little mother succeeds in keeping her brother Frank, her little sister Louise and her baby sister from falling into the hands of the Children's Welfare Society must be left for the pictures to tell.

Mona, the little Mother Hubbard of the story, is impersonated by Little Mary McAlister. The remarkable aptitude of this child to sustain, so true to real life, the many and constantly changing demands of the role will cause many to wonder. And Little Mary does everything so naturally! Never once could I detect the sign of acting. She lives the part. In the scene where the really kindhearted but grumpy John Banning succumbs to the pleading smile of Little Mother Hubbard, the man spectator feels that he should have acted just the same had he been John Banning's place. No one could have proved unresponsive to such an appeal.

John Banning is well impersonated by Wm. Clifford, and the other two are all well sustained.

The release date is Oct. 25, through the George Kleine System.

"Dead Shot Baker"

Five-Part Vitagraph Blue Ribbon Feature Based on
Alfred Henry Lewis "Wolfville" Story Has
Several Degrees of Merit

Reviewed by Edward Weitzel.

The opening episodes of "Dead Shot Baker," a five-part Vitagraph Blue Ribbon Feature founded on the "Wolfville" stories by Alfred Henry Lewis, are full of the kind of western atmosphere that most of us like to think was once to be found beyond the Rockies. Picturesque bandits fairly swarm on the scene, and Dead Shot Baker, the sheriff of Wolfville, cleans up on them and rescues a beautiful heroine from their clutches with an appropriate amount of hard riding and quick gun play, done in the best style known to this branch of fiction. Baker's next move is to make the girl his wife, the proceedings being treated mostly in a comedy vein and helped out by a number of subtitles bearing the Alfred Henry Lewis grade of western talk, which has a humor of its own and was never heard in real life. The action and the interest rather lag for a time after this, but the new Mrs. Baker proves a trifle wayward and permits a tenderfoot postmaster to start a flirtation with her and the consequences set things in motion again.

Learning that her husband is trying to get himself killed in a battle with a band of outlaws in order that she may marry the postmaster, Dead shot's wife comes to her senses and leads a posse to her husband's rescue. The postmaster is fired by the woman's spirit and joins the party himself. Dead Shot is saved and made to understand that he is the man his wife loves, after all. The last third of the picture contains enough riding, racing, shooting and fighting to supply a dozen melodramas of the western variety, and it is all exceedingly well done.

William Duncan, who directed "Dead Shot Baker" and also plays the title role, shines brilliantly in both capacities. His judgment in everything connected with his individual work and in selecting locations and rehearsing the cast is seldom at fault, even if he did allow slot machines to be used several years before they were invented. Carol Holloway makes a careful character study of Evelyn Baldwins, the girl who becomes Dead Shot's wife, and acts with earnsetness and skill. Otto Lederer, J. W. Ryan, S. E. Jennings, H. L. Rogers and Charles Wheelock lend the right quality of support.

Scene from "Youth Mother Hubbard" (Essanay).

"The Beautiful Adventure"

Six-Part Adaptation of Play of the Same Name for Release on Mutual Program Falls Short of Dramatic Re-

Reviewed by Margaret J. Macdonald.

PRESENTED on the screen as a six-part filmation of one of the Charles Frohman successes, "The Beautiful Adventure" has but one of the qualities that go to make a successful moving picture drama: it is prettily staged. Ann Murdoch makes a charming heroine to be sure, and David Powell, playing opposite her, does as well, no doubt, as he has been allowed to do. Frankly speaking, as a dramatic production "The Beautiful Adventure" is an inexcusably poor piece of work.

The story of the play is one that could be pictured with good effect, presenting situations that could easily have been whirled into entertaining shape, with at least one reel less of film to spread itself over. As it stands, what consistency the story has is lost sight of, and many of the attempts at comedy are so obvious as to cause the situation to lose its mirth-provoking quality.

In the making of the moving picture feature why not aim at one standard of artistic production and let that be the highest? Any audience will be pleased with a well-made picture.

For the benefit of those who do not know the story of the play we will outline it in brief. A young French girl, living with her grandmother, longs to go to Paris and learn something of another life. Finally she gains her desire and goes to visit a wealthy cousin of her grandmother's and becomes the sweetheart of the son of the house against the wishes of her stepmother, who has planned a wealthy marriage for each of the lovers. Through a carefully laid plan of the stepmother's, the young man is sent away on an important mission, and during his period of absence by intercepting the letters from one to the other, she finally wins the girl's consent to marry the man she has chosen for her. The father of the young man, in sympathy with the lovers, sends for his son, who arrives in time to elope with the bride-to-be to the home of the grandmother. A peculiar situation arises when the grandmother, believing the young man to be her granddaughter's husband, insists on adding to its embarrassment.

Others of the cast are Ada Rosshell, Carl Sauerman, Vera Fuller Mellish and Kate Sorrentano.

"49-17"

Five-Reel Butterfly Feature Tells Story of Reconstructed Western Town and What Happened There.

Reviewed by Robert C. McElravy.

THERE is sufficient novelty in this story, based on a narrative by William A. Cook in The Argosy Magazine, to get it out of the conventional run of Western offerings. There is not much dramatic strength in the first four reels, but the plot is fresh and not so obvious as sometimes happens, and there is sufficient drama in the last reel to provide a strong finish.

The story begins with a sentimental old fellow named Judge Brand, now an easterner, but formerly a miner in the days of '49. The judge frequently has visions of the old days and has a dream of returning West. But he fears things will have so changed that he will be disappointed. Accordingly he sends his young secretary, Tom Robbins, out ahead, with instructions to visit Nugget Notch, the Judge's old stamping ground, and see if he cannot induce some of the old ginger into the place.

Tom goes to San Diego, where he picks up "Castle's '49 Camp," a traveling organization which has gone on the rocks financially. He takes this aggregation to Nugget Notch and
Six-Part Corona Photoplay Deals With "Equal Standard" Propaganda But Fails to Impress on Account of Poor Construction.

Reviewed by Edward Weitzel.

A new attempt has been made by the author and producer of "The Curse of Eve," a six-part Corona Cinema Company photoplay dealing with the double standard of morals for men and women, to present an ambitious and impressive screen drama. A want of skill on the part of the author in constructing his story and bad judgment in cutting and arranging the picture after it was taken have imposed a serious barrier to its success. With such a title it was naturally impossible to resist staring off with an allegoric opening in which Adam and Eve were shown in the garden, before and after the fall. The novelty of these historic incidents in the lives of the original settlers, has been appropriated by a number of producers. In this case, however, the pictures are handled with very little poetic feeling, and without offense. The effort to suggest the creation of the world will be wasted, as far as most spectators are concerned.

Once the modern story is started and there is promise of a fairly interesting clash of character, but this is soon dispelled. The author displays such a want of knowledge in the art of story construction, weighing his plot down with unnecessary characters, starting off on a thousand false leads and continuously throwing the play out of artistic balance that whatever merit lay at the bottom of his inspiration is buried under an irritating accumulation of blunders. Heroic cutting when the picture was assembled, should have been resorted to. Such treatment would have vastly improved the work.

Under the circumstances it is hardly necessary to criticise the efforts of the cast. Each member strove earnestly to give of his best endowments. The pictures show a certain expenditure of money. In expert hands, the present material could be trimmed and fashioned into a more than passable picture.

"Bondage"

Five-Part Bluebird Production Features Dorothy Phillips in Story of Bohemian Life.

Reviewed by Margaret I. MacDonald.

The story of "Bondage," a five-part Bluebird photoplay, follows the unhappy career of a young woman with literary ambitions who has come to New York with a great purpose, but who has by force of circumstances dropped to the level of sensational newspaper stories, the writing of which gains her her livelihood. Ida May Park who has written and directed the picture, lays the originat of the basic idea of the story to Edna Kenton, a newspaper woman, and has done well from an artistic point of view in developing it for the screen. And since the producer persists in finding his drama in the lives of those who walk life's shadier paths, there is nothing left for us to do but to follow up with admiration for the art that gives the play its realism.

Dorothy Phillips, with William Stowell playing opposite her, portrays the character of a woman who at the opening of the play has been assigned to interview a wife murderer, and hesitates momentarily at the discovery that his lawyer, triumphantly as he might have won from the old anchor. The further course of the story concerns a really folksy fellow known as "Gentle, born Tom". What of whom the judge had knowledge in '49. There is a pleasing love story between Tom and Peggy, members of the show troupe. Some interesting complications, heatedly discussed with the police former mining partner, develop, and the surprise at the close is well handled.

From The Bluebird adapted and produced the number. Joseph Mundana appeared as the judge, Leo Pierson as Tom, Donna Drew as Peggy, and Jean Hersholt as "Gentle Jim." Mrs. Witting, George Sears and Harry Rollins are also in the cast.

"Magda"

Clara Kimball Young in Five-Part Screen Version of Sudermann's Powerful Drama Does Justice to the Work in Its New Form—Released by Select Pictures Corporation.

Reviewed by Edward Weitzel.

The screen version of Herman Sudermann's play, "Magda," with Clara Kimball Young in the title role, was made by Margaret Turnbull and directed by Emile Chautard. It presents in the screen the story interestingly and well, but it does not comprehend entirely the German dramatist's work. The three-act English stage version made by Louis N. Parker, in which Mrs. Patrick Campbell appeared, gives the character of Magda its full scope. the Sudermann drew it. The Turnbull heroine is a much more discreet young woman and, although her early life at home and her career in Berlin are pictured on the screen, the spectator is not given as deep an insight into her past as is revealed in the original play. The stroke by which Magda defeats her narrow-minded but desperate old father, who is determined she shall consent to wed Kellner or not leave the room alive, is not even hinted at in the screen version. It is the master stroke of the drama, however, and lifts the story to its greatest tragic height.

The value of "Magda" consists in the logical treatment of its subject—the effect of a narrow and brutal parental authority upon a sensitive and ambitious girl. Magda is driven to desperation by the schemes of her father. Kellner, who is invited to become a lover where she was born. She accepts, meets her sister and is urged to return home. The reconciliation with her father is complete until she learns that he has now anxious to marry her. The horrified old man grasps at the offer as the one means of preserving her family honor, but Magda does not hasten him. When her father tells her to marry her betrothed or he will kill her the desperate woman frees herself by demanding of the pitied old hag how he knows that she is fit to become Kellner's wife. The blow is too much for the old man; he falls into a chair and dies. Magda goes back to her life in the world outside.

The theme of this play justifies such a conclusion. Like father, like child. Unreasoning opposition to the will of an-
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OTHER had been instilled in the girl from her birth, and when the clash with her father comes she does not hesitate to use any means in her power to gain her ends. It is also one of the chief reasons why the author, as the leading character, is at times regarding the truth or not remains unanswered in the mind of the spectator. In excluding this vital point from the screen version, the story loses probably the greater popular success. Sudderman is still strong meat for many minds. In the present form of the play only the over-prudish will take exceptions to this, and his verdict may be overridden.

Clara Kimball Young is a beautiful Magda and indicates distinctly the phases of the character given her by the Turn- bull version. She is probably the impersonation of Magda's father is forceful and consistent and he does not resort to any unpleasant manifestation of physical weakness after he suffers the tension of the other situation and the situation as described by Alice Gale, Valkyries, Kitty Baldwin, Maude Ford, Thomas Holding, Edmund Fieldeing and George Merlo.

The direction always commands respect, and a disposition is shown to relieve the play of much of the sordid atmosphere that surrounds it in the printed book and on the spoken stage.

Two Five-Piece Triangles

"The Firefly of Tough Luck" Entertaining Melodrama Featuring Alma Rubens, and "Cassidy," Unusual Human Document Photoplay from a Story

LARRY BURCH

Reviewed by Edward Wetzel.

"The Firefly of Tough Luck"

LOW valuable a thing is a sense of humor is exemplified in "The Firefly of Tough Luck," a Triangle Western melodrama written by J. G. Hawkes and featuring Alma Rubens and John Darrow. The humorous circumstantial and humorous which bring forth this story are illustrative of another profound reflection. It is better to make the best of what can't be helped and to laugh at one's troubles, in place of tumbling into the doleful damps. To teach this lesson is excuse enough for the existence of any screen drama, even if several of the incidents of the story are slightly beyond belief.

The dramatic groundwork of the J. G. Hawkes plot calls for a rare sort of dance hall heroine, who combines the patience and the determination of a faithful maid to tile to dance the latest Hawaiian steps while wearing the native costume without embarrassment. This gifted young woman, who is known as "Tough Luck," is in love with a horse than with the next door neighbor, Bert Wilcox by name. Bert lives upon his wife's earnings and is always ready to help her look for work. She accepts an engagement to be a woman in the desert and, after nearly perishing in the desert, is rescued and curried to the place by a gentleman who falls off a train and is forced to hunt for a place to stop. The adventures of these two people in "Tough Luck," which turns out to have but two inhabitants, are most entertaining and full of humor. How a rich gold strike is made, the movie has helped, and her three fellow citizens grow rich, and how friend husband turns up, is welcomed by the faithful little woman, acts like the love down cowboys. The edition is helped, and the world by the mayor of "Tough Luck," constitute a chain of amusing and interesting incidents. As for the sense of humor displayed, the director is not alone in this. The opening scene is when the manager of the opera house lives up to his contract and opens his theater, Firefly giving the entire entertainment. He is a great success. All of which is but a foretaste of the coming of two. None of the happenings of "The Firefly of Tough Luck" may ever have taken place in real life, but the picture is enjoyable and teaches two or three bally morals besides.

The production is excellent, and E. Mason Hopper has directed the story so that it is evident. Alma Rubens makes one accept the character of Firefly with almost no mental reservation, and that is advancing considerably. With her "The Firefly of Tough Luck" lies a gem in the way of character acting, being humorously humorous and perfect in every detail of make-up and action. Charles Quin is a likeable young man, and Jack Curtis is entitled to a place in the same class, as Happy Jack Clarke. Darrel Foss and Aaron Edwards are both useful, if not ornamental, members of the cast.

"Cassidy"

To call "Cassidy" an unusual human document is keeping well within fact. This five-piece Triangle photoplay, founded on the adventures of the same, is a graphic and realistic surface and develops an important truth in connection with the soul of man: A spark of good may be struck in the most stunted and degenerate nature; if some one will but make a determined effort. Cassidy is a thief, sick in body and mind, stranded in San Francisco, where he has no one to turn to for help. He is ordered to "Do big burg." Soaked to the skin and racked by a painful cough, he waits, in a petting rain, until the one light-goes out in his life to give him a chance to pull. He is finally found covered by a revolver in the hand of a determined man. The thief, his nerves completely unstrung, sinks to the floor, shot by weakness and despair. His condition touches the heart of the man with the revolver. He listens to the boy's story and realizes that he has never had a chance. The thief is allowed to go free, with money in his pocket to take him to New York. He never gets there, but is killed while saving the daughter of his benefactor from the clutches of the malefactor. A theatrical device—perhaps, but made convincing by the sincerity with which the story is told. Arthur Rosson, who directed the "Cassidy," showed himself to be a most intelligent, and has been ably assisted by the members of the cast. Dick Rosson plays Cassidy. He has made a close study of the psychological state of the character and his handling of the scenes should be shortened, however, as several points are dwelt on too long, and over-embellishment of details char-

Scene from "Cassidy" (Triangle).

acter detract from his work. Pauline Curley is youthful and effective as the heroine, and Frank Currier as District Attorney Grant, Mac Alexander as Garvice, Eddie Sturgis as Mr. Cody and John O'Conn as the bartender, also to be highly commended. "Cassidy" is not cheerful, but it will force those who see it to do some serious thinking.

"Mothers of Men"

Five-Piece Woman's Suffrage Photoplay Shows Interesting Phases of Future Conditions When Women Become Judges and Governors—Produced by Robard's Players

Reviewed by Edward Wetzel.

THE HERALD is making the intention of Hal Reid and Willis Robard in writing their five-part woman's suffrage photoplay, "Mothers of Men"—they expect it to be taken seriously. They are doomed to disappointment in a number of cases; other persons will share their view of the matter. The story, which lifts the veil of the future and shows some of the consequences when the mothers of men are elected to office, is conceived in a very melodramatic mood and deals with political crime, murder and a triple hanging. The wife of a prominent lawyer, a member of her husband's profession, is elected a judge and her husband is called upon to sentence a murderer convicted by circumstantial evidence. She does her duty in the matter, and the man is hanged. She is then elected governor, according to the story her husband, although innocent, becomes involved in a murder case and is also convicted by circumstantial evidence. Overlook the fact that the situation is an impossible one, and it is interesting, to say the least. Torn between love and duty—to copy the language of the subtitles—and admonished to refrain from the good of the cause and show the world that the new brand of womanhood does not intend to be swayed by the needs in place of his head, the wife and governor refuses her husband a pardon and he is only saved from the rope by the confession of the real murderer.

Many have seen that the possibilities in such a scheme of things are numerous and far-reaching. Modeled after the melodramas with which his name is associated, Hal Reid and his colleagues have let nothing interfere with the plotting of their story. If plausibility of plot common sense refused to argue with it, so much the worse for common and plausibility. Working thus unrestricted, they have adapted a goodly number of well-tried theatrical devices to the needs, including the pantomime which arrives just in time to cheat the hangman. Some of the scenes are quite well produced and are correspondingly impressive, a number fall flat due to this.

The acting of the leading roles is adequate. Willis Robard directed the production and played the part of the governor's husband. It is evident that he has given the best that is in him to both tasks, and his impersonation of the convicted man is one of the very excellent qualities which20Hunt's portrayal plays the wife. She compels respect for the character at all times and achievement that speaks volumes for her ability as an actress.

"THE LITTLE PRINCESS" COMPLETED.

The production of Mary Pickford's next Artcraft release, The Little Princess, adapted to the screen by Frances Hodgson Burnett's novel, has just been launched at
November to Be Artcraft's Big Month

Mary Pickford, Douglas Fairbanks, William S. Hart and Elsie Ferguson are headlining for Artcraft in November's schedule of releases for Artcraft presents "Mary Pickford, Douglas Fairbanks, William S. Hart and Elsie Ferguson," which will be released in the very different manner of enormous number of big productions for release in one month since the inception of the company.

The first release will be "The Little Princess," which will be presented on November 17. It is still one of the concerns that will be released.

October Marks Important Month for "The Babes in the Wood"

William S. Hart, in his second Artcraft picture, "The Silent Man," is now being staged in California under the supervision of Thomas H. Ince. Hart's newproduction is the big film of Charles Kenyon, whose "Kindling" was played with such notable success by Margaret Gillingham. Hart is playing the big Western young cowboy, with a popular star with the role of a miner who has prospected the vast desert for years.

The first episode tells of the adoption of Aimee Villon, a Parisian heiress, who arrives at the home of Graham Hale with her maid and tutor and enters into the exciting incidents which follow. The theft of a vast fortune by one of young thieves. Following her appearance on the scene Hale's enemies commence their bombardment in earnest, the initial thrill being the breaking open of this vault in the fortress. The theft of the secret of life, a flying fortress, and Aimee's security papers, Aimee, found missing, is discovered in the grounds of Hale's home, where her foot has been hurriedly left by the safe-breakers to her hands tied.

The second episode deals primarily with the pursuit of the stolen money, and Kenyon has accomplished a thrilling chase with one or two of the old standbys, such as the breaking of the train doing the job. Hale meets a fortune, Hale's son and Aimee rush to the steel mill and put in service the flying fortress. It is afterward discovered when the firing of the guns is found to be made without effect, that either a fool or traitor is in their midst, for the bullets which they have been using are putty bullets made for experimental purposes.

Hale is thus forced to face the situation with some of the cleverly made European serials which we have admired for their consistency of plot and skillful staging. The acting is as clever and as subtle as the story, which is pithy and cleverly written. The atmosphere is completely there are few if any obvious moments.

The very first episode of "The Babes in the Wood" is an elaborate motion picture version of an age-old story, now revised and retold with a new setting and a new script, which is to have its screen presentation. The new Fox spectacle is a cinema offering of the famous fairy tale, "The Babes in the Woods," and is several reels more than ordinary feature length.

Edith Storey's second starring vehicle under the Metro banner, "The Legion of Death," by June Mathis, is now in the course of production at the West coast studios in Hollywood California. The hero is a young girl, who is the focal point of the story, and who is about to become a nun. The story is a captivating romance of Russia at the time of the revolution, which resulted in the downfall of the Romanov dynasty. The heroine, a princess (played by Edith Storey), is a typical fighting girl of Russia, who recruits "The Legion of Death." Phil McCollough will play the lead opposite Miss Storey, the hero of the American war correspondent, Charles Gerard. Flow's character, "The Scarlet Sails," will be played by the leading heroines of the studio, and will be one of the memorable scenes of the story gain greatly through visualisation. Especially fine is the episode in the witch's cottage. The house itself is a wonderful structure of gingerbread, stick candy, hot cross buns and such delicacies. The witch makes her entry upon the scene with the little lines, "Now, nibble, little mouse, who's nibbling at my little house?"

Miss Dalton from the very start of the new picture was enthusiastic over the project. She was particularly suited by the role suited her, and was particularly pleased because it afforded her an opportunity not only for emotional and dramatic acting but a chance to inject comedy into some of the scenes as well.

Live Comedies in "Ham" Series

The new series of "Ham" comedies, the first of which have been released by General Film Company, continue to strike a popular chord with the fans. Lloyd Hamilton, who had three years as a star in comedy pictures, and the same applies to his team-mate, "Red" Bunkas, and Ethel Teare and Henry Murdock, other favorites in this series, are still seeming to demonstrate why they are popular.

The first of the comedies released this month is "Politics in Pumpkin Center," which marks the entry of the two comedians in the field of politics.
Comments on the Films
EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

CAMILLE (Hanover Film Co.).—This six-part feature of the Hanover Film Company features Helen Hesperia, a French actress of marked skill and intelligence. The picture is well played, as is set forth in a review in another column.

Bluebird Photoplays, Inc.

MONDAY, October 15.—A five-part production featuring Dorothy Phillips with William Stowell playing opposite her. The story treats of the experiences of a newspaper woman who has drifted into the lowest brand of sensational writing, and finally finds happiness in the love of her husband married for convenience sake. A full review of the picture will be found elsewhere.

Brind Educational Moving Pictures.

THE INFINITELY SMALL (Brind).—In this one-reel picture the wonders of microscopic pond life have been exploited to the full. The illustration is partly hand-tinted and explains itself. A full review can be found in the Motion Picture Educator published in this issue.

MY FRIEND, THE ANT (Brind).—In this one-reel picture we get an excellent idea of how the ant lives, and of his industrious ways. The picture is a decidedly remarkable one and is presented in an entertaining fashion. A full review can be found in the Motion Picture Educator published in this issue.

THE FRESH WATER AQUARIUM (Brind).—Showing many beautiful tropical fish which are now being introduced into the parlor aquarium. A full review of this picture can be found in the Motion Picture Educator published in this issue.

BEAUTIFUL GOLDFISH (Brind).—A one-reel illustration of most of the things that are interesting in connection with goldfish. Beautiful and valuable specimens are shown in the picture which has been reviewed at length in the Educational Department, published in this issue.

DENIZENS OF THE DEEP (Brind).—This film includes illustrations of forms of vegetation on the sea bottom as well as odd species of fish. For a full account of this film, which is in two parts, we refer you to the Motion Picture Educator, published on another page of this issue.

Butterfly Pictures.

"49-17", October 15.—A five-reel Western story, adapted by Ruth Ann Baldwin from a story by William A. Cook. The events concern an eastern judge, formerly a miner in the days of '49. He has his secretary reconstruct an old mining camp and some interesting happenings result. Joseph Girard, Donna Drew, Jean Hersholt and Leo Plisson are in the cast. Reviewed at length elsewhere.

Corona Cinema Company.

THE CURSE OF EVE (Corona).—A poorly constructed story, this six-part photoplay, which attempts to teach the injustice of the double standard of morality, is not very successful with its mission. It is well acted. A longer review is printed on another page of this issue.

Greater Vitagraph, Inc.

DEAD-SHOT BAKER (Vitagraph), October 15.—Five-part screen version of one of the Alfred Henry Lewis' "Wolfville" stories, this picture is very entertaining. William Duncan and Carol Holovay are the stars. It is reviewed at length on another page of this issue.

George Kleine System.

YOUNG MOTHER HUBBARD (Kleine), October 20.—A story of fine heart appeal, in which pathos and humor happily commingle, excellently acted and directed. Little Mary McAllister appears in one of her strongest (if not her best) roles, and the other members of the cast are well assigned. A detailed review is given on another page of this issue.

Paramount Pictures Corporation.

BAB'S DIARY, September 24.—A nicely presented and amusing comedy by Mary Roberts Rinehart with Marcella Riel Clark in the lead. An amusing story.

THE TROUBLE BUSTER (Palace), October 8.—A good average story featuring Vivian Martin and the strength of which is plucked in the latter part of the story by five reels. The subject is wholesome. It is reviewed on another page.

THE COW JUMPED OVER THE MOON (Kleiser), October 11.—An amusing comedy in which Victor, as the hero of the story, decides to cut the cost of meat. He buys a cow and marks off one of her sides with white paint after the manner of a butcher's chart, leads the cow to the meat shop and, while he tries to explain to the butcher what cut he wants, the cow escapes and makes her way back to the herd.

Pathe Exchange, Inc.

FROM TREE TO MILL (Pathe), October 7.—An educational feature of instructive interest, showing the manner in which hardwood timber is transported in the mountains of Tennessee. A pleasing half reel subject.

HAPPY HOOLIGAN—IN SOFT (Pathe), October 7.—One of F. Oppenheim's series of animated drawings, showing how the morals of the Katsenjummer Kids. They have a lot of fun with an old captain and play some strange tricks on him.

A CORNER OF THE MORVAN (Pathe), October 21.—A scenic half reel, in colors, picturing some delightful regions in one of the French provinces not touched by the war. Very attractive and picturesque.

OUR GAME BIRDS (Pathe), October 21.—On same reel with above. A wonderfully pleasing bit of country story, showing the wild duck in its native haunts; the hatching and rearing of the young is especially good. An entertaining and enjoyable offering.

THE ABANDONED MINE (Pathe), October 21.—Episode No. 6 of "The Seven Pearls." An amusing feature of this number is Perry's loss of memory, after the explosion. He and Lima and Harry are in the mine gallery together and from Perry Lima recovers one of the pearls. A later happening of the two counterfeiters' den are humorous and quite dramatic. The number closes by a nitro-glycerine explosion, following which Perry recovers his memory.

FROM LONDON TO LARAMIE (Pathe-Rollin), October 21.—A two-reel comedy, featuring Harold Lloyd, Bebe Daniels and Harry Pullard. This is the familiar plot in which an Englishman and his valet visit the American west and have numerous adventures. Harold Lloyd, as the valet, proves as amusing as usual. The situations are freshened up by some really good comedy and numerous laughs are scored.

THE FALSE PEARL (Pathe), October 28.—Episode No. 7 of "The Seven Pearls" series. Harry and Lima are brought up from the underground prison, and Perry recovers his memory. The latter makes away with one of the pearls, of which Perry, Lima and Harry are prevented from making love by the Sultan's emissaries. Then they try to obtain one of the pearls from a Miss Sunderlee and meet with further adventures. This continues the interest, though it contains no feature of unusual strength.

THE MARK OF CAIN (Astra-Pathe), November 4.—An excellently developed murder mystery, featuring Mr. Vernon Castle and Antonio Moreno. The story concerns a wealthy man named Trowbridge and his niece. Trowbridge has a hobby for studying insects and is murdered in a park while engaged in this pastime. The attendant circumstances are full of interest and skillfully handled. Reviewed at length elsewhere.

Metro Pictures Corporation.

PARADISE GARDEN, October 1.—Interesting six-reel subject, featuring Harold Lockwood, and dealing with a boy who is kept on a large estate until he reaches manhood, and not allowed to associate with, or even see, any members of the opposite sex. A review is published on another page of this issue.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 145 (Hammond), October 1.—The most interesting issue of this issue include scenes in France showing the return of soldiers captured after a hard days battle; history the Imperial Japanese war mission at the West Point military academy young American soldiers assisting learning to fly; and the Red Cross parade in New York City.

"THE LAST EXPRESS NO. 4 (Stuart), October 11.—"The Oil-Well Conspiracy" is the title of this chapter. It has plenty of interesting action and deals with the discovery by Helen Thureen of the stolen blueprints for the manufacture of gas. In her turn, she is taken into the combination as a member of the organization manufacturing manufactured gas. In her accidental presence at the oil wells, where the thieves are endeavoring to put into practice her master's scheme, she has a heart-rending experience, and successfully destroys their work. The close of the picture shows the cabin in which Helen has been imprisoned being demolished by a runaway oil truck.

SWIFT CHARITY (Strand), Oct. 15.—A moderately entertaining comedy, containing considerable business of the slapstick order. Billie Rhodes and Jay Seton have the leading roles and acquaint themselves...
THE MOVING PICTURE WORLD
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A FIRE ESCAPE FINISH (Nector), Rel. Week of October 22.—A two-reel Session acuteness story, featuring Charles R. Vanpoly, Lee Noran, Eddie Lyons and Fred Gamble. This is farcical in tone and while a little slow in the first reel works up to some very funny situations. A very good picture for boys and girls, featuring the romance of a young couple under distressing circumstances and the way in which they finally find happiness. The closing scenes are very laughable.

Lederer Expands Film Interests

GEORGE W. LEDERER will take a much greater place in the motion picture business in the season of 1917-1918 than he has done before. To quote his own words: "I have completed my direction of Marion Davies in "Runaway Romany" for the Ardley Art Film Co., he has decided to form a part of this business into his family business and to produce a much more pretentious spectacle, title and star as yet unannounced, some time during early November so that it may be released to the public before Christmas.

The only information forthcoming at this early date is that it will be a unique subject selection. It will be Albert Hall Winslow and offered to the trade on the state-right basis.

Of further interest to our readers is Mr. Lederer's statement that he has purchased the rights of all of his former stage-comedy successes and many other well-known comedies besides, and will produce them in two-reels each, commencing with the Tweedle-Dum and Tweedle-Dee series following with "The Belle of New York," "Mistakes Will Happen," "The Telephone Girl," "The Rounders," and others, totalling in all over one hundred possible pictures. Wherever a run of pictures is desired the two-reel cast will be employed. To that end Charles Xon, who appears in the original version of "Three Twins," has been assigned to his role in the first of the Lederer two-reel film comedies.

It is this director-producer's intention to release these subjects through the Hoffman-Foursquare exchanges, negotiations to that effect having already reached a mature stage. Production commences the last week in October in the newly erected George Backer studios on 35th street, just off Seventh avenue. Lederer's offices will also be moved to this same address, as Hoffman-Foursquare has taken over the first of this company's studios.

The first of this comedy series should be ready for distribution about November 16.

NAZIMOVA SUPPORTED BY CAPABLE CAST

Nazimova, who is now working on her first Metro picture, "God's Message," adapted from the Russian story, "A Rose-Bush of a Thousand Years," under the direction of George D. Baker, is supported by a most capable cast in this production.

Charles Bryant is her leading man in "God's Message." He will play the role of Paul Granville, an American artist. Frank Currier will portray the Priest of the Monastery, Bipole Cooper, for years a prominent player in Edison photoplays will be seen as De Roche. Fra Augustin-Setti in the capable hands of John Sturgeon, an experienced player of both stage and screen. Albert Hall, who plays Pierre, has appeared on the screen for the Famous Players and in the company of Pathé, Mestaire, the inn-keeper, is played by Philip Sandford, and Dave Turner plays the gate-keeper at the monastery.

Joline, the artist's model, portrayed by the great Nazimova, is a role of dramatic intensity, and the other roles in the play as well as all the costumes and settings, are being carefully studied. The exteriors of this production are all being made in the great back lot of Oran's and the interiors of the picture will be run at the Metro studios in New York City.

BRENNON LOOKING FOR NEW THEATER

"The Fall of the Romanoffs" ended its run at the Broadway theater Oct. 13 simply because it was impossible to extend it. The play as presented Arrangements are now being made to find another theater in which to extend it. The play to average capacity, and it now looks as if within the next few days satisfactory arrangements will be made. It was reported to be a most remarkable film which has been hailed with unmistakable enthusiasm by both press and public.

Great interest is being shown in the film throughout the country, and within a short time it will be exhibited in all the big cities in the United States. It opened in Toronto Monday, October 15, where it is being shown at theater prices.
A New and Interesting Group
Brind Educational Moving Pictures Present Zoological Subjects Lucidly and Attractively.

Not long ago we reviewed the first of the Brind Educational series, of which the J. Frank Brocklied, Inc., is the foreign sales agent. This picture was entitled "All About Bees" and was exhibited at the Strand Theater, New York City, the week of September 30. At a recent showing of Brind Educational pictures in the projection room of the J. Frank Brocklied, Inc., Room 1010, 729 Seventh avenue, a group of five zoological subjects of special interest and careful arrangement were exhibited.

"Beautiful Goldfish."
The first of these "Beautiful Goldfish" explained many things. It spelled out the special n "Mutt" or wild variety for which we pay the trifling sum of from ten to twenty-five cents. These wonderfully made goldfish, developed to a state of rare perfection and beauty, bring prices which are hundreds, and are paid by goldfish fanciers without turning a hair. Among the varieties shown are the egg-shaped, partly finless "Lionhead," the "Dutch Lionhead" or "Oranda Shishigashira," mottled-blue "Telescopes," coal-black "Moors," and "Japanese Broadtails." We are shown the "Fry Nurseries," in which the baby goldfish are reared to maturity out of doors, and we see also a pair of "Orandas" depositing eggs on a spray of water plants which are the hundreds, and the children of the ant to hatch, in which can be plainly seen the young goldfish curled up, is shown and also a baby goldfish just hatched. This picture is 467 feet in length.

"My Friend the Ant."
Next came "My Friend the Ant," which is a truly remarkable picture, in which we are made acquainted with the ant, his haunts and habits, and learn of this busy insect more than many of us ever would know save through some careful investigator in film. In the picture we accompany a huge ant to his home, where his friends and associates are busy doing repair work. These little insects are seen carrying the material for the framework of their home, including a slab of lumber, some small iron nails, and a bundle of matches, and bricks or balls of earth from which they build their nest. An exciting scene shows the soldier ants attacking a huge caterpillar, which finally drag it into the nest. The picture is a wonderful inside view of the ant's house and the different compartments in which are stored the eggs, grubs and pupae of the ants. Once more on the outside our attention is drawn to an "ant cowboy" herding "ant-cows" or aphides on a branch of a plant in order that the ants may be well supplied with the sweet juices secreted by the ant-cow. Attacks on grasshoppers, which, by the way, are fertile, and also on a katydid, chrysialides, and finally a butterfly which is unable to resist the onslaught are interesting. A fight between a soldier ant and a stranger ant opens the way to a remarkable sight in which the queen ant, discovering her soldier ant wounded, comes to him as an angel of mercy, lifts his head, kicks it and rubs it with her ant "Mutt" or wild variety for which we pay the trifling sum of from ten to twenty-five cents. These wonderfully made goldfish, developed to a state of rare perfection and beauty, bring prices which are hundreds, and are paid by goldfish fanciers without turning a hair. Among the varieties shown are the egg-shaped, partly finless "Lionhead," the "Dutch Lionhead" or "Oranda Shishigashira," mottled-blue "Telescopes," coal-black "Moors," and "Japanese Broadtails." We are shown the "Fry Nurseries," in which the baby goldfish are reared to maturity out of doors, and we see also a pair of "Orandas" depositing eggs on a spray of water plants which are the hundreds, and the children of the ant to hatch, in which can be plainly seen the young goldfish curled up, is shown and also a baby goldfish just hatched. This picture is 467 feet in length.

"The Infinitely Small."
Consisting of a series of views of microscopic pond life, well photographed. This includes rotifers, vorticella or "whirlpool animalcules," plumatella, paramycia, cypris, daphnia, cyclops, cetochnius, bell animalcules, hydra, etc. This picture, which consists of 732 feet of film, is an excellent one on the subject, clearly photographed, carefully detailed and entertaining.

"Denizens of the Deep."
An illustration of unusual fish and also of plant life at the bottom of the sea was seen on the last showing of "The Infinitely Small." The sea was opened with a view of a storm-tossed sea, after which we descended to the floor of the ocean to watch the fishes dart in and out among the fantastic vegetation to be found there. At this point we went to the bottom of the ocean where the rays of light are cut off and we see a wonderful world of life, small and large, and are made to understand that this is but a small portion of the life that exists in the ocean.

Innovation at Loew's Lincoln Square
Young People's Program Instituted at Loew's Lincoln Square Theater in Co-operation with National Board of Review.

Not long ago, under the directorship of F. R. Abrams, the young people's Saturday morning program was started with great success at Loew's New Rochelle theater, with the promise of further extensions of the same in other parts of New York State. Therefore, in accordance with this promise, on Saturday morning, October 6, at 10.30 o'clock, a similar program was exhibited before the children of the neighborhood at the Lincoln Square theater, Broadway and 66th street, New York City, in cooperation with the National Board of Review.

The program was opened by Orrin G. Cocks of the National Board of Review, who acted as chairman of the occasion, introducing the following speakers: Mrs. John Francis Yawger, president of the City Federation of Women's Clubs; Dr. Granston Brenton of the National Board of Review, representing the clergy, and Dr. Henry E. Jenkins, representing the Board of Education.

Through these inspiring personalities an appeal was made to the audience to do all toward making the picture a success. The children were asked to tell all the children they knew about the splendid entertainment which was to be provided for them at this theater every Saturday morning at the moderate rate of five and ten cents. Mrs. Yawger suggested that the mothers look upon this Saturday morning performance in the same way that they look upon the kindergarten, a place where the children can be sent for a couple of hours of wholesome amusement and comfort. The audience that they will not be subjected to the physical and moral danger which confronts them as they play in the crowded streets of the city.

The program had for its feature "The Poor Little Rich Girl," in which Mary Pickford plays delightfully the stellar role, and which thoroughly pleased the children. The opening number was entitled "A Trip Through Glacier National Park".
Park," which is prefixed by an amusing bit of animated cartoon work, in which a mule carrying a man on his back endeavors to make the peak of a high mountain. Having finally made his goal, he balances there for a brief moment, then turns back toward the other side. Equally amusing to the children was a similar bit of animated cartoon work preceding that portion of the picture where we are made acquainted with the Blackfoot Indians. Following the feature and industrial entitled "The Making of Print Paper" was exhibited.

For the reason probably that it is difficult to make an immediate impression on cosmopolitan New York, there were used the numbers that should have been selected of an important occasion. It is to be hoped, however, that with the continuance of these special performances for young people New York's parent public will awaken to a realization of the opportunities that are available to the young people not only of New York City, but of the entire country. Proper support given to the management of Loew's 60th Street theater in the enterprise means that all the other neighborhood theaters throughout the country will in all probability follow the same policy.

**Interesting Educational**

One Scientific Subject, One Industrial, One Tropical, One Travel and Two Zoological Subjects.

Reviewed by Margaret I. MacDonald.

"The Development of the Watch" (Mutual-Gaumont).

The most interesting subject in Reel Life No. 76 is a display of watches of the different periods. The picture really describes the evolution of the clock, showing one of the first watches that was made, and which dates back to 1500. This is followed by various elaborate types of watches, wound and unwound, and had varied uses by royalty of the period. There is the bird-singing watch, only three of which are in existence, and there is the pulpit watch and the egg watch, and the perfume watch which has a perfume container attached to it. There is also a wonderful made watch which is a snuff-box, music box and watch combined, and even a watch in which fountains play. The display of remarkable ones appears in Reel Life through the courtesy of William H. Wheeler, of Maiden Lane, New York. These watches are of French, Dutch, Swiss, English and German manufacture.

"Cantaloupes of Imperial Valley, Cal." (Mutual-Gaumont).

An interesting illustration of the extent to which the cantaloup is cultivated in the Imperial Valley, California, will be found in the 76th release of Reel Life. Here we see the cantaloupes being harvested in enormous quantities, and learn that in 1919 not less than 6,000 carloads were shipped out of this valley. Those that are carefully selected and the culls fed to the hogs. Skilled packers, some of whom are able to pack as many as 300 crates a day, earn from one dollar to per week. We are told, a fact which true is that the man who reads something昆仑 ones back to the soil. During a trip across continent the cars containing the cantaloupes are iced at least seven times, and two unheated cars, it is stated, are shipped daily.

"Safety First" (Universal).

In the 43rd release of the Screen Magazine will be found an interesting illustration of the dangers of the streets and the manner in which professional drivers must qualify before attempting to guide motor vehicles through the streets. There is one of the best and most useful numbers contained in this issue of the Magazine.

"A Trip to Hawaii, No. 2" (Educational).

The second instalment of the Lyman Howe pictures recently presented by the Educational Films Corporation of America covers some of the beautiful scenic features of Hawaii, including the Waiau Falls, Boiling Pots and Rainbow Falls. Cutting sugar cane is an interesting feature of the picture, as is also to enlighten one in this picture, and it is one of the series of views of the crater of the volcano of Kilauea, which close the picture.

"Animals of Australia" (Educational).

The shingle-backed lizard gives the opening performance in this interesting picture of animals of Australia. The by showing the alligator, also belonging to the lizard family, demonstrates his ability to swallow eggs whole. The rabbit-eared has scoot and the echidna come next. The latter interesting little monotreme between the mammal and the bird, has quills like the porcupine, and hatches its young from eggs. The emu and the cassowary, in interesting review, close the picture.

**Film to Please Sociologists**

"The Public Defender," a Strong Plea for Justice, Which May Be Exhibited Indiscriminately and to Advantages on Any Program.

Once in a while a film appears in the market which, apart from its pecuniary value, is of importance in that it brings to the notice of the public a problem which suggests a solution, and stands for humanity and a fuller civilization. To this class belongs "The Public Defender," presented to the public by Harry Raver of 1402 Broadway, New York City.

It is now our purpose here to make critical comment on this production, which has already been reviewed in our issue of October 20, but merely to draw attention to it as one which suggests the establishment of a "public defender" whose duty it would be to listen to and properly investigate the supposed wrongs of the poorer classes, who, for lack of money with which to pay unscrupulous lawyers, are often denied a fair trial in our so-called courts of justice.

**Exhibitor in Scheme of Things**

Common Sense Argument by Orrin G. Cocks of the National Board of Review Worthy of Consideration.

The exhibitor in the scheme of things is the subject exhibited in an article which appeared in the "Motion Picture World." The exhibitor has not always been loved by those in good film. The public is a fickle beast. Better Films, the Committee for Better Films, the secretary of the committee and advisory secretary of the National Board of Review of Motion Pictures. Mr. Cocks, in his capacity, believes, exhibits the exhibitor is the best way for those interested in better films to gain their ends. He points out that it is on the man whose livelihood depends upon the success of his exhibition that the exhibitor should concentrate his efforts. He says, "Better films are not going to be made, but the exhibitors can help to make them." The exhibitor is the key to the scheme of things. Better films are a failure if not commercially successful.

"Where are you going to show better films?" he asks. "Here is my answer," he continues. "With him and there is an exception, the place to show better motion pictures is in the regular commercial motion picture theater. The exhibitor has not always been loved by those interested in good film. The public is a fickle beast. Better Films, the Committee for Better Films, the secretary of the committee and advisory secretary of the National Board of Review of Motion Pictures. His capacity as exhibitor believes the exhibitor is the best way for those interested in better films to gain their ends. He points out that it is on the man whose livelihood depends upon the success of his exhibition that the exhibitor should concentrate his efforts. He says, "Better films are not going to be made, but the exhibitors can help to make them." The exhibitor is the key to the scheme of things. Better films are not going to be made, but the exhibitors can help to make them." The exhibitor is the key to the scheme of things. Better films are a failure if not commercially successful.

Those of us who are convinced that the public must be protected with better films should remember that the paid person is one who will continue to furnish pictures longer after the keen edge of volunteer enthusiasm has been blunted. A few sharp slashes of activity for three or four months is really harmful because of the fact that no cooperation and no whole-some issue of permanent organization to follow the exhibit. Not all exhibitors see eye to eye with you. Some need to be convinced that their audience will grow better in quantity and quality of the time they maintain family days with carefully selected pictures. Your duty is not only to agitate, but also to bring audiences. An ounce of money in paid admissions is worth a pound of talk.

Quite often also theaters have been packed with thrilling pictures. Exhibitors, therefore, need to be shown that the people around their theaters are wholesome lovers of clean fun and inspiring stories. While they eat ice cream and candy, they also do not. Some of the theaters of the theaters are not forever key up so that they pine for broken homes, tragic movements and the battle of the sexes. If we agree that the exhibitor is the man who will continue to furnish pictures longer after the keen edge of volunteer enthusiasm has been blunted. A few sharp slashes of activity for three or four months is really harmful because of the fact that no cooperation and no whole-some issue of permanent organization to follow the exhibit. Not all exhibitors see eye to eye with you. Some need to be convinced that their audience will grow better in quantity and quality of the time they maintain family days with carefully selected pictures. Your duty is not only to agitate, but also to bring audiences. An ounce of money in paid admissions is worth a pound of talk.
war in the trenches with heavy guns pouring death from muzzles five miles distant, but straight-forward, shoulder to shoulder work for the common good of home-loving townspeople.

Why not learn in advance of the bookings of good pictures and boost them? This is done with books and their demand grows month by month. With the motion picture it is here today and gone forever. All the more reason for commonsense co-operation and for 'seizing Opportunity by the Forelock.'

British Notes

By J. B. Sutcliffe

THE end of August is usually a fruitful time in the home production market of the British film industry. It brings within the exhibitor's view most of the summer activities of the London producer, and if this year's total falls below the average in numbers it raises above the last in quality. First we have from the Ideal studio the result of three months' work upon a screen version of Pinero's scintillating play "The Gay Lord Quex." Ben Webster as the young lord, Irene Vanbrugh as Sophy Fullayne, with Lilian Braithwaite, Donald Galtrop and some of the many very able actors who can and do make a great English stage make up a convincing representation, notwithstanding the omission of the brilliant dialogue of the stage original "The Gay Lord Quex" was directed by Maurice Elvey, and represents a newcomer in the field of film production exhibiting a praiseworthy maiden effort in "The Happy Warrior," by Harm & Co., directed by F. Martin Thornton. Unlike the above, the strength of this subject is entirely in the plot—not even a glimpse of a screen, is in the cast. Yet of this picture Dr. Saleebby, the eugenist, speaks heartily and sincerely in support as the right type and treatment of a morality play. But "The Happy Warrior" has a more valuable attribute than the facts that explored the popular and long cherished theory of many of the best motion picture directors. Its reception by the London trade and press dealt a fatal blow to the theory that a successful film must include a high salaried artist. During the week Ruffells of Long Acre held a premiere of "Holy Orders," a drama based upon Marie Corelli's novel, and pictured under the supervision of Bernard Davidson and J. D. Tippett of the Transatlantic Film Co., revealed the opening episodes of the boy scout serial, "Be Prepared," that he, Bannister Merwin, and Percy Nash have been so busy upon during recent months. This is the first English serial production.

There is a growing opinion amongst exhibitors that the time is becoming opportune for a general increase in admission charges to moving picture theaters. Since war broke out the past year has seen around charges have increased by about all round average of 40 per cent, more especially in regard to labor, electricity and film hire. True, there has been one increase to the public, the entertainment tax, but not a cent of this goes to the exhibitor in any shape or form. The Kinematograph Exhibitors' Association, Regd. is convening a meeting of its London members to consider this question, particularly in view of the failure of the association to secure the additional ad valorem tax imposed by the government on a wide ranging tax. A general and immediate raising of admissions seems inevitable.

The alternating revelations of the kinematograph as warrior and peace-maker perpetrated upon a tired public by writers and authorities upon every subject under the sun would fill a volume the size of Webster's. Not the least interesting chapter would be one recently shown at the Museum. Moving picture could be the means of sealing an ancient feud between two schools of history. The writer wants to see the utilization of a proper Kinematograph Record Department of the Government, charged to see that nothing of any importance happens in any field of the modern history of Great Britain without being filmed. It would, on the one hand, save our historians the trouble of trying to make past people and events live in their pages, yet, on the other, explanatory historical writings would be needed to accompany the living records. It is easy to imagine, he adds, with what avidity the future will scan the present cinematographic records of the Great War and how it will regret that there are not more of them.

The new Companies Act, to which I made brief reference of late, makes it impossible for any party to remain a director of a limited liability company, or to exercise directorial influence without it becoming public knowledge. Previous to the introduction of this measure there were doubtless many people concealing their associations with diverse businesses under the existing company laws and more especially when the Business Names Registration Act, compelling the publication of names of all partners in private concerns, came into force. Mr. Smith, for instance, will no longer be able to book films to Mr. Exhibitor Jones and still retain a secret influence over Mr. Jones' opposition hall. Neither can the film manufacturer continue to sell the destinies of half a dozen or more different exchanges without his customers' cognizance of the fact. The new act practically eliminates the secret influence out of business, primarily, of course, leading against enemy activities, but not without its usefulness in other directions. There is no possible excuse for any business man in England now to say that he does not know with whom he is dealing.

A three days' conference has just terminated at the English headquarters of Wm. Fox between the management staff and the provincial branch managers of the company. One result has been the formation of a special department for the handling of multi-reel features.

Two employees of a film printing works have appeared recently at the Central Criminal Court for illegally duplicating films. The charge was for criminal conspiracy, for fraudulently and unlawfully making and printing film prints for the use of the auther and the producers of the films. The trial lasted two hours. The prisoners in the case. The plan of the "dopers" was to extract from the film vaults unknown to the maker of the different negatives that were sent in for printing. In the specific case the Western Motion Pictures Corporation at the request of the producer in London was taken away to another laboratory and a dozen copies ordered. When they were ready the money was not forthcoming and consequently the negative was held back and it could not be obtained for half an unexpected situation the dupers might have got by with it.

Henry Winik, director of Triangle Western Import Co., and his assistant film director, both in the United States and here, sailed for New York last week.

One cannot think of or discuss that vitally important person, the returned soldier, without mention of the name of Capt. Paul Kimberley. Long before any system of training the wounded "Tommy" on his discharge from the ranks occupied the minds of our politicians, Mr. Kimberley was placing men into positions as cinematograph operators after the modern training at which he is still one of the oldest American agents in London was taken away to another laboratory and a dozen copies ordered. When they were ready the money was not forthcoming and consequently the negative was held back and it could not be obtained for half an unexpected situation the dupers might have got by with it.

ITALIAN SYNDICATE TO PROMOTE FILM EXPORTS

David F. Wilber, U. S. Consul General at Genoa, Italy, writing in "Commerce Reports," a publication issued daily by the Bureau of Foreign and Domestic Commerce, says that the Port Bulletin, published at Genoa, announces the formation of a syndicate to export films. It states that the leading Italian firms interested in the development of the commerce and exports of Italian cinematographic products have taken part in the syndicate and that the syndicate proposes to promote such exports especially to the markets of North and South America.

"It is affirmed," says the Port Bulletin, "that one of the principal Italian banking institutions has participated in financing the syndicate."

HARRY MURRAY DONs KHAKI

In the quota of the recruits to the National Army now mobilizing at Camp Upton, Yaphank, L. I., will soon be found Harry Murray, Brooklyn representative of Jewel Pictures. Inc. Harry Murray was born in Bensonhurst, on Saturday, October 13, much to the regrets of the exhibiting colony in Brooklyn. He was in 1911 that he broke into the ranks with Vitagraph as booker. He opened the Palace exchange in Charlotte, N. C., and was later associated with the same firm in Detroit. Recently he served as salesman for Century Comedies, passing from there to Jewel.
Export Items

Cuba is the great anomaly in the world of moving pictures. Bound to the United States by strong ties of friendship and community of interest, and located 90 miles from Key West—the trip can be made by train and ferry—it has developed wonderfully since the war with Spain. In 1906 the exports to this country amounted to $34,728,770, and the imports $164,622,980—by far the largest volume done, with the United States, except Canada. Its wealth is revealed in the trade balance indicated by the above figures. Most of the Cubans have a good command of English and they know and understand American customs and methods. Where European pictures are still making a good showing. The reason for this result is not hard to explain. The introduction of American pictures in the southern territories has been accomplished through the efforts of the local exchanges, which in Cuba have shown a very antagonistic frame of mind, and, therefore, the only American producer with a wide distribution in the island is the one who opened up his own branch in Havana.

MR. JOHN BROWN of 7th Avenue

Presents
"The Venus of the Mirror"

by Velazquez.

If an American art dealer managed to buy the famous painting from the British aristocracy and would put it in the above fashion the effect would be similar to the one produced daily in Latin-America by our moving picture posters. "Mr. So-and-So presents Miss —" The idea of a gentleman who has heard anything about advertising to the public an actress of international repute seems preposterous to the southerners. Even if the party in question has put up the money to make the picture there is satisfaction enough in reaping the profits and the artistic glory should be left where it belongs. In Latin countries the theatrical business (the same thing applies to moving pictures) is divided in two parts: the artists, who get a little of the money, and the publicists, who get most of the money without bragging about it. The term "theatrical producer" has no meaning in Spanish or Portuguese, neither in French nor Italian. The author who writes the play is the only one supposed to produce anything. The man in charge of the financial end, who pays the bills and controls the box office, is an "empresario," which means a merchant purely and simply, and in this capacity alone will the public tolerate his name should be mixed with those of the author and artists. This viewpoint, therefore, should be borne in mind when preparing advertising copy for Spanish and Portuguese speaking markets. If these reasons are not considered sufficient there is the question of avoiding confusion. "Mr. presents Miss —" by special arrangement with Mr. — in "Lights Out," produced by ——, released through ——, etc. How is an foreign buyer to find out the meaning of this rigmarole? And as far as the public is concerned, an announcement of this nature is enough to damn any picture.

Six months ago the Spanish trade papers were devoting most of their space to American productions. At this moment very little interest is taken of our pictures, although they are imported in increasing quantities. Mr. Ajuria, one of the largest distributors in Argentine, is about to introduce several well-known American brands in that country and his circular announcing this fact to the exhibitors, published as a paid advertisement without any editorial comment, is the only notice of any importance regarding American pictures inserted in the latest issues of the Spanish press. We cannot account for this sudden silence. Most of the business with Spain and Portugal is being carried on through London dealers.

According to the South American trade press, the Platense-Film, a producing company of Argentine with half a million dollars capital, has signed a contract with Messrs. Paul Capellani, Marcel H. Morhange and George Benoit. Mr. Capellani will act and direct for the company. Mr. Morhange, already in Buenos Aires, is to take charge of the technical direction, and Mr. Benoit will be cameraman.

The municipal authorities of Buenos Aires have prohibited the exhibition of the "Where Are My Children," claiming that the Universal picture propounds an immoral theory.

Only a few exceptional features of European make have been shown in Puerto Rico during the past year. Practically all the American brands were represented in this market.

Carlos Vasseur, who is distributing Triangle pictures from Barcelona, seems to be covering Spain and Portugal very thoroughly.

Ivan, Fox, Paramount, World, Gaumont, Thanhauser, Pathe and Universal pictures have made up most of the programs shown in Brazil during September last. Local producers met with scant success.

An attempt to establish by law a motion picture censors-ship in Havana, Cuba, ended in failure. The measure was rejected by the Board of Directors.

Jacobo Gluckmann has purchased from the Inter-Ocean Film Corporation the exclusive Argentine and Chilean rights on the picture "Kerensky and the Russian Revolution," and from J. M. Aragon "Her Fighting Chance."

D. W. Russell of 729 Seventh avenue has just returned from a trip to Chicago, and is now handling the foreign sale on the Cub Comedies and Crane Wilbur productions.

Fernando Zeno, second son of Dr. Manuel Zeno of the Medal Film Company of Porto Rico, has just arrived for a short stay in New York. He reports the film business flourishing in our island possession.

J. Gelabert of the San Juan Film Exchange of San Juan, Porto Rico, is in the market for five-reel subjects suited to the Latin tastes.

Pedro Malaver has established himself as a film purchasing agent, with offices at 78-80 Broad street, New York. Mr. Malaver is a Cuban by birth and well acquainted with the tastes of these people.

Reginald Warde announces that he has sold the Christie Comedies to Ler.-y Garfinkel of the Societad General Cinematografica for Argentina, Spain, Chile and Uruguay.

Leroy Garfinkel has bought the exclusive rights on the Crane Wilbur pictures, and will shortly ship a number of prints to Argentina.

The Goldwyn Pictures have inaugurated an export department under the charge of Mr. Ziehms. Mr. Ziehms was at one time in charge of the Pathe exchange in Manila, Philippine Islands.

Joseph Lamy of the Piedmont Pictures has closed a number of foreign sales the past week. Through Ernest Mayer of the Corona Film Corporation, a print of "The Warfare of the Flesh" was sent to Porto Rico and a big shipment will soon be en route to Cuba.

Producers seeking an outlet for film in Central America and the West Indies will do well to communicate with the Fortoul-Ryeman Company, a new concern located in the Park Row Building, and having strong connections in these territories.

On October 1—the New York offices of J. Frank Brock- liss were permanently established in suite 1010 of 729 Seventh avenue. Harold Gillespie is general manager and in charge of the new offices.

Sidney Garrett, President of J. Frank Brockliss, Inc., has control of the new seven-reel states rights picture, "For the Freedom of the World," with E. K. Lincoln, for foreign rights sale. He has already disposed of two prints of this picture to Brazil.
Grinding the Crank

With Thornton Fisher

Whataya mean "silent drama." With the drummer reproducing sounds on his trick instruments, a baby crying and the guy behind us reading the subtitles aloud, where do you get that stuff?

We recommend a certain director friend of ours for a place in the aviation corps. He went up in the air seven times the other afternoon in the studio without the use of a single aeroplane.

And now comes a person who writes and wants to know why they aren't called "animated photographs."

Every third picture man we've met recently has either gone to an officers' training camp or has been drafted. Instead of grinding the crank of a camera they'll be grinding the crank on a machine gun. Our hat is off to 'em.

Good morning! Have you heard Jack and the Beans talk?

It is rumored that several motion-picture men were seen on the street yesterday. It seems that these two men were too old for the army.

No, Hortense, Air-Dome Exhibitors do not give rain checks.

During the filming of a revolutionary picture the X. Y. Film Company had some difficulty getting a horse for Paul Revere to ride, most of the livery stables in Boston being garages.

A number of dopeseters have attempted to solve the mystery of who the well-known player is whose head was depicted by a rear view several weeks ago. The successful one was promised a box of safety matches. Jay Emanuel of Philadelphia wrote in suggesting that it was Epes Winthrop Sargent. Ever since that mer-man "still" of E. W. S. was printed in the World the trade is getting him balled up with the actors.

Scenario editors tell us that in order to be successful continuity of action in picture plays is essential, and yet if this classic, which has existed for years and is familiar to every child, has continuity we'll eat it. Listen:

Hey, diddle, diddle, the cat and the fiddle,
The cow jumped over the moon;
The little dog laughed to see such sport
And the dish ran away with the spoon.

That's all we've gotta do to-day. Go on with the music.
Among the Picture Theaters

Nemo Theater, New York City
Old Rose and Red Marble Make the Color Scheme of the
Motion Picture House at Broadway and 110th Street—
One of the Fox Chain—Good Music One of Its
Features—Managed by F. A. Mangan.

ONE of the Fox theaters show age in any way. They
grow with the times and are changed to keep pace
with new ideas and improvements. This is true of
the Nemo theater at Broadway and 110th street, New York
City. It has been open eight years now and used to be a
vaudeville house. It is now devoted to pictures exclusively.

The stage has been re-

moved and the front of the house decorated and
changed to accommodate a big orchestra. The seats for musicians are
on the floor level considerably below the
back seats; for the auditorium slopes to give a
clear view of the persons in each row of chairs immediately in front of the spectator.

The color scheme of the theater is old rose and magenta colored marble, and the front of the house carries this idea out by continuing the columns. The screen is hidden by a green plush curtain between two marble columns that frame its sides. Two rows of columns support the large balcony which seats 40. There are 800 seats in the auditorium, and by the arrangement of the comfortable opera chairs these supporting columns do not interfere with a clear view from any seat.

The booth is situated to give as level a throw as possible from the balcony. The throw is ninety-six feet long. Two Simplex machines are in use fed with current through two rectifiers from the alternating current street mains. It is probable that rotary converters will be installed since it has been necessary to return the money to patrons twice lately on account of trouble with the tubes rectifying the current. The screen is a curtain that has been treated with a peculiar

preparation made by R. A. Johnston of the Fox company. The picture is soft yet clear and easy on the eyes.

The program is exclusively of pictures and music. There is an organ recital at one o'clock; there is also an organ recital at five. The first afternoon show after the organ recital opens at two-thirty and is preceded by a number of commercial films. Then there is the large orchestra, a scenic followed by a soloist, usually some first class singer, but at times a violinist, a topical made up of the best of all brands, another solo, the feature which is either a Fox or a Goldwyn multiple reel offering and finally a comedy after a third solo. The evening shows are at seven-thirty and nine-thirty.

The destinies of the house are in the competent hands of F. A. Mangan, who is building up the music portion of his program. He now has an orchestra under the lead of Vermont Knauss, a musician of unmistakable ability and high repute. The orchestra consists of two first violins, two second violins, a 'cello, a bass, a viola, an obo, a trombone, cornet, two horns, tympani and two organists, both soloists of ability.

The manager has a force of eight ushers and he takes care that they have proper training in their duties, which include weekly fire drills. The atmosphere of the house is pleasing and comfortable. The courtesy of the attendants is one of the assets of the house and one of the reasons for its success. The situation of the Nemo is enviable insofar as it is in the center of a residence district that needs and can pay for the best entertainment. The Broadway surface cars run in front of the house and there is a subway station on the corner at 110th street. There is competition nearby; but there is plenty of business for all in this neighborhood. It is a locality where the people are likely to respond to quality if they find it to their taste.

Strand Theater, Oakland, Cal.
Shining Illustration of the Kind of Photoplay Houses Planned for Oakland’s Residential Sections—Seats 750
—Managed by Charles Hellman.

THE Strand Theater at Telegraph avenue and Thirty-
third street, Oakland, Cal., is a splendid example of
the new type of moving picture houses designed for
residence districts. It is attractive and fits in well with
its surroundings, making it a welcome addition to the neigh-
borough, which is a district of homes. This theater is of
brick construction, with a front of light-colored pressed
brick relieved by simple designs.

The lobby is of marble and tile, and is large enough to
make possible a splendid showing of photographs and small
posters, of which good use is made. A large changeable
sign extends the full width of this and can be seen from
the cars that connect this city with Berkeley.

Fox’s Nemo Theater, New York City.

Strand Theater, Oakland, Cal.
The large feature productions shown here are booked on
the open market plan and are presented at a uniform ad-
mision price of 10 cents. Usually the feature is changed
daily, but when especially popular pictures are secured the
run is sometimes extended to a week.
The house has a seating capacity of 750 and is furnished

Francis A. Mangan.
with chairs of a high quality. It has an effective heating and ventilating system, an American orchestral organ and the operating room is equipped with two late model Simplex machines. It is conducted under the management of Charles Hellman, who has had several years of experience in this line in Oakland, having formerly been located in the downtown district.

McHenry Theater, Baltimore, Md.

A Photoplay House That is Characteristic of the Development of Picture Theater Construction.

SURPRISED and delighted was the public of the southern section of Baltimore on Saturday, May 26, when it was ushered through the doors of the McHenry theater, on Light street, near Cross, and entertained by the effervescent symposium of enchanting delights which awaited it. A veritable dreamland of all that is modern and complete for the comfort and convenience of the patrons of this theater is represented in this latest triumph in temples built for the exhibition of the silent drama. The McHenry is under the direct supervisio'n of Bernard Depkin, Jr., who is now the supervising manager of all the chain of theaters connected with the P a r k w a y Theater Company. The resident manager is J. Armer Barron.

The exterior view of the McHenry is one of impressive strength, combined with artisticness. The design is typical Italian Renaissance. Directly in the center, over the large marquee, is located a tall, arched Colonial lattice window of plate glass and wood, with a Greek border effect. The marquee is of galvanized metal, finished off with a bronze effect. This is supported from the wall by two heavy chains. The wall is built of tapestry brick and artistic trimmings of stucco. On each corner of the marquee is located a 300-watt nitrophen lamp, while inside its top coping a system of indirect colored lights play upon the whole building. No posters are used for the front of the house, but two sturdy ornamental frames on each side of the main entrance contain photographs of the coming plays and the titles.

The main plot of ground which has been used measures about 115 by 65 feet, while a smaller plot, taken up by the lobby and foyer, measures about 93 by 20. The entire cost of land and construction represents in the neighborhood of $75,000.

We enter the theater through a large stone doorway, bordered by a fretting of Greek design, and find ourselves in a lobby measuring 15 feet wide and extending 20 feet back to a first set of double doorways. The walls of this lobby are built of Limestone, with a wainscoting and border of marble. The flooring is of white tile, bordered by a mosaic pattern. The ticket office is located directly in the center, and is finished in mission oak, on three sides of which have been placed heavy plate glass windows. Next into the second section of the lobby through the handsome brass-trimmed doors. This part measures 45 by 15 feet, and it is here that a beautiful iron grilled staircase leads to the operating room, office and gentlemen's rest room on the second floor.

One ascends the firm staircase of slate and steel, with a balustrade of wrought iron, to a halfway, at the end of which is located a spacious operating room, measuring 10 feet. It is equipped with three of the latest Simplex projection machines and a General Electric motor generator. The entire room is painted black. It is completely fireproof, being built of concrete and brick, and protected by metal encased doors. The light shafts are guarded by galvanized iron coverings. The throw of light from the machines to the screen is 115 feet. A Minus screen is used, measuring 11 by 15 feet.

We go back down the stairs, which are located on the left as you enter, and pass through a last set of doors to find ourselves in a foyer of elegant but quiet beauty. This room is furnished with mahogany tables, upon which are placed cut flowers and the weekly booklet programs. Ice-cold spring water is kept in a cooler to the right of the foyer.

We now proceed into the main auditorium, which measures 64 by 100 feet. The seats number 1,080 and were furnished by the A. H. Andrews Company. They measure 22 inches wide, and are regulation orchestra seats, finished in mission oak and old rose plush. There is no balcony, and the ceiling rises to a height of 26 feet. All the floors are covered with a rich, heavy, matted red velvet carpet. There are three aisles, one measuring 4 feet 6 inches, and the other two measuring 4 feet. Directly in the center of the house, running from side to side, is located a row of loge boxes, equipped with chair seats. This row is separated from the rest of the theater by brass railings. The screen is located on a stage which measures 8 by 24 feet. This screen is part of an interior studio set and represents a window. All the hangings are of gorgeous old rose velour, with diamond proscenium arch of gold and gray measures 24 by 12 feet. In the orchestra pit, measuring 24 by 12 feet, there is room for ten musicians and the console of the $10,000 Moller two manual organ, while on each side of the proscenium arch are located the swell boxes, from which issue golden harmonies of dreamy dulcet tones. These swell boxes are covered by a close lattice effect, and are enclosed in huge pilasters of Greek Colonial design.

The color scheme throughout the interior is light gray and gold. On the panels of the second section of the lobby, and in the foyer, are hung magnificent oil paintings of the stars of the various film companies, and the interior is placed large French mirrors, with a frame of gilt. In the auditorium this color scheme is carried out with the paneled pilasters of Colonial design, which support a rich cornice of Italian Renaissance. The pilaster edges and cornice trimmings are of gold.

The lighting is a combination of diffused glows. The indirect, direct and cove systems are employed. In the center of the ceiling is located a huge inverted dome, from which a subdued and diffused glow suffuses the room. In the lobby and the foyer four ornamented globes, each surmounted by four separate electric amber candles, are hung at intervals.

The ventilation is superb. In the ceiling of the main auditorium are located four ventilators, each measuring 6 feet 20 inches, and in addition to these is one ventilator across. They are all equipped with great direct pipe suction fans, measuring 40 inches in diameter. The ventilation of the operating room is done by three ventilators, equipped with 12-inch suction vents.

A novel heating system has been an innovated by which a current of pure air is always streaming into the theater and heated as it passes through a system of vents. Steam radiators are used, and each is situated in an inserted cut-out in the walls with iron coverings. Just behind each of these radiators is located a closed or vent device to the outside, which opens and shuts with the radiator exhaust, thus regulating the flow of pure air.

There are two well appointed rest rooms—one is located on the first floor, just off the auditorium, on the left as you enter, trimmed with marble tiles, for ladies. The other is situated in the second floor, at the head of the stairs, for the men.
The theater is absolutely fireproof, being built of steel and reinforced concrete. The exit doors are five feet wide, all being equipped with metal fire panic bolts. An intercommunicating telephone system is in use throughout the entire building, connecting all points with the manager’s office. The program is changed four times a week and a specialty is made on market days, for the time of performances starts at 10.30 a.m. and stops at 11 p.m., while on other days the shows start at 12.30 p.m. This is done owing to the proximity of the market. The admission prices are 10, 15, and loge box seats reserved at 25 cents.

**Broadway Theater, San Francisco, Cal.**

*Theatre World*

Although of the Old School of Picture House Architecture, The Broadway facade is attractive.

**THE** Broadway Theatre, located in the heart of Little Italy on the thoroughfare of that name, is one of the old-established moving picture houses on North Beach. For years it was conducted by the veteran exhibitor, Sam Gordon, who also had the penny arcade next door, but is now operated under the management of Max Blumenfeld. Although of the old school of moving picture theater design, the house presents a very attractive appearance with its white stucco front, large lobby and neat ticket selling booth of the kiosk type. It has a seating capacity of 554, all on one floor, and is well supplied with exits, some of these leading into the amusement place next door.

This theater is one of the few houses in this city where the 5 cent admission price still prevails, this being the regular charge, except on Sunday, when 10 cents is asked. A change of program is made daily and a special feature is presented on Sunday. A lavish use is made of posters in the lobby, and great care is made in their selection, as these are carefully studied by the cosmopolitan patrons of the house.

The projection equipment includes two Powers 6A Camerographs, and music is furnished by an automatic player instrument. The service rendered is above the average to be found in 5 cent houses and a good business is done in the face of unusual competition, there being four other moving picture theaters within a block.

**The National Theater, Pharr, Texas**

Cage Rebuilds House Destroyed by Fire—Seating Capacity of New Structure 200 More Than Old One.

The accompanying illustration is a view of the New National theater, Pharr, Texas. The original National, which was opened on June 23, 1915, with a seating capacity of 300, was destroyed by fire on June 30, 1916, which started in a mercantile establishment in the same block in which the National was situated and which consumed every building in the block. Before the embers of the fire-struck National had died out, W. E. Cage, the proprietor, was consulting architects regarding plans for the rebuilding of his theater, and it was but a few weeks after the conflagration that the rehabilitated structure was opened.

The new National embraces all improvements, and it has a seating capacity of 500, which is 200 more than the old house. Of course, in order to have a greater seating capacity the plot of ground upon which the new theater was built had to be larger, and the National now occupies space measuring 36 by 114 feet. More space has been allotted to the operating room than was the case in the former house. It is adequately ventilated and lined with asbestos. A part of the up-to-date equipment are two Power’s 6b machines and General Electric Company rectifiers.

**Jackson Theater, York, Pa., Opened.**

Wednesday evening, September 26, marked the opening of the Jackson theater in York, Pa. It is owned and operated by the Jackson Enterprises of that city.
Advertising for Exhibitors

Conducted by EPES WIN THROP SARGENT

But Do It Right.

Seemingly some commentators on the exhibition end see in the advanced admission the solution of all problems. The Exhibitor does not make as much money as he did. He charges a quarter instead of ten cents, but the stress is placed upon the heart. Gosh, but it's easy to give advice when you don't know what you're talking about! It's as easy as inventing stunts that would be dane house in always depressing. There are few shadow houses, but fifty per cent of the auditoriums could stand more light without detriment to the picture if lights and screen were properly shaded and right lighting would mean as much to your box office as will a more costly film and it will have a more lasting effect.

Then gradually increase the ticket number in response to the popular demand but be careful to have enough of a popular demand back up the statement.

Use careful selection of your bills. Keep away from the luridly patriotic stuff. It might crowd your house and yet lose you money in the long run. Look over the catalogues and see how they are laid out. You will find in the high-priced records a number of patriotic numbers. They must be offered because there is a certain demand for them, but the same is placed upon the heart-stirring songs. Both of the larger companies have lately offered Old Black Joe as a super-priced feature. They know that just now it is the heart interest that counts with all classes. Just for fun, if you take the Pickfords, compare the receipts of The Little American with Rebecca of Sunnybrook Farm. The Little American was one of the best and most pretentious efforts of Miss Pickford, but we think that the other story is going to be the better money-maker. Take the tip and book the interesting and less appealing and keep away from purely war stories. Don't run a lot of junk with fight pictures made before the war was begun and sad farewells and the rest. Let people for-
a man, still unconscious, his tie awry, his clothes splotched with mud and blood. His hat was gone as well as the natural color of the right eye. Then the events came back. He was James Morgan, the rich young man that always bought his paper from her in the morning. He had been shot by the thugs attacked him—and here they were in a baggage car, bound for somewhere together. The green fields were slipping past the open door. For a play of adventure and the spirit of youth and love, "A Bit of Kindling" is, well, it's a whole coddle of wood.

That is better than the whole story. The programs are on the proper page (right hand) and the advertising, though liberal, is not permitted to intrude. But the program starts with Monday and stops with Friday. Perhaps he trusts Saturday to take care of itself. Some mention should be made of the Saturday feature, though it need not be exploited so heavily as the other days. But the distributing scheme is bad. In the first place, no one likes to get his Sunday paper all cluttered up with a lot of advertising junk. It is against the law in some states to place inserts in papers, and it is against common sense to do it in all states. Moreover, it is wasteful. Many people get more than a single Sunday paper. Many take from three to five. This means an excessive duplication of distribution. Many of these duplicates may go to persons already on the mailing list, giving a still further waste. Even hand distribution is to be preferred to this scheme, but if there is a really good mailing list, there should be no other scheme of general circulation. We would suggest to Mr. Halsey that he drop the insert scheme and build up his mailing list, or perhaps he can give a certain number of copies to the grocers and meat markets to be sent home with their orders. Not in many newspapers have hired girls, we fancy, so the program will go to the head of the house, or these last can be reached through counter distribution.

Kid the Kiddles.

We reproduce here the program of the city Theater, Newark, N. J., showing the display given the children's section of the page, and the kids half a page, but the children get the lower half of the front page and a

whole page as well. If, as we surmise, the Desmond story is the evening bill, we think that more than a long dash should be used to indicate where it is the evening program; perhaps an "in the evening—eight point italic," might work with the hand margin. But there is one line there we do not fancy. It runs:

Clean Films for the Whole Family
Especially for Parents intent upon safeguarding the Morals of Children.

That's just what these kids matinées really are, and the City picks its programs with unusual intelligence toward that very end. But the very last thing we want the kids to find out is that the films are being safeguarded and it will play hookey to see perhaps the very same films in some other theater where the management avoids this unfortunate phrase. Don't get the motion picture into the minds of the classification in the child mind and it will do more good than the Sunday school can. We like best, so far, the phrase created by Lambdin Kay, of the Shamrock. Atlanta. He called them Young America Matinées, to remove the curse of the "child." In all save this the City -scheme is excellent.

Paramount Publicity.

George E. Carpenter sends in a page from the Herald-Republican, of Salt Lake City, showing the display devoted to the program of the paper's motion picture department by Lacy, Ray, Hart and Dorothy Datoon, each of whom is photographed reading the publication. They certainly get a burst on at the Paramount Pictures Exchange and, of course the publicity reacts in favor of the Empire-Paramount, over which Carpenter presides. Another way would be for George E. to send in a page of his advertising cast to be scanned. We wonder can be take a hint.

Jay, He Knows.

Marriage seems to have made Jay Emmanuel pessimistic. One of his recent contributions is a folder that has for a front page adornment this legend:

LEATHER IS TOUGH,

But—

Trying to Earn Money
With a Picture Printer
In the Summer
Is a Durn Sight Tougher.

This is not one of Jay's programs. It is the product of the Fox Exchange in Philadelphia and is merely the prelude to an invitation to participate in "a battle royal between Fox Film Special Releases and Old Man Poor Businessman." Jay sent it in because he likes it, and not because business is bad. We like it, too. Jay is going to pass over that front page without reading the rest. It hits home, and every line inside is original, and not just talk. It is decidedly above the average of exchange advertising.

One of Emmanuel's own is the Paramount book mark. This is printed on the back with a list of Paramounts to be shown at the Jefferson and Park theaters, Philadelphia. A J or P precedes each title, showing at which house that film is to be shown. The idea is good enough to be passed along, and it gives the general idea. A good hot-weather appeal is found in some copy for the Jefferson. This is printed on this brownish paper in black ink. It gives a two weeks' program of headlines, with the reverse for a Clark picture. The summer text reads:

WE ADMIT

THIS IS

SUMMER FEVER!

BUT WE

DO NOT ADMIT

that you will find it too warm at the JEFFERSON THEATER.

It is the wonder and envy of the theatrical interests in Philadelphia HOW we can KEEP the JEFFERSON as cool as it is always found.

Many a night we do not even have to put our fans on, it being so cool. We are not trying to write large ad, but if you do ask you come just once and find out for yourself.

Besides, with the list of features below one need not worry how to spend a nice evening if she is so fortunate as to live within the radius of the JEFFERSON THEATER.

The choice of the best things that Emmanuel has run out lately. It is sincere, and the absence of superfluous statement is to be commended. Another piece of copy starts off:

How to be a Duchess:

1 French Maid

1 Toy Dog

1 Foreign Accent

See the Most Beautiful of Stars, 

Emmy Wheelen, in

The Duchess of Death.

Jay assuredly is improving in his work, and with that famous car-load of fancy stock he is doing wonders, but he should swap some of those chocolate brown cards for some light word or else print in white ink. These do not show up well. Will Jay please note that when we get back to town we are coming over to see him, and make preparations accordingly?

Punch Tickets.

The coupon ticket, good for something more than a dollar's worth of tickets under a scheme, was advertised by George A. Carpenter of the Washington, Belleville, Ill., is able to put a fresh spurt in the old idea. He gives two dollars' worth for one dollar in the form of a card similar to the one shown here. A red ink rubber stamp espe-

5 5 5 5 5 5 5 5 5 5 5

PROFIT SHARING TICKET
GOD FOR $2.00 ADMISSIONS TO
WASHINGTON THEATRE OR ANNEX

On all shows, 10 & 20c, unless advertised before hand

As an appreciation to you for your suc-

cess, this ticket is sold at a reduced price of $1.00. The management re-

serves the right to alter the price to ful-

ner, less amount. 

This ticket is purchased at the box office of the Washington, 2228, by T. Landau, Jr., Manager.

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

sionally stipulates that it is not good for admission on Sundays, but does not on any Saturdays. M. A. M's usually writes.

Three years ago an idea came to me to have a "dollar day." I gave a card good for two dollars' worth of admission for one dollar, good until used, and not restricted to the purchaser's Indi-

vidual use. The first time the scheme was used we took in $500 between nine in the morning and eleven at night. The purchasers had to call in persons for his ticket, for some was reserved by phone. You had to walk up to the box office and take the ticket in person. As soon as the tickets began to run out there was a demand for more. They found that the tickets not only saved them money, but that it saved time and trouble. They did not have to wait in line at the ticket window. They went right up to the doorkeeper and he punched out a ten-cen.
admission. If the patron wanted a reserved seat, he punched out twenty cents and gave him a reserved slip, being provided with a check of the number of end of the day. There was a considerable demand for these "punch cards," as the patrons called them, but I told them both in person and on the screen that the punch cards were merely evidence of appreciation of their support and that there would be a but a single dollar sales tax each, a total of the time. Our prices were ten and twenty cents for adults and half price for children. Up to that time the reserved seats were not sellng as well as they might, but part of the reason might have been that they had acquired the habit of doing so. More than this, they came more often and brought their friends, frequently these being persons whose patronage I had not previously enjoyed the best of. It was firm friends of regular patrons. During the time these first tickets ran we several times found a ticket dropped by the boxoffice. We announced by means of a single circular. Later another certain number had been found. It was all we could do; but for the second dollar day I took the name and address of each person buying a ticket. By that means it is mailed away to the owner without delay. And you can imagine what a fine mailing list I got from these names and addresses. That second year we sold $1,200 worth of tickets on the day—for times as many. This second lot was good only on week days, Sunday being reserved. The third year tickets were not good on Saturday day or Sunday, but were good on other days for matinee or night. We sold $2,000 worth during the day. This year the sale was $1,614, in my mind you, this does not seem to be the daily sale materially. We get almost as much window sale as before with more than three thousand dollars' worth of ad- vanced sales in the bank, all taken in on what is practically among the public's confidence in my judgment and ability to run a good show. That's what makes me feel good all over when I think about it.

It would make any manager feel good to feel that his reputation will bring so liberal a response, and it should make him feel good to know that he has thought up something worth while. We like the scheme from the start, and we believe we have hit upon the right idea. A paid ticket will use it more freely than one who has to dig in his pocket for the actual coin. He knows he has paid for it, but it is paid for and it's his, and he hesitates down to the Washington, where he might think twice before going if he had to spend twenty cents out of his pocket. Mr. Landau gets his ticket holders more than twice as often. He is a man who is being treated, and who may become his regular patrons, and he gets a mailing list that cannot be surpassed, and he can circularize this list with the assurance that every letter sent to the regulars will be read. So you can see for yourself how valuable has tickets. If you try this scheme emphasize the return feature. Don't take down the names and addresses yourself. Distribute forms somewhat like this:

I hereby make application for profit sharing tickets.

Name __________________________
Address _________________________

Manager Washington Theater.

Give these out beforehand. The day of the sale have a table in the lobby. It makes for a good form with blank cards or pens and inks. Explain that this address form is a safeguard. Put it on the screen and in the house program. Impress upon the demand for sales tickets. It will in the course of time in time, if you have the form printed on three by five cards or slips you can make up card catalogue from these forms you can get a number of these slips that will number consecutively or in duplicate. The better plan would be to number the ticket and the card at the same time, and it will save you. But there shouldn't be a safeguard against duplication of cards. The original is plain manila stock. With 3,500 cards out it is not easy to keep track of some entering for tender bid more money to duplicate them. A cut of a signature is a good protection, since to imitate this your forgeries; but better still be a cut signature and a validating stamp. Get one with a rule work around it and have your ticket taker understand that no ticket is good if the corner of the stamp does not cut a certain let- ter of the house name. The stamping is apparentlycarelessly done. You can really check Mr. Landau, in working out the scheme for his own use, has perfected it through the years' experience. With a generosity that is characteristic of the live wire exhibitor, he offers to give any further aid he can to those who want to test the scheme.

Spillflous.

The Majestic, Columbus, Ohio, gets out the best written and printed program that we know of. Now it has come out with about the best policy booklet we have yet seen. Not only money has been wasted on color work. The cover carries an oblong with "Majestic theater and its new policy booklet surround around it. The real pricing has been spent on cuts and press work instead of double printings, and the result is well worth while. Primarily it is to explain the new policy to the public. The booklet is an able talks about the house and its musical staff as well and gives some splendidly executed portraits of the leading stars of the program. It is in the center that will be kept and shown with pride, but the result should have made the press man print his own picture, as well. He has done much to make the house show. The red-and-four page book is one of the best of its kind ever seen and it is going to take a lot to heat it. It points to one big fact. A book well done in one color is infinitely superior, both as an artistic production and a business get-ter, to a two to four color effort not so well done. Keep that fact in mind when you are talking over your own job with the printer. He may be trying to cover up his own inability when he spits the price for four printings that he will then have a comeback. Use one color and insist upon the very best work. It pays best.

Stylist.

Louis B. Mayer has been sending out invitations to see a certain Metro feature. He uses a die sunk card, an oval within a square, no color in the die. Then the message is set in six point and the smaller twelve point sizes, all within the oval. The lines are broken up badly at the top for—

The Metro Pictures Corp's requests your Attendance at the first engagement of the new Metro Super-de-lux production.

A better division would have been—

The Metro Picture Corporation Requests your attendance at

The first engagement of the new Metro Super-de-lux production.

That makes another line, but it gives it more their proper value. Apart from this matter of division the card is away above the average. But what is going to come after a Super-de-lux production? Even Boson is going out of cutup superlatives some day. One good feature of the advertisement is that it is not good for a single trade showing but for any performance of the week "that may suit your convenience." For setting him tails beats a special showing to which may not be able to come.

Revised.

Evidently the Midlandville, Ga., one sheet daily paper has been re- viewed. We notice the one line at one time, and Edmund Reid is again the editor. It is slightly larger than the old sheet, but work- on the same general scheme, a one page, one side newspaper, with the headline announcement as in the old paper. In the new it is beyond question the best possible advertising, if properly done. It must not merely look more or less like a newspaper, it must be one holding to the local news. At that it does not require a deal of news. It gives all the local trade announcements, and to the housewife the advance in the price of milk by the Riverside Dairy and the fact that Terry Terion has raised his butter from 45 to 50 cents a pound means something. There is a liberal patronage of display announcements as well, but the small items are what make the sheet valuable. Doubt less Mr. Reid will be glad to send you a copy if you send a return stamped envelope, and if you are a small town man you might be interested, for this device of Mr. Reid's has worked well.

Getting the Grip.

Someone, we think it is Larry Hayes, is running a paper with a paper on the P.P.A. and is using his own program, Jackson, Mich. Some of it is lifted from Bill Lord Wright, but not much, and what is of interest, it will appreciate this: The toughest task on earth for a reviewer, synopsis or press release is to keep away from the use ing, as well as its faithful assistant, "grap." There are "stories of gripping intensity," "something gripping force," "grap the spectators' hearts with their emotional intensity," dramas that "hold one in a grip of realism," and so on ad lib. Good old grip goes over grippingly on in motion picture literature—we can't get away from it ourselves, try how we may. Somehow gripping will intrude. But, how are we to do without that we try our best to dodge, but in vain, and our contemporaries are the same in similar evil case. Is there no remedy? Must we remain a vic- tim of gripeania universal? We will try a few suggestions for local. We go grip, gripe, gripping through our numerous reviews. We've got gapped, gripped fatally in moving picture news. You may struggle to object or else you'll get the same. And be sure clutched and conquered by the grip, grip, grip.

They are running the Essanay series and other item reads.

DE ADULTS CANT! Give one of them a penny instead of a nickel and see.

You know that, too, if you use the series Mr. Hayes has a good poem in one issue but it is too long to run, even if it is good. There is a lot of Jaz in that program and it makes good reading.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By SPEE WINGHORP SARGENT (Secretary of Advertising for Exhibitors in the Moving Picture World)

TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tell all about advertising, about type and type-setting, printing and paper, how to frame your newspaper advertisements, how to write form letters, posters or Throwaways, how to make up your own blank, how to get matinee business, special schemes for hot weather and rainy days. All practical schemes. It will help you. By mail, postage, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York
Schiller Building, Chicago, I11.
Wright & Callender Building, Los Angeles, Calif.
The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be returned unless thetec fee is sent therefor.

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

Critics.

Writes a lady: "I have studied the screen for months with the eyes of a writer in order to discover wherein I have failed, and while I am not able to cope with some of the scientific and political plays produced, I do think my feature plays and comedies equaled these best on the screen. Evidently her studies have not taught her much. She thinks she can cope with all the scientific and political plays, not even realizing that these are the simplest plays to write; giving a smattering of knowledge. The most difficult play of all to write is the simple play—and keep it simple, unadorned and interesting. Even an advanced student can take a ward boss, a rising young reformer and the girl they both love—or the daughter of the boss—and make a sort of play of it, at least the sort you see on the screen. Any half-baked writer can do that. It requires ability closely akin to genius to turn out the sort of plays that leads the untrained to exclaim, "Why I can play such plays like that." It is not the intricate play, with horror piled upon horror, that pleases most. It is the simple, heart-interest play acquired by the artist to teach even his artistry save to the initiate. This is the thing that authors come to learn only in time, and generally do not believe when they are told.

Between the Lines.

So many writers, clutching at straws, are misled by "nice" letters from editors. They have heard stories of success, in the early days, writers were helped to success by editors. They have been stumped by the repeated return of their manuscripts accompanied by cold rejection slips. They have encouragement and criticism. They despair of the helping hand, and when they do get a nice letter instead of a printed sheet, they warm up and send all their stuff to that concern, not realizing that the hand is not helpful that holds out false hopes. We, by no means intend to suggest that all letters are hurtful, but we most assuredly do wish to warn the beginner that most letters are snipes and shafts, none to anyone.

For one thing companies are by no means desirous of making enemies. They realize that the script writer is usually a person of false import in his own orbit in life, and that in small towns in particular this orbit may be large enough to do considerable harm to a brand. In the place of the rejection slip, cheap stereotypers write form letters that sound like the real thing. The flattered recipients decide that the Bunkem films are better than the Gogood, because the editor is nicer. Their dictum is accepted by their friends, and perhaps a contract is lost to the Gogood, which is replaced by Bunkem. This is purely in the matter of a single film: an advantage to the producer rather than the editorial office. Such letters are hurtful and in no wise helpful to the writer who wants to succeed.

A less frequent, but less encouraging letters to the more promising authors on the general proposition that while they cannot write good stories they can at least write suggestions that can be used. It is cheaper to write a little note of rejection than to send a check for the idea.

In the third class the letter writers are not moved by a desire to help the sales department, nor do the story dramatizers writers to submit ideas to be stolen. They seek merely the gratification of their own vanity. They do not know much about stories, and generally they owe their ideas to some one else. The rejection is more than they can do. They see themselves as being kept, but will not acknowledge that unfitness. It satisfies their vanity to sit on the throne, graciously dispensing favor. They know the importance of the grateful authors. They generally feel satisfied in posing as experts and authorities, and they waste their employer's time writing letters in which they learnedly point out to the novels his particular faults as the editor sees them, and a grateful novice never gets wise enough to see the harm that is being done.

In none of the three instances do the writers of letters ever back up their encouragement with checks. In some instances the editors are even forbidden to accept stories, but are installed merely to handle the book material and give pleasing rejection to the better class. Their comments and their compliments are alike hurtful in that they establish a false sense of improvement and advance in the minds of the authors. So no eight years ago I prepared certain rejection letters, and sent them to certain rejection to the correspondence schools. They had to help the real writers over the bumps, and they helped the student incompetent but promising writers as well. This has all a beneficial proposition that was not there to buy stories worth while. It was necessary to teach all the new art in order to get these stories. They virtually developed the first flight of new writers, and as such they had to help them.

Most of those old time editors have been displaced by men who can lie better; who can flatter the stars and the directors and the bosses; who can hand out flattery along with poor stories. A few of the old times are left, but they are not needed, for they are not writing letters broadcast now because they do not have to. They figure out that the man who has not the good sense to get a text book and go to work in not worth while bothering with. They deal with staff men and inside writers rather than with the general public, but they are watching for more inside men, though they are not writing letters to them.

A real writer does not want letters. He wants either checks or the return of his script, and he does not even mind if there is no rejection slip. If a story comes back he knows that the company to which it was sent does not want it, and that is all he is interested in. He cannot bank lengthy explanations and he knows perfectly well that the suggestions of the rejecting editor may be diametrically opposed to the opening of the script to the stars, the stars, his backing his own judgment against the hurridly formed opinions of someone else, and he finds that this pays better.

The scheme works so well for some author that he begins to base one magazine all stories of a certain type rejected by their first choice particularly because what one did not like the other was almost certain to. This being the case, how may it be argued that the rejection of any editor, however graciously expressed, is valuable in the slightest degree? Add to the ity of the author: "From thieves and fools and letter writing editors, Good Lord deliver us."

Then live up to it.

 Loose Leaning.

More than ever, during the past summer, we have come to appreciate the value of loose leaf books. Traveling around, we have accumulated no mass of crumpled papers. We have merely fattened up some canvas covered books, and when we want a fact we know just where to look for it, and we find it clean and fresh. We like the idea so well that we are planning to add to our outfit some loose leaf books taking smaller than the standard typewriter page, but we are not yet convinced that it is not better—and even cheaper—to use but one size of paper and books for all entries. Of course there is always the danger of overdoing system, but within bounds system is one of the greatest assets of this loose leaf stuff. You have to sell them in the mind of the user. Put it there and then practice calilng in review all your facts. In no time at all you'll find that you can get at any fact without effort of thought.

Unstable.

A balloon rises on hot air, but it can't stay up.

Who Pays?

Don't write to please your friends. It is the editor who pays.

Technique of the Photoplay

By EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when any attempt at script is attempted. A tested handbook for the constant writer of picture plots.

"Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.
Schiller Bldg., Chicago
Wright and Callender Bldg., Los Angeles
Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

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

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department. 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.

A Dreamer of Dreams.

Paul R. Lynch, St. Alban, Vermont, says:

I am, like thousands of others, reading and studying the department; also like others I feel that when good advice is needed we can get it, and get it straight from the shoulder. I am somewhat of a dreamer, and my last dream is troubling me. I have been cranking for eight years, and want to go into a business for myself. This is what I am planning to do: I want a portable machine, motor drive, moving lighting system, which will project an 8 x 12 foot picture from 45 to 60 feet, using 120 volts. C. Query: I want to make one night stands, repeating every week. I have a head of the Simplex portable machine, and suppose there are many others, but I have worked hard for the little I have and cannot afford to take chances, hence want your advice about machines, understanding, however, that I do not ask for information, if I want to know if there is a machine on the market which will do what I have above set forth?

That depends, Brother Lynch. There are a number of portable movie projects which project a really excellent six to eight foot picture, using a metallic surface screen, in a moderately dark room. I could not, however, conscientiously recommend any of them for regular theatre work, such as you propose, with a twelve foot picture. Incidentally there is no such thing as an eight by twelve foot moving picture. A picture 12 feet wide automatically becomes and is nine feet high. But that is not the real point. You have not asked my advice on the matters of practicality of your plan, but I would feel myself remiss in my duty if I failed to try and protect you from any such venture. The small-town-one-night-stand-and-repeat-once-a-week-or-one-in-two-weeks is a thing which has alluring glitter. It seems so plausible. It FIGURES so very readily and conclusively into ready coin that hundreds have lost their little all in the venture. But at least ninety-nine times in every hundred it is failure, and the other time it means hard, hard grubbing for the scanty dollars of clear return. I know, brother, yes I know how loath you to believe this can be true. For I myself, in the old days, also dreamed this dream, but, thanks be, was saved from actually investing in a dream which later observation tells me would have been merely a nightmare. My advice is, DON'T! But if you do, then when it is all over, and you return to the crash, probably minus your hard earned wad, remember what Richardson told you.

Adjustable Shutter.

I would again respectfully call the attention of projection machine manufacturers to the necessity for an adjustable revolving shutter. You, gentlemen, are attempting to meet widely varying local conditions with a shutter which can only properly meet one condition. You are giving the operator no chance to adjust his shutter to his local condition so that he may get the maximum of light and minimum of flicker, and I venture the assertion that you are doing this at least partly through fear that the placing of an adjustable shutter on your machine will cause you some trouble through the unquestioned fact that not all operators could use such a shutter intelligently. That you would be caused some trouble in that way is not to be doubted, still I believe it is your duty to put on the adjustment just the same. Such a shutter may be made in a number of entirely practical ways, and will involve very slight additional outlay. Let us have the adjustable shutter by all means, even though it be sent out only to operators who request it.

Nice Operating Room.

The Athens theater, Newbern, North Carolina, owned by Messrs. Lovick and Taylor, has an excellent projection plant, the same being herewith illustrated. Illustration No. 1 is general view of the room. There are two Power's projectors, a spotlight and motor-generator set; also there are two economizers for emergency use. The tool rack and work bench are seen at the end of the room, and the huge skylight ought to provide ample fresh air, provided there is a fresh air inlet from out-of-doors and that the ports are closed with glass so that the foul air from the auditorium is excluded. But at matinees there is the disadvantage of too much light unless means are taken to exclude it.

In the second illustration we get a view of the motor generator and economizer installation, the only criticism of which is that I prefer the placing of the field resistance control, and the volt and ammeter on the front wall of the room, between the machines, where the meters will be constantly under the eye of the operator when in operating position, and the fixed control within easy reach. Of course, I well know that not every operator remains constantly in operating position beside his machine, but nevertheless, that is where he ought to be. It may also be contended that the meters could be seen just as well, and the control be reached just as handily on the rear wall when the operator is at the right hand machine. But there is a slowly growing tendency to operate both machines from a central position, and this is, in my opinion, now that motors are in almost universal use, to be preferred.
El Paso, Texas.

I present herewith the photograph of as fine a bundle of good fel-

ows as it was my good fortune to encounter during my recent journey.

They are the theater managers of El Paso, Texas, preparing to enjoy

the banquet they were kind enough to give to the editor of this depart-

ment. I went to the office of the Moving Picture World, but unfortunately was addressed to the editor personally, placed among

his mail, and in some way was overlooked. It was only after

reading a few lines in the El Paso newspapers that I realized they

were real fellers, hoss-a-'em.

The Mazda Lamp.

The new Mazda lamp is presenting a very difficult puzzle to this

department just at this time. The question is, how may we meet the
demand for authoritative information concerning its present prac-

ticability, and at the same time do no injustice to either party? It

is our DUTY to advise exhibitors in matters of this kind. Many of

them look to this department for exactly that sort of information,

to protect them from investment in goods which are impractical, or

which are not desirable from other causes.

There are two questions which naturally arise when we come to con-

sider the Mazda lamp for projection purposes. The first is, has the

lamp been perfected as far as it can be perfected by factory exper-

iment? If it has, well and good. If it has not, then the manufacturer

is deliberately turning his customer's theater into an experiment station

for his benefit, taking very decided liberties with audiences which

have paid money to see a show, not an experiment, and running the

risk of material injury to the fifth industry in this country, because

anything which injures the result on the screen of any theater,

of necessity will injure the industry as a whole.

In the second place, modern, high class films are very wonderful

works of art, in so far as applies to their photography. They are filled

with almost unbelievable detail, or lighting reaches can be brought

out in its beauty by a very powerful illuminant. This point was well

set forth by Lester Brown, Chief Operator Rialto Theater, New York

City, in an article dealing with high amplification, written for the de-

partment and published some time ago.

And the bringing out of these graduations in shading of photography

has much to do with giving depth and perspective to the picture, with-

out which it looks, by comparison, flat and dead. There can be no question of the importance of this. It is well understood by high-

class operators, and by other students of projection.

It therefore follows that any attempt to displace an efficient electric arc

lamp by a Mazda lamp is a losing proposition. Any such illumina-

tion is perpetually going to, in greater or less degree, work injury in the

minds of those who project.

That the incandescent lamp has its legitimate field in projection we

fully concede. That there are theaters in which its installation right

now would work distinct improvement we believe to be a fact. The

question is, where shall the line be drawn? That a line must be drawn

is obvious, and very possibly for all time to come. No man familiar with the situation, and well versed in the art of pro-

jection, will deny, unless his denial be based in self interest.

The editor of this department expresses the following advice to theater

managers is fair to all concerned—that it will work no in-

justice as against the manufacturer, because he, the manufacturer,

is introducing a new and revolutionary idea, and it certainly is up to

him to produce the evidence, in substantial form, that his goods will

back up the claims made for them. It is fair to the exhibitor, because

he must of necessity be the judge as to local conditions in his own

theater.

First: It may be accepted as a fact that if you have an electric

current supply which is sufficient to operate the Mazda lamp and

handling of your projection are there are constant recurring shadows

and unevenness of illumination on your screen, then the substitution of an arc lamp for the Mazda lamp will be a distinct advantage.

Second: If you have an efficient arc, a well lighted screen and an

operator who is producing good results therewith, then if explorers of the incandescent lamp can make the public and the exhibitors believe

them to install their apparatus IN ONE OF YOUR MACHINES on trial for

ten days, and let your audiences he the judge. You can easily de-

termine, or viewpoint is represented, better by
to him.

Third: In considering the substitution of the incandescent for the

arc, do not be too greatly influenced by specious arguments of cheap-

ness, for the arc. It is the amount of saving in the use of the lamp that

is the important factor. For instance, if saving of one dollar in operation would cost the box office two dollars in income. Mind you, this is only true if the screen result is injured by the substitution of indelible of incandescent lamp. The ben-

efits are best determined by following our second advice. There are too many men in the theater business who, particularly where projection is

best concerned, see only the immediate dollar to be saved, totally disre-

garding the dollars lost in the process. When the salesman talks economy of operation, don't forget to look at that item first again.

Better see what friend audience thinks about it first, by trying out the arc and incandescent side by side for a week.

Remember that it is not your problem alone. If you de-

crease illumination values so that the finer shadows of photography no longer have value, then film manufacturers are likely to drop back in that highly important detail of their work, instead of advancing.

In closing let me add that this department and its editor serves no master except the moving picture industry, the welfare of which it has been our constant endeavor to aid and foster. We welcome any-thing which is for the betterment of the industry, but it must first be

mastered to prove it that we new things, particularly if they propose to dis-

place the older and better and tried. Also I would only be prepared to say that the incandescent for projection is good, within its

limitations. The question to be decide is, what are its limitations? We

will have more to say on this subject from time to time.

Youngstown, Ohio.

Recently the editor received a communication from Mr. C. W. Deibel,

management Federal Holding Company, Youngstown, Ohio, containing

the information that the company had in process of erection a large theater,

to be known as the Liberty. "This house," said Mr. Deibel, "will

will follow the manner of a million dollar theater, and you may

therefore depend upon it that the house will be the finest of its kind. That lighting scheme you published in the August 11 issue looks pretty good. What will it cost us to have you come to Youngstown, and consult with our architect with regard to the lighting plans and projection plant of the new house?"

Now, this editor had but recently returned from a long, trying trip, and was already "drafted" to attend the Tin Pan Alley Convention, in St. John, New Brunswick, therefore, while willing to oblige, did not long with mighty longing for an Ohio jaunt just then, so I have a fee which would be a matter of some present to the con-

vention. I wrote Mr. Deibel a note, asking if he could send a reply to the supposed-to-be outraged gentelman (through, mind you, the present, right, to be paid back, kind of service). But friend Deibel was unoffended, and said, "The plan may suit me, but it's a bit of a long one, hence, much to my surprise, back came a letter directing me to come on forthwith.

Youngstown is a smaller edition of Pittsburgh. Its better residence

sections are pretty and, judging by the elaborate homes, millionaires are coming in as blue bloods. The lake, as is true everywhere, is a real tourist center, and one can always find a boat. The business is now good, but has no glass in the ports, and no fresh air intake; there is no exhaust fan. Hair machines are used. I did not meet Deibel, Chief Operator, but shook hands with the assistant, Frank Cook. Screen result fairly good.

At the Strand I met Max Schagrin, Manager, a pleasant spoken gent-

telman, who showed me around the house. The auditorium lighting is, I

say sorry to say, none the best. Get busy, friend Schagrin, and study the finer points of auditorium lighting. Simpler projectors are used, and the operating room is good. Harry J. Ham is operator, and I believe he is pretty well posted, though just a little careless in some re-

spects. No fresh air intake, and no exhaust fan. The Strand seats about 900.

The Hippodrome is a Keith vaudeville house, seating 2,200. John Elkins, manager. Operates a good Tuesdays and Saturdays projection programme on Sunday. The operating room is of good size, un-

ventilated, and just two very dirty screens; one for colored clouds, one for white. Operator is well informed as to the proper way of handling their projector, and good. The machine is a fairly good one, and the new house, it is to me a foregone conclusion the Liberty theater will succeed, and succeed big. Youngstown has urgent need of at least two more theaters of this type, better lighting, a little more impres-

sion, and above all, a good phonograph. The New Liberty will have large seating capacity, and you may take it from me, expense will not be spared in the endeavor to have things correct.

The operating room is very well ventilated, and I have never seen the foot ceiling, and when I told Manager Deibel to add to the plans a fresh air intake, a sixteen-inch vent flue and a sixteen-inch exhaust fan, he was pleased, after a moment's thought, with the idea. The projection equipment will be first class in every respect, and the best operating conditions available.

As to the auditorium lighting, when I got through explaining the de-

teils of my plans to Mr. Deibel, his architect and electrician, and had proven by actual, though necessarily crude demonstration, that it would work as I said it would, they all agreed that the principle involved.
THE MOVING PICTURE WORLD

October 27, 1917

DOING HIS BIT

Richardson’s Motion Picture Handbook
For Managers and Operators
Is the Doctor That Can Unfailingly Prescribe for Your Ailments.

MOVING PICTURE WORLD

Richardson’s

NORTH AMERICAN

17 Madison Ave.
Chicago, Ill.
Wright and
Callender, Bldg.
New York City
Los Angeles, Cal.

SCHILLER BLDG.

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

Flicker.

William L. Chafin, Ajo, Arizona, is having trouble with flicker which
he sets forth as follows:

Am having a great deal of trouble with flicker. Use D. C.
and a — machine, and the projection is good in every
other way. Have called in a number of operators and moving
picture men, but none could find anything wrong with the
machine. By taking the motor off and cranking by hand I
have reduced the flicker by about one-half. My lens (condensing
you, of course, mean, Ed.) is 6½ front and 6½ back. Throw
90°, cut, a home-made one, but, very good.

Am inclining paper pattern of shutter.

If your shutter pattern is correct the light your shutter pusses is
represented by 10.025, while the light cut off by the shutter is repre-
sented by 2.75. This means that you are losing about one-third
of the light with your revolving shutter—a very bad condition indeed.
Certainly a shutter as inferior as this will produce flicker.

The position of the three blades to each other is 6.015, 5.125 and 5.250.
It will thus be seen that not only are the blade wide
and large, but also the openings, while 3.75, 3.32 and 3.025, but they are not themselves evenly balanced, in that
the flicker blades are of unequal width, with each other as well as
with the main blade, as well as the other openings. The resis-
tances given are straight across the blades and openings at the
outer edges of the openings. If it is a true flicker you have, as well
may it be, your trouble is not in the shutter but in the light, or the
only possible reason for reducing it by hand-cranking is that when you do that you run
the projector faster than you do when the motor is in use. This
would, of course, reduce flicker. After watching your data you must have a very
long focal length projection lens, and it will be impossible to reach the
very edge of the condenser openings opening point with the revolving
shutter.

I would therefore advise you to proceed as follows: with the lens in position to sharply focus the picture on the screen, hold a
sheet of writing paper, or other transparent paper up against the lens
tightly enough to form an impress of the end of the tube on its
surface, and then mark the exact outline of the bright rectangle or spot
of the shutter. I believe you will find a bright spot surrounded by a
ring of less bright light. Having done this, make a metal cap for the
lens, with an opening just large enough to pass the entire bright
spot of light, being certain, however, that the opening is large enough
to cut none of the spot off. Now make a pattern of your shutter, such
as you sent me, of cardboard, and substitute it for your regular
reversing shutter, setting it in time just as you would set the metal
shutter. Set this shutter as far from the lens as you can get it and
three times trim it from the edge of it, and from one side of the
main blade, and keep on doing it until slight travel ghost shows at top
or bottom of letters in titles. Then trim off from the other side until slight
table of letters shows on your individual way. If you have carefully
trimmed just a little at a time, the travel ghost will be very slight.

Now remove your paper pattern, and send it to me, and I will see that
you get your shutter properly proportioned and suited to your local needs.

My reason for suggesting the stopping down of the lens to the actual
effective ray of picture-bearing light is that with a long focal length
the effective ray is probably that the ray has considerably less diameter than
the lens. If so, it will be surrounded by a halo of light which, while
having the same little value, on the screen, will be almost solid as
it travels about if the shutter blade is trimmed down to actual require-
ment without eliminating this light.

To this I am suggesting that what you have is bona fide flicker,
and not some other effect which you have called by the wrong name.

Something Wrong.

V. F. Grubb, Manager, Macomb, Illinois, is having trouble. He sets
it forth as follows:

We are using 220 volt A. C. transformers of 15 K. W. transformer,
through a 30 G. E. Mercury Arc rectifier, thirty anpere
tube. We have an ammeter installed, and find that 30 amperes
is a good average. The variation, however, is the trouble. We
are the transformers, the step down varies from 15 to 30 amperes, averaging
25. On the next highest step we get from 45 to 60 amperes,
averaging about 50. It is a constant condition that this transformer
is overloaded, and that if we could get a steady voltage of 220 at
the rectifier A. C. terminals, the step which now gives us 30 amperes,
25 would give us perhaps a 50, and constant condition that would be plenty.
The superintendent of the light plant says that the transformer
positively is not overloaded, and refuses to give us a 5 K. W.
transformer for the individual use. Could you advise us as to
what sort of extra regulating resistance we could attach to the
rectifier, so that the step which now gives 45 to 60 amperes
would supply 30, changing the amount of resistance as required.
To keep the amperage at 30. We have an idea that something
on the order of a stage dinner would do the trick, but do not
know how much resistance would be necessary, or where to
cut it in. The 15 K. W. transformer we are on also supplies
an X-ray machine and one or two heavy motors in the building.

I am very sorry, friend Grubb, but while it is possible such a thing
might be done, I cannot recommend it. In the first place, it would
be very expensive, since a large amount of wattage would be wasted in the
resistance. Such a resistance might be cut into the A. C. circuit, but
the amount necessary would be purely a matter for experiment. A
stage dinner would be very satisfactory if you could get one of large
capacity to supply that amperage on a 220 line, but that I think
you cannot do. It is possible the resistance might be cut into the D. C.
wire, between the rectifier and arc, but I do not believe it would work
very well. In fact, I very much doubt if there is anything you can do
which will cause the old-type rectifier to give satisfactory results under
the conditions named. It seems to me that it is very much up to your
light company to give you steady voltage, even though they have to
install a voltage regulator to do it.

However, there is something radically wrong when you change from one
step of your regulating resistance to the next doubles the amperage
Something decidedly wrong. But the General Electric Company
tells me that they have told you what to do for that end of the trouble.
As to the transformer, I could not, of course, say whether it is or is not
overloaded, but certainly something is when you get a variation
of ten amperes. Maybe it is the wires which feed the transformer. You
could easily check the overload matter out by having an assistant set
his watch with yours, then you watch your ammeter while he watches
the large motors in question, and make record of its precise time of
starting and stopping once or twice. If your ammeter drops back when
the big motor is started, and advances when it stops, that settles it
beyond cavil, and in a way friend Grubb, you can diagnose something
is too small. It may be feed wires or transformer—probably the
latter.
Inquiries.

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.

Trick Work and Double Exposure (Concluded).

The next class of vision is that of the ghostly or semi-transparent vision, which at no time assumes material form. This is one of the most tricky parts of the business, and is usually the part which is most apt to be neglected.

We will take for example of this class of vision the bachelor seated in his own Wohnung, smoking, and dreaming of his love. In this case he is visited merely by her shadowy outline. In order to make the vision more clear we select a portion of the film which is as free from shadows as possible, and thus show to the best advantage, merely one which is not strongly lighted, then, after making the first exposure, the person who is to appear in visionary form is posed before the camera, with, so far as is possible, his shadow so close to the lens, that the negative acts as a secondary diaphragm and cuts down the exposure very materially, so that it is almost absolutely unnecessary unless one has considerable experience to make preliminary tests in order to ascertain the correct exposure necessary through a small aperture.

In addition to the use of the double-exposure for visionary work, there are many artistic effects which may be obtained by using for vignetting the edge-action of the picture border with black cardboard and with glass mattes. In using the glass matte for vignetting the effect is produced and one which is particularly good for close-ups, is that of the circle or other form within which the object is clear and in focus, outside of which the object is still visible in the lighter shade, but in or out of focus as desired. The out-of-focus edge is produced by cutting mattes in light amber colored celuloid and mounting them on glass or, if the celluloid is stiff enough to hold its shape without warping, the glass mount may be omitted.

To produce a light bordered vignette in focus, fix an undeveloped plate in hypo and clear in a solution of Farmer’s reducer. The hypo will not be sufficient to remove entirely all of the silver from the gelatine. Then with a solution of light yellow dye paint your matte shape upon the gelatine side of the glass with a brush and allow to dry, shrinking a little. Then thus reduce the light action through the yellow portions without totally obscuring the detail.

This is the source of trouble to all of the camera tricks performed by taking one frame of a picture at a time and moving insatiate bodies by hand between exposures. This is infinitely tedious work for the camera man.

The use of mechanical devices for this type of work is limited only by the ingenuity of the cameraman. All sorts of schemes may be employed in conjunction with stop-crank work for producing bizarre effects. In a picture called the Magic Lantern, the dishes apparently prance across the table and arrange themselves in order, followed by the knives and forks, and then the edibles arrange themselves upon the dishes, the knife and fork which go into the coffee pot, and then put into the coffee pot, etc. This is due by taking one picture at a time, between each exposure, moving each object which appears to be in motion, and repeating the process such a time, until the whole cycle of movement has been accomplished.

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Cinematography Prophecised.

Sir John Herschel, the celebrated astronomer, who was also a brilliant chemist, said nearly a century ago that it was only a matter of time before we could make motion pictures. He was, in 1851, discovered the solvent power of hyposulphite of soda on the haloid salts of silver, thus introducing it as a fixing agent in photography. His prediction of motion pictures was published in 1860 in the *Photographic News*, a leading journal of photography at that time. He says: "What I have to propose may seem to you like a dream, but it has at least the merit of being possible and, indeed, at some time realizable. Realizable—that is to say, by an adequate sacrifice of time, trouble, mechanism and outlay. It is the transformation of scenes into action by photography. The vivid and like-like reproduction, and handing down to the latest posterity, the events for any time of the past, as well as of the present, public solemnities, a pugilistic fight (Heenan and Sayers prize fight took place 1860), a harvest home, a launch—indeed, anything, in short, which may be desired by an inquisitive and reasonably brief time, which may be seen from a single point of view. I take for granted nothing more than—first, what photography has already actually realized; that is, that I may realize in the dark chamber, in the dark glass, all that I will realize within some very limited lapse of time from the present date, viz., the possibility of taking a photograph instantaneously, of securing pictures in a tenth of a second, secondly, that a mechanism is possible, no matter how complex or costly—and perhaps it need not be either the one or the other—by which a prepared plate may be presented, focused, impressed, displaced, numbered, secured in the dark and replaced by another within two or three-tenth seconds.

"In fact, the displacing and replacing only need to be performed within this interval; the other items of the process, however numerous, following these up in succession, and collectively spreading over a long a time as may be may be useful.

"There is a pretty toy called the phalakroscope, which presents a succession of pictures to the eye by placing them on a wheel behind a screen which brings the image in succession to an opening in the screen of the size of the picture and thus allowing it to be seen. The eye is in like manner covered by a dark revolving screen, having narrow line openings in it which allow glimpses through them progressively at and only at the instant when the pictures are in the act of transmitting the image, which is done and sensibly without the aid of the eye.

"By this arrangement it has been found possible to exhibit figures in action, as dancers pirouetting, wheels revolving, etc., by having prepared a set of figures taken from one model presented at various angles to the visual ray.

"Coarse as the representations so made have been, the apparent reality of movement is so great that it produces a curious impression on the retina and its gradual fading obliterations of glasses over the hiatus in a way which would hardly be sought possible. Now those representations in the camera are the result of the movement of the model to influence the results, and we have only to substitute for such a periodically recurrent set of pictures imperfectly drawn by hand, perfect stereoscopic and simultaneous pairs of photographs duly presented to both eyes in their natural order of succession to produce a stereoscopic picture in action."
Notes of the Electrical Exposition
Exhibits of Interest to the Picture Theater Manager and Operator.


The Power's "Excilite," the latest Power achievement in projection in which incandescent lamps are used instead of the usual carbon arc. To demonstrate the absolute efficiency of the new method of power of an atmospheric screen in its exhibit upon which pictures were projected, and the results obtained, in spite of the brilliant illumination of the exposition hall, were excellent. One of the most attractive features of the exhibits was a free-wheeling interest and comment, which is a fully nickel-plated 6B Camera-graph equipped with the regular Power's arc lamp.

The Power machines were used exclusively in the Exposition. Two 6B "Excilite" machines were used in the Red Cross theater to project U. S. Government pictures. Other installations of Power's machines were seen in the exhibits of the General Electric Co., Edison Lamp Works, National Lamp Works, Electric Light and Power Co. and the New York Edison Exhibit of Household Appliances. In the General Electric Company the exhibit the principal motion picture shown was "The Benefactor," depicting the principal episode of the same. An interesting feature of this exhibit was the rear projection of daylight pictures on a special translucent screen. The Power "Excilite" machine, equipped with Edison incandescent 750 watt lamps, was especially designed for rear picture projection, which lamps are used on alternating current.

The exhibit of the National Lamp Works was especially interesting. It occupies spaces 75-77. A 6B's "Excilite" machine was installed in a wire glass and steel booth, especially constructed for display purposes, the first of its kind to be used in New York; it was thoroughly fireproof and fire-temperature resistant. The lamphouse was equipped with the National 20 ampere lamp, and an atmospheric screen, erected about twenty feet from the machine upon which motion pictures showing the manufacturing process of the lamp was projected, and notwithstanding the extraneous light throwing 1½ candles on the screen, the projection was excellent. L. C. Kent, of the Engineering Department of that company's Cleveland branch, was in charge of the exhibit.

Stauss & Co., builders of electric signs, of 209-213 West 48th street, New York City, showed samples of their attractive and attracting output. The Precision Machine Company of Philadelphia was represented by two of its organ blowers, one hitched to a pipe organ and the other to an orchestra. A feature of these blowers, which may be operated by either electric or gas motors, is the method of operation wherein the instrument is being played or not. When the instrument is silent, the quantity of current on the electrically operated type drops to a minimum of consumption. The blower may be attached to any organ already installed without the necessity of providing a heavy and expensive foundation and without putting the organ out of commission for more than a few hours.

The Palmer Electric and Mfg. Co., of Boston, Mass., exhibited its emergency lighting control, by means of which lighting switches may be operated from any desired number of distant points at will. This system may be applied to power switches as well and would allow an exhibitor to control his house lighting, ventilating fans and even the operating room mechanism from as many positions as might be desired.

Among the motors shown by the Westinghouse Electric & Mfg. Co., of East Pittsburgh, Pa., was a line of fractional horse power alternating and direct current motors, ranging from 1/10 to 1/3 H. P. in the alternating and from 1/10 to 1/6 H. P. in the direct current type. These motors, which are particularly adapted to grinding, buffing and drilling are just the thing for the tool bench of the up-to-date picture theater. The Power's "Excilite" also top in this line, and a few of the motors on exhibit were manufactured by the General Electric Co. in charge of Mr. J. E. Wilson.

To the exhibitor who uses a phonograph as his orchestra, the phonograph motor, shown by the Shelton Electric Motor Co., of New York, is of interest. This motor is a part of a device which, requires no fitting to the cabinet of the instrument, may be attached to any phonograph and obviates the necessity of cranking the machine.

Ferdinand Gottschalk

FERDINAND GOTTSCHALK, long associated with the Frohman—both Charles and Daniel—management on the stage, has recently still further affiliated himself with the theater making his first screen bow for the Empire All-Star Corporation which is making Charles Frohman's successes in motion pictures.

Mr. Gottschalk has not the customary tale of parental opposition to his choice of a career, he gave him all his clothes and a handsome check to boot. Those same old clothes still form a part of Mr. Gottschalk's wardrobe and he values them far more than any modern garment he possesses.

It was strange that an American manager should introduce Mr. Gottschalk—an Englishman—on his first appearance in his own country and the late Charles Frohman, who was the manager in question, took a characteristic delight in having the opportunity.

More recently Mr. Gottschalk remembers with much pleasure his engagement at the New Theater, where he played in many Shakespearean roles such as Aguecheek in "Twelfth Night," the clown in "Winter's Tale," Slenor in "Merry Wives of Windsor" and the clown in "Antony and Cleopatra.

After that Mr. Gottschalk was in two revivals, "The Amazonas" and "The Duke of Killicrankie," in both of which he played the same role as in the original production. In motion pictures early Gottschalk has just finished "My Wife," in which he played the same role he created on the screen, that of Gibby, and Herbert Toddgold in "Help Emily," with Ann Murdock as star.

SIMPLEX OUTING.

The employees of the Precision Machine Company recently held an outing at Belvidere Park, North Beach, L. I. Races and games of various kinds were indulged in, but the ball game was the main attraction. E. M. Porter, the general manager, and the heads of the different departments were in attendance, and while the weather was not as favorable as it should have been the twenty-piece band helped to put sunshine into things. A fishing trip was arranged for Columbus Day.

HAMILTON MAKING "THE MATERNAL SPARK.

G. P. Hamilton, pioneer of the film industry, who was recently added to the Triangle's large directing force at Culver City, has just begun work on his first picture, the role of which is "The Maternal Spark." Included in the cast are Irene Hunt and Rowland Lee. On the opening day, in which a courtroom scene was shot, Hamilton had thirty stock people and over a hundred extras making "atmosphere" before his megaphone.

HOPPER WORKING ON NEW TRIANGLE.

Director E. Mason Hopper has completed the filming of "Blue Blood," his story of New York aristocracy, featuring Alma Rubens, the attractive Triangle favorite, and is preparing his story in which Walt Whitman, popular Triangle character actor, will be featured as a hypocritical parson.

Mr. Whitman's last screen role was "Tough Luck" Baxter, in "The Firefly of Tough Luck."
Cromelin President of Inter-Ocean

Succeeds the Late Henry J. Brock as Executive Head of Big Exporting Organization.

ONGL to the untimely death of Henry J. Brock, president of the Inter-Ocean Film Corporation, members of the board of directors at a recent meeting elected their vice-president, Paul H. Cromelin, president and general manager.

The award of Paul H. Cromelin is too well known in the film world to be introduced in these columns again, as Mr. Cromelin's entry into the film world dates back to the very early days in filmdom as being one of the old guards and a "progressive."

The death of Mr. Brock was a severe shock to us all," remarked Mr. Cromelin, "and a gap exists in our organization which we feel never can be properly filled; nevertheless "business as usual" will be our slogan, and we hope to make the Inter-Ocean and its connections greater than ever and carry out the broad plans laid out by Mr. Brock."

The Inter-Ocean Film Corporation, with offices on the tenth floor of the Candler Building at 220 West 42nd street, is known to carry on one of the largest export film businesses in the United States, with offices established in London, Paris, Russia and connections in all other important points in the world. It is the sole distributor in foreign fields for many of the leading American manufacturers.

Harry Beaumont

HARRY BEAUMONT, the versatile director of motion pictures, has joined the Selig Polyscope Company. William N. Selig selected "The Student of Harvard," the dramatic success, for Beaumont's first picture. Mr. Beaumont escorted a special company of players to Harvard University to film important scenes of the play.

Born in Abilene, Kansas, February 10, 1883, Mr. Beaumont accompanied his parents to St. Joe, Mo., where he graduated from the public schools. He started early in the theatrical business as a program boy in St. Joe.

He first became an actor with a repertoire company and then went into vaudeville. He was featured in the title role of "Checkers." He worked for the Vitagraph Company three months and then returned to vaudeville. He then accepted an engagement with the Edison Company and remained with them three years as an actor. The fourth year he was directing Edison productions. He had written over one hundred stories for the screen and has played in or produced many of them.

Later, Mr. Beaumont joined the Essanay Company and directed Henry Walthall in "The Truant Soul." He then directed Bryant Washburn in the "Skinner" photoplays and wrote two of the "Skinner" stories.

"I have been drafted for the National Army," said Mr. Beaumont in a recent interview, "and I shall gladly respond when called. I will not claim exemption. I believe that movie stars and directors should do their bit as well as others."

Mr. Beaumont's principal recreation, he says, is writing stories and movie scenarios. He has also written several movie plays. He likes motion picture acts. He likes his work. He believes that the cast should know what the story is about and explains the plot. He also explains each scene before it is rehearsed. He is one of the youngest directors in the business and, judging from his past work, has a wonderful future.

FLORENCE LA BADIE DEAD

Well-Known Moving Picture Actress Succumbs to Injuries Sustained in Automobile Accident of Two Months Ago.

I t is with sorrow that the moving picture industry and its patrons learn of the untimely death at the age of twenty-three years of Florence LaBadie, who has for the past five years been one of the leading stars of the Thanhouser studios, and was featured recently in Pathé Gold Rooster plays.

About two months ago Miss LaBadie, accompanied by a friend, was driving down a hill near Os- sining, when, due to failure of the brakes to operate, the car plunged down the hill at a rate of speed which caused it to overturn at the bottom. The occupants of the car were thrown out, Miss LaBadie sustaining injuries with which the best of specialists were unable to cope. Miss LaBadie died in hospital, and, as it was known, she passed away on Saturday, October 13, leaving a mother and many friends to mourn her.

Miss LaBadie was born in Montreal, Canada, for the past few years had been a resident of New York City, and at the time the accident was stop- ping with her mother at the Hotel St. An- drew. The funeral took place from the Campbell Funeral Church, Sixth-sixth street and Broadway, at eleven o'clock, Wednesday morning, October 17, to the Greenwood Cemetery, where internment was made.

ROACH ON 24-HOUR NOTICE.

Joseph Roach, a member of the scenario force at the Tri- angle's Culver City studio, has been ordered to hold himself in readiness to join Uncle Sam's National Army on twenty-four hours' notice. Roach passed the physical examination recently and did not claim exemption. Now they are only giving Roach stories which can be completed in one day.

JENNY LEE SUPPORTING ELTINGE.

Jenny Lee, who supports Julian Eltinge in his next Paramount picture, "The Younger brother," has been ordered to put herself into readiness to join Uncle Sam's National Army. Jenny Lee, who is the leading woman for many years and her actual dramatic experience covers half a century. In the Eltinge production she appears as an old invalid aunt with whose fortune much of the plot revolves. Her screen appearances began several years ago and she at once found favor because of her ability to interpret character roles calling for much difficult work. Jenny Lee, oddly enough, began work as a circus rider when a mere child. From this she drifted into legitimate work and appeared in many famous plays of a past generation.
Red Cross Pageant

Wonderful Spectacle Enacted at a Long Island Private Estate Will Appear in Pictures.

The great pageant held in the beautiful open-air theater on a private estate near Huntington, L. I., on October 5, was a most pronounced success. It is anticipated by the directors that a profit of $50,000 will be the immediate result and a further income of several hundreds of thousands of dollars will accrue when the pictures shall have been shown in all the picture houses of the United States. The first great attraction of this wonderful pageant lies in the fact that the leading players of the American stage took part, all giving their services for the cause which has become so vital to the interests of the "boys at the front." The great pageant consisted of a series of episodes illustrating the achievements of the allied nations, also their present condition and purposes. In the prologue the—

Genius of Enlightenment.—Edith Wynne Mathisson, whose clear voice was heard all over the vast theater, invoked the powers of earth and skies as she dedicated the altar to peace. Here pupils of Florence Fleming Noyes gave the dance of invocation in the filmy costume of Greek vestals.

Flemish Episode.—Opening with Douglas J. Wood as Herald and closely followed by Ethel Barrymore personifying Flanders, Bruges by Kitty Gordon, Ghent by Margaret Moreland, Ypres by Adelaide Prince, and Louvain by Olive Tell. All these with their attendants gave allegiance to Flanders, depositing the symbol of the fleece upon the altar.

Italian Episode.—Irene Fenwick made a perfect Herald, while the great figure and powerful voice of Dr. Montgomerie Irving as The Alps created a profound impression as he called upon the waters to appear with Annette Kellerman as the Mediterranean, Josephine Drake as the Adriatic, with Ethel McDonough as the Leader of the Lakes; this water scene was extremely effective.

English Episode.—The scene here is laid on the Island of Runnymede and is a representation of the giving of the Magna Charter. Norman Trevor is the Herald. King John—George Backus—arrives riding on his royal barge with the Queen (Marjorie Wood) and is met by the Barons led by Flick-Walter (Macklyn Arbuckle). The Archbishop of Canterbury is well represented by Lumsden Hare, the Secretary by Frank Keenan and the Papal legate by Frederick Truesdale. After a brief acrimonious discussion the King signs the charter, which is also laid upon the altar.

French Episode.—This was perhaps the most attractive episode and was staged by Ben Ali Haggin, who also took the important part of Donos, the Defender of France. Of course the central figure was Jeanne d'Arc, most ably represented by Ina Claire, Eugene O'Brien making a most representative Herald. The court group was most picturesque, this scene requiring a number of horses, which gave greater realism to the whole. Here were a larger number of talented people than in any other scene. Suffice it to name Guy Faviere as Charles VII (The Dauphin). The Pavane was danced before the court by Mrs. Ben Ali Haggin and Clifton Webb. The entrance of Joan before the court and the strange influences which accompany her were exceedingly well depicted and resulted in her leading them off to battle.

Russian Episode.—This was the occasion for much color and action. The scene is a village fair; the merchants set up their booths and the dancers add to the merriment. A fugitive from the tyrant's rage enters and is concealed by the peasants. The religious procession formed a special feature of this episode when the Herold is brought and Alice (Doro) goes to the altar. The tyrant (John Barrymore) carried aloft upon a palanquin by slaves enters and the fugitive (Geo. F. Smithfield) is discovered and banished.

The Drawing of the Sword.

The entire second half of the pageant was given over to this representation. A large war field was directed with throngs for Justice (Howard Kyle, Truth; Blanche Yurka, Liberty; Gladys Hanson). The prologue was very ably pronounced by the Herald, Alice Fischer. To the court comes first Servia (Sally Power), stating the demands made by Servia on Austria. Liberty and Justice bid him draw the sword. Truth warns him that the act will set the world aflame. Belgium (Ethel Barrymore) comes with her stricken people and pleaded with the king. To her defense comes England (E. H. Sothern), and France (Rita Jolivet), and after them Russia (Richard Bennet), each with a following; England calls to her far colonies and Canada, Australia, New Zealand, with India, respond. Japan (Michio Itow) brings his pledge of the defense of the Pacific. Then, as from a great distance, comes the cry of Armenia, Poland and Roumania, each with their touching appeals. Italy joins the allies, as does also Portugal.

Truth warns the nations of the strength of the foe and the nations lament their losses; Liberty and Justice now call to America, while the near Russia gropes her way to the home of freedom and freedom. He New World is represented by the United States. The whole globe is pictured; the nations as a pall and they groan beneath it. At this point a new trumpet call is heard and America enters, saluting the allies and pledging her sword to their common cause. Marbro, Rambeau makes the fitting representation of America and is accompanied by a company of United States troops, who, after standing in a defensive attitude, salute, while the world falls around resounding with the pledge—"We will not have our freedom trampled upon or our flag hoisted over our manhood.

That this episode cannot here be fittingly described is readily understood, suffice it to say that as the whole is immediately to be prepared for the screen, multitudes of audiences will be enabled to witness this壮观 seldom alleged to see the original—this, which is without doubt, one of the greatest pageants ever enacted and one which is destined to become historical. Great credit is due not only to the great number of prominent players but also to the talented group of directors who were responsible for the staging of the whole; together they assembled a world's masterpiece.

Jeanie MacPherson in New York

Tells Plans of Future Work for Artcraft, En Route to Washington in Connection With Big Production.


"I am now on route to Washington to consult various officials concerning a new production I am writing for Mr. de Mille," said Miss MacPherson. "This will be an Artcraft production of course, and will not have Stay Opened Banners. That this episode cannot here be fittingly described is readily understood, suffice it to say that as the whole is immediately to be prepared for the screen, multitudes of audiences will be enabled to witness this壮观 seldom alleged to see the original—this, which is without doubt, one of the greatest pageants ever enacted and one which is destined to become historical. Great credit is due not only to the great number of prominent players but also to the talented group of directors who were responsible for the staging of the whole; together they assembled a world's masterpiece.

Alice Davenport and Martha Truick, New Keystoneers.

Among the new additions to the playing staff at the Triangle-Keystone studios in Los Angeles this week are Alice Davenport and Martha Truick. Miss Davenport, who has been identified with Keystone comedies since their inception, is working in a new Triangle-Keystone comedy under the direction of Harry Williams.
Steger Resigns

Retires from Executive Capacities in Triumph and Crystal to Concentrate on Directing—Golden Succeeds Him.

On Monday, October 8, Julius Steger commenced a new and important policy in the conduct of his business by devoting himself exclusively to directorial work. In order to do this it was necessary for him to resign as president of both the Triumph and Crystal companies, to be succeeded in each instance by Joseph A. Golden, who has long been associated with both these institutions as vice-president. The change in the affairs of these two film companies is entirely of an amicable nature and each wants it distinctly understood that the shift arose merely because the directorial duties of Mr. Steger have expanded to such a degree as to make it advisable for the latter to turn over the commercial work of their past joint interests to his partner. Of course, Steger remains as a stockholder and officer in both the Triumph and Crystal. In fact the Crystal studio will be the home of most of the forthcoming Steger productions. Having just finished "HiLiLiUs," his new six-part feature starring Evelyn Nesbit, who previously enacted the leading role in "Redemption," a highly successful earner for Triumph, the able Julius is now working on Eugene Walters' "Just a Woman," featuring Charlotte Walker, at the same studio.

Interested with Mr. Steger in this forthcoming Charlotte Walker production are Lee Shubert and Joseph Schenck. "Cocilis of the Pink Roses," featuring Ethel Clayton and not yet announced though already under contract, will follow, where after a very pretentious production in which Anne Gertrude, the radiant prima donna of the Metropolitan Opera Company, will be the luminary, will be undertaken. In these as well as all subsequent Steger offerings to the state right market, both Mr. Schenck and Lee Shubert will be interested. Executive offices will be maintained in both the latter will soon be opened, either in the Longacre or Putnam Buildings.

Owing to the extensive and rapidly increasing film interests of Joseph Schenck, and the importance and calibre of his two associates in this, his most recent venture, much is to be looked for in future Steger creations, some of which will undoubtedly be produced in the Norma Talmadge studios as well as at the Crystal plant.

When interviewed at the latter studio by a representative of the Moving Picture World, Mr. Steger remarked: "I am indeed pleased that I can turn over the details of my business affairs to my long time associate, Mr. Golden, who will direct our common interests with as much and even greater satisfaction to myself than it was possible for me to do, burdened as I was with the making of pictures as well. Now that I am unfettered and in position to devote my full time to the work in the studios, I feel confident the results will become apparent in the productions that I turn out. Thus can I assure the highest quality of direction and contribute the fullest measure of artistry and skill."

Regarding the same matter, Mr. Golden divested himself of the following: "It is with great satisfaction that I release Mr. Steger from his heavy commercial cares by assuming them in his stead. For some time past I have realized that he was burning the candle at both ends, for Julius is one of the indefatigable producers that I have had the good fortune to be associated with. Henceforth I look to see even greater Steger presentations to the film market."

THE "NORTH" WIND DOETH BLOW.

With many states now sold on Pathe's seven-reel "Today," with Florence Reed, and the six-reeler "The Mad Lover," with Robert Warwick, and with many buyers for unsold territory bidding for the pictures, the states right department of the Pathe Exchange feels that it is only a question of a short time before all territory will be wedded. Of a gratifying interest has been shown in these Harry Rapf productions and buyers have not hesitated to call them the best pictures on the states right market.


The Pennsylvania Board of Censors is said to have passed the pictures with high commendation. Tom North, of the Pathe states right department, is now in Ohio in connection with the various details incident upon the sale of the pictures in that territory.

OGDEN ENGAGED ON "THE GRAIN OF DUST."

The Ogden Pictures Corporation, who have lately completed their initial Lillian Walker production, "The Lost of the Ages," now being exploited on a State rights basis, are now actively engaged in the filming of their second Walker production, "The Grain of Dust," adapted from the novel of the same name, written by the late David Graham Phillips.

Harry Revier, producing director of the Ogden Pictures Corporation, is bending every effort toward new and original effects. The production will be replete with night scenes. For three nights the company has been working on exterior locations, employed in which were not less than 150 high-powered arc lamps. The cast, exclusive of extras and bits, calls for nineteen principals and it is predicted by the makers that "The Grain of Dust" will prove one of the most pretentious modern society dramas ever staged.

Of two reels of the production which have been run off and a half reel embraced camera and light effects that of themselves are likely to stamp the production as extraordinary.

A. KAY COMPANY GETS RIGHTS TO "GLAD SERIES."

The A. Kay Company recites the fact that it has just commenced a well-timed and well-advised move, for not yet announced though already under contract, will follow, where after a very pretentious production in which Anna Q. Henderson, the radiant prima donna of the Metropolitan Opera Company, will be the luminary, will be undertaken. In these as well as all subsequent Steger offerings to the state right market, both Mr. Schenck and Lee Shubert will be interested. Executive offices will be maintained in both the latter will soon be opened, either in the Longacre or Putnam Buildings.

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SIX ROAD COMPANIES FOR OVERLAND.

Samuel Krellberg, president and general manager of the Overland Film Co., New York, has started two groups of road companies which will cover California, Nevada, Arizona, Utah, Idaho, Montana, New Mexico and Washington. One of the groups, consisting of four separate traveling companies, will cover California, Nevada, Arizona, Utah, Idaho, Montana, New Mexico and Washington. The other group divided into two companies and will cover the states of New England, New Jersey, Ohio and Pennsylvania. These arrangements are exclusive for the territories above-mentioned and will not be extended to any other states of this country which the latter company is not disposed of on the regular state-right basis. The only exception is New York city, which is being booked direct from the Overland offices in the Godfrey Bldg.

LOEW BOOKS KING-BEES.

Marcus Loew contracted for a sixty-days' showing in New York of Billy West (King-Bee) comedies, starting Monday, Oct. 15.
SALES OF THE WEEK.

THE firm of Hiller and Wilk report the sale of the British West Indies rights of "The Whip" to W. H. Humphreys of Georgetown, British Guiana, South America. British Guiana itself, however, was not included in the sale.

Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., sold "The Warrior" to James B. Clark, of the Clark Film Company of New Orleans, for the territory secured embraces Western Pennsylvania and West Virginia.

Nathan Hirsch, president of the Pioneer Film Corporation of New York, has purchased from the S. A. Lynch Enterprises, Inc., the exclusive rights to "The Cold Deck" for New York state, New York city and northern New Jersey, including Trenton. He already has it booked for Shea's Hippodrome, Buffalo.

The rights to the entire foreign territory on "The Grain of Dust," the forthcoming Ogden Picture Corporation's feature starring Lilian Walker, which will probably be ready for the market before the middle of November, has been sold by Ogden to the Crest Pictures Corporation.

Ernie E. Carlton, president of the Crest organization, already reports the sale of the exclusive Scandinavian rights for a good sum.

The Harris L. Wolfberg Attractions has bought "Today," "The Mad Lover" and "Persuasive Peggy" for Ohio, West Virginia, and Western Pennsylvania, the former two from Pathe, the last mentioned from the Mayfair Film Corporation.

The state right department of the Inter-Ocean Film Corporation announces that "Enlighten Thy Daughter" has been sold for exclusive exhibition in New Orleans, with George J. Diesenbach is president and general manager. The Louisiana company has purchased the state rights forLouisiana, its first territory in the South, for an exclusive release.

Harry Cummins, of the Longacre Building, has also purchased territory for "Enlighten Thy Daughter" for the following states: Delaware, Maryland, Virginia and the District of Columbia.

The Casino theater, Washington, D. C., opened with the subject for the entire week of October 8.

I. Weinberg, president of the Renowned Pictures Corporation, 160 Broadway, is very much pleased with the results obtained from selling his company's new pictures. This company is the owner of the production "In Treason's Grasp" and has been successful in selling the territorial rights to the following State Rights Buyers: Enterprise Film Company for W. Pennsylvania and W. Virginia. Grieve and Herz for Indiana and Illinois, Exclusive Features Inc., for Greater New York and Globe Films Limited for the Dominion of Canada.

In addition, they have just closed contracts with William V. Turner, of New Zealand and Donald Campbell for India, Ceylon and Burma.

Several deals are pending for the production "Should She Obey," for which the Renowned Pictures Corporation are the selling agents.

The projection room of the Renowned Pictures Corporation has received a lot of attention for the illustration, is the particular pride of both Mr. Weinberg and his associate, Maurice Fleckles. It has been handsomely decorated, and the house is comfortably and perfectly equipped.

FRANCE FILM COMPANY BREAKS SILENCE.

Charles H. France, president and managing director of the France Film Company, announces that he has established offices in Suite 605, Candler Building, 220 West 42nd street, New York. From this headquarters several feature productions annually will be exploited, both in foreign and world rights, others via the state right route.

France has been producing for many years as a producer, and his entry into the independent field will be marked by the production under his own company of "The Natural Law," which, as a stage play, achieved success during an eight months' run at the Republic theater, New York City.

Much is featured in the film version as the heroine in whom the call of youth - the natural law - was stronger than conventionality, and the pre-arranged betrothal to the older doctor, whose love she could not return. The role of the physician is played by Howard Hall, who likewise wrote the play and acted this part in the Broadway production. George Larkin is the producing director.

The stage play was considered at one of the most daring and uplifting plays ever presented to the public, its teachings being strong and the situations in it were of the kind that promoted discussion. The screen production is a duplication in every respect of the stage play - the same situations are portrayed in the same manner. The screen on the screen is an excerpt from the lines spoken at the stage presentation.

Mr. France has spent nearly three months making the picture, sparing no expense.

NEW LEAGUE ADOPTS DIFFERENT NAME.

At the meeting of the Exhibitors' Co-Operative League, held on Thursday, October 11, at the Hotel Astor, it was decided to change the name of the new organization to The United Exchanges, Inc. This change was made at the behest of the majority of exhibitors and exchange men present in the belief that the new title more nearly approximates the aims of the recently formed combination.

Immediately following the adjournment of the meeting at the Astor the following were appointed as temporary officers pending the final meeting, to be held Thursday, Nov. 1: David A. Lourie, of Boston, Mass., temporary chairman; L. C. Card, of Newark, N. J., temporary treasurer.

A council of war was held by representatives of film men from many parts of the country and the list of membership to be made public immediately following the gathering on October 23.

"WARRIOR" SHOWN UNION LEAGUE.

In line with the remarkable popularity which "The Warrior," starring Maciste, the hero of "Cabiria," has attained since its premiere at the Criterion, Messrs. Sawyer and Lubin, of General Enterprises, Inc., which controls the United States rights to the spectacle, are, in receipt of another request from a private source, bekeeping a screening of the picture.

The Union League Club of New York, one of the most exclusive organizations in the city, numbering among its members state senators in all walks of life, was given the opportunity of enjoying an exhibition of "The Warrior" on Thursday evening, October 11, at the Astor theater.

An orchestra had been especially engaged for the occasion and several members of the Italian diplomatic corps were present to witness the film which was produced by their countryman Maciste, who is at present doing "his bit" in the front-line trenches.

DR. CRANE BOOSTS RIVER FILM TRUTH.

Among the most ardent advocates of the plan to establish Public Defenders, in the municipals, is Dr. management, or utilizing a prosecuting attorney, as outlined in Harry Raver's screen production of "The Public Defender," is Dr. Frank Crane, the well-known editorial writer of the New York Globe.

Dr. Crane is strong for the movement and has written of its progress frequently. Recently in a two column article on the subject he said in part: "If we have a public prosecuting attorney, why not a public defender? Is it not as much the business of the state to see that the innocent are not the guilty? One of the best results of establishing the office of public defender is that it will help to remove the feeling that is carried by so many people that the courts are only for the wealthy."

CLEVELAND STRONG IVAN FANCIER.

The Ohio Ivan Film Distributors, George Stockton, manager, reports unprecedented business done with "One Law for Both." Ivan Abramson's Russian e.pic. "One Law for Both" opened in the Cleveland theater Thursday night, and had its way of amassing a larger house and a larger share of the business of an entire week, and played to biggest houses the Orpheum theater ever enjoyed.

Engaged by this fact, the management of the Orpheum theater viewing the latest Ivan releases, viz. "Babbling Tongues," directed by William Humphrey and "Married in Lemon," directed by Edmund Lawrence, booked each of these for a week's run beginning November 5.

LAKE ERIE SECTION LIKES "REDEMPTION."

Leon D. Natter and his staff of film exporters in the Cleveland headquarters of the Masterpiece Film Attractions are realizing extraordinary results from the execution of their fall campaign of "Redemption." Mr. Natter's slant to New York secretary, Miss M. S. Rosenberg, Ohio certainly is giving a very warm reception to the latest story which has made its way of the 90 eastern states. The whole Western territory. She also speaks highly of the showing made by the "Garden of Allah," "Cold Deck" and "Beware of Strangers."

HERE IS A BRAND NEW IDEA.

Ed. Isloumeh Jr., King-Bee's publicity director, is negotiating with one of the biggest talent agencies in the country to have them make a special record announcing the coming of Billy West comedies, giving all the details of the new star, his picture, on a record made exclusively for Billy West. This the theater manager will put in his lobby and his patrons will have all information as to the qualities of the next Billy West comedies to be shown.

KING BEE COMEDIENNE HURT.

Ethel Wilson, one of the King-Bee's favorite comedienne, was injured at the showing of the picture, "The West," in which over one hundred people were used. The injury is not considered fatal and she is expected to return the company when they leave for the coast.
"SHAME" REPRESENTS FOUR MONTHS' WORK.

"Shame," the special production planned by John W. Noble, as his initial contribution to the motion picture market, is ready for the screen after more than sixteen weeks spent in preparation, staging, cutting and titling.

Noble, whose recent productions include Francis X. Bushman and Beverly Bayne in "Romeo and Juliet," Vali Valli in "The High Road" and Barrymore and Denny in "Marriage Arrangements," decided early last June to confine his efforts to the creation of pretentious features. In order to succeed in his undertaking, arrangements had to be made for the staging of a large production, which he maintained that the standard of success of a picture is raised, not lowered, by the exceptional pictures which appear from time to time, representing the special effort of competent directors who concentrate on a single big subject and take the time necessary for its proper presentation.

The powerful drama, "Shame," was prepared for the screen without time or expense. Mr. Noble worked the story into scenario form himself and selected the cast with as much care as if producing a stage play for Broadway. The making of the drama was given as many weeks as the thorough rehearsing and artistic photographing of its sets required, while the all-important work of cutting and titling was also done by the director's own hands.

Jules Burnstein, general representative for John W. Noble in the marketing of "Shame," will have his plans for its premiere perfected at an early date.

ROCA LANDS MUTUALS FOR CUBA.

Some months ago negotiations were started by the Oceanic Film Corporation and Mr. Adolfo Roca, of Havana, Cuba, for the establishment in Havana of a proper representation of the Mutual Company's output.

Matters were brought to a head by Mr. Roca making a special trip to Chicago, where he conferred with the Oceanic Film Corporation officials, and secured the services of the Mutual Film Corporation.

The result of the visit was a confirmation of a contract running into six figures, whereby Mr. Roca will devote his energies and his entire organization to the promotion of Mutual productions. Mr. Roca immediately made arrangements whereby they will first be shown in the "Gran Teatro," Havana, a theater that is very favorably with the "Strand" or "Rialto" of New York.

ENTER ELEDE, INC.

A new name has been added to the list of film company headquarters that decorate the directory at 1680 Broadway, the Mecca Building. It is the Elede Film Distributors, Inc., and is under the management of E. C. Jewett, also secretary and treasurer of the new state-right concern.

The first production being offered the independent exchange market is a "War"-time short produced under the auspices of the United Mutuals Corporation, directed by Fred J. Ireland, featuring Edward Arnold, and in which appears some thirty thousand individuals. Other productions will be announced in the very near future, so we are informed.

In addition to selling state-rights on "The Slacker's Heart," the company intends to use its own offices for the distribution of a production provided with every conceivable help to make the most of this production."

PATCH PREPARES UNUSUAL ADVERTISING SERVICE.

What is termed by the Fort Pitt Theater Company as the most complete and everlastig service for motion picture production, has been prepared for the Royal Italian Government's official war pictures, "The Italian Battlefront," which is now being played in legitimate houses throughout the country and which is soon to be distributed generally to other theaters.

An exhibitor himself, who believes that not a small part of his success has been due to the advertising which he has put behind the pictures shown in his house, William Monroe Poch, president and managing director of the Fort Pitt Company, conceived the "newies" for a splendid cause. With evening editions of "The Italian Battlefront" on the rush, they stopped peddlers at Fifth Avenue and Forty-second Street and sold papers gratis, with every conceivable help to make the most of this production.

STARS HELP FILL SOLDIERS' PIPES.

Hoffman-Foursquare artists showed their patriotism last week by "doing their bit" for the benefit of the New York Sun's Tobacco Fund for the "Boys in France." Turning their talents to the momentous work of selling "newies" for a splendid cause, with evening editions of "The Italian Battlefront" on the rush, they stopped peddlers at Fifth Avenue and Forty-second Street and sold papers gratis, with every conceivable help to make the most of this production.

IN SEARCH OF FEATURES.

The Moving Picture World is in receipt of a letter from Mr. Nathan, manager of the Atlantic Feature Film Co., Wilmington, N. C., informing us of their desire to secure North and South Carolina and Georgia state rights to popular film productions being thus marketed.

Mr. Nathan is particularly willing to consider handling such pictures on a percentage basis.
Manufacturers’ Advance Notes

November Bluebirds
Will Include Mae Murray and Carmel Myers in the Flock—Interesting Subjects Listed.

Bluebirds’ two new stars—Mae Murray and Carmel Myers—will be included in the cast of November Bluebirds, which opens November 5 at the Strand. It is announced that Fred Myton will direct the production, which will be based on Elliott J. Clawson’s story about the Canadian Northwest. It will be released November 15, and then comes the release of Vivace, directed by Robert Harlan, from Fred Myton’s scenario. Louise Winter’s magazine story furnished the basis for Miss Murray’s initiation to her new summer vehicle.

Bluebird No. 199 will be “The Savage,” released Nov. 19, with Ruth Clifford the star and Monroe Salisbury featured as leading man. The story, produced by Myron Farnum, is based on Elliott J. Clawson’s story of the Canadian Northwest. Previous to its release on the program “The Savage” will be shown at the Strand in New York, to start the Bluebird season at the theater, Oct. 21.

Franklyn Farnum, in “The Winged Mystery,” will furnish considerable dramatic, mysterious and sensational with Nov. 26, with Claire Du Bru, and Mary Livingstone, who are supporting the story of equal importance. William Parker prepared the scenario from O. D. Stuart’s story, and Joseph De Grasse directed the production.

Violet Mersereau, in “The Raggedy Queen,” will reappear among Bluebirds Dec. 3, after an absence of several months. The story, produced by Robert Harlan, has already been completed for her use, and she is now working on a third subject, under the direction of Wilfred Lucas.

VIRILE WESTERN “O. HENRY” THEME.

The famous story writer, O. Henry, at his best is found in the current Broadway Star Feature release, “Law and Order.” The great American humorist established a large measure of his fame with dramas of a cowboy life in the west. The film version of his well-known story is so faithful to life, so full of the quaint twists of human character that it is likely to rank as one of the most admirable of the “O. Henry” pictures.

“Law and Order” is a recital by Bud Oakley of those stirring days of the plains when court decisions were handed down with the aid of six-shooters, as contrasted with modern ideas of law and order. It relates to the domestic tragedy in the life of his ranch boss, Luke Sumner, who, when Myton made the decision one day to find an eastern “dude” kissing his wife. He shot the latter and hurried away to the city to obtain a divorce. When he returned with his new bride, the custody of the child, both mother and son were gone. Twelve years passed, and in the meantime Luke had been elected sheriff. While taunting an eastern youth in a highly imaginative cowboy costume, “Pedro,” a leading citizen of Jiddah, by virtue of his chilli con carne stand, was peppered with the youth’s toy gun. “Luke” determined to learn the truth and hit the trail for New York. The latter finds Pedro’s assistant, but Luke has no requisition papers. Bud has recognized the youthful desperado as Luke’s son by a scar over the eye. He confers with the court and displays Luke’s order for the custody of the boy. Luke solves the tangle, but Luke in his triumph wavers between paternal love and his duty to law and order. Finally he decides that Pedro was half Mexican. Myton’s next release, to be directed by Fred Myton and W. L. Rodgers is Sheriff Luke, and Frances Parkinson the feminine lead. The story was directed by David Smith. The new release is a realistic picture story of “A Night in Arabia,” a four-reel picture laid in New York, in which J. Frank Glenden and Latty De Forest are featured.

SOUTHERN YARDS BUILD A SHIP A DAY.

During the controversy which raged for months as to whether we would steel our yards or not are ships, the Southern shipyards said nothing but “sawed wood.” And they sawed sawdust to prove it that they are now far ahead of the schedule rate at which they promised the government to build wooden ships, and

“Launching of a Wooden Ship” (Gaumont).

will soon be completing one wooden ship of 2,000 tons or more every working day.

The Southern Pine Association cooperated with the Gaumont Company in making a picture of the building of one of our new wooden fleet from the cutting of the monster pine and its conversion into lumber in the largest sawmill in the world, to the actual construction and launching of the largest freight and passenger steamers ever built with more than 42 carloads, or 1,500,000 ft. of yellow pine bindings were used in this ship.

Building Our Wooden Fleet” which appears in No. 79 of “Real Life,” released November 1, will restore the confidence of those pessimists who still fear the German submarines. It will show that if the other sections of the United States are building ships in like proportion, our transportation problem is solved for all time.

Because that country will undoubtedly break with Germany “Important Industries of Argentina,” another subject featured in this issue of “Real Life,” is of particular interest. The Argentine Republic now ranks second only to the United States in its exportation of wheat, cattle and hides, and will do its share towards feeding and clothing the nations fighting for democracy.

Three other entertaining subjects make up this number “A Dry Land Periscope” describes a novel method by which boys may see any ball game. “An Elephant for Mother” pictures the strange relationship which exists between a cat and some small chickens. “Had Your Missing Week Passed out this week’s animated contribution from “Life’ shows how calmly we would have contemplated the price of coal had our dreams come true.

“THE MARK OF CAIN” (Pathé).

Caroline Welle, the popular novelist, wrote the book from which the second of the Mrs. Vernon Castle Feature Plays “The Mark of Cain,” was adapted. This fact, together with that of Antonio Moreno being the male lead to a star so well known as Mrs. Castle, gives special interest to the photograph of George Fitzmaurice, a director of specially brilliant achievement, directed the feature which is in five parts. A man is known by the company he keeps and a director by the successes he has put on. To Mr. Fitzmaurice’s credit are such heavily booked plays as "New York," "We Waltz," "At Bay," "Kiss Me," "The Hunting of the Hawk,” and "The On-The-Square Girl" which have been international successes. Such a record for achievement is remarkable. The large statement then, that Mr. Fitzmaurice directed "The Mark of Cain" is sufficient proof that the picture has received the most careful attention to detail and that sets, location and photography to say nothing of the star and cast, are practically perfect.

The Mark of Cain” is one of those thrilling detective love romance master plays, dealing popularly with every audience.

There is something doing almost every week in this country to make us jump up and down in the excitement of the sudden, rapid and the striking personality of the star, united with his attractiveness. Mr. Vernon Castle is in a class of his own, is in a class that is present only in the highest class productions. Antonio Moreno is always pleasing and in this picture makes a fine opposite for Mrs. Castle. The Mark of Cain” will be released on November 4.
MOLAR KIN. Pearl White and Harold Lloyd are the Box office Stars on Pathe’s program for the week of October 28. Miss King stars in the seventh episode of "The Seven Pearls" entitled "The False Pearl" with Credlone Hale and Leon Harry produced by Astra.

Three scenes of the Pearl that Lima and Harry have recovered. After thrilling adventures they get it back. Stause and his pale pursuit and Arm Harry and Lima on a little row, Lima gets hurt when a blow to her head causes a gash in the side of her head. The driver falls upon the spot from which Tom has just snatched her. Followed again, Carlsie cuts a clever plot. The second portion of the Pearl is a mine in the city, the carriages and a spade. "The Violet Diamond," according to the story, Harry and Snub out for a row, see a bottle floating in the water. Thinking that perhaps it contains a note from an heirress with nothing to lose, they examine it. When it is found that it is a note to a row, they reach Rainbow island and are ready to see what it makes.

Two single reels from Gaumont week of October 29.
The first single-reel produced by the Gaumont Company for the Mutual program for the week of October 29 is an episode of "The Gaumont-Mutual Weekly," which will be released on Wednesday, October 31. Like its predecessors, this number of the Weekly will sell every newsman in the country, and the entire country. It will, of course, contain a section devoted to pictures, taken by staff photographers, of our soldiers abroad.

The other reel will be the Mutual film magazine, "Relief Life," No. 24, which will be released the same day. In this issue are two subjects of more than usual importance. "Building Our Wooden Fleet," which was taken in cooperation with the U.S. Shipping Association, is a far toward forcing the public that our transportation program is solved.

The other subject of timely interest is "Important Industries of America," in which Southern cities are shown to the United States in its production of cattle and wheat, and it is now a part of the labor movement which is going to be its allies in the American navy.

Shorters, but greatly entertaining subjects, describe "A Dry Land Periscope," which will enable a boy to see any ball game, no matter how high the fence; "An Unusual Poster Maker," a cat while the peaches are being bled; "The Chicks Were Put to Bed," which were kittens; and "Had Your Mining Stock Panned Out," an animated drawing from the humorous weekly, "Life."

CAMERAMEN WORK AMID EXPLOSIONS.
For the first time in the history of a munition plant two outsiders were allowed to venture into "No Man’s Land," a strip of territory given over to the power houses. It is here that the explosion occurs as the result of the exposure to the inclosure to "take" the first process in cartridge manufacturing. It is here that the carrier showed his rubber-tired cart to the steel inclosed wires. The fire of the explosion, while delivering the deadly stuff, the camera was "ground."

Not only the plant, but the town has been bombarded through the inclosure voted to close-ups to make the picture complete. Needless to say no time was wasted, and both men breathed a sigh of relief when they had put a safe distance between "No Man’s Land" and themselves. The pictures will soon be shown in the International's split-reel, released weekly through Pathé.

Hayakawa Talks of His Art
Japanese Actor Describes Difficulty of Interpreting Native Roles Due to Stoicism of Race.

SESSUE HAYAKAWA, the Paramount Japanese star, whose latest picture, "The Call of the East," was released by the studio last week, is doing one of his most difficult assignments in the picture. Sessue is playing a man in his true character upon the stage or screen is no easy task.

"It is difficult, especially on the true Japanese," said Hayakawa, "in very difficult, especially on the screen, because from childhood we are taught never to betray by our facial expression the emotions we are expressing. A Japanese's emotions are almost secret.

On the stage, the voice might serve to give a hint of the hero's emotions. But in movies, the eyes, the gestures, etc., with which to convey the feelings. Perhaps by no more than a fixed expression of the eyes, a right turn of the lips, the actress can give an impression of the hero's emotion, whereas, we must carry to the audience the thoughts necessary to an understanding of the plot.

"The Call of the East" was written by Beulah Marie Dix, and was filmed largely in the mountains of Northern California. While this sounds anomalous, the exterior settings in the picture will be found remarkably like the scenery of Japan. Sessue Hayakawa has virtually a double role—that is to say, the character is that of a young Japanese noble who changes to a modern type of the polished Oriental, a clubman in exclusive Tokio society, and a man of war against the Orient, who has been prepared to this moment when the Orient is at war.

"The BOSS OF POWDERVILLE" (Jewel).
Action of the most exciting and intensely dramatic sort, absorbing suspense, is present in "The Boss of Powderville," the new Jewel special. Produced by Jack Mullahy, the story of a young and adventurous New York newspaper man, and lon Chaney has great opportunities for characterization. Evelyn Seville and Alfred Allen also have important roles.

One intensely dramatic moment follows closely within the story of the picture. The crash of the line. The story was written by Thomas Addison, and Miss Park prepared her own screen arrangement, to be her own production. The cast is exceptionally capable. Dorothy Phillips plays the leading feminine role and William Stowell is the hardheaded boss of the town. Jack Mullahy is the part of a young and adventurous New York newspaper man, and Lon Chaney has great opportunities for characterizations. Evelyn Seville and Alfred Allen also have important roles.

MISS VALLI A DANCER OF ABILITY.
Virginia Valli, a clever young ingenue who recently joined the Essanay forces, has just returned to Chicago from New York where she spent most of the week filming the New York end of a forthcoming Essanay comedy-drama. Miss Valli, who were born in Chicago, have no children, and were never married. She studied singing, and Fingers, literally danced her way into the pictures. An Essanay director needed a professional dancer for one scene. She must be attractive and capable and capable of doing the modern dance, and of 

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OUT ON SKATES AT SENNEN STUDIO.
Now it is the Skating Skaters, superb skating of the Sennet Bathing Brigade, and Paramount-Steenberg's "Out on Skates." It is said that since once seen these gliding maidens can never be forgotten that the baking beauties, despite their charming costume, will vanish from the faces of the latest display.
Variety in Mutual Schedule

Four Big Stars Will Grace the Program for the Week of October 22

FOUR big stars in a variety of pictures make up Mutual's release schedule for the week of October 22. Charlie Chaplin's latest screen adventure, "The Adventurer," a two-reel comedy of the most ridiculously funny kind, is released on Monday, October 22. Miss Olive Tell is presented on October 22 in the role of the lovely Agnes Frohman in one of his most successful productions, "The Unforseen," a five-reel drama.

William Russell comes to the screen on the same date in "The Sea Master," a red-blooded drama of Barbary coast and the sea. The sixth chapter of "The Lost Empress," Helen Holmes' latest photoplay, is released October 22. The week's schedule includes two comedies, both one-reelers, "And Along Came Mary," starring Billie Rhodes, and "Jerry's Soft Snap," starring George O'Leary. The list carries the topicalia, Mutual Weekly and Reel Life.

The Adventurer Eagerly Awaited.

Chaplin's forthcoming comedy, "The Adventurer," has been eagerly awaited for more than two months by exhibitors. The production is long overdue, owing to the invasion of the Lone Star studio by Mr. Broncho, "My Silent Partner," another Chaplin picture, has been besieged with inquiries for weeks as to the release date of the forthcoming mirth-maker.

Chaplin's future is so well-established—the demand from the hosts of Chaplin fans to see the Mutual funny man on the screen is so insistent—that the release date of a new Chaplin-Mutual special is an event among exhibitors.

"The Adventurer" shows Chaplin in the garb of a convict, making his escape over the rocky coast of southern California and up among the Sierra Madre mountains.

Olive Tell's First "The Unforseen.

Miss Olive Tell, the well-known Frohman stage star, makes her first appearance in Frohman stage plays in the "Unforseen," a romantic presentation of one of the most romantic classics Frohman has ever produced. "The Unforseen" was originally staged at Frohman's Empire theater, New York, in 1903, and enjoyed a long and happily successful run. Miss Tell is supported by an able cast, headed by David Powell. The picture is directed by J. B. Goffman. From the pen of Captain Robert Marshall, a celebrated playwright.

The Sea Master" Thrilling Drama.

"The Sea Master," released on October 22, starring William Russell, provides the well-known athletic hero of American-Mutual dramas with one of the most sensational roles of his screen career. "The Sea Master" is released as the second of a Reel Theater tramp, of doubtful reputation, with an ugly and hybrid crew. The opening scenes are laid in the notorious Barbary coast, where the "Sea Master" and ready skipper's branch is a pretty girl from the clutches of a dive keeper. His efforts to make her his woman falling, he makes her his wife, and it is not until the last scenes of the picture that he wins her trust and love. "Big Bill" Russell as "Bull" Dorgan, master of the ship, does some fine work added to his reputation as a screen scrapper of first magnitude. He engages in some free-for-all fights never before equaled in his well-known fighting.

Two Comedies and Two Topicals.

"And Along Came Mary" is the fourth of the new series of story-Mutual comedies, starring pretty Billie Rhodes, supported by Jay Belasco. The new Mutual-Strands filled a distinct want in the industry and the bookings have been exceedingly heavy. "And Along Came Mary" is scheduled for October 23. The Cub comedy release of the week, "Jerry's Soft Snap," is scheduled for October 22.

Mutual Weekly comes to the screen October 24 with pictures of the world's latest news, including scenes among the American troops in France; "Playhouse of Life," the latest Cecil B. DeMille film magazine, carries the following subjects: "Quer Trees in Trinidad," "How the American Traveler Is Fed," "High Cost of Living Wins the Race," and an enlarged drawing from "Life," entitled "The Apparel and Not the Man Guilty."

ARTCRAFT SPECTACLE OPENS SIX THEATERS.

At the New York sales headquarters of Artcraft it was found last week that the initial Artcraft spectacle, "The Winning of the West," and its sequels, and "Fortunary," a serial currently being released, are being so well received that the management, under the direction of Cecil B. DeMille, has been selected to open six new theaters throughout the country. This production is expected to open in all of the big cities before the end of the year, and it is intended to sign the spectacle as an opening attraction is the widely advertised Kinema in Los Angeles. The California Theater in San Francisco is selected for the drive-out of the exclusive west coast house to open with this film, the others being eastern theaters. A big motion picture palace in the Mid-Aug. St. has also applied for this production as an opening attraction. Under such a production, contract if approved, will make seven new theaters throughout the country to present "The Woman God Forgot" as the initial offering.

SPLENDID BACKGROUND FOR ANN PENNINGTON.


A RECORD in striking interior settings for motion pictures is shown in this week's studio at New York, where Ann Pennington's new Paramount productions, "The Antics of Ann," is being completed under direction of Edward Dillon for release during this month. It was the interior of a Japanese teashop in a summer hotel, and in this setting the well-known Latina dancer, Ann Pennington, had a dance, bordering on the Russian type, which will be one of the features of the picture.

The original dancearse of the Ziegfeld Folies, Miss Pennington has won laurels for her marvelous dance creations, but it is doubtful if she has ever done anything more original, beautiful or exotic than this, nor has she in all probability ever worn a costume so chic, daring and at the same time exquisitely attractive.

The setting, which was suggested by Director Dillon, designed by Richard Murphy, technical expert, assisted by Property Man William Riley and Jack Strickler, master carpenter, shows a long, ornately decorated room, with polished floors, space for dancing and on either side a raised platform with tables for diners, each provided with a golden hued lamp. At the rear, in a forest of palms and ferns an orchestra plays, while overhead are great Oriental lanterns depended from the ceiling.

"THE HUNGRY HEART" FOR NOVEMBER 5.

David Graham Phillips was one of the foremost American novelists, and at the same time the possessor of an unusual ability to search out the depths and shadows of human emotions. "The Hungry Heart," which was one of his most popular stories, is being filmed next by Pauline Frederick, and the next Paramount vehicle, is an example of his very best work because it takes up and discusses frankly a problem that is met with frequently in the lives of those about us. This problem in brief is: "Can a man be true to his science and at the same time give to his wife the unadulterated affection he necessarily craves?" Robert C. Vitale directs the picture with consummate skill.

Pauline Frederick, in the role of Courteny is said to have outdone herself in portraying the depths of emotional matters with which the story abounds. Howard Hall is the husband and Leonard Stewart plays the soul of the couple. Helen Landor has a character bit upon which much of the plot hinges. "The Hungry Heart" is scheduled for release November 5, Paramount.

UNIVERSAL ENGLISH BOY SCOUT PRODUCTION.

Universal has arranged with the Trans-Atlantic Film Company of London, to make a "Boy Scouts" picture, the big eight-reel production devoted to the work of the huge army of white-awake English boys headed by Lieutenant General Sir Robert Baden-Powell who are accomplishing so much in the way of home defense and auxiliary service while their fathers and brothers are at the front.

Throughout the United Kingdom the production is being released in eight single-reel episodes, and is said to be creating considerable stir, as it is backed by the entire membership of the Boy Scouts Association. Every boy in this huge organization has been enlisted in the movement to put the series over with flying colors, and as a result, exhibitors are reporting record-breaking business. Baden-Powell and many other famous British military leaders appear personally in the various episodes.
What Was Done and Who Did It—Several Changes in Schedule.

The little accident in William Fox's Eastern studios which caused Miss Caprice, her new subject, to return to her home for more time on "Miss U. S. A." Miss Caprice's new subject, William Fox has transposed the release dates of "Miss U. S. A." and "This is The Life." George Walsh's play made under the direction of his brother, R. A. Walsh, is in full press for November 21 and "Miss U. S. A." on October 28, instead of vice-versa.

Virginia Pearson began work last week on another photodrama, "The Fort Lee, N. J., Studies." Only the early scenes have been taken and the supporting company has not yet been selected. Carl Harbaugh, who screened "When False Township Was True," is again in charge of the production. Miss Pearson's newest drama, "They Shall Not Steel," will be released October 14. The cast is unchanged and includes beside the star, Eric Mayne, Katharine Brandung, John Galsworthy, Robert Elliott, Martin Faust, Lanford, Kennedy, Danny Sullivan, Dan Mason, Mrs. Patrick Hoy, Victor De Linsky and William Burton.

Glady's Brockwell, William Fox's brilliant star in the West, is busy shopping in preparation for another production which will be filmed by Bertram Bracken, who directed "Conscience," Miss Brockwell's last picture. All the members of the company of this present selection have been previously portrayed by such well known actors as Colin Chafe, Edward Cecil and Willard Louis, who is particularly familiar to the William Fox pictures. Vivian Rich is again with the William Fox forces in Hollywood, Calif. Miss Rich will appear in an important role in a forthcoming photodrama. "The Message" has been made over these pictures for years and will be recalled for the appealing heroine, which she made in "The Price of Silence," opposite William Farnum.

Olive Tell in "The Unforeseen." Having finished filming "The Unforeseen," the five-reel feature to be released October 22, and that will introduce Miss Olive Tell as a motion picture star, the Empire-All Star Corpora
tion, is now exposition picking the play of "Her Sister," which Ethel Barrymore starred in under the Pye-Management and which proved such a decorated Broadway hit. Miss Tell showed in "The Unforeseen" that the beauty that so marked her on the stage as the star of the company on the road with such a remarkable degree, and her powers of dramatic expression lose nothing through being portrayed before the camera, that it was decided to hasten the release of her first picture by a whole month.

Miss Tell loves acting for moving pictures; she is thoroughly at home before the camera and although a perfect newcomer, as regards picture experience knows just exactly what to do and does it consistently.

In "Her Sister" she has a difficult dual role to enact, for part of the time she is just a sweet young American girl and part an Egyptian princess—quite a good and unusual juggling feat. However, it seems perfectly easy for Miss Tell and she looks wonderfully beautiful in "her daughter of the desert" garb.

Beban Describes His Screen Ideal. "It kind of takes one aim and desire, ever since I entered the motion picture field, to give the thinking public days that are distinctly different, to portray characters that are enforceable, vivid and at the same time wholesome and clean," says George Beban.

"Of course I always have a sweet, tender love interest and a counterplot, but the main theme upon which the story is based is upon the big, human, cherished loves of everyday life. For instance, in "The Allen," it was the love of old Pietro for his ditch-digging daughter, this little motherless child and the people loved him because of his intense, soul
driven love of his daughter. In "The Bend Between" it was the love and sacrifice of the young old piano teacher for his wayward son. In "Pasque," the grocer's manu's devotion to his fatherly father in "The Corn." "The Roadside Impressario," the love of the mountebank for his mapped out young woman; in "His Sweetheart," the love of the iceman for his old mother, and in "Lost in Transit" the love of the slipknot for a little waif."

"These are the types of stories I love to work, and I have convinced myself by their support of my pictures that they believe as much as I do.

Three More Add Fables for General. The work of producing the new series of Espana-George A. Debe, Fables in Buffalo for release by General Pictures Company has reached a well advanced stage. In addition to the sayings of the fables, Espana has completed three new subjects for current release. Three of the new subjects, splendidly comedies, issued in two reels, continue to demonstrate the increasing ability of the Espana company. The new subjects an
ticipated in the second half of the series are "The Fable of All Fables of the Fable Company," and "The Fable of the Uplifter and His Dandy Little Opus."
Triangle Features Completed

**Variety of Subjects for Advance Schedule Keeps Large Turnout Running**

WITH seven directors working on new pictures, four waiting for or preparing stories, over one hundred performers at work, and a record-breaking force of seventy men needed to turn out the first week in October threatened to break all production records at the Triangle Film Corporation's Culver City plant. Directors vary in year of age, and Pioneers and general manager, directing the general policy of production and expansion.

"Fighting Pictures, "The Firefly of Tough Luck," "The Stainless Barrier," "Doing Her Bit," and "Fighting Back," were shipped and five pictures are completed and ready for final editing. These are: "The Young Life," starring Leslie Bennett; "Money," with Charles Gunn and Laura Sears; "Medicine Man," with Roy Stewart; "Regenerators," featuring Alma Rubens and Doris Kenyon; and "Indian," which is starring a new Olive Thomas.

Director Thomas N. Heffron will soon complete his latest picture, "Gentility," the vehicle which William Desmond will next be starred before Triangle patrons. This is a winsome story of a young lad who rises from village blacksmith in old Erin to the head of a mansion and rich estate in Chicago, through the death of his uncle. He is also appointed guardian of a minor child, and the way this child puts him through his paces, knocking off the rough edges in passing, is said to be highly amusing. Desmond, a true Irishman, is well cast in this picture.

Thus far Director William Gittens has experienced many unexpected difficulties with the tide and storms in his sea picture. The new working title is "The Everlasting Mercy," but has succeeded in obtaining some remarkable water stuff in the harbor at Point San Diego. The Triangle three-masted barquentine, "Fremont," is being used, and last week a realistic thrill was given the whole company when the "Fremont" caught fire during a scene where real flames were not intended. Only heroic work by the crew saved this veteran of the motion picture industry from destruction.

The picture is an exploit and a ship burning at sea, so five tanks filled with film and several torches were used to set fire to the rear. The work was done at night to add to its realistic burning and bursts of flame. Fifty feet into the water and the effect was a decided success, but the wardens of the "Fremont" are said to have thought the barkentine had a sharp fight to save the craft. A tug rushed reinforcements from the shore in time to give material help to the scene.
Alma Rubens in New Triangle Drama

"Cassidy," Featuring Dick Rosson in Larry Evans’ "Post" Story, Also Released This Week.

The Triangle program for October 21st will carry two big features, which should prove to be good drawing cards for its western play featuring Alma Rubens with Charles Gower, and the other an adaptation of one of Larry Evans’ Saturday Post stories with Dick Rosson in the title role.

The dainty spirit of a cabaret dancer is under fire by her uncaring, do-good husband to go out to a western mining camp to fill an engagement, gives the opening scenes of "The Pride of Tomb Luck," an unusual touch of human interest which is sustained throughout the ensuing action. Leaving a private train which carried him westward with a party of joy-larking companions, Danny Ward (Charles Gunn) stumbles upon the Firefly (Alma Rubens) in the desert near Baxter City, a boom town, and meets the heyday of its glory, and claiming the faith of only one citizen, its founder, an eccentric character, portrayed by Walt Whitman. The old man’s hope is given a sudden turn in his expectations, and, with the location of a missing vein, he and his companion become the nucleus of a revived settlement. Just as Danny’s love ripens into a proposal of marriage, the worthless husband appears; but by his own self-interest the man is disposed of in a way which makes the final fade-away a satisfactory conclusion to the plot.

In the second release of the week, "Cassidy," an unusual study of derelict类型 is made. The youth Cassidy arrives in San Francisco, hungry and broke, a sorry picture of discouragement. Realizing that his health is gone, he attempts to rob the house of the district attorney in order to make his way back home to New York. He is caught, and by an unexpected turn in events, is permitted to save the attorney’s daughter from gangsters in return for freedom which is soon converted to spiritual salvation of the "girl back home." Frank Currier, Pauline Curley and Mac Alexander are members of the supporting cast.

Grace Cunard in "Society’s Driftwood."

In "Society’s Driftwood," Grace Cunard has been provided with her most telling Butterfly vehicle. The story, by Harvey Glatz, is genuinely dramatic in theme, and has been developed with logic and sincerity. It relates the life struggles of a sister and brother, whose whole future is darkened by the shadow of a crime of which neither is guilty. Lena Rogers and her brother Paul, physically frail lad, are operating an amusement tent in connection with country fairs during the summer. Some of the victims are the victims of pickpockets, and a man whose advances Lena has repulsed, hides one of the stolen purses among her effects. In order to dispose of her case, he loses his sweethearts by Margaret Turnbull, who endeared herself to the boy, and demanding the blame of the theft upon himself. The judge before whom the case is tried heartlessly sentences the boy to the penitentiary, despite the pleas of Lena, who knows that the confinement will probably be impossible, and resolves to bring the cruel magistrate to a keener sense of responsibility to the unfortunate whom he sends away so nonchalantly to death and dishonor. The manner in which she achieves this aim forms the vivid moments in a plot that moves sometimes breathlessly and always interestingly to a satisfying climax.

Scene from "This Is the Life." (Fox).

"This Is the Life." (Fox).

Seven to one are the odds against the woman in the case of "This Is the Life," the William Fox Special Feature to be released on October 21, but has not sufficiently in the foreground of action easily offset masculinity’s generous numerical handicap. George Walsh is the star, the picture involving the type of stirring drama in which he revels.

Supporting him, besides Miss Pettit, are James A. Marcus, Ralph Lewis, John Eberts, Jack McDonald, W. H. Tyro and Victor Sarno. Authorship is credited jointly to Ralph Spence and R. A. Walsh, the latter, of course, being the director.

The title of the play is said to express exactly its spirit and action, being the thought always uppermost in the mind of the care-free, happy-go-lucky, dare-devil hero who becomes involved in all sorts of trouble, including principally a South American revolution, which he mistakes for a moving picture setting. As a result he wins the love of just the girl who is capable of inducing him to settle down, which condition, as one might expect, turns thumbs down on this-is-the-life sort of living.

Stage "Scrap" in Jack Pickford Picture.

Verdon Arena, near the city of Los Angeles, is historic in sporting circles; once it was famous in the annals of the squared circle. Memories of the palmy days of the boxing game in the West will be revived by the prize-fight scene in "Jack and Jill," a forthcoming Paramount picture starring Jack Pickford and Louise Huff, which takes place in this once popular home of the fistic fraternity.

The bout shown in the picture is between Jack Pickford and a Los Angeles lightweight, who acted as trainer for the young player prior to the taking of the picture.

Jack Pickford puts up a nifty bout in the picture, which includes also a charming love story. Louise Huff, of course, appears as his sweetheart, played by Margaret Turnbull, who prepared for the screen by Gardner Huntley, and the production was directed by William D. Taylor.

The two-reel comedy was released October 1. "Jack and Jill" will be seen in November.

"Her Second Husband." (Mutual).

American metropolitan life, the pitfalls it holds for the young wife in society, and the follies of social custom as observed in certain metropolitan circles, are very pointedly and effectively dealt with in a new Mutual photodrama, "Her Second Husband," in which Miss Edna Goodrich is starred.

The new play was written by Hamilton Smith, who also wrote "The Vampire" and "Mysteries of the Grand Hotel." It is based on actual happenings that have cropped up in connection with the social register by the passing of enormous fortunes in "war brides," as a result of which great numbers of hitherto unknown names began to appear in the social register and disastrous doors were thrown open to men and women who never in their wildest dreams had expected to enter them on any social terms, being the director.

Miss Goodrich believes "Her Second Husband" to be a play of great power, and one that must needs exert a salutary influence on American life.


"The Adventurer," next of the series of Mutual-Chaplin specials, is ready for release on October 22. The first print of the two-reel comedy was received at the Mutual executive offices early last week and the original screening proved that it was fully up to expectations. It has been pronounced by the studios as the masterpiece of Mutual’s comedian.
UNIVERSAL SCORES WITH WORLD SERIES.

An unusually full and effective record of the opening games of the world series baseball championship played in Chicago is the outstanding feature of the 55th issue of the Universal Animated Weekly. Some twenty-eight scenes are shown, including a large percentage of the crucial plays. Felsch’s fatal homer, which put the first game on ice for the White Sox; George Burns, singing twice as the lead-off man for the Giants; and Lew McCarthy’s injury at the plate in the second contest, when he attempted to block off Heibold, are but a few of the exciting moments pictured. A number of effective studies of the crowds, both outside and inside Comiskey park, have been caught by the alert cameraman, who has also secured close-ups of Chico, Salce, Jackson and other stars in action.

The Universal is said to have been the only concern to secure so large a number of striking pictures of the great American sporting classic. This was due to the untiring patience of Cameraman Tucker, who trailed Dick Herrmann, Chairman of the National Baseball Commission, for nearly twenty hours until Herrmann finally granted him permission to shoot the games in order to get all of them on Saturday evening, less than three hours after the completion of the first game, the pictures were being shown in the leading theaters of Chicago.

An equally complete series of scenes of the games staged at the Polo Grounds in New York have been taken, and will be released as one of the features of the 22nd issue of Current Events, to be released Saturday, October 13th.

"THE MATE OF THE SALLY ANN" (American).

There’s a title for you. Mary Miles Minter, who is taking an active part in the making of this animated film, is so engrossed in her new play, "The Mate of the Sally Ann," that she is developing a decidedly nautical roll to her graceful walk and a sea-tang to her personality. She likes the part of "Sally" because she can wear nice sea-going togs and have a good jolly time filling the play. Henry Albers, Phillips wrote the play and Elizabeth Mahoney adapted it for the screen.

Alan Forrest, that good looking young chap who is adored by the screen fans, will again appear in the leading masculine role. He has played the lead in three or four of the Minter productions, notably "Charity Castle," "Her Country’s Call," and "Peggy Leads the Way," recently completed and released late in October.

George Periolat, as Captain Ward, the gruff, baffling old grandfather of little Sally, promises to give another one of his wonderful impersonations, such as we saw in "Periwinkle," "Melissa of the Hills" and "Her Country’s Call."

Mr. Phillips has supplied Miss Minter with a wonderfully suitable vehicle, with many clever and novel surprises. The scene of the story is laid in the stranded hulk of an old ship in which Sally, with her grandfather, lives. To humor his fancies, she figures as mate and crew of "The Sally Ann" the name he gives the old hulk.

Jack Connolly and Adelaide Farrington have been given good roles in this forthcoming play.

CAVALIERI FINISHES PARAMOUNT PICTURE.

Lina Cavalieri, prima donna, and now a star of Paramount productions, has finished the portion of "The Eternal Temple," in which she appears, and has departed from the studio at Fort Lee. Director Emile Chautard is completing the other scenes which make up the photodrama, principally street scenes in Venice and the poorer quarters of Rome.

Lina Cavalieri, with the animation which is an accompaniment of her Latin temperament, will, it is said, create a veritable sensation in her first Paramount picture.

EDNA GOODRICH IN "A DAUGHTER OF MARYLAND."

Miss Edna Goodrich, who is admitted to be the typical American girl of the American stage, has never had a better opportunity to demonstrate her right to the title in versatility of characterization, than is offered her in a new Mutual production, "A Daughter of Maryland," to be released October 29.

In this charming little drama Miss Goodrich is a patriotic southern girl, surrounded by all the passion and chivalry of the south—a part that admirably suits her rather southern type of beauty.

The locale of the piece and its action, afford Miss Goodrich the opportunity to wear some particularly attractive gowns, as well as to illustrate anew her subtle grasp of the quaint little turns and twists of southern girl character—one minute the gentle smiling beauty of the ball room, surrounded by beseeching beaux, the next a woman, defending her beliefs and birthright with all a woman’s determination and finality.

"A Daughter of Maryland" was written by Samuel Morse and scenarized by Anthony Kelly, author of "The Great Divide," "The Walls of Jericho" and other famous productions. It is one of the happiest characterizations in which Miss Goodrich has so far appeared pictorially.

REALISM IN THIRD "SUB-DEB" ADAPTATION.

Maxine Elliott’s theater on Thirty-ninth street, New York, became for one afternoon recently a Paramount studio, when Marguerite Clark enacted some of the playhouse scenes in "Bab’s Matinee Idol," third of the "Sub-Deb" stories from Mary Roberts Rinehart’s series of highly amusing tales. Also some three hundred "extras," constituting an audience of first-nighters, saw Miss Clark act in a theater which was not, for the moment, a theater but a studio; and while she acted it was not for the audience but for the camera—or rather for future screen audiences.

Never a first-night performance in reality has seemed more brilliant than this one, with the women in evening gowns of latest mode, then in full-dress attire, the ushers, water carriers, everything belonging to the actuality but in every instance merely a make-believe.

Director J. Searle Dawley left nothing out, even to the program, the smallest details familiar to every theatergoer. Miss Clark sat demurely in the left stage box and looked her daintiest.

"PRINCESS VIRTUE" (Bluebird).

Mae Murray, directed by Robert Z. Leonard, is introduced as a Bluebird star with the release of "Princess Virtue" on November 12. Louise Winter’s magazine story was used by Fred Myton in preparing the scenario from which Mr. Leonard produced. It is declared that this well-mounted offering Bluebird has ever presented on its program. As the scenes reflect life in Parisian society, the necessity for elaborate settings and fine raiment required heavy expenditures in framing Miss Murray’s introduction to the Bluebird series. The supporting cast has Wheeler Oakman as leading man with Saul Nicholoson playing an equally important role. Lule Warrenton, Gretchen Lederer, Clarissa Selwynne, Jean Hersholt and Harry von Meter are others in the cast. An unusually large company of supernumeraries were employed in filming the scenes in Parisian salons, and their customers, together with Miss Murray’s own creations, as well as the dresses of the principal
dressmakers, promise a veritable "fashion show" that exhibitors will do well to especially feature in their advertisements.

Miss Murray’s established popularity as a star in other programs is depended upon to draw new friends and patrons. "Bluebird Day" to theaters throughout the country. Robert Z. Leonard, her director, has established an excellent reputation as an artistic producer, and now comes back to Bluebird after a protracted absence. In the early issues he directed Elsa Bliss as a so-rounded Blue-bird, and she acted as her leading man in several subjects.
Turner and Dahnken Circuit Elects its Own Film Building

Turner and Dahnken Circuit, of San Francisco, has just located in its own new T. & D. Building, 133-146 T. & D. theater, Berkeley; T. & D. theater, Richmond; T. & D. theater, San Jose; T. & D. theater, Sacramento; T. & D. theater, Stockton; T. & D. theater, Hanford, and T. & D. theater, Watsonville.

"THE SEA MASTER" (American).

They say that William Russell, athlete star of the American Film Company, took Samuel S. Hutchinson, president of the company, out on one side one day out in Santa Barbara, to tell him that he considered "The Sea Master" the best story he had done in a long time, because it had so many good punches in it.

That was just Bill's point of view. Not but what there are plenty of punches in it from the time when "Bull Dorgan," the sea-master of the "Southern Cross," a trap steam bound on long cruise, rescues Emily Gordon (Francelia Billington) and Rev. Hugh (George Fischer) from the Black Dog Cabaret.

It seems Emily, a nice little shop girl, had gone there to see a dying friend of her childhood. Joe, the proprietor, sort of likes her looks and thought she ought to stay and join the dance. She refused to think of the bull, always ready for a fight, carried her off to his ship, where Hugh married them—but they didn't live happy ever after.

Not that Emily couldn't seem to forgive Bull for marrying her out.

Scene from "The Sea Master" (Mutual).

New T. & D. Plant

Sheehan Boosts Fox Business

Sheehan Boosts Fox Business

General Manager Gets Big Results From a Trip Through the Middle West.

A  result of a flying trip through the Middle West, Winfield E. Sheehan, manager of the Fox Film Corporation, has had the biggest box office pullers today in the motion picture world, but he wanted the exhibitors and exchange managers to know that he knew where to reach them in a personal talk.

Under General Manager Sheehan's direction, practically every large city in the country has been personally visited by a Fox publicity representative in the interests of Standard Pictures and the Fox Special Features.

Mr. Sheehan not only has direct charge of the enormous United States business of the Fox Film Corporation, but directs its business in Great Britain, Australia, New Zealand, China, and Japan, and other foreign countries, where Fox exchanges and agents are located. From the London office of the Fox Film Corporation the troops in France are served.

They are sent overnight twice weekly to the various cantonments and to the trenches.

MARGARITA FISCHER'S NEW PLAY, "A DAUGHTER OF JOAN."

Margarita Fischer, now a star of the American Film Company, featured in the new features, will have three new players in her forthcoming feature, "A Daughter of Joan."

As Jackie Kerwood, Beatrice Buonaca, and Hal Clements, Mr. Fischer will be in charge of the Supply Department, which will carry everything necessary for moving pictures.

The Turner and Dahnken Circuit is members of the First National Exhibitors Circuit, and control their productions in California, Arizona, and the Hawaiian Islands. This concern is interested in the First National Exhibitors’ Circuit franchise for New York state, and Ralph Clark is now on his way to open offices in New York City.

The houses controlled by this circuit are as follows: Tivoli Opera House, San Francisco; New T. & D. theater, Chico; T. & D. theater, Berkeley; T. & D. theater, Richmond; T. & D. theater, San Jose; T. & D. theater, Sacramento; T. & D. theater, Stockton; T. & D. theater, Hanford, and T. & D. theater, Watsonville.
Scene from "Cute Kids and Kidnappers" (L-Ko).

Charles Larkin hustling each other to capture the rough comedy heroes among their associates. To forestall any doubts among exhibitors, President Stern, of L-Ko, declares that this number carries his personal assurance of excellence in comedy results, in maintaining L-Ko standards.

ARMY CANTONMENTS IN HEARST-PATHE NEWS.

"See Your Boy in the Army." Under this slogan the Hearst-Pathe News announces its plan to show motion pictures of all National Guard and National Army cantonments. There are more than two million homes throughout the United States that have some relative, husband, son, or brother, in the military service. As the new contingents of the National Army are called from their homes this number will constantly increase. These pictures are, therefore, not only of special interest to the people affected but have a direct appeal to the hundred million people throughout the United States, the greater part of whom will be directly affected if the war should continue any great length of time.

According to the plan of the Hearst-Pathe News, every motion picture theater that is a subscriber to this film will be enabled to show its patrons pictures of the various cantonment camps to which the boys from their locality have been sent, the conditions under which they are living, and the training which they are undergoing.

With the co-operation of the Committee on Public Information the work of gathering this film was undertaken several weeks ago and camerasmen were dispatched to every cantonment in the country. This work is now completed and the films will be released in the regular editions of the Hearst-Pathe News, each exchange receiving prints that will contain pictures of only the cantonment camps in which the theaters they serve would be interested. This will give the New York theaters an opportunity of showing pictures of the New York boys at Camp Wadsworth, Spartanburg, S. C., while Cleveland and Cincinnati theaters will show the pictures of the boys at Camp Sheridan, Montgomery, Ala., and Statesville, N. C.

All pictures of the National Guard cantonments will be shown in the Hearst-Pathe News No. 84 and 85, while the pictures of the National Army cantonments will be shown in Nos. 91 and 92.

HERBERT BRENON'S ACTIVITIES.

Within the next twelve months Herbert Bresson plans to make five productions, maintaining in each the high standard which has always characterized his Pathé productions. Two big subjects have already been secured, "The Woman Thou Gavest Me," the novel by Hall Caine, and "Kismet," with Otis Skinner. Mr. Skinner will begin his work in "Kismet" next summer. The securing of these are considered as two of the biggest deals of the season. Otis Skinner, it is further announced, has consented to appear in one production only, so from all accounts in "Kismet" this great actor will make his first and last appearance. With these two subjects to begin with, it leaves three more yet to be chosen.

At the present time "Empty Pockets" is progressing at full speed at the studio, judging from the amount of work that has been accomplished since Mr. Bresson's return from Atlantic City early last week. It will not be long before Mr. Bresson's second venture into the realms of melodrama will be produced.

A Trio of Great Funmakers

To Appear on the Pathé Program During the Week of October 21.

X "Lonesome Luke From London to Laramie," a two-reel comedy to be released on Oct. 21, "Rainbow Island," a one-reel Rollin, on Oct. 24, and "Lonesome Luke in Love, Laughs and Lather," a two-reel comedy for Nov. 1. Pathe offers to exhibitors the well-known and well-liked comedians, Harold Lloyd, "Snub" Pollard and Bebe Daniels, in three comedies that, it is said, are sure to please every exhibitor and tickle his public. Harold Lloyd has been growing steadily in popularity every since his "Lonesome Luke" comedy was put out nearly two years ago and Director General Hal Roach of the Rollin Company is now generally recognized as being one of the best comedy directors the business has yet produced.

"Lonesome Luke From London to Laramie" shows Lloyd as the valet to an English Lord, played by "Snub" Pollard. The pair arrive in the wild west and become very suddenly initiated into the ways of sundry barbarous cowboys, of bucking bronchos and primitive ways of living. The comedy will take its place among the very best of the rough and tumble playlets that Mr. Roach knows so well how to produce.

"Rainbow Island" takes the fun makers to the South Sea Islands where they run foul of various and sundry brown-skinned natives in deshabille. They escape the perils of the sea pot only to fall foul of husband-seeking females of peculiar unattractiveness. Their efforts to escape this new and hardly less-to-be-feared danger are bound to produce many laughs.

"Lonesome Luke in Love, Laughs and Lather" shows our hero in the new and comical role of a barber. Every man, unless he cuts his own hair and shaves himself, will find this burlesque on a business with which he is in almost daily contact, laughable in the extreme. Harold Lloyd shines as the dandified barber who is less a slave to his profession than he is to the beauty of womankind.

CHARLES RAY IN VIRILE ROLE.

When Charles Ray makes his screen appearance October 22 in "The Son of His Father" it will be his debut under Paramount auspices. The player has, it is said, outdone himself in this comedy picture, which affords him material for blooded, virile action, a portrayal of a typical young American.

None of the weak traits of character such as were frequently given Mr. Ray by interpreters in previous productions are embodied in this role, which is one of the most congenial in which he has ever appeared.

The story is by Ridgwell Cullum, directed by Victor Schertzinger, and has as its leading features a tremendous fistic encounter in which Ray proves his prowess as a boxer, numerous sensational scenes and a plot that is original and full of splendid screen material. Violin Yale supports Mr. Ray, and is the only woman in the cast.

"SINS OF AMBITION" (Ivan).

Ivan Film Productions, Inc., announces the early release of Ivan Abramson's "Sins of Ambition" and it is declared to meet full the great expectations of the company. The play written and directed by Mr. Abramson is the first of the so much heralded new problem plays that Mr. Abramson proposes to produce during the coming year. While it is the 'healthy' test of the problem in question the situations are said to be held in such tense dramatic grip that they become time-bomb fuse—something necessary to act as a proper vehicle for the author-director's ideas. Among the players are Wilfred Lucas, Lenard Irving, Barbara Castleton, Audra Randolph and James Murray.

Scene from "Sins of Ambition" (Ivan).
"THE AEROPLANE MACHINE GUN" (Bray).

No part of the great war is so spectacular as that which goes on high above the clouds. The aeroplane of today is vastly different from the one that took the air in the first day of Germany's invasion of Belgium. The ability, however, of the air-fighter to put it over its opponent is due to the present type of machine gun as much as the plane and his daring. It is this gun and the wonderful fighting machine of the allied armies, the plane that has given them the mastery of the air, that is depicted in animated diagrammatical drawings by J. F. Leventhal of The Bray Studios, whose master hand has given to Paramount audiences a first-hand knowledge of how the mechanical marvels of the war operate. This subject "The Aeroplane Machine Gun," will be a part of the 98th release of Paramount-Bray Pictograph, the "magazine-on-the-screen.

Another exciting subject, "Humpback Whaling in the Pacific," taken on the outer fringe of the Antarctic, together with a graphic description of how to beat the butcher by means of meat substitutes, called "A Meatless Meat Lard," and made in conjunction with the N. Y. State Food Supply Commission, round out a most interesting release.

LOMBARD ADDRESSES THE I. P. A.

A. P. Lombard of the Precision Machine Company addressed the International Projection Association last Friday and selected as his subjects "The Operator As I Have Found Him" and "The Simplex Mechanism—Its Care and Up-Keep." Mr. Lombard was ably assisted by Al Kindiebann, foreman of the Assembling Department of the Precision Machine Company. A mechanism was taken apart to show the members of the association just how easy adjustments could be made, and when the intermittent oil box was removed and its parts shown the boys remarked "No wonder they call it Simplex, it's so simple." One of the Type S Simplex lamps and lamphouses was also on exhibition and caused favorable comment upon its extraordinary size.

The DeVry Stood the Acid Test

The Ford Motor Company writes:
"We would be glad to go on record and have any prospective customer write us at any time, while the Ford Motor Company is giving us satisfactory results. The DeVry Portable M. P. Projectors are giving us power. They are successful, and we have had no trouble with them whatever."

WANTED

There is an immediate Demand by the Photo Laboratory of the Signal Corps at Washington for

Motion Picture Laboratory Men

Here is a Chance to do your bit. Developers, Printers, Joiners and Inspectors, send your names and addresses to the Moving Picture World, 17 Madison Avenue, New York, to reach the proper authorities.

THIS IS ENLISTED SERVICE

Come on, Boys

Uncle Sam needs you now
Boston, Mass.—Through the voluntary
work of the people of the larger towns,
and cities and arrange to have the smaller
places exhibit lantern slides, which were
sent to them from the head office of the New
England and Committee of the Liberty Loan
Campaign.
The following exchanges in Boston
worked together in distributing the films,
which were sent to more than two hun-
dred towns and cities in New England:
The Paramount, Metro, Fox, Universal,
Pathé, Select, Triangle, Goldwyn and Vita-
graph, V-L-S-E. Each exchange volun-
teered the services of their booker to aid
in the work of distribution. Details for
distribution were completed at a meeting
of the various bookers and Manager Harry
Asher of the local Paramount office, who
is in charge of the distribution.
Louis B. Mayer, who is director of the
Massachusetts branch of the Motion Pic-
ture War Service, has general supervision
of all work being performed by the ex-
hibitors and is ably assisted by Mrs. Alice
Rice Co., who represents Massachusetts
exhibitor and lecturer.

Pratt Circuit Takes New Stoneham
House.
Stoneham, Mass.—Stoneham’s new mov-
ing picture theater, built at a great cost
for Joseph Deffarari, one of this city’s most
prominent citizens, has been leased by Ralph Pratt, owner of the Premier theater in Newtonville, Mass., fokha theater and the opera house in Exe-
orth, N. H.
General Manager Eberhard of the Pratt
circuit will have supervision over the new
house in this place and has contracted for
the Goldwyn service through Manager
Harry E. Campbell of the Boston ex-
change of the Goldwyn Pictures Corpo-
ration.

Herman Ribkin Handling New Ivan
Film.
Boston, Mass.—“Married in Name Only,”
the latest Ivan production, is being ex-
hibited in New England territory by Her-
man Ribkin, president and general man-
ger of the Eastern Motion Picture Film
Company of Boston. He has the New Eng-
land rights for this production and pre-
dicts that it will go strong.

Frederick Summers Takes Olympia
Theater.
Farmington, N. H.—Robert Avery, who recen-
tly lost control of the Olympia theater, a moving picture house, has sold his rights to Frederick C. Sum-
mers. The theater was formerly con-
trolled by Walter Young, who has joined the
National Army at Camp Devens in Ayer.
Manager Shapiro Ready to Move.
Boston, Mass.—With a few minor de-
tails to be completed Manager William D.
Shapiro of the Fox Film is ready to oc-
cupy the company’s new headquarters at
45 Piedmont street, in the heart of Boston’s film exchange district.
The main office is located in the center
of the first floor and covers one-third of
the large floor space of the main build-
ing. Manager Shapiro has a large, air-
conditioned office leading from the main entrance.
Adjoining the manager in the office of
Thomas Jennings, the Fox booker. Then
is the bookkeeper’s office and the
stenographers. The main offices are ex-
ceedingly well planned for convenience
and the systematic handling of business
with speed and accuracy. All the rooms
are very large, well lighted. The shipping
room is so located that the Fox automobile
can drive right into it and off to its destina-
tion without any delays.

Several fireproof vaults are located on
the second floor. A large dumb waiter con-
nects this department with the shipping
room.
The re-wind room is on the second floor
and is a large airy room giving the score
or more girls excellent conditions under
which to perform their work.

One of the main attractions of the new
exchange is the exhibition room. A first
class theater in which a score exhibitors
can see the run-offs with every degree of
degradation and thanks from the commit-
tee in charge of the campaign.

In the letter the Committee praised
them for their patriotic spirit and the
good great which they did in making the
campaign a complete success. They also
expressed a written statement of the
amount of money collected in the various
theaters and lobbies.

Strand Film Company Opens Office.
Boston, Mass.—In addition to the ranks of the major distributors in New
England is that of Edward L. McEvoy,
known as the Strand Film Company, of No. 23 Piedmont
street, this city. The Strand company is
now in the field for the best big features
in the market. Already Manager McEvoy
has contracted for the King See movie
which he expects to make a lot of
money with in this territory.

Mr. McEvoy has attached to his staff
Frank H. Wotten, formerly a motion pic-
ture exhibitor in Waltham, Gardner, Na-
tucket and other cities, and George H. Grant, a prominent business
man of Ellsworth, Me., who though out-
put a great deal of experience in the pic-
ture industry is possessed of unusual ex-
ecutive ability.

Manager McEvoy has secured the ser-
vice of two well-known film salesmen,
Joseph Benoit and Joseph Dumas. With
this staff Mr. McEvoy is equipped to ex-
ploit any feature picture promptly in all
parts of New England.

War Films at Keith’s Make Hit.
Boston, Mass.—Excellent notices were
given by the various leading Boston news-
papers to the first showing in the Keith’s
theaters in this city of the British official
war pictures known as “The Retreat of
the Germans at the Battle of Arras.”
The Keith interests have booked the en-
tire set of pictures for their two Boston
houses—Keith’s vaudeville theater and the
Boston theater, the largest motion pic-
ture and vaudeville house in New Eng-
land.

Reopens Sanbornville Show.
Sanbornville, Maine.—The Town Hall,
the leading moving picture house of this
territory, has been reopened by A. M. San-
born, who has recently taken over the
business and closed his house when he saw the duty of serving his
people before him. The district board
later ordered his exemption because he
has a wife and three children.

Notes from New England.
Clinton, Mass.—A whole half of the front page of the local paper was used
for an ad for the local theater in its adver-
sing of “The Birth of a Nation.”
Mass.% One of the leading publica-
tions in New England are carrying
advertisements of the first Paramount
serial “The Lone Wolf,” which is due to
be released October 29.

Robert Clark Takes Charge at K-E-S-E.
Boston, Mass.—Robert Clark, well
known in New England film circles, has
been appointed manager of the Boston
office of K-E-S-E, relieving H. N. Moran,
when R. D. Marson, one of New England’s
veteran film men, left George Kleine to
establish a state’s right cousin of his
own. Mr. Moran has returned to the Tex-
ass office where he will once more take
charge of affairs there.

Mr. Clark is a welcome addition to the
Kleine forces and should prove a most
successful manager, as he is very well
acquainted in this territory and knows
the film game well.

Exchange Man Answers Call.
Boston, Mass.—Edgar Klein, one of
Boston’s independent distributors and
head of the Central Exhibitors Film
Company, founded on Honus Street, has
been called to the office in Uncle Sam’s
army to take charge of the motion pic-
ture forces” to Camp Devens at Ayer. Mass.
last week. He has closed up his business
until the war is over. Last reports were
that he was enjoying the new life.
Philadelphia Film Business Does Its Part

Meeting at Office of Chairman S. V. Mattahane Completes Plan for the Distribution of the New Liberty Loan Appeal Films.


PHILADELPHIA, Pa.—A meeting was held on Tuesday morning, Oct. 5th, in the office of the Stanley Company, 1211 Market street, to complete arrangements made to boost the sale of the second Liberty Loan. The production consists of four films, each of which is named after a famous Battle.

Among the many celebrity appearances in the picture together with the list of the forty stars and their performers, a local distribution, a picture in the hands of the committee, which will be the subject of the Stanley Company, is the chairman, and Harry W. Schwall, of the First National Exhibitors Circuit, is secretary.

The following are members: John Clark (Paramount Artcraft); George James Goldwyn, Joseph Hebrug (Vector); Robert Lynch (Metro), Max Milder (Select); James Flynn (Peerless), W. F. Priest (World); A. C. Klinn, William Strauss (Triangle), William Sachsenheimer (Universal), H. O. Osborne (Pathe) and A. L. Reser (Pathe). This committee has arranged for distribution through various exchanges, and on an exchange roll of exhibitors, the picture is to be completed, each episode has been assigned exclusively to two of the ten companies, as was done in the first episode, in each of which a picture is to be completed, and the pictures to the greatest extent possible, and the picture will be equally divided to their absolute advantage without any cost to themselves.

Charles Segal Now Sole Owner of the Apollo.

Philadelphia, Pa.—Charles Segal terminated an existing partnership on Saturday, Sept. 1st, and became the sole owner of the Apollo theater, at 534 and Thompson streets, a new business for his two years of partnership. Mr. Segal is a pioneer in the picture business, and has, since the early days of the business, been a constant and regular customer of, and frequent frequenter of the Apollo, which was his last enterprise. The manager of the Apollo has been a regular feature at the theater since it was opened, and has a personal acquaintance and attention that has brought about his success. Today the Apollo stands high among the leading theaters of this city and is a far cry from the results of the following the Stanley system method. Changes, decorations and improvements are now being made here to the extent of $5,000, which will include a ladies' ladies' room, a ladies' smoking room. New carpet is being laid throughout the house and rich velvet curtains hung. The front part of the building is of glazed terra cotta, which will be treated by a process to bring back its original color and luster. The house has a seating capacity of 1,296 and furnishes excellent musical accompaniment for its big productions with a Kimball organ.

Shows and Features of Recent Date.

Philadelphia, Pa.—Following is a list of the important film attractions which have been here during the past few weeks.

At the Stanley Maxine Elliott made her appearance in "Oodles," the Goldwyn feature. The Paramount's first Mark Sennett comedy release display has been excellent.

At the Victoria D. W. Griffith's "Intolerance," the much-hyped and much-anticipated feature, was well received. The attendance was overwhelming and some difficulty was experienced in handling the crowds.

There seems to be as many grown-up children of more tender years who came to see "Jack and the Beanstalk," which comes to Philadelphia from Arcadia. The attendance was so great that the house was well filled with the audience.

The Regent's first attraction of the week was "Rasputin, the Black Monk," Olgava being the Miss by Viron Martin in "The Trouble Buster" followed.

The Strand, where many important first nights are planned, has for the present a film that is a presentation of "Baby's Diary," pictureted from the story by Mrs. Richert, with Marguerite Clark as Bab, and Julian Eltinge, in one of his famous female impersonations, in "Countess Charming.

The Palace, as the first of its two feature plays of the week, offered "When a Man Sees Red," with the famous star, and the new film production entitled "Parenthood.

The Alhambra presented the new Mary Pickford of "Rebecca of Sunnybrook Farm.


Pauline Frederick was seen for the first time in West Philadelphia at the Locust in "Duck Soup," with Warner Mingle, "Petrosy," and "Exile."

The Belmont had Anita King in "Girl Angel," followed by "Chants of Sacrifice" and "A Rich Man's Playtime" for two days each. The Leader started with George M. Cohan in "Seven Songs of a Man.

The Orchid house is now showing six first run productions each week. "Al Boyd," who has permitted his exclusive for the show policy believes in doing things in a new way. At present several important first night productions are being distributed for the purpose of encouraging the feminine theatergoers to patronize this house.

W. D. Neilds Steers Tioga Theater.

Philadelphia, Pa.—W. D. Neilds, manager of the popular hilltop venue of opera, and a companion of William Boogar about the first of February, has had a long and notable career. His experiences have made him a manager of theatrical enterprises, advance press agent and treasurer. His connections have been with Mr. Reese and Ed. Mozart of New York and many others. Mr. Neilds was also manager of the Coliseum in Wilkes-Barre and for a city nearly a century ago. He has been introduced to the Tioga, where his popularity has become widespread.

Superior to Get State Rights Films?

Philadelphia, Pa.—C. H. Goodwin, secretary of the Exhibitors League of Philadelphia, has sought and received. It is rumored that he intends to secure some remarkable state right productions to relieve the present lack of film exchange, which he has recently opened.

Some Good Ideas to Boost War Film.

Philadelphia, Pa.—A. S. Kline, manager of the front office of the theaters belonging to Fred Nirdlinger circuit, is preparing a novel and imaginative display to announce the film of "In the Wake of the Huns," which is to be presented in October. The scheme involves several original ideas. Upon the sidewalk in front of the theater a replica of the building, with the flags and bungs, and soldiers of the various allied nations will be in them. Also four gunboats in uniforms of various sea forces, British, French and Russian soldier will pace up and down in front of the theater.

Upon the opposite side of the street a search light will be placed upon the roof of the building and opened for the camera. Occasionally the lights in front of the house are to be extinguished so that the face of the city is reflected in each of the sentinels may be observed. The top of the building is profusely decorated with flags and bunting.

F. W. Buhler Decides on New Uniforms.

Philadelphia, Pa.—The new uniforms supplied by General Manager F. W. Buhler are now being worn by the girl usherers and cashiers of the Victoria, Ruby and Allentown theaters. One has been specially tailored to fit the individual. They are also decision in character, and excellence in bearing. The jacket is close fitting and is trimmed with velvet collar and cuffs of silver. There is a single button which gives it a very striking effect. The skirt is plain tailored, having graceful lines. No cap is worn, which enhances the dainty effect given by their carefully arranged coiffure.

A. G. Buck Leaves Perfection for Select.

Philadelphia, Pa.—A. G. Buck resigned as manager of the Perfection exchange after making new records for increases in business during the past months. Mr. Buck was exceedingly popular among the trade and the local exhibitors, who responded quite freely with their bookings. He leaves with the greatest respect and best wishes from his former associates, especially the Perfection exchange, and will be missed. Mr. Buck goes to the Select exchange on Monday to assume his duties.

Bert M. Moran, who arrived here recently from the Boston branch, will be manager of the Select exchange. He has had considerable experience in this branch of the business, having represented Geo. Klein in many of their offices throughout the United States and Canada.

Hippodrome Has Splendid Openings.

Allentown, Pa.—George, Bennett opened the doors of his Hippodrome theater here for the first time Saturday, October 5th. The attendance to witness Pauline Frederick in "The Love That Lives" was at its most this week. The Hippodrome is a sparkling sight to the local theatergoers with its rich and beautiful decorations and up-to-date appointments.

Another Allentown Theater Soon.

Allentown, Pa.—Dr. Stuckert, a dentist, is expected to open the Strand theater soon. He is the latest in the list of Allentown theaters. This house will have about 390 seats and is reported to be strictly up-to-date.

George Meeker to Engineer New Idea.

Philadelphia, Pa.—George Meeker, formerly manager of the World Film local exchange, has been given a highly important position with the Stanley corporation. He will shortly engineer a very promising co-operative idea. The local exhibitors will be helped to better their conditions in their respective neighborhoods.

Theater Notes from Western Pennsylvania.

York, Pa.—J. Barry, of the Jackson theater, has spent about $15,000 in practically rebuilding this theater, making it more popular when completed for the features to be shown here. The seating capacity is increased to 800. York, Pa.—The Wizard theater has been subjected to a considerable amount of alterations and many improvements. This week completed Mr. Dickman, proposes to inaugurate an orchestra to furnish the music for his feature presentations.
MORE ONTARIO JOGGINGS.

Strand's "New and Steadfast Policy,"

Toronto, Ont.—Manager Clarence Robson, of the Strand theater, Toronto, has come down hard on the exhibitors regarding the "new and steadfast policy" of his theater. He has decided to book features on Wednesday and non-features on Thursday. The programs will be entirely changed every Monday and Thursday. Robson also declares that the evening schedule is 19c, 15c and 25c, while for matinees the prices will be 15c and 25c. The 1917-1918 season for the Strand officially started on Monday, October 1, with "The Law of the Land," starring Peter Pears, with an attraction during the second half of the opening week was Fox's "Some Boy," with George Arliss. Robson has also adopted "Three Days Each Production" as his program slogan, while he calls his theater "The House of Big Stars."

Big Shows in London (Ont.) Theaters.

London, Ont.—Manager Mininnick, of the Grand theater, London, Ontario, has spoken with reference to the future policy of his theater. He has booked nothing but multiple-reel subjects, particularly state right productions, and programed. He will present some vaudeville with each big feature to fill out the program. Some at the Fox, has booked include "Beware of Strangers," "Redemption," "Redemption," "The Jack and the Beanstalk," "The Honor System," "The Conqueror" and others.

The Boulevard theater has given double feature matinees. Starting Monday, September 24, two features are being presented, each matinee, changing them three times each week.

Business Notes and Personal.

Toronto.—Both the Strand and Loew's Yonge street theater, Toronto, have booked the Allee Howell Comedies. Loew's theater has also signed for the Harvey Lloyd Comedies, Pathe made.

Toronto.—The General Film Company has donated four reels of pictures for use at the special cost of charity the performance at the Temple theater, Hamilton, Ontario, which was staged recently by Members of the upper chamber of the Daughters of the Empire. About $200 was realized from the show for the purchase of children's clothing over seas. More such matinees are promised.

Hamilton, Ont.—During the course of a recent visit to the theater soldiers at Edgmont, the Hamilton Health Association was presented with a projection machine by the Loyal Patriotic Buche Club. Manager Stroud, of the Savoy theater, Hamilton, loaned a five-reel feature for the occasion and a show was given for the crippled soldiers.

Toronto.—Benny Rogers, Ontario branch manager for the Fox, has come down hard on the third week in December at the Grand Opera House, Toronto, where he has booked "Jack and the Stalkl" in Canada. This feature will be put on as a road show throughout the week.

Toronto.—Manager William Sturgess, of the Imperial theater, a Universal booster, has made up a number of impressive programs that fill him with the interior and exterior of his house. One of the new features is a huge electric sign of startling design and effect.

Atlanta, Ga.—It was quite apparent from the capacity crowds at the Forsyth theater that the American "Redemption," a feature film has lost none of its appeal, and that Douglas Fairbanks still retains his great host of admirers. "Redemption," featuring Evelyn Thaw and son, is playing this week to capacity at the Criterion theater.

THE MOVING PICTURE WORLD

North Carolina Exhibitors Are Not Asleep

President Wells and Secretary Varner Are on the Watch to Combat Any Ill-Digested Film Laws that May Be Proposed.

By D. M. Bain, Wilmington, N. C.

WILMINGTON, N. C.—With the forthcoming sessions of the North Carolina legislature; the people of North Carolina and President Percy W. Wells, of the North Carolina Exhibitors' Association, is bending every effort to banish the fears of the association and be in readiness to combat all efforts to put over harmful legislation. This year, as in the last, session, but which was forestalled through prompt action of the league. The state organization believes that it is the regular policy to stay in Raleigh during the sessions of the legislature, a shrewd observer who the Dickson and Secretary Varner posted of any threatening clouds.

State censorship for North Carolina seems hardly possible, as there has been very little agitation along this line from any source. As the law-makers are content to let the matter rest in oblivion until such a time as there is a strong and determined effort from several localities, among them the city of Greensboro, already have local censor boards, but no laws exist in any other combination with them. Representative L. Clayton Grant, from this county, is one of the most sincere friends of the motion picture industry who has ever had to wave making body and his mission work alone has resulted in avoiding several dangerous movements in the past.

The fluke bill passed by the last session which was intended to exempt theaters from taxation by the counties, but which in reality left it to the discretion of the several counties in which it has increased early in the present session. The error occurred in engrossing the bill for the signature of the governor, the exemption clause having been omitted.

Picture Theater Becomes Vaudeville House.

Raleigh, N. C.—E. D. Hines, of Roanoke, Va., has taken over the handsome Strand theater, buying for the Aronson & Browne Amusement enterprises, and will convert it into a vaudeville house. The Strand is one of the handsomest theaters in the South built for pictures, has never been successful and this is the first time it has figures since its first opening. Its location on a side street away from the corner of business has the success that it would otherwise have been, and the less commodious houses situated on the main thoroughfares while the Strand barely exists. Mr. Hines will open with Keith vaudeville on October 22.

Mr. Hines, who apparently has aspirations towards becoming a theatrical manager, has signed a deal by which he has purchased the Trenton theater in Lynchburg, Va., at an early date. This theater also will be turned over to the managers who has signed contracts with the Charlotte Pathé exchange, through George W. Pathe, though he will feature all his theaters in connection with his vaudeville bills.

Tar Heel Exhibitors Will Do Their Part.

Lexington, N. C.—"Howellite" is reported as the meeting at Hendersonville, N. C. Over a hundred members of the association, the United States andMr. Varner states that he has yet to meet the first exhibitor in the state who is not anxious to do everything the Government asks of him in helping to conserve the world's food supply.

G. F. Daniels Will Manage House at Durham.

Durham, N. C.—George F. Daniels, formerly manager of the Piedmont theater at Greensboro and Chapel Hill, with the Washington K-E-S-E exchange, becomes manager of the new Orpheum theater here the latter part of the month.

Manager Barron Pays a Visit.

Greensboro, N. C.—Traveling in a late model benzine buggy of liberal proportions, Manager C. H. Barron of the Washington Paramount-Arclight exchange paid this city a visit last week, being one of the stops on a tour which Mr. Barron is making over his territory, combining both business and pleasure. Mr. Barron states that his road men in this territoryMessrs. Busch and Randall, are now working with the Pathe-Ramount serial exclusively, the regular feature service having been placed in practically every town of five thousand population or over, in the territory covered by the Washington exchange.

New Mayedon House Wholly Concrete.

Mayedon, N. C.—The New Pickwick, Mayedon's modern theater, is nearly completed and Manager Tullock expects to open about the middle of November with exclusive Pathé features. The Pickwick is one of the most modern theaters in a small town in the South and in every respect is being built entirely of concrete with reinforced concrete girders and beam. The Pickwick is being conducted by Mr. Tullock, and will be closed upon the opening of the new house.

C. E. Wagner Buys Grotto Theater.

Burlington, N. C.—C. E. Wagner, owner of the Palmetto theater, Chester, S. C., has purchased the Grotto theater here. Wagner has already assumed its management. Mr. Wagner is becoming largely interested in this line of work, and has already made several sections of North and South Carolina and expects to obtain control of a chain of theaters in the near future, according to a statement.

Broadway Theater at High Point Sold.

High Point, N. C.—A W. Huff, former manager of the High Point theater over that office. George has recently purchased a series of theaters which he is planning to erect, with the declaration, "If there are better pictures made I would handle them (without question)." That George has the courage of his convictions is proven by the fact that he purchased two theaters for a two-day run, making a solid six-figure week in that theater. With the Southern theater Pathe bullwarks and "Let There Be Life" (Pathe) and "The Illusion" (Pathe) he has gotten some very nice fat pickings for the exhibitor.
Ruling on Theaters in Training Camps

War Department Issues Order on Amusement Companies in and Near the Cantonments—Control of and Income from Concessions.

By Clarence L. Linn, 220 Higgins Building, Washington, D. C.

Washington, D. C.—No concessions to private enterprises will be granted within the mobilization camps, according to an order just issued by the War Department. The order, in view of the provisions that have been made and of the additional facilities planned for the welfare of the soldiers, directs the provost marshall of the various camps and cantonments to control and supervise amusement enterprises in the vicinity of camps (on Government property), if possible, and for exercising such control over them as may be necessary.

1. No concessions to private enterprises will be granted within the camp proper, but camp commanders will make such arrangements as local conditions may warrant for the location of private amusement enterprises in the vicinity of camps (on Government property), if possible and for exercising such control over them as may be necessary.

2. The co-operation of local citizen organizations that have been formed under the direction of the Commission on Training Camp Activities in the vicinity of every camp will be solicited by the service for camp commanders in the supervision and control of amusement enterprises.

3. The War Department does not meet to close undesirable amusement places located on Government property or to prevent, by use of the provost guard or otherwise the attendance of soldiers at such amusement places located on private property.

4. Concession privileges should be sold on a cash or percentage basis and the proceeds therefrom are credited, under the direction of camp commanders, to the various institutions having to do with the welfare of the soldiers both within and without camps.

5. In view of the varied conditions existing in different camps, it is not unusual local situations with respect to amusements may be taken up with the War Department for special action.

Select Pictures Takes Office Space.

Washington, D. C.—The Select Pictures, the organization recently formed to take over the Schenck Properties, has secured an office location in the quarters formerly occupied by the V-1-3-E exchange at $11.12 per week. The office has been repainted and redone and fitted out with heavy quartered oak furniture.

In Manager Vivian Whittaker's office, back of the main office, the buff colored walls form a fine background for the framed pictures of the stars appearing in the releases handled by the corporation. The front office is balcony off the space serving as the reception room. The third floor of the building is used as the film office and projection laboratories.

Mr. Whittaker now has his office going in good shape and is well pleased with the quarters. He is in charge of the exchange throughout the territory, W. A. Ballenger is covering Virginia, and O. R. Brown, of the firm of American Enterprises, is in charge of a motion picture theater in Raleigh, will look after the interests of the company in North Carolina. This third man will be put on for Maryland.

Charles Moss Gets "Masacie" Rights.

Washington, D. C.—Charles Moss, who has a long connection with the Washington exchange, has resigned his position to become a magnate on a small scale in the movie business in Virginia on "Marvelous Masacie" and will add others if the opportunity presents itself.

Mr. Moss is one of the best known traveling men in this section. He has been with Pathé for three years, a part of the time in Washington, and was formerly in Charlotte. He broke into the game a number of years ago as owner and manager of the Lyric Thaeter, at Charlotte, before going to Cincinnati, O., where he opened an independent exchange. Upon coming to Washington, he served as Warner's Traffic Manager, thus being his last place before going with Pathé.

Time to Renew Capital City Licenses.

Washington, D. C.—Wade H. Coombs, superintendent of licenses for the District of Columbia, has just issued a notice informing the owners and operators of motion picture and other theaters in Washington that all theater licenses for this year will expire on October 31. All persons desiring to continue in the motion picture and theater business must promptly renew their licenses.

Theaters Paid $87,625.35 in Tax in August.

Washington, D. C.—Motion picture and other theaters, museums and concert halls in the District of Columbia paid in the month of August $87,625.45, as a result of the imposition of war taxes based on the seating capacity of the houses, according to the receipts for the same month of 1916, totaling $56,971.28.

Guy Brandt Made a Corporal.

Washington, D. C.—Congratulations are being sent forth from filmland of Washington to Guy Brandt, late assistant manager of the local K-E-S-E exchange, now a member of the National Army. Although in Uncle Sam's service but about two weeks, Private Brandt has become Corporal Brandt, with every chance of further promotion even to the extent of shouldering spoons.

Toronto News Letter.

By W. M. Gladish, 1265 Gerrard St. East, Toronto.

Operator Knew What He Should Do.

TORONTO, ONT.—An unnamed projection machine operator at the Crown theater here, was put on notice he is to be a hero. He did his duty and used his head when fire broke out in the booth of the theater at 591 Gerrard street East, on the afternoon of the Canadian Thanksgiving Day, Monday, Oct. 2.

When the film burst into flame the operator quit his cabinet, the door of which he closed, proceeded to the stage and announced that his machine had broken down and could not be fixed until the evening performance. He asked the person in charge to guard the theater at once. The house, which was full only a year ago, seats 900, and was almost filled today.

A new feature was obtained for the evening performances, which were held without a hitch.

Moving Picture World requested the name of the thoughtful operator, but the theater manager in person refused. City Fire Department officials complimented the man for his coolness and promptness of action.

Order Regarding Comments on Pictures.

Toronto, Ont.—The Canadian Government, through Colonel Ernest J. Chamber, chief press censor for Canada, has advised all newspapers not to publish quoted comments about moving picture releases from newspapers of the United States whose circulation in Canada has been suspended. Newspapers in question have formed part of the advertising matter sent out by one independent film company, and have agreed to have the name of any prohibited newspaper appear in any publication in the Dominion.

New State Rights Exchange Formed.

Toronto, Ont.—An exchange to be known as the Toronto Pictures Company, Ltd., handled by John Griffin, the Canadian theater veteran, has been organized with headquarters in Toronto. The exchange will handle a number of state right attractions and other pictures. The company has secured the Canadian rights for such pictures as "Lone Soldier," also "Salambó" and "Vera, the Medium."

Canadian Universal Doings.

Toronto, Ont.—Maurice Fleckles, of Jawell Productions, Inc., conferred with General Manager Clair Hague of the Canadian Universal, at Toronto, during the week of October 16. Hague was announced that the state right features department of the Canadian Universal will be handled by Canadian Productions throughout the Dominion.

Lloyd Evans, a popular member of the Canadian service corps, who is a member of the American headquarters here, has joined the Canadian Colors for war service.

F. G. Perry, an advertising man of Toronto, has joined the advertising department of the Canadian Universal.

Record Business With "Fighting Odds." Toronto, Ont.—The Regent theater, Toronto, did record business with the third Goldwyn release, "Fighting Odds," on Monday, October 5, and has sold more than 4,500 admission tickets on the one date, which means that the house was filled to capacity three times during the day. This was the biggest day at the Regent since the showing of "The Battle of the Somme," one year before, when practically the same record for a day's business was established. The top admission price for the orchestra floor at the Regent is 35 cents.

New Pictorial Weekly Company.

Toronto, Ont.—Announcement has been made regarding the organization of "Commercial Films, Limited," with headquarters at 162 Argyle street, Toronto. The general manager is F. St. Austell. The company will produce the "All American" Weekly, featuring current events in the Dominion and other pictures.

New Policy for Regent at Ottawa.

Ottawa, Ont.—The Regent theater, Ottawa, has outlined its policy for the coming season. The Regent has signed for "Carmel," "Side Streets," and "Womanhood," "Mother O' Mine," "Twin Beds" and others. The Regent orchestra will be handled by Rudolph Pelisek. Coming soloists include Willis Flanagan of Boston; Mlle. Ru- di Dehaye, of Canada, and Louis Sadie, of Detroit. Prices for the season will be 10 and 15 cents for matinees and 15, 20 and 25 cents for evening performances.

Wanted, Some Queer German Dog.

Sault Ste. Marie, Ont.—As an advertisement for the Mutual serial, "The Girl and the Enemy," the Sault Ste. Marie Princess theater, Sault Ste. Marie, Ontario, offered a reward of $250 for a brin- dled German dog with a canine height of 22 inches. The impossible canine also had other unusual characteristics and Manager Crum offered in addition a reserved seat ticket for the whole series for every foot of dog returned to him. He
warned the public, however, to make haste in looking for the pulpit, as it was liable to shrink. "He shrinks from water, so catch him before it rains or he'll disappear." The broadcast was the amusing announcement by Crume. "His distinguishing mark is that two back teeth are missing. Let him listen and then examine the pulpit. No questions asked. I will be up all night waiting."

Short Interesting Jottings.

Toronto, Ont.—The first release of Wharton's "The Great White Trail," was to the Hippodrome, Toronto, during the week. The company announced that Alaskan rights to this feature were secured by John C. Green, the veteran exhibitor, on the condition that the Canadian distribution is being handled by Regal Films, Limited.

Toronto, Ont.—A recent visitor to Toronto exchanges was Mrs. Moore, who is the proprietor of Moore's theater, Grimsby, Ont.

Toronto, Ont.—Manager W. F. Sexton of the Family theater, Toronto, one of the oldest exhibitors in Toronto, has been spending a vacation at Minnehaha, Muskoka, for a needed rest.

Toronto, Ont.—Manager Barrett of the Greater Vitagraph branch at Toronto, announced that no less than thirty-three Toronto theaters had booked the latest Vitagraph serial, "The Fighting Quaipoon street alone had signed contracts for the series.

"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.

H. Marsey Out of Rialto Theater Company.

Buffalo, N. Y.—Harry Marsey has disposed of his interests in the new Rialto moving picture theater, formerly the Panorama and Buffalo, to a New York theatrical syndicate. The managers of the house are Samuel Caver of Boston and John R. Stevens of Buffalo.

Metro Employees Are Bond Buyers.

Buffalo, N. Y.—All members of the Metro employees club have purchased Liberty Loan bonds. An effort is being made to interest every film man in Buffalo in Liberty Loan purchases throughout the city they are buying freely.

Metro Exchange Notes.

Buffalo, N. Y.—The Metro Film Co. is enlarging its quarters. It will occupy the entire second floor of the Palace theater. The new offices will be fitted up into a beautiful modern exchange, elaborately furnished and equipped.

Ben Fitzner has been appointed salesman for the Metro to cover the Syracuse territory.

"Draft 258," the successor to "The Slacker," is booking heavy. The new feature is another victim of anti-motion picture by its appeal to the drafted men.

Universal Office Jottings.

Buffalo, N. Y.—G. H. Christofferson of the Universal, Buffalo, was in New York last week. Several representatives of the Universal and also his family, who live in New York City.

F. Ross, general manager for the Universal, is signing exhibitors up for the Animated Weekly. Mr. Leonard covers the Western Pennsylvania district of Pennsylvania. He reports that the bookings are heavy and in great demand.

Clarence Ross and Frank Schuhman, members of the Universal, are now at Camp Dix, although Mr. Ross has just been married.

Buffalo Theaters Boost 'Smokes Funa'

Manager Franklin Co-operates with Buffalo Paper and Puts on a Special Tobacco Fund Show—Other Theaters Help the Cause.

BUFFALO, N. Y.—Another example of the practical patriotism of the moving picture line is shown in the fact that Buffalo has been brought to the attention of Buffaloians. Harold B. Franklin, manager of Buffalo's Hippodrome, who is as real a patriot as any of the Executive in the war effort, has launched a campaign illustrating the need of tobacco by soldiers. In this work he cooperated with the Buffalo Cigarette Company for a "soldiers' tobacco fund." At several performances at the Hippodrome collections were taken up to add to the fund.

The special attraction was well advertised, and drew capacity houses. Douglas Fairbanks in "The Man from Painted Past" was the film feature. Mr. Fairbanks wired personally his congratulations to Mr. Franklin and The News on their "splendid tobacco campaign." The Hippodrome orchestra furnished appropriate music.

Patriotism Marks Theater's Premier.

The Broadway, formerly Sattler's theater, at 512-516 Broadway, began under its new management, Friday evening. The new owners decided that patriotism should shoulder the enter- prise and agreed to offer their entire proceeds for the opening day to the "smoke fund." The plan was marked success. There was a musical program of patriotic airs. One of the features of the program was Gall Kane in "Sous in Pawn."

Jewel Films Distributed by Bluebird.

Buffalo, N. Y.—The Buffalo luebird office has taken over the distribution of the Jewel productions by Bluebird State.

Mr. and Mrs. J. L. White of Galeton, Pa., visited the Buffalo studios last week. Mr. White is planning a hunting trip for F. M. Zimmerman and G. H. Christofferson of the Victor.

The Gordon theater of Rochester is offering three acts of vaudeville, five reels of features and a tableau. Manager, Mr. Hay- mond introduced a great drawing novelty in the presentation of "Mother of Mine," the new Tom O'Brien picture. While the production was being shown a quartet rendered a number of selections in harmony with the features of the play.

Carroll Theater at Rome Changes Hands.

Rome, N. Y.—Charles P. Gilmore of One- way, N. Y., has purchased the Car- roll theater of Rome, N. Y. His policy will be to feature vaudeville in connection with the regular pictures.

Harry Dixon Takes Over Globe Theater.

Buffalo, N. Y.—Harry Dixon, manager of the Sun moving picture theater, Buf- falo, recently took over the Globe, Buf- falo. "Put down in your note book," said Manager Dixon of the Globe who is the best pictures at the Globe, have a three-piece orchestra and have tripled our business."

Wear of Possible Express Delays.

Buffalo, N. Y.—The volume of general traffic now being tendered to the express companies by exhibitors and managers of the local offices have received instructions to inform shippers that moving picture pictures are tendered for shipment within the territory east of the Mississippi will be received subject to delay on account of congestion. Shippers of film have been requested to get their express shipments ready as early in the day as possible. All pack- ages that can be sent by motor trucks should not be sent by express until the congestion is relieved. Mr. Dixon was authorized to account of the large volume of business for the Government and the number of freight and baggage cars being used for the troop movement, the express companies announce that they have much of the loads that would otherwise be shipped by freight. In order to relieve the situa- tion exhibitors and managers have been requested to co-operate with the express companies as much as possible at this time.

J. H. Stoffel Praised as Showman.

Buffalo, N. Y.—The live wire in the Buffalo news is J. H. Stoffel. The old road men to Joseph H. Stoffel, manager of the Family theater, Albion, N. Y. His picture appears herewith. In a town of less than 5,000 inhabitants, including many prosperous retired farmers and other wealthy men, Mr. Stoffel is featuring the biggest productions, such as the "Sisters," and making a decided success of the venture. This Manager Stoffel believes that he can advertise to the point that he has contributed in a large measure to his dramatic crowds. Film men predict that a future lies before Mr. Stoffel in a much desired large field. They say he has cooperative points in showmanship to some of the big town exhibitors.

New Moving Picture Corporation.

Buffalo, N. Y.—The Buffalo Moving Picture Corporation, capitalized at $125,000, has been organized. One of the incorpora- tors is Frank L. Taft, who organ- ized and managed here the Allied Bacin, conducted to raise a large sum for war purposes. The directors are Mr. Taft, Max- well M. Nowak, Ben Starr, S. K. Talbot and Charles McCready.

J. L. Drohen to Build at Dunkirk.

Dunkirk, N. Y.—Drawings have been completed for a $15,000 theater to be erected here on the Holland property in Central avenue by James L. Drohen. The structure will be concrete and brick, with a seating capacity of 2,000. The house will be fireproof and will be known as the Drohen Hippodrome.

Popular Cinema Extends.

Buffalo, N. Y.—John M. Stewart, manager of the Buffalo office of the Popular Cinema Company, is opening an extensive exchange of Buffalo, and Harry Marsey have taken over the western New York branch of the Modern Film Company. The new company will move to 47 West Swain street, there will operate under the name of the Popular Cinema. The Popular will continue releasing Art Dramas in addition to the present features. Miss Bingham and Miss Frey of the Modern office staff will continue in the same capacities un- der the new management.

Stephen Clark in Khaki.

Buffalo, N. Y.—Stephen Clark, operator of the Rialto theater, Buffalo, is at Camp Dix.
Cleveland Exhibitors Arrange Flat Rate

Operators Accept New Scale Providing Sixty-two and One-half Cents an Hour for Projecting Film—Result of a Get-Together.

From M. A. Malaney, 216 Columbus Blvd, Cleveland, O.

CLEVELAND, O.—The discussion over the price of film services has long been conducted by the local operators' union to the theater managers has been brought to an end by an amicable agreement between the union and the exhibitors. The discussion has resulted in a flat rate of 62.5 cents for the daily hours. There are two areas of interest, the number of seats or the number of shows. Laying aside all discussion of the number of shows, it is agreed upon that the same wages is paid for the same hour's work seems to be the only fair and satisfactory way of regulating the service. What difference does it make in the booth whether there are two thousand or two hundred seats in the house? Few of the smaller houses can afford to have sloppy work in its booth. Then again it is not good for the trade to have the jealousy among operators that would have been sure to result in any other wages plan.

Picture of Kaiser? Yes, If Funeral.

Cleveland, O.—More revelations of Ger-
man propaganda have come to light re-
cently—this time in the form of films. It seems that shortly after the United States entered the war, a moving picture of Kaiser Wilhelm II, the crown prince of Germany, and his army, was offered for Columbus exhibitors.

The board looked at one reel of it and rejected the films. Later reports came to the effect that the films were purchased by German money and the object was to distribute them in the country in the interest of the German Empire.

Chairman Williams, of the Ohio Board of Censors, who asked about the truth of the report, asked for a copy of it. He re-
membered very distinctly the occurrence and he reported the facts.

"Is the ban on pictures of the Kaiser for use in Ohio?" Mr. Williams was asked.

"We will very glad to pass a picture of the Kaiser but it would have to be his funeral," he replied.

Bad Weather Lessens Business.

Cleveland, O.—After enjoying a good business during the summer months, the weather of Cleveland have been experiencing very poor patronage during the last two weeks. This is due primarily to the rainy and cold weather. Up to Saturday, Oct. 6, it had rained for seventeen consecutive days, and with the negative weather has so taken with the snow thought snow was ready to fall, and the result was that thousands re-
mained indoors evenings.

Elmer Sell Cashes on Serials.

Youngstown, O.—Elmer Sell, manager of the Palace theater, Youngstown, has gained the reputation of the "serial" king in his town. Elmer has a small house, but he is three and finds that serials pay best. He uses not less than three at one time, booking the latest thrillers that are offered.

Mr. Sell has been an exhibitor of Youngstown for nearly ten years.

Local Conference on New Tax.

Cleveland, O.—Cleveland exhibitors ex-
pect to hold a meeting shortly at which the new tax law will be discussed and outlined in full by a representative of the mayor's war board. This war tax law will be handled and are anxious to learn the full particulars.

E. J. Schmidt New U. Manager.

Cleveland, O.—E. J. Schmidt, who is the new manager for the Victor Universal exchange in Cleveland, has had a wide experience in the film business. He was with Bluebird in New York, and later with the Victor Film service of Juif. The new company is financially sound and evidently qualifies as an expert in both branches of the dis-
tributing end of the film business.

National Circuit Has Cleveland Office.

Cleveland, O.—The First National Ex-
hibitors' Circuit has now become firmly estab-
lished in Cleveland territory through the opening of offices in the new Sloan building and the holding of the franchise.

The Wolfberg Attractions, which is dis-
tributing the First National's pictures for Mr. Mandelbaum also has quarters on the third floor of this building. T. M. Eckert is the manager of the Wolfberg branch.

Film Men in Khaki at Chillicothe.

Cleveland, O.—The war quota of draft ar-
my men to leave Cleveland, Oct. 5, included several moving picture operators. They were William Green, Atlanta, J. M. Williams, Lewisburg, O., and James French of the Alhambra, Walter Olds of the Reel and Nathan Goldstein and John Krook, of the Palace. They went to Chillicothe, Ohio.

Cincinnati Considers the New Tax Problem

Shall Theaters Ask for an Extra Copper with a Ticket or Shall They Raise the Admission Another Nickel—No Move Made Yet.

From Kenneth C. Crain, 207 First National Bank, Cincinnati.

CINCINNATI, O.—Now that the precise nature of the proposed federal war tax bill affecting amusements have been made known, there is naturally a good deal of interest in the manner of the exhibitors as to how the matter can best be handled, in order to take care of the tax of one cent for each ten cents or fraction thereof charged, with the minimum of in-
convenience to the public.

As something like thirty per cent. of the houses here charge ten cents admission, the remaining few being the dwindling number of the War Tax. Not charging 25 and 15 cents, it is ap-
parent that the bulk of exhibitors of moving picture shows will be affected. So far the concensus of opinion seems to be that the exact amount of the tax will have to be paid by the patron in addition to the price of his admission, making it necessary during along a few coppers when out for an evening with moving pic-
tures. The possible alternative is a flat five cent increase in admission charges, out of which the tax could then be paid by exhibitors. However, this has so far not even been suggested in Cincinnati. The most outstanding advocate of high prices in the city is the Walnut theater which is, as stated, the only 25-cent house in the city. Its manager, it seems, is not yet contemplating applying a similar charge at his house, the Strand and Family, which are among the most popular in the city.

It is understood to be true that Cincinnati people have so far been able to take in all save the most spectacular attractions, which is not very much, "Daughter of the Gods," and so forth, at prices much below those prevailing in other parts of the country. The rapid increase in the cost of operating a theater, including the higher prices for film stock, the added price on the war tax, like, the ten-cent admission charge has virtually become standard in Cincinnati. It is possible, therefore, that the war tax will accomplish a change and bring prices closer to the real value of the entertainment offered, which serves to supplant the stage attraction for which people are accustomed to pay as high as two dollars a seat.

Buy-a-Bond Films Now at Work.

Carrollton, O.—A motion picture, produced on behalf of the second Liberty Loan, which is now going on, has the honor of playing an important part, as the city is the headquarters through which some of the "Buy-a-Bond" pictures are being handed out. The series is being released on September 25 to the local Red Cross society when Mary Pickford in "Cinde-
rella" was shown, to help the funds of the organization.

Automobile Thieves Annoy Patrons

Avondale, O.—Patrons of the Forest theater have been worried a good deal lately by the operations of a group of thieves such as formerly had little to do with moving picture audiences, indicating, incidentally, the progress of the business. Nights, long rows of automobiles are parked on the streets near the Forest, more than equaling the size of the Forest, and on the opposite side, released through Manager Stanley Hand's office in Cincinnati. The World pays all expense of the act, people being used liberally by exhibitors every-

May Call New Theater the Gifts.

Cincinnati, O.—The new McMahan & Jones theater, which has been largely christened, at least the name has been selected, after a warm contest, in which the managers of all the Cincinnati theaters were submitted. A Miss Gladys Rising was the winner, her name, The Gifts, with the slogan, "The Gifts Gives Pleasure to All," being decided as entitled to the
prize. An interesting incident of the con- test was that a very young lady, of 12 thick years, submitted the same name, with a slogan which the judges declared to be the best of all—"Even a Shy, Tennis Blush." This, of course, refers to the fact that the theater stands on the site of the famous old "Fifteen Cent" theater which housed a company which worked at many a ten- blook. However, unfortunately, the father of this young woman was an employe of the paper which handled the contest, and was therefore ineligible for the prize. The theater may be expected by the latter part of the month, as re- markable progress has been made on the work, largely through the personal ef- forts of Mr. McMahan. Arrangements have already been made to show Goldwyn attractions.

I. Frankel Now Owns the Lubin. Cincinnati, O.—Henneger Brothers are no longer interested in the Lubin theater, which for many years they have been prominently connected with. They have disposed of their interests in the West- Fifth Street house to the Frankel, who is now the sole owner of the Lubin, a paying incident connected with the transfer is the connexionation to Mr. Joseph Henneger, who was the active manager of the house, of a handsome salary. Frankel is the chief employe of the theater taking this means of showing their affection and esteem for him.

W. R. Johnson Opens Exchange. Cincinnati, O.—Another place to secure film attractions has been added to the many already doing business in Cincinnati. W. R. Johnson has opened an office in the Provident bank building, where he will not handle only the Harris P. W. exchange, but will handle all his objects on which he controls the Ohio rights. Mr. Johnson is well known as a large buyer of local theater work, in which pictures as "The Crisis," "The Drowsy," "On Trial," and others, as well as some new Chaplin releases.

Newsy Notes from Michigan. Detroit, Mich.—Harry S. Loric, of the State Theater, formerly an exhibitor in Detroit, is back from a three weeks' trip to the northern penin- sula of Michigan, where he laid out a route for a "Mormon Maid" and his other features.

Detroit.—The Maxine theater, Detroit, is the first local house to sign for the new Paramount serial, "Who is Number One." Detroit.—The Drury Lane theater, De- troit, is releasing the new serial (Signature Re- cepts) early in the morning of Oct. 8.

Detroit.—Ray Branch, of the United Theater Equipment, reports excellent business. He is now looking for much larger quarters. No less than a half- dozen sales of Power's machines have been disposed of during the past few weeks.

Detroit.—Harry Charnas, president of the Standard Film Company, was a De- troit theater last week.

Detroit.—M. H. Hoffman, of Poursquare Picture Fame, was in Detroit recently conferring with George W. Weeks, division manager.

Henry Zapp Appointed U. Manager. Grand Rapids, Mich.—Henry Zapp has been appointed manager of the Universal exchange here. He was formerly with Goldwyn, Fox and Paramount and is well known to western Michigan exhibitors.

Iron Signs for ArCraft-Paramount. Findlay, O.—Harry I. Irons, formerly at Detroit, is the new manager of the ArCraft theater, in Findlay, O., and has contracted for ArCraft-Paramount service. He has been the Detroit office: "We opened last Saturday, Oct. 6, to big business."


By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETOUR, MICH.—Is there an over-pro-duction of pictures? If we take the word over-production as the measure of overproduction, "where am I going to put it all?" is the question heard the world over, only now the exhibitors are only trying seven days in the week, and if they play some of the attractions two days it means that there might be put on the shelf or canceled. Exhibitors feel that never before has there been so much good stuff on the market as they are turning out to-day. The stars are better—the people are selected with respect to what makes them the proper stories are better, the photographer is better; in every way pictures are better. Exhibitors and producers are selecting their program, and are being forced to let pictures go by that they want and yet cannot put into their houses. Exhibitors seem to feel that it would be a good thing for the industry if there was less stuff on the market.

Kunsky Merges Two Exchanges. Detroit, Mich.—John H. Kunsky and George W. Trendle, of the Kunsky Enter- prises, announce the merging of the Metro exchange and the Madison Film exchange at Detroit to handle Michigan bookings. This announcement comes upon the heels of the resignation of J. O. Brooks of the Madison Film exchange, and the desire of the owners to bring about the greatest economies in the business by merging the Metro and Madison it means that the Madison features will hereafter be handled by Metro, and that all business will be transacted here- after out of one office instead of operat- ing two. Three pictures referred to are "On Trial," "The Crisis," "Enlighten Thy Daughter" and "Idle Wife." The exhibitors of the coming Metrova pictures, released through the First National Exhbitors' Circuit, as well as the coming Charlie Chaplin pictures.

G. M. Montgomery Will Be in Charge. George M. Montgomery, manager of Metro, is to have complete charge of the merged exchange, which he is the best known, has certainly made good as Metro manager, increasing the business was his test during the administrations of Messrs. Kunsky and Trendle. Not alone has he increased the business, he has also produced some changes which have proved of benefit to Michigan exhibitors in the handling of affairs.

The Michigan exchange has already been transferred to the Metro, at 73 roadway, but in a few weeks or so the Metro will open its new branch of the Madison theater building. Where it already has fully 3,500 square feet of floor space. C. Howard Crown, manager of Metro, is now working on the plans and he promises some unique innovations in laying out the lobby. Good luck to Monty. He is deserving of it.

As for J. O. Brooks, who has had of friends in Michigan, it will be a great surprise to learn that he has resigned and while they will be sorry to see him leave the city they anxiously await news of his new connection to be announced later.

George Fuller New Path Manager. Detroit, Mich.—George Fuller, for the past year as the musical puppet in the继--cussions C. A. Perry, who went to Bos- ton for the company. Previous to his affilia- tion with Pathé, Mr. Fuller was with the World in St. Louis.

He announces that the new Colonial theater, which has booked Pathe first runs, both as to features and the Hearst-Pathe News Weekly.

Bert Williams Will Manage New Adams. Detroit, Mich.—Bert Williams, for the past few years connected with the Wood- ward Theaters Company, of Detroit, a general manager, is now manager of the New Adams theater for John H. Kunsky. During his connection with the Wood- ward Company Mr. Williams built up an enviable reputation for "putting over" theaters which previously had been de- cidedly fails. We refer particularly to the Grand Circus theater, 219 Woodward avenue, which has been a huge success in the hands of Bert Williams and his company. His connection at the Adams gives him a new field and bigger opportunities.

S. P. Giow, for the past 15 months with the Kunsky organization, who resigned October 6.

More Film Men Called to Service. Detroit, Mich.—F. D. Martin, formerly manager of the Knickerbocker theater, Detroit, and for the past six months man- ager of the Fairmount Park, in Kansas City, was in Detroit recently paying his respects to his former patrons. We refer particularly to the Grand Circus theater, 219 Woodward avenue, which has been a huge success in the hands of Bert Williams and his company. His connection at the Adams gives him a new field and bigger opportunities.

Sam Barrett, formerly with the Uni- versal, is with company $37, Am- herst Bureau, Camp Harbor, Battle Creek.

J. A. Davis, formerly with Paramount, at present returning to the business which has been accepted. Until he is called he is doing special work for the Cleveland of- fice of Paramount.

Kunsky Buys More Pictures. Detroit, Mich.—Just as we write this information has been received that John H. Kunsky has purchased exclusive rights for Michigan. Also that he has purchased the Lynch-Triangle reissues featuring W. S. Hart.

Herb Fauser Back With General. Detroit, Mich.—Herb Fauser, for the past six months with Universal, is again with the Detroit branch of the General Film Company.

Howard Sale Opens Detroit Office. Indian, Mich.—Howard Sale, a promi- nent and leading Attention is, road, man and manager in the amusement business, of- ficially placed in charge of the office of Allied for Michigan. Mr. Case has opened Detroit offices at 77 7th avenue, Third floor, where the exchange business is now being handled.

"Redemption" Going Big. Detroit, Mich.—In all due respect to "Redemption" we are happy to report that the picture is proving one of the biggest hits in Michigan of the state right features. The lumber sales with this picture is due to the fact that it is considering purchasing a second print.
Memphis Theaters Open for Sunday Shows

City Judge Says That They Can Open Legally by Donating the Net Proceeds to Charity—Discussion Probably Ended.

By J. L. Ray, The Banner, Memphis, Tenn.

EMPHIS, TENN.—After a fight extending over many weeks, the doors of the Memphis theaters are again open on Sunday—this time to stay. City Judge Gilbert, who on Saturday handed down the decision that the moving picture theaters and vaudeville houses of the city may operate normally on Sunday if they continue to follow the course pursued by them prior to the latest outbreak of strife, on condition of donating their net profits to charity.

Judge Laniers decision straightened out the situation, which has long been the source of much agitation and political strife in Memphis. The decision as rendered will oblige the police department to maintain a strict "hands off" policy when these shows open on Sunday. After hearing the test cases against James B. Amis, manager of the Majestic theater No. 2, a prominent theater house, Judge C. H. Charland down his opinion. Manager Amis was arrested September 30, three times in supposed violation of the>`m the business, was released on bond and released after the courts decision.

The decision of the court was made by the theater men on the grounds that in operating the shows for charity on Sunday, net profits will be donated, it having been decided by the court that there was no doubt that the profits of the Sunday exhibitions were being turned over to the Associated Charities. Those of a skeptical turn of mind who wondered why the theaters should desire to participate in this Associated Charities fund were satisfied when it was found that the profits of the several theaters were being turned over to the Associated Charities.

A special committee from the Associated Charities appointed to see that all profits came from this source and reported that J. L. Rawlings, Milton Binswinger and M. H. Rosenthal. This committee will be asked to see to it that the morality agitators are bearded and they are well and to their willingness to confirm their claims. And the end of the rumour started by the morality agitators seems to be in sight.

Theaters Assist Women's Registration.

Nashville, Tenn.—Theater men of this city have come to the front in assisting to make Women's Registration Day, on October 18, a success. They did this by offering their houses to parties representing patriotic women's civic clubs and related organizations. The local committee representing the Council of National Defense has arranged for these shows to appear in the moving picture houses during the week preceding registration day to give short talks on patriotic notes. Every theater has been approached.

Every manager in the uptown district readily gave his cooperation and the theaters have begun in an enthusiastic manner.

Princess in Full Dress.

Nashville, Tenn.—Princess is re- splendid in its new fall decorations, and much credit is reflected upon the already noted former manager, W. C. Sund- kum in arranging the attractive interior decorations. The inner auditorium has been touched up to give a fall atmosphere of freshness and the result has been most repainted throughout. The main entrance, on Church street, is finished on the order of C. C. Allen and has been decorated with heavy plush upholstered furniture, velvet rugs and ornamental receptacles for flowers distribut- ed at chosen points. A large knife has been installed directly back of the seats on the main auditorium floor. The entire theater is in splendid shape for the autumn season.

Big Picture at Knickerbocker.

Nashville, Tenn.—Manager W. H. Wass- man of the Knickerbocker is running "The Masque of Life" for four days at his house, and the first day's business gives prom- ise of unusually large crowds. The picture is a seven-reeler, and is being exploited by H. E. Coffey, with the Patton House, Chattanooga. The picture has been given large publicity both through the press and bill board advertising in Nashville.

Week-Run Policy at Elite.

Nashville, Tenn.—The policy of running all pictures for an entire week is meeting with popular favor at the Elite, one of the Crescent theatres. The house has been patronized. This week Douglas Fairbanks holds the screen, and is showing to big houses at each performance. This plan was followed after the show was remodelled some weeks ago.

Atlanta News Letter.

By A. M. Beaty, 45 S. Openhein avenue, Atlanta, Ga.

Dick Tant Appointed Manager of the Forsyth.

ATLANTA, GA.—Dick Tant of Augusta has been placed in charge of the Forsyth theater, which Monday, Oct. 7, began its third week as the home of mov- ing pictures. Mr. Tant was born and reared in Augusta and has spent a large part of his time in that city. Since be- coming connected with the Jake Wells' interests he has been shifted from city to city, spending only a short time in one place. He has been over the South for his skill in decorative work, and the Forsyth theater has not been devoted to several other places of attention, has been so changed as to present the appearance of a new branch. The picture is now probably the most attractive in the Jake Wells-chan of theaters.

Mr. Wells spent a large part of his time here recently preparing the house for its opening, and in seeing to it that every detail of its operation was in per- fect order.

Shows Must Be Clean to Get Soldier Patronage.

Camp Gordon, Ga.—One of the most ef- fective censorships ever known in this section is to be observed by the effect of the officer at Camp Gordon, who has charge of this. Shows in Chambly, Ga., and other near- by towns have been stopped on the moral and military effect; if they are not up to the stand- ard, a taboo is put onto the special show, and the companies are not permit it. Consequently the show soon passes for the lack of patronage. Showmen and exhibitors have been busy cleaning up to meet the requirements.

Photographers Had Better Take Care.

Macon, Ga.—Edgar Brown, who an- nounced himself as a moving picture op- erator, as also a photographer for an At- lanta paper, took a shot with his camera at a platoon of the 121st Infantry, while it was deployed and firing upon an im- aginary enemy on the Camp Wheeler parade ground Saturday morning. As the shutter clicked Lieut. W. D. Pope nabbed the operator and placed him under arrest. W. D. Pope is a member of an outfit offering picture privileges in other camps he could show none for Camp Wheeler. His film was removed from the camera and exposed to the sunlight, after which he was sent from the camp with a warning. It is believed no more such pictures will be permitted to be taken at Camp Wheel- er, including motion pictures.

D. B. Traxter Will Build Theater.

Camp Sevier, S. C.—D. B. Traxter of Greenville, S. C., was in Atlanta this week arranging for the building of an ade- quate concessions in Camp Sevier, S. C., all of which he controls. Mr. Traxter con- firmed the rumor that the theater, modern in equipment, in which he will present vaudeville, motion pictures and music, will be completed under the direction of Mr. Traxter left Atlanta Wednesday for Nashville, and will continue from there to Philadelphia and New York.

Lyric Theater Gets Into Line for Defense.

Atlanta, Ga.—Short Georgia theatirical man to respond to the call of the state council of defense, which hopes to place special emphasis on patriotic shows in all theaters, is George Hickman, manager of the Lyric theater. C. A. West, secretary of the council, has received a letter from Mr. Hickman, offering the use of the Lyric as desired by the state and govern- ment. Mr. West said other theater man- agers will prove as patriotic as Mr. Hick- man in aiding the council.

Want Old Relic Rejuvenated.

Atlanta, Ga.—A committee from the Pioneer Women's Society will appear be- fore the City Council Monday, October 15, and ask that steps be taken to pre- serve the cyclorama "The Battle of At- lanta," one of the city's attractions at Grant's park. This cyclorama was a money maker before the advent of the motion picture. It can be said to be At- lanta's first crude moving picture, being arranged in such a manner as to make appear troops of the Civil war marching. For several years the cyclorama has been closed and has not been needed to preserve the picture, which is most valuable as an asset to the city, and as a historical attraction for those who are visitors to the park are admitted free, it being the belief of Atlantians that this is an inspiration to the men in training.

Dayton News Letter.

By Paul J. Gray, Alhambra Theater Bldg., Dayton, Ohio.

Majestic Wins New Future.

DAYTON, O.—Although competition is very strong in Dayton's downtown district, it has been learned that the Majestic, which opened a few weeks ago, in operation. An agreement was made by Mr. D. B. Traxter, who operates the Majestic, under which he is to be closed to houses his father manages.

Harry Borrowes Gets Appointment.

DALLAS, GA.—Harry Borrowes, manager of the New Auditor- ium, has been appointed superintendent of the house by his father.

Bad Accident in Springfield.

Springfield, O., August 25.—A serious oc- curred last week at Springfield, O., caused the death of four men with a total of twelve injured. A fire broke out at the Cav- in of the newly completed walls of the Columbia theater, one of Springfield's most popular playhouses. The the- umba was an exclusive picture house and was to have been reopened in the near future. Although the catastrophe occurred Thursday, the 27th of September,
October 27, 1917

THE MOVING PICTURE WORLD

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Kentucky Theaters Help Food Conservation

Every Moving Picture Theater in State Responds to the Call of Chairman Lee Goldberg and Will Show Reels and Slides.

Ohio Valley News Service, 1404 Starks Building, Louisville, Ky., who will return to active management of the house, has announced that only pictures related to the big state food conservation campaign. Among the early attractions are "The Auction Block," "The Barrier," "The Public He Damned," etc.

Kentucky Theater Jottings.

Louisville, Ky.—Carroll Fisher, captain of the offices of the Louisville organization, has announced a supplemental subscription of $100 from the Strand Theater Company. It is the first subscription and a good example of enterprise and generosity.

Louisville, Ky.—The Casino Theater Company, with a capital stock of $3,000, divided into shares of $100 each, has filed articles of incorporation. The company will operate a moving picture show and the debt limit is placed at $10,000. The initial term of M. Switow, 15 shares; Sam Switow, 3 shares; Joseph L. Steurle, 12 shares.

Maysville, Ky.—Walter Baughman, of Covington, O., is making a trip and has opened on a recent visit to Maysville made arrangements for the re-opening of this theater after the period of September 7th. A new piano has been purchased and a number of first class pictures booked for the opening. Manager wood will have charge of the Gem, it will be under different management than that last season.

Sebree, Ky.—The Nelson theater, which was closed two weeks ago on account of the electric current not being sufficient for the new moving picture shows, has been opened for two weeks. Manager Turpin has purchased a new engine and generator and when it is installed will furnish his own electric current.

Richmond, Ky.—Contrary to expectations the management of the Alhambra and Opera House theaters were unable to secure an orchestra recently. The piano, corybant and drum players were drafted for the army and Miss Anna Heil Ward, manager, is still looking for music. Miss Shor is in the midst of arranging her plans and will continue until an orchestra can be obtained.

Somerset, Ky.—The Dixie theater has reopened after the absence of a fire, damage being done to the building. Manager Ward, former of Main street and the Square, will move as soon as the necessary repairs are made. City artisans, if employed, will be installed and continued service will be given.

Louisville, Ky.—L. M. Young has sold his interest in the Columbia Amusement company to George H. Neil. The show will continue in the same location. The owners are now Edgar W. Reid and Neil & Son. Mr. Reid will continue as manager.

Louisa, Ky.—At the Eldorado theater during the Lawrence and Wayne counties fair, the children were admitted to the show on Saturday in the last day of the fair. The Eldorado was open every day during the fair and had a daily attendance of 1,000 people.

Paducah, Ky.—With the improvements to the Star theater completed, the management announced that the Paramount and Artcraft productions will be shown. A larger program has been added and the theater will henceforth begin the daily program at 11 o'clock.

Louisville, Ky.—The exhibition of the pictures related to the big state food conservation campaign at the Foyer theater came at a very opportune time in view of the fact that there are several hundred race horse people in the city attending the fall races.

We must all
Spend Less
and
Save More
and
Help Our Country
by
Buying
Liberty Bonds.

THE LAST BAD MAN was not taken from the ruins of the theater until Sunday, the last of the 1,000 closes of the biggest theater accidents in history in Springfield and its effects have had a direct effect on its theme and before Springfield's main claim to fame in the theatrical line is that it is the home of the office of the Sun's Vaudville Agency.

Columbia Makes Advertising Splughe.

Dayton, O.—The Columbia theater here is making extensive plans for a week's engagement, which will feature, "The Garden of Allah." There will be a return engagement if business demands. Breaking away from its established policy, the Columbia is billing very strong on this picture and is planning for a big box office. There are at present, no picture houses in Dayton that use bills and bannergos except on special occasion. Window cards are being used in profusion, as well as banners and one-sheets, in every place that a bill can fit. This advertising should pull a big business on the Selig film, as the advance sale is already very strong.

"Retreat of Germans" at Keith's.

Dayton, O.—The grand engagement for the next three weeks, B. P. Keegan's theaters here are to run Pathe's great war picture, "The Retreat of Germans," the first week, "Tannenberg," the second week, and "1812," the third week, and is all clear profit. This will not interfere with the next week's program at the Majestic and the usual attractions will be run after the stay of the educational picture.

C. C. Clark Buys the Favorite.

Piqua, O.—H. U. and Frank Young, proprietors of the Favorite moving picture theater in the recently disposed of that house to C. C. Clark of Dayton. H. U. Young, who recently lost his wife, is preparing to go to Florida, where his brother will devote all of his attention to his restaurant business. C. C. Clark, the new owner of the establishment, is the well-known moving picture man, recently selling the Glory theater in Dayton, which left him open to new activities.

Strand at Piqua Reopens.

Piqua, O.—The Strand Theater in one of its new decorations and fittings has been opened for the fall season with conspicuous success, the work which was done on the house during the summer having accomplished much improvement. The first attraction, the basis of which is the disposal of that house to C. C. Clark, was the visit of Second Missouri Light Artillery, being Ethel Barrymore in "The Greater Power."

Louisville, Ky.—Moving picture theaters, together with other activities in Kentucky theaters, are plunged into the big state food conservation campaign. Fred M. Sackett, federal food administrator for Kentucky, has appointed representatives of each of these businesses as members of his staff and they have arranged their forces to aid in the campaign. Manager of the Strand and Mary Anderson, is the moving picture representative. Mr. Goldberg, the manager of the Strand, will be the moving picture theater in Kentucky and he reports that they have immediately responded to the appeal for co-operation. The theaters, at the request of Mr. Goldberg, will exhibit reels and slides, detailing the benefits of food saving and advertising the pledge card campaign which will be waged by the hotels and restaurants during the eight-day period from October 1 to 25. These pictures will be shown during the week beginning October 14, and Mr. Goldberg intends to furnish the matter which will be supplied him by the Government to every picture theater in Kentucky.

"The Food Administration, which is undertaking one of the most far-reaching campaigns ever planned, is in need of most enthusiastic assistance," Mr. Sackett said. "It is very important that the moving pictures, hotels and restaurants in this state should cooperate, and I consider myself extremely fortunate in having as my representatives Mr. Goldberg, Mr. Staus and Mr. Lindsay. These men are among the leaders of Kentucky in their field, and their cooperation is taking as much interest in the food conservation work as if it were their own private business, from which it is hoped to get a large financial return. Under their direction the moving picture theaters, hotels and restaurants of Kentucky will undoubtedly render as valuable assistance to the United States Food Administration as those of any other State."

Straws Mill on Silver Creek Burns.

Louisville, Ky.—The destruction by fire of Straws Mill, on Silver Creek, has removed one of the historic landmarks of Jefferson County, which was over a hundred years old, situated in a beautiful section of country, in association with the early stories and adventurou s deeds. Several years ago the M. & C. Film Company, a motion picture producing company organized in Louisville, had location headquarters at the mill, and during the summer months produced several pictures which were very popular locally and noted for the beauty of their scenic effects. The company saw the mill as an attraction for hundred of visitors during the summer.

Louisville's Walnut Theater Made New.

Louisville, Ky.—A building permit has been issued to Joseph Stuerle covering the improvements on the Walnut Street theater. Mr. Stuerle has obtained a new lease on the building and has been at work for several years at the modernization of $12,000 per year and will again open with high class multi-reel photoplays on October 21. During the weeks before the theater was closed, and since that time a force of workmen and designers have been busy making the improvements. The lobby has been given special attention and will rank in beauty with the best in the country. More than $1,000 has been expended on the poster frames alone, and new flooring, seats, carpet and scenery have also been added. Joseph L. Stuerle,
Both Theaters of Indiana Coal Town Burn

Fire Takes the Two Picture Theaters at Universal, Ind.—Town Is Left Without a Single Show—Partly Covered by Insurance.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

UNIVERSAL, Ind.—Lovers of the screen drama in this little town, a coal mining center about fifteen miles northeast of Terre Haute, have to find another kind of amusement for the next few weeks, as a result of a fire here last week which destroyed both business houses, including two motion picture theaters—the only two in the immediate vicinity of the town.

The buildings were the Devito theater, operated by Steve Devito; the Vellioso theater, located at 601 E. Market street, formerly Lusciatto’s saloon and dwelling; Anthony Lusciatto’s meat market; Dominick Rolso’s restaurant and poolroom, and Dr. G. Utterback’s office.

A conservative estimate places the loss at approximately $20,000.

The fire apparently started in the rear of the Devito theater and was burning fiercely when discovered, and is thought by some to have resulted from defective electric wiring. Devito said there was no fire in the building when he closed the theater for the night.

Universal is without adequate fire protection, and the flames spread so rapidly that the water obtained from some of the mains had no effect.

The loss to the Devito theater is estimated at $2,000 on the building and $1,000 on the equipment, a half of the latter being covered by insurance. The loss to the Vellioso theater was said to be about $4,000 in buildings and $1,000 on the contents. The building was insured for about $5,000, but Vellioso carried no insurance on his stock.

Practically every man, woman and child in the vicinity of the two screen drama, in fact the motion picture theaters were about the only amusements they have to enjoy. It can be seen that the loss can not very well be estimated in dollars and cents.

Vaudeville House Turns to Films.

Indianapolis, Ind.—The Gayety theater, formerly a second class vaudeville theater at 915 N. Illinois St., near New Jersey street, has been taken over by the Lenwood Amusement Company for operating the Bialto and Lenwood motion picture theaters here, and will be completely remodeled and redecorated, the new Gayety will be reopened about October 14 as a first class picture theater, catering especially to women and children.

The policy of the new house will be to show the most popular films and occasional vaudeville entertainments. The largest ventilating system in Indiana has been installed, assuring patrons that the house will be properly ventilated at all times. The house has a seating capacity of 1,700, with a reserved section of 300, including the boxes. The interior will be beautifully decorated, and the walls done in allegorical scenes.

Daisy Theater Gives Xmas Box Benefit.

Indianapolis, Ind.—F. G. Cassell, proprietor of the Daisy theater, a motion picture house in West Michigan street, cooperated with Mrs. B. F. Whelan, a member of the Indiana Rainbow artillerists, and turned over the proceeds of Tuesday, October 2, to the society, for which purpose the fund will be placed in the bank to purchase Christmas packages for members of the artillery. On Thursday night, October 7, the proceeds from the Garrick theater will be given to the same cause.

May Get No Smoking Law Repealed.

Indianapolis, Ind.—The ordinance prohibiting the smoking of tobacco and the lighting of matches in all theaters, including motion picture houses, in the city, which was passed a few weeks ago by the city council, will soon be repealed if the ordinance introduced Monday night by Councilman Todd Young is passed. Young, who is not taking an active part in the city campaign, is believed to have been courting the support of persons patronizing the burlesque houses when he introduced the measure. The ordinance was passed at the request of Jacob H. Hilkene, commissioner of public buildings, and was accompanied by a motion to penalize exhibitors as a measure necessary to the public health and safety.

James Bouras Takes Over the Royal-Grand.

Warsaw, Ind.—James Bouras, of Chicago, Ill., has purchased the Royal-Grand theater here from W. R. Deaton, and will assume active charge of the place at once. Mr. Bouras is an experienced man in the motion picture business, and has announced that he intends to give the people of Warsaw the very best there is to be obtained. By making improvements and redecorations, he says, he expects to make the Royal-Grand the most popular theater in Warsaw.

F. J. Watson Will Remodel the Victoria.

Lafayette, Ind.—F. J. Watson, of Jackson, Mich., who recently purchased the Victoria theater here, arrived in the city week of October 1 to look over his property. He said the contract for remodeling of the place next week, as bids have already been advertised for. The theater will be remodeled and new features will be installed of which Watson says he intends to move his family to Lafayette in the near future.

Long Term Lease on Ft. Wayne Theater.

Fort Wayne, Ind.—Clay Quimby, owner of the Jefferson theater, has closed the short lease for the Strand theater and expects to open the same in the near future. He has, however, been notified by the building owner that he intends to operate the Strand on the same plan as the Jefferson.

Kansas City News Letter.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

"Jim Poland’s Way of Making All Towns.

KANSAS CITY, Mo.—J. E. Poland, Pathe salesman out of the Kansas City office, has finally put into operation his notion of how the people of his district can best be served with moving pictures. He fixed up an automobile in which to cover the territory, so that even the smallest town need be omitted, and so that country in any old sort of vehicle, spending night in atrocious hotels, a-making long trips. With this car, he can go where he pleases when he pleases. The very special feature of the innovation is the coloring, which attracts attention—and the Pathe banner.

William Warner Goes to Fox Dallas Office.

Kansas City, Mo.—William Warner, traded out of the Kansas City branch of the Fox Film, has been transferred to the Dallas office. He was to take the position the 8th of October.

Standard Will Publish "Fax.".

Kansas City, Mo.—The Standard Film Corporation will soon issue a house organ to be called "Fax.". This publication will contain ideas for advertising, notes for operators and exhibitors, "a questions answered" department and a department called "Painious Editors." It will have a circulation of about 5,000. The issuances of this paper and the contents thereof are originated with R. C. Cropper, president of the company, and Mr. Todd Young, advertising and publicity manager. It will have about 16 pages for the first issue, with probable increases in later issues.

V. A. Klingberg with Feature Film.

Kansas City, Mo.—V. A. Klingberg has been in a meeting in St. Louis, with the president of the Kansas City Feature Film Co. He replaces J. H. Bliwitz, who is now managing a theater in Independence, Missouri. Mr. Klingberg is formerly with the Kansas City Feature Film Company, but had been out of the moving picture industry for some time.

A. W. Friemel Assigned to Nebraska.

Kansas City, Mo.—A. W. Friemel, who for the last six weeks has been working in theLadies and Gentlemen’s branch of the Kansas City Feature Film Co., has been assigned a territory in the state of Nebraska. He was formerly with the General Film Company, and worked out of the Kansas City office.

Farra’s "Joan" Makes Hit.

Kansas City, Mo.—"Joan the Woman" drew a record attendance at the Columbia theater here when it opened Thursday. The picture was the third in a series of first-class productions which formed a very audacious beginning for the General Film Co. in the moving picture business in Kansas City. The idea of the Columbia management is that the company will pay a premium price to see a bigger picture, and so far Kansas City audiences have proved their theory to be correct.

Harry Taylor Leaves Standard.

Kansas City, Mo.—Harry Taylor has resigned his position with the Standard Film Corporation. He was a specialty salesman working out of the local office. His plans for the future are unknown.

Two New General Film Offerings.

Kansas City, Mo.—The General Film Company is planning private showings of two pictures recently received, "Camille," and "Marvelous Mosaic." These two six-reel features are taking well so far, as many requests for information have been received.

Kansas City Feature Boosting New Serial.

Kansas City, Mo.—The Kansas City Feature Film Co. is now conducting an advertising drive for the new serial, "Who Is Number One?" This work is being done aside from the regular line of advertising. The serial, which is short, consists mostly of mallings and novelty advertising. This advertising is handled by C. L. Matson, who makes the advertising end his exclusive work.
New Theaters—Notes from Southwest.
Yates Center, Kan.—E. P. Devore, of the Star theater, has purchased the picture show at Buffalo, Kansas.

Concordia, K. D.—Davis has bought Ben McCrory’s interest in the White Way theater.

Marine Lodge, Kan.—R. H. Dawson has purchased the interests of O. T. Thom in the Pastime theater.

Olathe, Kan.—T. E. Wilson has moved to the business from the Moneta.

Manchester, Kan.—J. A. Arnold has reopened his moving picture theater.

Wichita Falls, Tex.—Oscar Zimmerman has bought the Jewel theater.

LaHarpe, Kan.—Harry Kitte, formerly of Washington, Kan., has purchased the picture show there.

Troy, Kan.—E. D. Leelan and John Kennedy have purchased the theater here.

W. Kan.—Work is progressing rapidly on the Thouvenell’s picture show building.

Greenfield, Mo.—Hartfield and Holeman have leased the Bijou theater and have made extensive improvements.

Miami, Mo.—Frank Slattery of Tar River has bought the Glory B theater from W. B. Schmucker.

Edinax, Mo.—The dome theater has been purchased from under the management of C. R. Forbes.

St. Louis, Mo.—F. L. Root will erect a one-story picture, 40x100 feet, to cost $6,000.

Waco, Tex.—Plans are being prepared for the remodeling of the Majestic theater. The improvements will cost about $15,000.

Wichita Falls, Tex.—A moving picture room has been purchased, the top floor of the new Y. M. C. A. building to be erected.

Waco, Tex.—Each army Y. M. C. A. building at Camp MacArthur will have an open-air theater.

Dallas, Tex.—The Queen theater was destroyed by fire recently.

Italy, Tex.—Davenport and Rockett Bros. have opened a new theater here, called the Elk.

Ada, Okla.—C. A. Horn and B. B. Howard are planning to erect a new theater.

Ket, Okla.—The Savoy theater is being fitted up for the summer.

El Reno, Okla.—The new management of the El Reno theater has installed a $3,000 projector.

Oklahoma City, Okla.—The Capital City Amusement Company, chartered with a capital stock of $1,000, by Carl Crosser, Max Idelman and V. Smith, all of Oklahoma City.

Omaha, Neb.—The Blank Realty Company are building a $125,000 fireproof theater here.

Texarkana, Ark.—The Saenger will be remodeled. Manager Vernon states that the decorations alone will cost about $1,500.

Fine Bluff, Ark.—Rudolph Lewine will open a moving picture theater to be called the Majestic.

Ambrose, N. D.—Harry Hammond is the new manager of the Electric theater here.

Whitewood, S. D.—Coeen and Woelz have opened the Comet theater here.

Business Notes and Personal.
Kanawha City, Okla.—House, manager of the Universal Film and Supply Co., spent the week of October 1 visiting the exhibitors in the northern Missouri territory.

Whitney Young, manager of the Fox Film Corporation, went to October 6 in Bartlesville, Oklahoma.

R. H. Fairchild, traveling salesman of the Fox Film Corporation, is a visitor in the Kansas City office, October 6. He reported a good business in his territory, which is rather unusual.

The MOVING PICTURE WORLD

Rockford, Ill., Theaters Doing Splendidly.

Since Camp Grant Opened Exhibitors Have Been Unable to Accommodate the Crowds—Are Adding Seats as Fast as Possible.

By Frank H. Madison, 523 S. Wabash Ave., Chicago.

ROCKFORD, ILL.—Business for exhibitors has been slightly increased by the opening of the National Army cantonment at Camp Grant five miles from Rockford.

Johnson Brothers, proprietors of the Royal, which is disabled, are handling their crowds at that house so have opened the Olympic on Seventh street to take care of the other house, the capacity of which will be uniform in policy with the Royal.

The palace theater has added 400 seats on the main floor. The capacity is now up to 1,200. While these changes were being made, the Manager has sold a new screen installation which will give a larger picture, secured new projection apparatus and had the pipe organ completely rebuilt. In addition the house was redecorated in old ivory and plain wall tints, new lighting was placed and more ventilating apparatus was added. "Lost in Transit" was the re-opening feature.

Joe Desberger Traveling for World Film
Robinson, Ill.—Joe Desberger, the piooneer in the field of traveling salesmen, and late representative of Paramount service, is greasing old friends in the interest of World Film, which company Desberger has begun to grow young, and if he continues in this way at his present rate of progress, he seems to be taking a closer interest in the theater business. He is going to William Brady’s office boy making his maiden trip as a film salesman.

Many Irresponsible Traveling Shows.
Robinson, Ill.—Southern Illinois has been clogged up of late with traveling shows this summer. Most towns have had few weeks without these itinerant attractions. Many city authorities are now contemplating a ban on this class of entertainment and with some kind of concentrated effort on the part of exhibitors it seems that the time is now ripe for action in this regard.

Little Player to Appear at Theater.
La Salle, Ill.—Little Mary McAllister, the Ebansy’s star in "Children Count," who was a recent visitor to Manager Taylor of the Majestic theater although she did not appear before-mentioned theater, is now heard to be reserved for a later date when she, with her dog, will appear in person at the theater a few weeks hence. The company of which this starlet was a member, had been working at Starved Rock near here.

Showmanship Hits in South Illinois.
Robinson, Ill.—Joe Hewitt, who lately assumed the management of the Strand and Grand theaters of Robinson for Rose- coe Cochran, recently presented "A Tale of Two Cities" to big business. Mr. Hewitt bought the co-operation of the Robinson Township High School and as a result received a number of letters of gratitude from the faculty for his efforts in this connection.

Eldorado, Ill.—Steve Parrar, "Ye Olde five wire ad倡导er" of Eldorado, recently admitted all bald-headed men to his show free of charge. It is said he did it a capacity business. Steve says that this stunt was such a huge success that he is figuring on trying it on the fair ex.

Interesting Theater Notes in Illinois.
Quincy, Ill.—Freling & Smith who leased the Western Star, under the name of the American. It will run three or four acts of vaudeville and feature picture play in the fall. The house has been remodeled and redecorated.

Basco, Ill.—Fisher & Ancelet will operate a moving picture show in Clark hall this winter. A series of free moving picture shows given on the streets during the warm weather has been discontinued.

Shawneetown, Ill.—The Grand theater, which has closed in the summer months, has been re-opened by Joseph May, proprietor.

Herrin, Ill.—Fire destroyed the Der- thick Opera House block, causing a loss estimated at between $40,000 and $50,000.

Joseph W. Fox owner of the Derthick lost his equipment and John O’Herren lessee of the Family theater lost considerable equipment.

Colfax, Ill.—Construction of the new opera house is rapid and it is expected to be completed sometime in November.

Lincoln, Ill.—"Redemption" was shown for two days at the Star theater for the benefit of Logan county’s patriotic fund.

Northwest Film News Letter
By Frank H. Madison, 523 South Wabash Ave., Chicago, Ill.

Plans for New Biblical Picture Company
ADISON, Wis.—Production by the Trinity Film company, which is to be located here for the production of Biblical, historical, and educational pictures, will start about the first of the year, according to Dorian McRaven.

The plans call for the purchase of a tract on one of the lakes near here and the erection of a new studio. An outlay of $70,000 for this purpose is estimated, the company to be incorporated.

Allah and the Jesuits will take the application of the corporation will be prominent church men and that the productions of the company will be supervised by ministers of each denomination.

Eben Film Making Southern Pictures.
Mount and Duc, Wis.—The Ebeny Film company, a Chicago producing organization composed of colored persons, has been making pictures in the vicinity of Fond du Lac. One of the principal scenes was made at the county fair grounds, where the race track and grand stand were used for settings in a southern reading story. The company of forty members has been busy at Oshkosh for about seven weeks.

From the Dakotas.
Yankton, S. D.—The Yankton theater and the lyric theater are now under the management of A. L. and J. H. Hess, of Watertown, who will take possession January 1. The Yankton theater will be rebuilt in this spring and will be used then for theatrical attractions as well as for moving pictures. The lyric will continue to be used for phonoplays. Manager Mathewson will remain in charge of both houses for the rest of this year.

Aberdeen, S. D.—Louis Poultou has purchased the Bijou theater from C. W. Gates.

E. O. Nunnan, N. B.—The Grand theater is now under the management of H. J. Ditt, Louis Gits and Eugene Tripp.

Camilo, N. D.—A. T. Straub has sold the flex theater to A. A. Colden and J. L. Liddle.

Mandan, N. D.—Manager Hartman of the Palace theater is giving away a 42-piece set of Bluebird dishes every Friday night.

Wisconsin Theater Notes.
Bloomer, Wis.—The Opera house was destroyed by fire.

Monroe, Wis.—H. T. Holzman and Joseph Collins have been making plans to open a moving picture show here.
Dallas Business a Bit Slower Last Week

Several Special Features Did Remarkably Well, but in the Regular Show Attendance There Was a Slight Sag Noticed—Business Generally Good.

By Douglas Hawley, The Times-Herald, Dallas, Texas.

DALLAS, TEX.—Except for two or three weak of the bic run releases shown here at the same time that people in the trade will have local houses and a rather slim patronage during the week ending Oct. 6, despite reports by retail merchants that business in their business has been really great. There is no particular explanation offered—the occasion is made to capitalize on the season itself. Nevertheless, the belief seems strong that prevailing prices are about the maximum of what can be charged and still retain present patronage.

World Series as Added Attraction.

Dallas movie fans who play games, given play by play on an electric board, have proved capacity house getters the last two years on the progress of the big league contests. Prices for the games, including the pictures running on regular programs, have been increased, but it didn't keep people away. The theater has been packed at each offering.

Local 'Organization Talk.

Dallas, Tex.—Dallas is somewhere about second or third as an agricultural implement center, after New York in the seventh as a film distributing center. Implementation of the idea is more likely than the allusion to the films here. Jack Pickford and Louise Huff—herself a Texan—drew well in their respective dramas. The reminiscence of “Seven Keys to Bald Pate,” but at the same time altogether. Madge Kennedy as Goldwyn’s “Baby Mine” opened at the Old Mill on Oct. 7, to be followed by Miss Lillian Sturman in “The Hall of the East,” “Fifty of North Thirty,” with Parnum, had a good run in connection with the Pantages, and were at the Jefferson, the first of the week offering of the Washington was Desmond in “Flying Colors.”

Hippodrome at Dallas Quits.

Dallas, Tex.—A. C. Langan, has closed the hippodrome businessmen for the idea of producing “Civilization” for a two weeks run during the State Fair, opening on Oct. 13. This theater has continued to give a strong demonstration of the psychology of crowds and the O’Dell entertainment of people to “mill” like sheep. As handsome a structure as there is in Texas and built originally by the local appeal board. The refusal of a permit for the picture the cost the Washington theater management, the management has half a thought, but the embargo stuck. The picture was shown here more than a year ago, and while it failed to recoup it escaped punishment under the former city administration.

"Purity" Banned By Censor.

Dallas, Tex.—An order from Audrey Munson was banned during the last week by the local censor, and her action sustained by the local appeal board. The refusal of a permit for the picture the cost the Washington theater management, the management has half a thought, but the embargo stuck. The picture was shown here more than a year ago, and while it failed to recoup it escaped punishment under the former city administration.

Prices That Fit the Clientele.

Dallas, Tex.—There has been no nor is there any reason to believe that the regular house patrons of the city, and the general opinion seems to be that a lowering of admission charges wouldn't bring any bigger business. On the other hand, the belief seems strong that prevailing prices are about the maximum of what can be charged and still retain present patronage.

Seattle Trade News and Personal Notes

"Tanks" Makes Money for Canadian Club of Seattle and for Exhibitor—Changes at Local Exchanges and Theaters—Patriotic Activities.

By S. J. Anderson, East Seattle, Wash.

S EATTLE, Wash.—"The Tanks" are being seen in Seattle after its premiere under the auspices of the Canadian Club of Seattle. The picture was advertised for more than a week in advance, and the members of the club have been paying tickets at 25 cents apiece for several weeks. Embargoed from one of the Highland regiments of Canada plays a barpie in front of the theater at intervals during the afternoon and evening. All this advertising has been very effective, and John Hamrick, manager, has his share of the box office receipts are very satisfactory, in spite of the fact that there is a characteristic to the Canadian Club to be used by the dependents of Seattle soldiers and sailors.

J. W. Huber Will Manage the Colonial.

Seattle, Wash.—The management of two downtown theaters, the Colonial, as a theatrical interest, has been taken over by J. W. Hamrick, who has the Colonial. J. W. Huber, foreman in the picture and hotel business in Denver, is the new man who has just been taken charge of the theater. Among other new features added to the Colonial Mr. Danz has installed a coin receiving and recording machine very similar to that used on the pay-as-you-enter street cars. This has been placed at the door, and the cashier sits just behind this. Instead of that man having to make change, the machine does it. There are no tickets are given. This eliminates the necessity of a door man, and is much quicker than the old way.

Business Demoralized by Strikes.

Seattle, Wash.—C. A. Swanson, manager of the Princess theater, Everett, Wash- ington, sent his director at the Seattle exchange this week. He told the World correspondent that the strikes were ruinous to business, especially during the month of Everett. The lumber mills, which Everett depends upon for its business, have been closed for several weeks and the workmen are leaving the town in scores. It is demoralizing all business of the vicinity.

"Rasputin" Draws Crowds.

Seattle, Wash.—The World production, "Rasputin, the Black Monk," has been playing to crowded houses all week at the Clermont and the Palace, and exceptional drop in attendance cards are ever a held full week at Seattle's leading Second Avenue house.

Exchanges Donate Films to Artillery.

Seattle, Wash.—Several Seattle exchange managers have donated films for the entertainment of the First Artillery Corps at Fort Worden, Flagler, and Casey. Among those who responded to the request made by Chaplain Estabrook of the Corps were A. W. Eden, Fox Manager; Mike Rosenbeg, manager of the De Luxe Feature Company, and E. R. Redlich, Metro manager.

Greater Features Company Moves.

Seattle, Wash.—Jack Lannon, president of Greater Features moved his headquarters this week from his old location in the Orpheum building to 2030 Third Avenue, one of the largest and most up-to-date film exchange blocks. Al. Bloom is now manager of Greater Features. "The Mormon Maid" and Christie comedies have been added to their list of features.

J. W. Houck, New Goldwyn Road Man.

Seattle, Wash.—J. W. Houck, formerly manager of the Twilight theater, Cheney, Washington, has been employed by C. F. Hill as road manager for Goldwyn. Mr. Houck will have headquarters in Spokane, and will cover the territory. Mr. Hill announces that the campaign on "The Manx Man" has been launched.

New Management at Supply Office.

Seattle, Wash.—G. A. Metcalfe, Motion Picture Equipment and Supplies, 1210 Fourth Avenue, announces that in the future the Seattle branch will be under the management of his brother, F. D. Metcalfe. The stock of Powers parts and accessories coupled with the Metcalfe insistence upon efficient service and accuracy in filling orders will be promptly filled without confusion or delay.

New Booker at Seattle Vitagraph Office.

Seattle, Wash.—Ashley McRae, formerly salesmen out of the Vitagraph office, has been booked in Seattle, and has been vacated by the resignation of E. H. Watson.
San Francisco Briefs.

J. H. Holdredge, vice-president of the VangoScope Co., and H. M. Warner, president of the Despatch Film, were recent visitors here.

Charles Chaplin, Edna Purviance and other members of the Chaplin company were here a short time ago and sailed for London via Panama.

Mary Miles Minter, who was recently here to make a picture on San Francisco Bay, appeared in person on the stage of the Oakland Hippodrome theater on Friday afternoon and was tendered a reception by Rex Midgley, manager of this house.

E. H. Van Doren has assumed his contract for Christie Comedies and is steadily adding new feature productions, planning to handle more than three, and has left for the East.

Pathé Exchange News.

San Francisco, Calif.—Mel. Huling, for three years booker at the Pathé exchange, has been transferred to Seattle, and will cover northern California. Clinton Taffe, formerly of the poster department, has been promoted to the general office. Frank H. Turner, who has been promoted from the position of shipping clerk to the head of the poster department, has been transferred. Clement H. Smith has been transferred "In the Wake of the Huns" at a private showing, and endorsed it.

The new theater owned by the management of the Rialto theater has been assigned.

T & D. Circuit Changes.

San Francisco, Calif.—The Turner & Dahkenn circuit has moved to its new building on Stockton and has for some time have all its departments in good running order.

Nick Turner, formerly a well known exhibitor, but for some time with the Pathé exchange, has been in charge of the T & D. theater at San Jose, and E. V. Clovis has been given the management of the Oakland division, with W. B. Clark, who has left for New York to take charge of the film exchange being opened by the company here. Formerly assistant at the Oakland T & D, Mr. Clovis has been given the management of the Berkeley T & D, with E. J. Merlin, who plans to return to Chicago.

J. H. Goldberg to Visit Exhibitors.

San Francisco, Calif.—J. H. Goldberg, manager of the local Bluebird office, plans to leave at an early date on a trip through the entire territory served by this branch. He will do things here for about three months, but has been too busy to get far from this city. He states that these offices are doing splendidly, and he will work principally on this while away. Morris L. Markowitz, headed the new film exchange company, and W. F. Clovis has gone to Los Angeles shortly to start the new Bluebird system and introduce Bluebird productions and Allan Howel comedies.

Recent Incorporations.

San Francisco, Calif.—The New Clement Theater & Realty Co. has been incorporated with a capital stock of $206,000 by J. H. Sauer, W. A. Jack- son, A. Walter and J. Richards. The construction of a large moving picture theater is expected.

The Light Absorber Camera Company has been organized by H. R. A. G., Flaherty and M. H. Wagner, with a capital stock of $100,000.

A new feature of the construction of the Rio Carbon Company have been filed by W. H. Clay, O. L. Ferry, H. F. McNally and a number of associates. The capital stock is placed at $25,000.

San Francisco, Calif.—The following are the latest news of local interest:

Kahn & Greenfield House, Just Completed, Has Gala First Night—Notables Present—Patriotism Shown.

From T. A. Church, 1597 North Street, Berkeley, Calif.

SAN FRANCISCO, CAL.—The New Fillmore theater at Fillmore and Eddy streets, erected for Kahn & Greenfield, Greenfield Circuit, Inc., at a cost of about $200,000, was opened in style on the evening of October 4. This theater takes the place of the beautiful house opened at this location two and a half years ago. The dedication was made a gala event in which city officials, members of the Allied New Film Improvement Association, the Mission Merchants' Association and prominent exchange men took part.

The doors opened promptly at six o'clock, and when the curtain was thrown on the screen a half hour later every seat, with the exception of the loges, which were reserved, was filled. Crowds thronged the lobby and the street in front of the theater and patiently waited until after the first show and the dedicatory exercises to secure admission, packing the house a second time.

At the initial matinee, show manager Joseph E. Levin stepped upon the stage and made a brief address, calling attention to the wonderful rise in the popularity of moving pictures during the past two and a half years. He had been found necessary to supplement the former Fillmore theater with a much larger theater and finer building at a cost of $300,000.

General Arthur Murray, head of the Western Division of the United States Army, was present, and two squads of soldiers from Company G, 13th Artillery, tendered a patriotic tableau and drill.

L. A. Winstead, sang "My Own United States" and "The Star Spangled Banner," placing a finishing touch to the program.

Edward Rainey, secretary to Mayor Rolph, then spoke for the mayor, who was unable to be present due to the press of urgent public business, and declared that the new theater was quite in keeping with the tremendous development of San Francisco. He was followed by members of the Fillmore Street Improvement Association and the Mission Street Merchants' Association, in the person of G. R. McHugh, who revealed the opening was held. J. W. Allen, manager of the local Paramount exchange, also took part in the ceremonies.

Six months of the accomplishments of the Paramount program in the San Francisco territory.

The lobby and foyer were filled with floral offerings from exhibitors, exchange men and prominent citizens. Congratulations were received from all parts of the United States attesting to the popularity of the members of the firm of Kahn & Greenfield.

The opening program consisted of Pan- cine feature films shown on Sennett's, George Ade comedy, "The Fable of the Wandering 19th Century," United States News, and a Hearst-Pathé News Selections were rendered on the great theatrical pipe organ, installed by the American Photoplays Co., by Richard Comfort and Rudolph Paulus. The prices of admission to the new house were 25 and 16 cents at matinees, and 10 and 15 cents at evening performances, no seats being reserved.

The many interesting and unusual features in conjunction with this theater, including the lobby capable of accommodating an overflow of four or five hundred persons, the astral and the unusual make it a unique spot where will be described and illustrated in an early issue of the Moving Picture World.

Paramount Officials Visit San Francisco.

San Francisco, Calif.—Henry Abrams, president of the Paramount Picture Corporation, and B. M. Schnellberg, vice-president, made a recent visit here, and spent several days con- ferring with leading exhibitors in the San Francisco Bay territory. The purpose of the visit was to familiarize themselves with exhibitors and their needs, and a detailed chart is being prepared from the conferences held at conferences with theater owners, this to be used in making changes and improvements in the distribution of films. The visitors left for the Pacific Northwest accommodating the visits of Manager Herman Webber, and stops will be made at all of the large towns.

California Theater Opens Nov. 1st.

San Francisco, Calif.—An event more than ordinary importance will take place on the evening of November 1, when the magnificent California theater at Fourth and Market streets will be opened. This house, representing an investment of $1,750,000, will be opened at the date set months ago by manager Eugene Roth, and will be such a piece of moving picture presentation that it is expected to be regarded as a national institution. The exterior of the beautiful building is in a comparatively short time, and the interior of the theater will be in perfect shape for the opening. The initial offering will be by way of a special screening of Geraldine Farrar, and this will be shown for ten days. Other productions to be shown during November include "The Man from Painted Post," with Douglas Fairbanks; "Arms and the Girl," with Billie Burke, and a W. S. Hart production, "The Narrow Trail."

"Four Minute Men" Busy.

San Francisco, Calif.—The second series of educational war speeches in local moving picture houses here "Four Minute Men" commenced on October 3, and on that date speakers addressed audiences in the following houses: Class A, Real, for the Haight, Sunset, Progress, Garrick, Lyric, Nikon, Polk Street, Queen, Royal, Reno, Ruxton, Shanghai, Strand, Lincoln, Palace, Grant, California, United, and Commodore. Class B, North of Market, Palais, Portola, Tivoli, Silver Palace, Unique, V-Deen, Hippodrome, Edison, Savoy, Liberty, Sather, Ammat, Mission, Mission, Electric, People's Grand, Sherman, Lyceum, Panama, Fairyland, Clement, Pacific, and the Million. Practically all of the local theaters have arranged to show the Liberty Loan pledge in the interest of the War Bond and World exchange, the Columbia theater, a new rented projector machine and secured an operator to show these in the intermission between the acts of its show.

Perfection Franchises in Demand.

San Francisco, Calif.—The local branch of the Perfection Theatre Co. has been most encouraging with great success in placing Perfection Franchise Operators who have acquired franchises been the St. Francis theater, San Francisco, the Franklin theater, Oakland, the Fremont theater, the T & D. theaters of Berkeley and San Jose; the Mission theater in San Francisco and the San Carlos theater in San Jose. The Manager, Earl A. Laie, the Alamo, the Uptown, the Public, Buyers, and the Malta, Reno. New Imperial Doing a Record Business.

San Francisco, Calif.—The Imperial theater is pressing all for receipts and attendance during September surpassing that of August also a record. Manager N. W. Harvey, who has been busy as a result of this house is considering eliminating the matinee prices of 10 cents entirely and making the minimum 18 cents. But few ten cent seats are now being sold.
The War Tax and Portland, Ore., Prices

Indications Are That Prices Will Not Be Advanced in Portland, Ore.—Talk of Twenty Cents for Evening Admission, However.

By Abraham Nelson, Majestic

PORTLAND, ORE.—All indications are that the present war tax will not cause a price rise in moving picture theater admissions. The war tax will not go into the hands of the public, for the tax on the gross receipts of the theaters will go to the government. How the theater managers will raise the price of tickets in the event of higher taxes on the gross receipts of the theaters is not certain, but it is not expected that prices will go up beyond the limits of the war tax.

The Motion Picture Exhibitors' League of Portland is considerably disappointed over the passage of the war tax bill in the House of Representatives. It has put through the league in hopes it would be approved by the Senate. At present, it is not known whether the Senate will pass the war tax bill. It is expected the Senate will pass the bill, and if it does, the league will then go to work to get the tax increased to cover the cost of the war.

Fimm Men on Liberty Loan Committee.

Portland, Ore.—The second Liberty Loan drive opened in Portland a short time ago, and the managers of important public service companies have been selected by the Publicity Bureau of the Portland Chamber of Commerce to serve as the managers of the drive. The managers are: C. W. Melk, Portland National Bank; J. J. Peterson, Pacific Telephone and Telegraph Company; and W. T. W. Leary, The Portland Star.

Paramount's President Visits Portland.

Portland, Ore.—The Paramount Pictures Corporation has announced the appointment of Mr. Abraham Nelson as president of the company, effective immediately. Mr. Nelson was formerly vice-president of the company and will now assume full responsibility for its operations.

Industrial Company Begins.

Portland, Ore.—The Industrial Film Service, a new company, has been formed by L. E. Cohen, former manager of the Globe theater, to produce films for the Portland Market. The company will be headed by Mr. Cohen and will produce films for the local market.

Liberty Theater Takes on Autumn Tints

Ralph Ruffner Puts Into Effect New Ideas for Seasonal Tints at His Spokane Theater—Plans for More Bright Colors.

By S. Clark Patchin, E. 1511 11th Ave., Spokane, Wash.

S POKANE, WASH.—This is the time of the year to put new and interesting tints on the walls of the theater, and R. H. Ruffner, manager of the Liberty, has several plans for the change. He has ordered new tints for the ceiling, walls, and stage, and is planning a new lighting effect for the theater. The tints are to be soft and subdued, and will complement the new lighting effect.

Portland Theater Briefs.

Portland, Ore.—The Derby theater, Ken
town, which has been closed for about eight months, will reopen soon under the management of R. B. Boland and C. D. Mercer.

Nick Fierong, manager of the Strand theater, has resigned, and W. B. Armstrong has been appointed manager. Mr. Armstrong has been affiliated with both Portland and Seattle, and is well known in the theatrical enterprises, and was at one time manager of the Star theater here.

Sunset Turns to First Runs.

Portland, Ore.—After a long season of second run pictures, John A. Jennings, of the Sunset theater, has again put the house over into the first rangetheograph, Perfection, and other features have been highly amateurish.

Mr. Jennings' second run policy consisted of picking the very best of films already shown in Portland. Recently "Wildflower" was shown, S. R. O. audiences were obtained at 2 o'clock on a Monday afternoon.

Frank Lacey has resigned his position as manager of the Sunset and is going to New York to enter the theatrical field. His show is composed of a feature film and a Chinese novelty act.

Majestic Has a Parade.

Portland, Ore.—Manager J. J. Parker, of the Majestic theater, co-operating with W. T. W. Leary, manager of the Portland Pathé exchange, staged a parade in Portland preceding the showing of the "Battle of China." The Majestic theater, the largest in the city, was decorated with Chinese flags and the stage was filled with Chinese actors. The parade was a great success, and the theater was packed with Chinese patrons.

Regent Theater Sales.

Portland, Ore.—L. Vergere, People's theater, Joseph, Oregon, was a recent visitor on Film Row, where he was reported to have shown his interest in the business to C. G. Ghormley, of the People's Theater Enterprises, in Monmouth, Ore.—The Norm theater, the only show house here, has been sold by C. D. Mackin to L. J. Bussell.

Harrington, Ore.—W. S. Trites has purchased the Rose theater from Glenn Holt, also the Crescent theater at Junction City.
May Fight New Tax in British Columbia

War Tax Measure Is on Grill—Is Not Really a War Tax—Is Excessive in Amount—Is Unpopular and Unconstitutional.

By Charles S. Thomson. 445 Burrard Street, Vancouver, B. C.

VANCOUVER, B. C.—All manner of expected developments have arisen in regard to the War Tax Measure of British Columbia, which may have an effect on the whole Dominion of Canada. At first it seemed as if the amusement caterers were going to change their perfect harmony with the Government in the handling and collection of the tax, but recent events have caused much dissatisfaction to the former, and this dissatisfaction has now culminated in a crisis in which the caterers have decided to fight the tax tooth and nail in an endeavor to have the tax remarkably modified, or else abolished altogether.

The reasons for the taking of this stand are several. Firstly, the fact is that the term "War Tax" is a bad misnomer, as the revenue which will be raised is apparently to be devoted to purely provincial purposes, and will not be used for military or other direct war purposes. Secondly, the amended form of the tax is a cause of loud complaint. In drawings of entertainment is proposed to raise it by a sum of approximately eighty thousand dollars per annum. But careful statistics show that in its present form, the tax will realize a revenue of two hundred thousand dollars for the city of Vancouver alone. Thirdly, on account of the trouble, confusion and delay arising from the changes which have been made for one, two, three and four-cent tax tickets, the principle caterers decided to raise their present five cents head tax and pay the tax themselves. This has aroused the interest of the public, already overburdened with the high cost of living.

One of the chief reasons the theaters were compelled to take this step was on account of the fact that they are not to receive the corresponding value of admission tickets. Had they been allowed to sell the tickets in bulk to the public, a lot of confusion would be done away with.

Present Tax Is Unconstitutional.

Fourthly, and lastly, the climax of the whole affair was reached when it was suddenly and almost accidentally discovered that the Government has no real authority to enforce the act at all. According to the British North America Act, the tax can only be imposed by the Dominion Government itself, and therefore the war tax is in direct contravention of the law.

Directly this fact became known to the theatrical managers, legal assistance was called in and a definite course of action decided upon. The outcome is that the services of Sir Charles H. Tupper, K.C., has been engaged to fight the matter out in the courts, and it will not be dropped until the Act is very considerably amended or else wiped out altogether.

At a meeting held recently, a deputation consisting of Sir Charles H. Tupper, Hector Quagliotti Romano, W. P. DeWees and R. J. Muir, were appointed to meet the prime minister and discuss the whole question before actual legal steps are taken. The meeting was arranged to take place on Sunday, Oct. 5. Full details of what transpires will appear next week.

N. W. Davidson Now Head of Pathe Office.

VANCOUVER, B. C.—Vancouver has lost a popular figure with the departure of Charles B. Larnard, late manager of the Pathe Office. Under the call of patriotism, Mr. Larnard, on behalf of the Canadians. The decision was made to everybody, has left the film business and enlisted for active service in the Royal Flying Corps, where he is considered an ideal aviator. Energetic, athletic and full of animal spirits, he is just the boy to give the Huns a lively time. The good wishes of all his comrades and associates will go with him in his new and perilous calling.

Be Genuinely PATRIOTIC BUY LIBERTY BONDS

Hector Quagliotti Daddy of a Girl.

VANCOUVER, B. C.—If the genial presence of Hector Quagliotti has not been seen so frequently of late in the foyer of the Colonial theater, there is ample excuse for this popular manager's absence. He is in all probability amusing the fine baby girl with which Mrs. Quagliotti presented him a few days ago. The happy parents have been receiving "Tea and Sympathy" on all hands on the arrival of this, their second daughter.

"Garden of Allah" Makes Hit.

CALGARY, Alberta.—John A. Schuberg, of the provincial office, Great Pacific, wrote H. J. Allen of the Famous Players as follows:

"I have seen the "Garden of Allah," and I consider it a wonderful picture."

This summer the Garden of Allah made its appearance at the Province theater, Winnipeg, in the near future, and the official War Pictures, which the Province has been showing, are to be seen at the Dream theater, Juneau, Alaska. H. Thompson, the manager, advised the exhibitors that these pictures were very well received. They did a big business on the opening day, and the intention was to run the film four days.

Brilliant Dinner to Ruth Roland.

VANCOUVER, B. C.—Vancouver has just been favored by a flying visit from Ruth Roland, who fulfilled a four days' engagement at Pantages' theater just by way of a preliminary to her appearance here on the new Pathé serial which will be shown shortly. Miss Roland quickly won her way into the hearts of the Vancouver public. On the third day of her engagement at Pantages, the leading exhibitors and exchange men of the city made up a box party at the theater. The entire evening was spent at the Plaza Hotel, where a sumptuous banquet was arranged for by Mr. N. W. Davidson on behalf of the Manager. The enjoyable gathering broke up in the small hours of the morning, and the revelers with their trays and plates, had made a personal friend only to lose her again. Those present included Mr. and Mrs. Miss Ruth Roland, Mr. and Mrs. W. P. DeWees, Mr. and Mrs. H. Quagliotti Romano, Mr. and Mrs. W. H. Hansher, Mr. and Mrs. F. Kerr, Mr. and Mrs. E. R. Fauser, Mr. and Mrs. D. G. Walkley Mr. and Mrs. E. G. Corriveau, Mr. and Mrs. P. G. Doyle, Mrs. L. M. Paterson, Mr. and Mrs. J. Smith, Mrs. M. Watkins, Harry Crimes, P. H. Cochrane, Mr. and Mrs. C. T. Jennings, Miss Nellie Featherstone and C. S. Thomson.
Trade News of the Week in Baltimore

Changes at Theaters and Exchanges—Private Showing of "Lust of the Ages"
Among Local and Out-of-Town Exhibitors

J. M. Sheilman, 1905 Mt. Royal Terrace, Baltimore, Md.

Private View of "Lust of the Ages."

Baltimore, Md.—Through the courtesy of the manager and owner of the New Pickwick theater, 115 North Howard street, a premiere screening of "The Lust of the Ages" starring Lillian Walker was given at this playhouse on Sunday night, October 7, for the exhibitors and their friends. All arrangements were made for the benefit by H. L. Hommand, of Palmore & Hommand, who will act as Southern representative for the feature. C. Schwartz, Philadelphia representative of the American Photo, held a meeting of the Exhibitors' League of Maryland the members gathered at the New Pickwick to view the picture. Just before the last reel was shown Thomas D. Goldberg arose and announced that a collection for the benefit of the Tobacco Fund and $20 was raised. About 400 people were present.

New Manager at Belvedere Theater.

Baltimore, Md.—On Monday, October 8, the Belvedere theater, on Belvedere avenue, opposite old Electric Park, was again reopened to the public by C. T. Wilkinson.

Nat Keene Buys Furniture.

Baltimore, Md.—No, Nat Keene, proprietor of the Dixie theater, 312 West North avenue, Baltimore, has not been married. He just naturally went up to the Lexington theater, 314 West Lexington street, and bought from Mrs. I. W. Potts, the owner, who has now closed down, all the chairs, bica-brac and machines and other things that were there. Brother Keene states that he will shortly open up a new house.

Safety First Rally at Lyceum.

Sparrows Point, Md.—Manager Jachens of the Lyceum theater courteously arranged to have this house used for a safety first rally by the Bethlehem Steel Company's men on Tuesday night, October 3. Moving pictures showing first aid meets, ball games, and interesting play entitled "Rule of Reason," secured from the N. Y. Central R. R., were exhibited. An address was made by Robert M. Gilmore, vice-president, and a secretary of the National Safety Council.

Nat Glasser Again in Baltimore.

Baltimore, Md.—After having been away from this city for several weeks, Nat Glasser, the popular representative of Sid- ney E. Lust in Baltimore, has again come among us. He is handling the "Italian Battle Front," "The Whip," and "On Trial."

That Censorship Job.

Baltimore, Md.—There may not be any censorship jobs to hunt, after the next legislature gets through, so the boys now trying to close ranks and line up in another member better get all the fun out of it that they can. Indications now seem to point in the direction that the House will not make the appointment recently made vacant by the death of W. F. Stone until after the election in November.

With the Out-of-Town Exhibitors.

Brunswick, Md.—F. L. Spitzer has now closed the Majestic theater and has opened the Imperial.

Craigfield, Md.—M. Douglas & Co. has now reconstructed the projection equipment, and will give it a general renovating. They seem to think there is nothing like the Universal service.

Grafton, W. Va.—The Hippodrome theater has now been opened under the management of Mr. Linkman. This theater has a very extensive front and seats 700 people. The house has been subjected to great improvements, for steam heat has been installed, a new projection booth installed, and the whole interior and exterior redecorated and repainted.

Cumberland, Md.—Charles Fisher, who is the proprietor of the Star, Belvedere and Liberty theaters, is now making arrangements to enlarge the Star. Forty feet will soon be added, and it is estimated that the improvement will raise the seating capacity to 700. It is understood that Manager Fisher believes in a five-cent program and states that the Universal service gets more money than the big features.

Lawsonia, Md.—This city is three miles from Crisfield, and George W. Lawson, who runs the Ambery theater here, visited Baltimore recently and took a walk on film row. He is very pleased with the Mutual service, it was stated.

Business Notes.

Baltimore, Md.—It is now rumored among the managers of the Goldwyn, that they will shortly open the Blue Mouse theater, 28 West Lexington street.

Effective October 15, Manager A. B. Frick, owner of the Regal theater, 701 North Brea- nue, at Linden, Baltimore, announces that the schedule of prices will be raised owing to the increased cost of production. The schedule reads: Matines, children under 16, 5 cents; matines, adults, 10 cents; Tuesday matines, children under 15, 5 cents; adults, 10 cents, after 6 p.m., admission 15 cents.

Through the courtesy of Harry Woods, manager of the Gaslight theater, 115 East Lan- ston street, at Park avenue, Baltimore, this pretty playhouse was used on Sunday afternoon, October 14, for an Open Forum meeting, at which Lincoln Steffens spoke on conditions in Russia and in the evening the financing of the community services was held.

Baltimore, Md.—The Strand theater, 404-6 North Howard street, which is under the management of the Parkway Theater Company, has now changed its policy of weekly runs for pictures to a three-day running.

It is reported that the Maryland Censor board has passed the Mutual production, "Damaged Goods," for men only. It is also reported that the manager of the Mutual exchange, smiled serenely when he heard the edict.

That jolly and affable manager, Frank B. Spurrer, manager of the Pathe exchange in Baltimore, has now taken on an assistant who is a new recruit to film circles. His name is Charles Danneker, and was formerly associated with the National Bank of Baltimore.

The distinguished guests parties witnessed the "Italian Battlefront" pictures on Monday night, October 1, when they were shown in Baltimore at the Belvedere theater, 456 North North street. One included the Italian Mission to the United States with G. S. Minnino, the American consul, as host, while the other included General Joseph E. Kuhn and his entire staff of officers of the Seventy-ninth Division of the National Army.
Stories of the Films

Universal Film Mfg. Co.

VICTOR.

WHAT'LL WE DO WITH UNCLE? (One Reel)—Comedy. (Directed by Henry Murdock); Flossie (Mildred Davis); Dealer (Milt Uhl); Story by King Vidor. Produced by Henry, an artist, finds Flossie in the arms of another, and he breaks down in a fit of sudden dejection. He tries hanging himself to his chandelier, but the fantrump pulls out, and he lands on the floor. He goes to the lake and is preparing to drown himself when a peddler offers to buy his body. Henry signs up with him for $20, and delivery at 5.15 p.m., and goes up to the apartments to tell her of the misery she had caused, followed by the peddler.

"But Henry, dear, I was just rehearsing my new play," she explains. Henry makes a break for the window, and Flossie holds up the peddler. A telegram arrives, and Flossie opens it.

"Uncle dead. Leaves you a million." The peddler snatches the wire and volunteers to break the news to Henry and collect his twenty. Henry thinks the man is after him and makes a dash back to Flossie, and from her he learns the truth. As soon as the dealer arrives, Henry concludes a little arrangement with him.

JOKER.

A WISE DUMMY (One Reel-Rol.-Week of Oct. 22).-The cast: Walter Belasco; His Wife (Florence Roberts); The Girl (Gladya Tennyson); Written by George Parker. Produced by Craig Hutchison.

Max, who is in need of a new suit of clothes, steals a suit from a dummy outside of a clothing store. Max is worrying, and he never stops till he reaches the part. A young girl is sitting in a boat for her sweetheart, and as she beckons, Max takes the signal for himself and jumps into the boat. She screams, and the passerby who is surprised and in amazement.

L-KO.

FAT AND PLIMBO (Two Parts—Rol.-Week of Oct. 22).-The cast: W. H. Harrigan (Harry Young); Mert's Mother (Russ Powell); Mert's Father (Blanche Blanding); Mert (Edward Coburn); Andy (Cleo Smith); Mr. Hal (William H.相关的下文内容）。Mert, the station agent, loves Al the foreman, and Mert's mother, and Al loved Mert, and Al's mother loved Mert's father. However, Mert's father did not love Al and Mert's mother did not love Mert, so they kept things from being monotony. Mert's mother takes to the sofa fountain.

but when Mert found that he had no money, he suspected that the attraction was Babe the blonde. When he approached her she was the one he had suspected, but she was not. Babe discovered herself, and Mert looked to the four at the first table.

Just then the train arrived, and with it Terrible Ted, the He-Vampire. Ma and Pa were sitting on a truck, and Al sneaked up and tied them up in a sheet as it was dark. At the end of the rope he caught his foot, and he was taken along the train, and all the while they knew he was a vampire and they all came home.

Ted was not fooled at all. His idea was to get into the white sheet as he strapped the train. He then took a rope and tied the tough on the handcar.

Ted was not fooled by the peddler, and Al and Babe arrived, and Mert, looking into the window, saw them. She wrote a note which she placed in the water pitcher and threw out of the window. Al snatched a bow and arrow from a child and shot a reply to her. He sent up a rope and Mert lowered the money to her. She then slid down the rope after tying the end of the rope all off on the handcar, pursued by the villains in an auto. But the handcar reached the station first.

Universal Special Feature.

THE RED ACE (Episode 2, The Love of the Unattainable—Two Reels—Rol.-Week of Oct. 22).—The cast: Walter Belasco; His Wife (Florence Roberts); The Girl (Gladya Tennyson). Written by George Parker. Produced by Craig Hutchison.

"All right, Kelly. Hold her like this!"—excitedly, from the bottom of her car to the rear end of the train. Then Kelly throws her bag, and she climbs behind the new man herself.

Dr. Hintz sees that his plans for detaining her are not going too well, and he decides to find out who she is by using her to his advantage. Now steel and telegraphs to his lieutenant at Lost Hope, steel to the party. He will arrive at Lost Hope at eight o'clock.

Steel and his party arrive at Richard's cabin and find it empty. The neighboring cave is in the search for the cache in which Richard hid the plans. They go away, and they find the cave, and they disappear in the bushes and trees. Richard, who has not been seen since then, and have been fighting for Richard, are killed, and the cave is in the madding heat. Finally a rainstorm saves the plans. Steel's party return home, and the cabin is found. Having seen Harper leave the entrance in search of food, when a young woman appears, Steel and his men enter the cabin. They find the window and begin stuffing whatever food they can. They find in the basement.

He starts to leave when there is a crash. Looking up, he discovers a baby has opened the lamp and set the room on fire. He dashes to the window in a mad rush, but he loses his hat and jumps into the boat. He screams, and the passerby who is surprised and in amazement.

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asks him if he is trying to beat his face, Pete refers that the money he is counting is counterfeit and their money is being circulated as a bank in the East. Giles says that he will try to get rid of some of it for him, as he believes he has a better chance. Pete cashes a bill at a cigar stand, and later Giles does the same. The police are not interested in the bills, but later the counterfeit bills are found, and the clerk remembers that he had sold them two times. The sheriff is notified and a Secret Service man, William Craig, comes to carry out a quiet investigation.

Jim Durman distrusts banking institutions. He hides his money in a fruit jar. In spite of his daughter Nona's protests, he has nearly enough money to go in which they live. One day, while they are talking about the money, Nona says he should take a walk. Giles is in love with Nona, but she rejects him. He breaks into the Durman home, takes the money and substitutes the counterfeit bills, but the band of his hat falls on the floor. Craig finds that the only clues lead to Durman or Giles, and that Giles will hear watching more than Durman, but he hasn't sufficient evidence to arrest him. One evening, Giles stops Nona and begins arguing with her. Finally, grasping her wrist, Craig goes to the girl's rescue and walks home with Nona, who introduces him to her father.

Counterfeit bills are paid to different merchants by Jim, and Craig decides to talk with Durman, though he has confidence in his honesty. Jim shows him the roll of counterfeit bills from the fruit jar, but, though the evidence is enough to incriminate him, Jim is not arrested. Later on his run, Craig arrests Pete and finds a confession from him, and the next day he is going to arrest Jim in this trip and meet him in Denver.

Giles has accepted a job in Denver. He jumps on her pony and rides away, carrying a package which he believed to be a covering. Meanwhile Jim's train is ready to start. Giles swings onto it and climbs to the top. Nona, on her pony, races with the train, but while her horse is running away, the rope slips off, and the pony falls. She at last catches up with the train and goes on to the top. Nona, told Giles up with her revolver. Craig arrives and Giles is arrested.

**NESTOR**

A FIRE-ESCAPE FINISH (One Reel—Rel. Week of Oct. 22).—The cast: Vincent Vickery (Fred Burnquist); Morgan March, Margy (Caroline Vaughn); Her Father (Fred Gambie). Written by F. Palmer. Directed by J. E. O. Edwards.

Margy spent the evening packing her trunk, while Vincent was away. She thought her father visited with his choice, Nervy Gus, who was staying with her, and who looked like a star of the ladder. Then he carries out a fell design. He hires two dagoes. "He'll be on the street tonight, and I want you guys to beat him," he tells them. Later Gus climbed up the ladder, but the dagoes hanged him over his head, when he broke loose and continued beating him. Vincent, finding out that Margy had eloped, and Vincent went hunting for a minister. Gus informed the assistance of father. Vincent had registered at the hotel, but as there was another honeymoon couple in the hotel, and Gus asked for "the honeymooners," they were somewhat of an embarrassment. Then Gus caught sight of Margy's trunk. "Get inside," suggested the father. So Gus was drenched, and he packed his bags and was just about to leave the place. Vincent returned with the Reverend O. N. Quick from his house. Vincent said he was going to be performed when Gus raised the lid. Vincent seated himself, and so they beat it. Gus chased them assisted by father. The dagoes jumped on the fire-escape, pulling the ladder, and ran away. Vincent came out of the hotel and hung on, but the Reverend Quick was equal in the occasion, and the two in two into the matrimony as firmly as if he were in his own church, which he was, and nothing precariously from the end of the ladder.

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**UNIVERSAL CURRENT EVENTS**

ISSUE NO. 22 (Oct. 12).—Carver's Former War Minister Visits Us. The Anti-Government wave in the United States continues with the American revolution, attended by U. S. Army officer.—Los Angeles, Cal.

Dutch Battleship in Western Port on Visit. The Dutch battleship "Prinses Irene" has established the most unusual ranch in the country, where she raises thousands of garrison horses. Details have been sent to Europe, and the specimens, brought originally from Japan, now sell at a premium.

A miracle in mud by Willie Hopkins, the sculptor, called "Mud Plays," completes the reel.
CUB.

JERRY'S SOFT SNAP (Oct. 25).—The cast: Jerry (George Ovry); Betty (Claire Alexander); Kitty (Edna Hamlet); John (John J. Hayes). Direction: Milton H. Fahrney. Script: Jerry's sweetheart, Betty, finds a newly wed family and she "tips him off" to the fact that they have to move, but he does not need a new one, advising him to apply at her employer's office. Jerry acts upon her advice and arrives at Newywed's office just after Newywed's fat brother has arrived on a visit. As Mrs. Newywed has never met the "little brother," Newywed writes him a letter of introduction to his wife. He then hires Jerry as gardener and writes a letter to him for his wife. Owing to a "delivery error" the letters get mixed up and Jerry gets the brother's and the brother gets Jerry's. Then things begin to happen. Jerry is received by the young wife with open arms as her husband. The "little brother," who is cursed with a terrible appetite, is put to work in the garden and, driven by hunger, proceeds to help himself to catables and gets into a row with the housemaid.

The young wife's attention to Jerry arouses the jealousy and, not knowing the reason for said attention, she attacks Jerry with a loaded sugar bowl and puts him temporarily out of action. Jerry's brother later arrives and bewitches the husband and he, in turn, filled with murderous jealousy, arranges for his brother to leave Jerry and get the intruding pollieman full of bird shot. It is known that Jerry is to leave at the letter is discovered and nobody killed.

GAUMONT.

REEL LIFE NO. 79 (Nov. 1).—Building Giants of the Fleet. Southern mills are now working night and day preparing the four hundred million feet of yellow pine for building wooden ships during the next year. Though forty-two thousand, or one and a half million feet, are ready for each ship, the Southern yards are now far ahead of the building schedule promised the Government and will soon be completing one wooden ship of thirty-five thousand tons, in a working day. This subject, which was taken in co-operation with the Southern Association, shows the felling of the monster pines, their conversion into lumber in the largest saw-mill in the world, the actual building of a ship, and the launching of the largest combined freight and passenger ship ever constructed in the South.

Important Industries of Argentina.—This country now ranks second to the United States in its exportation of wheat, cattle and hides. Cotton is exported in small quantities and is converted into beef, and the method of cooking. Other scenes show a big flour mill on the Rio Plata; the Oriental Telephone Company, who feed and clothe the nations at war.

An Unusual Cat.—Cats are usually fond of chickens—as a diet—but this cat has adopted a different plan. It washes them as carefully as though they were her own kittens.

A Dry Land Periscope.—Particularly interesting to the boys, as it is a home-made periscope which enables them to see any ball game, no matter how high the fence. A favorite bit of news is: "Out of the lines but an animated drawing from Life," which shows how calmly we would have contemplated the price of coal had our dreams come true.

MUTUAL STAR PRODUCTION.

"THE SEA MONSTER" (American—5 Parts—October 22). The cast: Bull Dorgan (William Russell), Emily Gordon (Francesca Billington), Pedro (Joe King), Scotty (George Arliss), Hugh (George Fisher), Portuguese Joe (Clair Burton), Lola (Kena Carlito), Marie (Helen Schulthess), Nino (Harry Blanks) directed by Edward S. Sloman.

"The Sea Monster" and Southern Cross, is a mister of men. He has a rude sense of justice and is an expert in vengeance.

Pedro has been beaten by the skipper and pilots recently. He now plans to pilot the crew of the ship on a wild visit to the famous Barfly coast.

EMILY GORDON has gone to the Black Dog to comfort a dying friend of days gone by. The owner attempts to keep her in the notorious resort. Dorgan bears his cross in the rooms above the cabaret and rushes to her rescue. The owner then attacks him and Dorgan and three loyal members of his crew battle their way to the door and escape with the girl and the Rev. Hugh, a minister, to the ship.

Dorgan doubts the girl's story of her innocence, but forces her to marry him, regretting his rashness the next day when he finds her Bible and a note sent by her friend, summoning her to the Black Dog. He tries in vain to win her forgiveness, but cannot. In the end the birth of her child Pedro, still revengeful, tells the skipper that the girl and the minister have been too friendly. He refuses to believe it, and punishes Pedro mercilessly.

"The baby falls ill. Bull goes ashore in a small boat and fetches a doctor. The next day Pedro tells Bull that the boy is not his but Hugh's. He goes to the cahin to the truth from Emily and finds the two together under circumstances which convince him that Pedro is right. Pedro foments a mutiny. In a free-for-all fight on the deck Bull and Scotty overcome the whole crew. Bull has proved his better self to Emily, but he realizes that, as she feels, it is better that she be sent to 'God's country.' As she is ready to depart Emily is softened by Bull's overpowering softness for the child who throws her arms around his neck and goes back to the cabin.

"THE UNFORESEEN" (Empire All Star Corporation—5 Parts—October 22). The cast: Margaret Fielding (Clive Tell); Walter Maxwell (Fred Powel); Losel Adams; Senator Fielding (Fuller Motz); Captain Dewey (Leo Holbrook); Secretary (Helen Courney). Directed by Charles Frederickson.

Margaret Fielding, on the eve of eloping with Harry Traquair, is accidentally discovered in Traquair's apartment in a New York hotel by her former fiancé and his friend, Walter Maxwell. The conditions which are actually innocent, are of a compromising nature, enough so that Traquair introduces Margaret as Mrs. Traquair, anticipating marriage in a few weeks. Margaret, quite oblivious to her husband's tastes, finds an expensive bride and groom and notices a peculiar necklace which Margaret is wearing.

An hour before the time set for the wedding Traquair receives a telegram announcing the death of his father and his financial obligation. He declines to proceed with the marriage. Margaret flies to her father's house. Traquair, despondent over his financial losses, ends his life the following morning.

Three years pass. Maxwell has gone blind, has met Margaret and has married her. They have decided to return to America for their honeymoon. Margaret has been seen in Traquair's apartment, and his body found lying beside her. Margaret's necklace is missing. She denies it. She is sent to Maxwell.

"The Idles of Rome" is a screen operation. His sight is restored. Margaret suffers keenly for fear of her husband's return. On a ferryboat, the girl, as she had seen in the hotel, deposes and accuses him. He returns to the house to pack.

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Critical bodies pass Hayway rushes in with a letter, and May well before he ended his life, which has followed Hayway half around the world, completely establishes his NONE.

STRAJD.

AND ALONG "CAME MARY" (October 23).

Mary is a hard-working little woman, afflicted with a wondrously intelligent dark-brown brother, Jay, who spends his time flitting and keeping out of a number of different homes, and goes to an employment agency, where she comes in contact with a woman who keeps a small, but most delightful house, who owns a confectionery store at the beach. Jay fails her and stays in the house, and white-coated self mixing ice-cream sodas for her to eat. His dream is real. He becomes a hero of the house, and the girl develops evidences of wild jealousy. It becomes apparent that he has been given more as a dispenser than a dispenser of sodas.

The climate comes when she closes the store that Jay may teach her to swim. He studies the art five times and sells, but he shares all and again until Mary, on an inspection trip, comes along. He makes a solemn promise that if May will but take him away he will go to work and stay there.

Miscellaneous Subjects

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS, No. 81 (Oct. 6).

Ohio.—Secretary of the Treasury, William G. McAdoo, launches the national campaign against criminatory as sentiments through a patriotic campaign. Subtitles: Trip Speaker. Cleveland's star outfielder, Tom Keenan, is popular throughout York. Illustrated is, with a background of his flag is the flag of America. BUY A LIBERTY LINO.

Pendleton, Ore.—Indian tribes of the western plains, remnants of America's former Indian home, are gathering in Pendleton this round-up. Subtitles: They still retain their ceremonies of your country's war dances. A typical Indian village at the round-up.

New York City.—For the eighth time the New York Giants capture the National League pennant, and participate in the World Series. Subtitles: Tom Keenan and the pitchers upon whom New York depends. Charles Herzog is feeling fit and ready. The Chicago White Sox, champions of the American League, and Major Walter Reynolds, in the land.

Fort Oglethorpe, Ga.—Experienced from long service on the front line, French army officers help to instruct U. S. troops in trench warfare. Subtitles: Approved. Committee on Public Information. A dugout trench where the French troops are from enemy bayonet fighting may sometimes be necessary, and so the boys set much practice. Their tour of duty at the front is, "Over the Top," is their motto.

New York City.—Frank Keenan, the versatile and popular dramatic star, signs a long term contract with the Players. J. A. Berst, general manager.

Their Miscellaneous. Twenty-five thousand fans a parade in New York City in tribute to their gallant sailors now serving at the front. Subtitles: John Phillip Sousa's famous Great Lakes Band leads the march. Secretary of the Navy Joseph Daniels reviews these silent heroes of the war. They succor the unfortunate and comfort the wounded—they bring the bright ray of mercy to the darkest hours.

San Francisco, Cal.—Another ingenious method in for exercising the patients in providing good clean entertainment, is: We want no "legalized" censorship of moving pictures.

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the Benham grounds through a trounce gate.

Jerry later meets Mar- 

The TWO HOURS. Two Parts—240.

The cast: John Gwyn (William Duncan); Nan Lawton (Carol Holloway); Hendrik Von Bleck (Walter Rodgers); Cut Deep Rawls (George Holt), Shewstring (Joe Ryan); Hen- 

drink Von Bleck (Walter Rodgers).

Gwyn and Nan come upon the outlaws burn- 

The outlaws offer the imprisoned pair their lives

The next day they set out in search of the 

Nan and Gwyn then set out for the mine over 

Events of the past, are united in a per- 

GREATER VITAGRAPH.

The cast: John Gwyn (William Duncan); Nan Lawton (Carol Holloway); Hendrik Von Bleck (Walter Rodgers); Cut Deep Rawls (George Holt), Shewstring (Joe Ryan); Hen-

Nan and Gwyn find a man and a horse attached to the mine. They are the body of Don Carlos, but not the chart, and not fire to the house. Nan and Gwyn enter the house and are trapped there by the outlaws with the rest of the crew.

Nan and Gwyn refuse to be separated from their beloved.

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## Calendar of Daily Program Releases
### Releases for Weeks Ending October 27 and November 3

For Extended Table of Current Releases See Pages 588, 590, 592, 594.

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B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York
THE MOVING PICTURE WORLD
October 27, 1917

burly herself in such a wilderness is criminal.
In the meantime Carl Randolph drives into the town. The Fourth of July celebration is taking place. One of the Mexicans takes an American flag from the wall and starts to burn it. Randolph shoots the man and makes his escape. He returns to Christine's home and hides in a room. When the Mexicans come Randolph deals with Christine to give him up, saying he is a failure. After misdirecting the Mexicans, Christine hands Randolph the gun. He has saved for a piano and tells him to go back East and make good. Randolph takes the money, saying that she has given him all the inspiration. The Mexicans shoot Brent in mistake for Randolph, and the physician declares the wound has paralyzed Brent and he will never be able to walk again.

Christine earns a living by singing in the saloon. Randolph comes with a minister. He urges her to marry him, saying he can furnish the money with which to care her father. Christine refuses, though she says that she does not love him. A shot is heard. Brent has committed suicide.

Randolph, back East, is becoming a successful attorney. He writes to Christine but the letter is returned to him, as she has moved, leaving no address. Maxwell, hearing of Rand- oolph's success, offers him a position as general counsel for the Maxwell Ammunition Company. Randolph accepts, and comes to Maxwell's house during a dinner party. He finds Christine.

Brinkerhoff, an inventor, brings plans of a valuable invention. Maxwell tries to steal the plans. He is caught, and killed. Brinkerhoff throws his body in the river. Christine is convinced that Maxwell has made away with her husband. When Brinkerhoff's body is found Maxwell he- "She has no proof, besides she has no money to push her claim. So why worry" Randolph tells Christine. She marries Maxwell in her hour of need. She marries in the Maxwell home. She finds the copies of the plans. Maxwell decides desperate measures are necessary to get Randolph off the track. He tells his wife to buy off Randolph. Christine, possessed of a desire to test Randolph's love, consents.

Christine asks Randolph to call on her at once. She urges him to drop the Brinkerhoff case. He has been caught, and Mrs. Brinkerhoff would need to know. He replies Randolph, "but I cannot do what you ask. He goes and Christine rejoices. Randolph, who has been watching the proceedings, cries: "You love him. He strikes Christine. You coward." Christine cries, "I would almost have killed Brinkerhoff." And what if I did?" replies Maxwell. Mrs. Brinkerhoff, who has been eavesdropping, hears this partial confession, and kills herself. The jury finds Brinkerhoff's trial is swayed by sympathy for the defendant and brings a verdict of not guilty. The press all agree that her band's invention shall go to her, and Christine and Randolph are happily reunited.

THE BURGLAR (5 Parts—October 29). The cast: Will, Benton; Lena, Trower; Mrs. Benton, Editha (Madge Evans); Alice Hamilton (Evelyn Greeley); Ned Hamilton (Victor Kemp); John Hamilton (Jack Drumler); Fan Hamilton (Rushmore); John Benton, David; Mrs. Lewis (Justine Cutting); Burns (Harry La Motte); Rural Policeman (Henry Dreigh); Paul (James Boardman); Tramp (Scamardella) by Virginia Tyler Hudson. Directed by Harley Kasden.

Will Lewis is a college student, living with his parents in the town where the college is located. He is a fun-loving young man, and one night when his father has locked him in his room, he takes one of his father's admonition to study. Will escapes and joins a party of reckless young people. They go by automobile to the country home of some people who are gone for the summer. They break into the house and make free with the wines stored in the cellar. At the bottom of the cellar someone who was asleep man comes to the house. All but Will and Steve Burns escape. A servant is shot, and Will blesses her and hides in the house.

Will is told by the officer who recognizes him, that he is under arrest. He and Steve respond by shooting a shot over the officer's head. They try to tie him up. In the struggle a shot is fired. The officer falls. "You've killed him!" cries Steve as the two of them hurry away. Will's wife, Alice Hamilton, and his mother inform the authorities apprehend him. In another city Will falls in love with Alice Hamilton. Paul Benton, editor of the town paper, is also for her, but he favors Will. He promises to marry Will. Benton objects to the marriage, saying that Will is not newspapers.

The marriage is performed and John Hamilton, Alice's father, secures a position for Will as a reporter in another city.

A daughter is born to the couple, and Will brings his past with him to his new home. Steve Burns, now a thoroughly tough character, comes into the town intent upon robbing the bank where Will is employed. Burns surprises Will at his home and declares that he will tell everything about Will's past unless the latter aid him in the robbery of the bank.

The romance of losing his wife and his bank has driven Steve, to the point where he opens the safe. The town policeman enters the bank. Burns is caught and says that Will put him up to the robbery. He also tells everything he knows about the bank.

Will is tried and convicted and sentenced to twenty years in the penitentiary. He tells his wife that he has been cast off a long business trip. Benton seeks to keep the story out of the newspapers and is successful in every case but one, which falls into the hands of Alice, Will's wife. She is horrified when Murdock, Will, escapes from the penitentiary. The prison guards see him, and as he swims across the river they shoot at him. Will dives and the guards are under the impression that they have killed him. Will's wife is informed of her hus- band's death.

Time passes and Alice marries Paul Benton, and with her baby moves with him to another city. Unable to earn a living Will takes to a trip. One night he enters the home where Alice and Paul live. Alice tells Will, "You lie. He stuffs his pockets with the silverware and is about to make off when he is caught by Editha. She is unafraid. When Will informs her that he is a burglar she promises to give him 500 if she gets possession of his father and mother. Upon her return Will finds that his daughter brings him a letter, showing a photograph of his mother. Realizing that the letter was written by Alice, Paul goes to the home of that Will gave the officer is informed as to Will's identity. "He never killed that village cop at all," says the policeman. "Steve Burns, who was convicted of the bank robbery, does not know his face. But Will has confessed that it was he and not Will who shot the police officer." Will, rejoicing in his vindication, caught his daughter's hand and tells her that he will come back to the town before he succumbed to the wound and died.

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Telephone

BUTTERLY
SOCIETY'S DRIFTWOOD (Five Parts—Oct. 29). The cast: Lena, Trower; Paul, Trower; Tison Grant (Charles West); Judge Grant (Joseph Henabery); Sheep-shear (Halegrave); written by Harvey Gates. Directed by Charles Francis.

Lena Rogers and her brother Paul, orphans, have suffered from poverty. She earns their living as a fortune-teller. Paul earns his living as the daily-hoo. A woman's pocket-book is stolen. Lena and Paul are accused and are to be sentenced to four years in the penitentiary. Lena knows that this means death to her brother, who is ill in health, and everyone in townwindow. In her test she has once seen Tison Grant, brother to the judge who is to re- porter, Tison urges his brother to show leniency toward Paul.

Time passes. Judge Grant has become a corporation lawyer and is now engineering a crooked scheme. He makes a fortune and is exposing the deal, but can't say his finger on Lena. Lena, through slaving and scheming, finally becomes forewoman of a women's factory. She meets Judge Grant and he falls in love with her. She discovers Grant to the brains of the crooked deal. Lena meets Tison both fall in love. Paul writes to Tison urging him to marry Lena. Tison accepts the judge's proposal and promises he will not do so until Lena has revealed all. They return to the Great House. There is a terrific scene in which Lena discovers the judge...
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LADY ORGANIST with years of experience dramatizing pictures, wishes position. E. O. E., 1268 Vine Place, Minneapolis, Minn.

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FOR SALE—6A Power’s motor drive indor, used 6 months. First class condition. Owner closing theater, make offer, commission to agents. Y., care M. P. World, N. Y. City.

FOR SALE—Eliminate sight-destroying eye strain, $3.50 for Amberlux Lens and advertising idea cost. W. D. Warner, 8 East Broad St., Columbus, Ohio.

WE HAVE six Cooper Hewitt lights for making titles, D. C. currents, also one Erneman camera and one Universal camera. What is your best offer? Peter Pan Film Company, 36 Manhattan St., N. Y. City.

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who has done more than any other individual for the Motion Picture Industry.

Of him, Mr. Robert Grau, in his book, "The Theater of Science," wrote: "Edwin S. Porter will go down in the history of Motion Pictures as the father of the present form of photoplay."

Twenty-two years ago

In the season of 1895-1896, Edwin S. Porter began his career in the motion-picture business by operating the Edison Vitascope at Koster & Bial's Theater, New York, this being the first exhibition of motion pictures in any theater in the United States.

In 1897 he began manufacturing Motion-Picture Projectors—machines that were remarkable, in that they contained features now accepted as standard by all manufacturers to-day, such as the Single-Pin Movement, Movement Immersed in Oil-Bath, Outside Shutter, Rollers instead of velvet to keep film on sprockets, while his Framing Device is used on some American and European machines. His machines were in use in the houses of the Proctor and the Percy Williams Circuits and also in the Eden Musee, where he met Francis B. Cannock, of whose career we gave a few glimpses last week.

In 1898 Porter and Cannock designed and built the machine that was used in the Eden Musee for over twelve years.

In 1899 Porter was engaged by the Edison Manufacturing Company to design Projectors, Cameras and Perforating and Printing Machines. He was also manager of motion-picture production for this company until 1906. Scenes and comics from 30 to 200 feet long had been the only subjects up to that time; but he produced the first photoplay as we know it to-day, with a definite plot, elements of suspense, heart interest, etc.

In 1902 he produced "The Great Train Robbery," a film play that will never be forgotten and which opened up a new era in motion pictures. In technique his first pictures have hardly been surpassed to this day. There were switchbacks, close-ups, double exposures, dissolving one scene into another, and fade-outs.

He was the first to take pictures at night, to use back lighting, silhouettes, fireplace scenes, and the first to take stop-motion pictures, from which the animated cartoons and other trick pictures developed.

In 1909, with Francis B. Cannock, he invented the Simplex Projector and organized the Precision Machine Company.

In 1910 he organized the Rex Motion Picture Company, whose productions Mr. Robert Grau, in the book mentioned above, pronounced the most artistic of that time.

In 1912 he was one of the prime movers in the mergers of independent companies into the Universal Film Manufacturing Company.

In 1913, realizing that the single-reel film had reached its limit, he determined to produce five- and six-reel pictures, with well-known stage stars in them, and for this purpose he, with Joseph Engel and Adolph Zukor, organized the Famous Players Film Company, of which Porter was the General Manager and Treasurer until, in 1915, he disposed of his interests and retired from the production end.

Now Edwin S. Porter is putting into the Simplex the result of practical experience extending over a period of Twenty-two years.

What we have told you goes to show, that the Simplex is made by men who know.
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.

Blind Man’s Holiday (One of the O. Henry Series—Four parts–Drama).
The Last of the Mohicans (One of the O. Henry Series—Two parts–Drama).
The Duplicity of the Hargraves (One of the O. Henry Series—Two parts–Drama).
The Lonesome Road (One of the O. Henry Series—Two parts–Drama).
Dry Valley Johnson (One of the O. Henry Series—Four parts–Drama).
Law and Order (One of the O. Henry Series—Drama).
A Night in Arabia (One of the O. Henry Series—Four parts–Drama).
Hygen at the Bottom of the O. Henry Series—Two parts–Drama).

CHAPLIN COMEDIES.

The Chaperone (Second–Comedy).
A Jutsey Bungle (Two Parts–Comedy).

CINEMA NEWS SYNDICATE.

American War Weekly.

DYSANAY.

The Wandering Boy and the Wayward Parents (George Ade Fable—Two parts–Comedy).
When the Girls Are After the Wind-Up (George Ade Fable—Two parts—Comedy).
What the Best People Are Not Doing (George Ade Fable—Two parts–Comedy).
The Fable of the Speedy Sprite (George Ade Fable—Two parts–Comedy).
Prince Fortuneus Who Moved Away from Easy Street and Stays the Lucky King (George Ade Fable—Two parts–Comedy).
The Fable of the Bird That Triangle Stuff as Sliced Up by the Meal Ticket (George Ade Fable—Two parts–Comedy).
The Fable of the Film Fed Family (George Ade Fable—Two parts–Comedy).
The Fable of the Puddle Picker and His Dandy Little Opus (One of the George Ade Fables—Two parts–Comedy).

FALCON FEATURES.

The Secret of Black Mountain (Four parts–Drama).
The Climber (Four Parts–Drama).
The Understudy (Four Parts–Drama).
The Dead Man (Four Parts–Drama).
The Lady in the Library (Four Parts–Drama).
The Clean Gun (Four Parts–Drama).
The Pedicab Driver (Four Parts–Drama).
Brand's Daughter (Four parts–Drama).

HANOVER FILM COMPANY.

Camilla of Havana (Six Parts—Comedy).
The Marvelous Machine (Six parts–Drama).

KALEM.

A Champion of the Law (Episode of "The Further Adventures of Bingo"

Cat murderer—Two parts–Drama).
Politics at the Hopkins Center (Ham Comedy).
A Boot and the Loot (Ham Comedy).
A Whirlwind With a Wrench (Ham Comedy).
The Colonel Magnate’s Revenge (Ham Comedy).
The Bathtub Bandit (Ham Comedy).
The Mystery of Room 422 (Grant. Police Reporter Series—One Part–Drama).
A Deal in Bonds (Grant. Police Reporter Series—One Part–Drama).

JAXON COMEDIES.

(Two Series).

Jolly Tars. Wild Indians.
Develed Crabs.
The Triple Cross.

From Bad to Worse.

A Day Off.

How It Happened.

Too Much Alibi.

Barnyard Frolics.

Breaking In.

Selig.

The Law North of ’95 (Two Parts–Drama).
Vengeance of the Blackhawks (One Part–Drama).
Training Our Khaki-Clad Heroes (Two Parts–Military).

Selig-American Library No. 19 (Educ.).
The Angel of Poverty Row (One Part–Drama).
Selig World Library No. 9 (Educational).
The Busker’s Vindication (Two Parts–Drama).
The Wireless (Two Parts–Drama).

Selig World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).

RAY COMEDIES.

A Peaceful Village (First Series).
Cheating His Wife.

Battab Marriage.

SPARKLE COMEDIES.

(Third Series).

Hearts and Harpoons.
Toodles.
Bangs Renals.
Triple Renta.
Whose Holsey.
Wrong Wriggles.

(First Series).
Week-end Shopping (Kate Price & Billy Ruge).
Pals.
Ambition.
In High Speed.

A Bargain—50c.

Monkey—Maid—Man.

THREE C COMEDIES.

His Watery Waterloo.
Pat and Foolish.

A Harem Romance.

His Winning Way.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF SEP'T. 20.

A Crooked Romance (Five Parts—Comedy-Drama—Astra).
The Fatal Ring—Episode No. 15, "A Dash for Arabia"—Two Parts—Drama—Astra.
The Seven Pearls—Episode No. 3, "The Air Peril"—Two Parts—Drama—Astra.
The American Switzerland—Glacier National Park (Scenic—One Part—Educational).

Hearst-Pathes No. 80 (Topical).

Katenjammer Kids—"Fly by the Seed Waves" (Cartoon Comedy) and Pereding an Army (Educational) (International Split Reel).

RELEASES FOR WEEK OF OCTOBER 7.

The Heart of Ezra Greer (Thanhouser—Five Parts—Drama).

That Fatal Ring—Episode No. 14, "The Painted Safe"—Two Parts—Drama.
The Seven Pearls (Episode No. 4, "Amid the Clouds"—Two Parts—Drama).
St. Mary’s Lake—Glacier Park (Scenic) and Big Bear Lake (Educational) (Split Reel).

Lonesome Lake in Birds of a Feather (Two Parts—Comedy—Rollin).
Happy Hooligan—"To Soke" (Comedy Cartoon) and From Tree to Mill (Educational) (International Split Reel).

Hearst-Pathes No. 82 (Topical).

Hearst-Pathes No. 83 (Topical).

RELEASES FOR WEEK OF OCTOBER 14.

Stranded in Ardroy (Pathes Plays—Five Parts—Drama).

The Torture of Silence (Five Parts—Drama—Gold Rooster).

The Fatal Ring—Episode No. 15—"The Digger Duel"—Two Parts—Drama.
The Seven Pearls (Episode No. 5—"Between the Fire and the Two Parts—Drama).
Barits, France—"The Fashionable Pathie Color Travel Picture—Half Reel), and Worabites of the Coast—Color—Colored—Half Reel.
Bliss (Comedy—One Part—Rollin).

Katenjammer Kids—"Der End of der Lim" (Carton) and Making Steel Plates for Our New Merchant Marine (Educational—International Split Reel).

Hearst-Pathes No. 84 (Topical).

Hearst-Pathes No. 85 (Topical).

RELEASES FOR WEEK OF OCTOBER 21.

The Painted Doll (Five parts–Drama—Russian Art Films—Special).

The Pirate Ring (Scenic—No. 16—"The Double Disguise"—Two Parts—Drama—Astra).
The Seven Pearls—Episode No. 6—"The Abandoned Mine"—Two Parts—Drama—Astra.

Lonesome Lake from London to Larimale (Two Parts–Drama—Astra).

A Corner of the Moravian, L’Yome, France (Half Reel—Educational—Pathé colored).

Our Game Birds—The Wild Duck (Half Reel—Educational—Pathé colored).

The Children’s House (Half Reel—Educational—International) and Boarder Busters (Half Reel—Comedy—Pathé colored).

Hearst-Pathes No. 86 (Topical).

Hearst-Pathes No. 87 (Topical).

PARAMOUNT Pictures Corp.

BLACK DIAMOND COMEDY.

Aug. 6—BABA, the Sleepwalker.

Sept. 17—Suisin’s Scheme.

Oct. 7—Suisin Slips One over.

Oct. 15—Nearly a Baker.

KLEVER COMEDY.

Sept. 10—Campers.

Sept. 24—In Bed—In Bad.


Oct. 23—House Defenders.

PARAMOUNT-MACK SENNITT COMEDIES.

Oct. 7—A Bedroom Blunder.

Oct. 21—Roping Her Romeo.

Nov. 4—Pullman Boys.

Nov. 18—Are Waitresses Safe.

PARAMOUNT-ARRICKLE COMEDY.

Aug. 20—His Wedding Night (Two parts).

Sept. 17—Oh, Doctor! (Two parts).

Sept. 21—Patty at Covey Island.

PARAMOUNT FEATURES.

Sept. 17—The Sunset Trail (Five parts–Dr."

Sept. 21—The Countess Cæcillia (Five parts—Drama).

Sept. 24—Bab’s Diary (Five parts–Drama).

Oct. 1—The Ghost House (Drama).

Oct. 8—Arms and the Girl (Five Parts–Drama).

Oct. 8—The Trouble Buster (Five Parts–Drama).

Oct. 15—The Call of the East (Five Parts–Drama).

Oct. 21—The Boon of Father (Five Parts—Drama).

Oct. 28—Babs’s Bustard (Five Parts—Drama).

Oct. 28—The World for Sale (Five Parts–Drama).

Nov. 5—The Antecks of Ann (Five parts–Dr.)

Nov. 5—The Hungry Heart (Five parts–Dr.)

PARAMOUNT-BURTON HOLMES.

Sept. 17—Canton and Shanghai (Scenic).

Sept. 24—Picturesque Peking (Scenic).

Oct. 1—Across Manchuria to Korea (Scenic).

Oct. 8—The Singapore Dream (Scenic).

Oct. 15—Queer Korean Customs (Scenic).

Oct. 22—Tokyo, the Metropolis (Scenic).

Oct. 29—Niko in Snow Time (Scenic).

PARAMOUNT-BRACE PICTOGRAPHICS.

Sept. 10—No. 84—Subjects on Reel: Quacky Doodles Signs the Pledge; A Quail Hunt in Old Virginia; Now the Cowboy Makes His Lariat; A Seminole Indian from South America.

Sept. 17—Subjects on Reel: In a Sculptor’s Shop—De-Indians in the Red Man; Bobby Bumps Starts for School.

Sept. 24—Subjects on Reel: After Mallards on the Carolina Coast; Unmasking the Mummy; In Camp With the U. S. Ambulance Corps; A Submarine Destroyer.

Oct. 4—Subjects on Reel: Higher Education for Army Cooks; A Delicious Entertainment; Goodrich Dirt, Lunch Detective.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
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it’s the way they come out of your theatre that denotes the value received for their money—the quality of your performance.

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And you can have the best projection as cheaply as the poorest kind if you use a White Light Converter. Buying a Wagner Converter is an investment that pays dividends at the ticket window.


Wagner Electric Manufacturing Company,
Saint Louis, Missouri
List of Current Film Release Dates

For Daily Calendar of Program Releases See Page 580.

Universal Film Mfg. Co.

POWERS.

Aug. 13.—Doling His Bit (Cartoon, Comedy), and Algiers, Old and New (Scene) (Topical).
Aug. 20.—Colossi Peppe’s Mobilized Farm (Two parts—Dr.-Drama), and “The Home Life of the Spider” (Ditmar’s Edu.) (Split Reel).

STAR FEATURETTE.

Aug. 13.—Cheyenne’s Pal (Two parts—Drama), Aug. 20.—The Golden Heart (Two parts—Dr.), Aug. 27.—Hands in the Dark (Two parts—Dr.), and Old French Towns (Short Scene on Same Real).

BISON.

Sept. 17.—The Last of the Night Riders (Two parts—Drama).
Sept. 24.—The Dynamic Special (Two parts—Drama).
Oct. 1.—The Lion’s Lair (Two parts—Drama).
Oct. 8.—Square Deal Fast Mail (Two Parts—Drama).
Oct. 15.—The Temple of Terror (Two Parts—Drama).
Oct. 22.—The Getaway (Two Parts—Drama).
Oct. 26.—Danger Ahead (Two parts—Drama).

GOLD SEAL.

Sept. 10.—The Furthur Leap (Three parts—Railroad Drama).
Sept. 17.—The Pullman Mystery (Three parts—Drama).
Oct. 1.—The Storm Woman (Three parts—Drama).
Oct. 6.—The Ninth Day (Three Parts—Drama).
Oct. 13.—The Lady Lover (Three Parts—Drama).
Oct. 22.—The End of the Bus (Three Parts—Drama).

JOKER.

Sept. 10.—Nearly a Queen (Comedy).
Sept. 17.—Havasu Falls (Comedy).
Sept. 24.—Mark the Man (Comedy).
Sept. 29.—The Great Tamer (Comedy).
Sept. 24.—Two Fountains of Trouble (Comedy).
Oct. 1.—Her Naughty Choice (Comedy).
Oct. 8.—The Web (Comedy).
Oct. 15.—The War on the Wire (Comedy).
Oct. 8.—Binto’s Trainwrecks (Comedy).
Oct. 15.—The Magic Jazz-Bo (Comedy).
Oct. 22.—The Tight Wad (Comedy).
Oct. 29.—A Will Humin (Comedy).
Oct. 26.—A Bad Little Good Man (Comedy).
Oct. 26—Quit (Comedy).
Oct. 29.—A Devil Woman (Wimposto). (Comedy).

L-KO

Aug. 27.—Probs. and Flaps (Two parts—Comedy).
Sept. 3.—Backward Sons and Forward Daughters (Two parts—Comedy).
Sept. 10.—To Caustus to Kale (Two parts—Comedy).
Sept. 17.—A Prairie Chick (Two parts—Com.).
Sept. 24.—Squawds and Stews.
Oct. 1.—Counting 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 Furies (Two parts—Comedy).
Oct. 29.—Even As Him and Her (Two parts—Comedy).

NESTOR.

Aug. 29.—More Over (Comedy).
Aug. 27.—The Night Cap (Comedy).
Sept. 10.—The Boulevard Speed Hounds (Comedy).
Sept. 17.—Wack-A-Doodle (Comedy).
Sept. 24.—Taking Their Medicine (Comedy).
Sept. 29.—A Fair Day on a Fair (Comedy).
Oct. 1.—A Prairie Romeo (Two parts—Drama).
Oct. 8.—Hot Applications (Comedy).
Oct. 15.—Wild and Wooden Women (Comedy).
Oct. 22.—A Fire Escape Finish (Comedy).

Metro Pictures Corporation.

METHO PICTURES CORP.

Aug. 13.—The Girl Without a Soul (Five parts—Drama).
Aug. 27.—To the Death (Five parts—Drama).
Sept. 10.—The Lifted Veil (Five parts—Drama).
Sept. 17.—Their Compact (Seven parts—Drama).
Sept. 24.—The Silence Beliers (Five parts—Com.).
Oct. 8.—Life’s Whirlpool (Five Parts—Drama).
Oct. 15.—The Adopted Son (Six Parts—Drama).
Oct. 22.—More Truth Than Poetry (Five parts—Drama).

YORKE FILM CORP.

July 18.—The Hidden Spring (Five parts—Dr.—Drama).
Sept. 8.—Ride the Range (Seven parts—Drama).
Oct. 1.—Paradise Gardens (Five Parts—Drama).

TRIANGLE PRODUCTIONS.

Aug. 26.—Wooden Shoes (Five parts—Drama).
Aug. 29.—Grafters (Five parts—Drama).
Sept. 2.—Ten of Diamonds (Five Parts—Drama).
Sept. 9.—Idolaters (Five Parts—Drama).
Sept. 16.—Mountain Dew (Five Parts—Drama).
Sept. 23.—Fishing Party (Seven parts—Drama).
Sept. 23.—The Bond of Fear (Five Parts—Drama).
Sept. 30.—Broadway, Arizona (Five Parts—Drama).
Sept. 30.—The Tar Heel Warrior (Five Parts—Drama).
Oct. 7.—Arches of Hope (Five Parts—Drama).
Oct. 7.—A Phantom Husband (Five Parts—Drama).
Oct. 14.—One Shot Ross (Five parts—Drama).
Oct. 14.—Wild Sunsets (Five parts—Drama).

TRIANGLE COMEDY.

Sept. 3.—A Dark Room Secret.
Sept. 9.—A Warm Reception.
Sept. 16.—His Thankless Conscience.
Sept. 23.—His Making Ways.
Sept. 30.—Her Inevitable.
Oct. 7.—Their Love Lesson.
Oct. 14.—His Prairie Heiress.

KEYSTONE COMEDY.

Aug. 12.—Lost—A Cook (Two parts).
Aug. 12.—The Penitentheart’s Heart (Two parts).
Aug. 26.—Two Crooks (Two parts).
Aug. 2.—A Shanghaied Jonah (Two parts).
Sept. 9.—His Husbands (Two parts—Com."
Sept. 16.—Hula Hula Land (Two parts—Com).
Sept. 23.—The Last Day (Two parts—Com.).
Sept. 30.—The Sultan’s Wife (Two parts).
Oct. 7.—His Crime (Two parts).
Oct. 14.—Pearls and Perils (Two parts).

TRIANGLE REISSUES.

Sept. 2.—The Lamb (Five Parts—Drama).
Sept. 16.—Hell’s Hinges (Five Parts—Drama).
The New Service Bureau of the National Association of the Motion Picture Industry Abolishes Agency and Commission Abuses for Artists, Directors, Assistants, Cameramen and All Other Workers in Motion Pictures.

No longer is it necessary for those seeking employment of producers or distributors of motion pictures to pay exorbitant or double commissions or put up with any of the evils which have caused them loss and annoyance in the past.

All of the important producing and distributing organizations are now members of the National Association of the Motion Picture Industry and they have organized a Service Bureau to protect the thousands of men and women who wish to work for them.

Through this Service Bureau you may register without cost and one registration will be known to the entire industry, and each member of the Association will utilize the Service Bureau in quest of future employees, players, artists and technical aids.

The Service Bureau Ends All of the Abuses and Humiliations to Which Players and Other Employment Seekers Have Been Subjected.

The Service Bureau will do away with the granting of special favors to agents; of the payment of extra commissions, the insults suffered by feminine artists, and the unscrupulous casting and employment agencies operated outside the control of producing companies.

It is important that all artists and those seeking employment remember that all of the important producing and distributing companies will seek their employees through the Service Bureau which is located in

Suite 320-321 Longacre Bldg., 1476 Broadway, New York

The following companies are members of the National Association and active participants in the operation of the Service Bureau.

- ABEUS LABORATORIES
- AIBROS FILM CORP.
- ARTLIBERTY PICTURES CORP.
- ASTRA FILM CORP.
- BAILBOA AMUSEMENT, PROD. CO.
- BRAY STUDIOS, INC.
- BRIGHTSTARS FEATURES
- CORONA CINEMA CO.
- COMPODYNAMICS CORP.
- CRYSTAL FILM CO.
- C R L S MOTION PICTURE CORP.
- EBROGRAPH CO.
- EYAS FILM MFG. CO.
- FAMOUS PLAYERS-LARKY CORP.
- FOXX FILM CORP.
- FRIDKIAN AMUSEMENT CORP.
- GAMONT COMPANY
- GOLDWIN DISTRIBUTING CORP.
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- D. W. GRIFFITH ENTERPRISES
- THOMAS H. INCE
- INTERNATIONAL FILM SERVICE
- IVAN FILM PRODUCTIONS
- INTER-OCEAN FILM CORP.
- KALEID COMPANY
- KEPLON PICTURE CORP.
- JESSE L. LARKY PICTURE PLAY CO.
- L. R. O MOTION PICTURE CORP.
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- SUBMARINE FILM CORP.
- THALBERG PICTURE CORP.
- TRINITY DISTRIBUTING CORP.
- UNIVERSE PICTURE CORP.
- WHITTON CORP.
- NATION PICTURE CORP.
- WOOD PICTURE CORP.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
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<th>List of Current Film Release Dates</th>
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<tr>
<td><strong>STRAIGHT COMEDY.</strong> Sept. 2—Some Nuts (One reel). Sept. 9—Flying Father. Sept. 16—For Sweet Charity (Comedy). Sept. 23—Father's Special.</td>
</tr>
<tr>
<td><strong>MUTUAL SPECIALS.</strong> Sept. 22—The Advertiser (Charlie Chaplin Picture No. 12—Two parts—Comedy).</td>
</tr>
<tr>
<td><strong>STAGE.</strong> Sept. 1—The Lost Express (Episode No. 8—The Woman Beneath at the Crossing)—Two parts—Drama). Sept. 8—The Lost Express (Episode No. A, &quot;The Oil-Well Conspiracy&quot;—Two parts—Drama). Sept. 15—The Lost Express (Episode No. 5—&quot;In Deep Waters&quot;—Two parts—Drama). Sept. 22—The Lost Express (Episode No. 6—&quot;High Voltage&quot;—Two parts—Dr.).</td>
</tr>
<tr>
<td><strong>ARTCHART PICTURES CORPORATION.</strong> Sept. 10—Barberry Sheep (Five parts—Drama). Sept. 1—The Man Who Told a Lie (Five parts—Comedy—Drama). Oct. 15—The Man Who Told a Lie (Five parts—Drama). Oct. 22—The Woman God Forgot (Five parts—Drama). Nov. 5—The Little Prince (Five parts—Dr.).</td>
</tr>
<tr>
<td><strong>ART DRAMS, INC.</strong> Sept. 5—Behind the Mask (U. S. Amusement Drama). Sept. 10—Blood of His Fathers (Harley—Five parts—Drama). Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).</td>
</tr>
<tr>
<td><strong>BRIND EDUCATIONAL MOVING PICTURES.</strong> All About Bees (Approx. 725 feet). Beautiful Goldfish (Approx. 467 feet). My Friend the Ant (Approx. 671 feet). The Freshwater Aquarium (Approx. 322 feet).</td>
</tr>
<tr>
<td><strong>FOX FILM COMEDIES.</strong> Sept. 3—Tom and Jerry Mix (Two parts). Nov. 11—Wedding Bells and Roaring Lions (Two parts). Nov. 18—A Milk-Fed Vamp (Two parts).</td>
</tr>
<tr>
<td><strong>GOLDWYN PICTURES CORP.</strong> Sept. 23—Baby Miss (Six parts—Drama). Sept. 17—Fighting Odds (Six Parts—Comedy). Sept. 29—The Spreading of the Seven (Six parts—Drama). Nov. 4—Sunshine Ally (Six parts—Drama), The Maxx Man (Special). For the Freedom of The World (Special).</td>
</tr>
<tr>
<td><strong>GEORGE KLINE SYSTEM.</strong> Sept. 24—Men of the Desert (Five parts—Drama—Essanay-Perfection Pictures). Sept. 29—Conquest Program No. 12 (Ession-Perfection Pictures), Subjects: Paul Revere's Ride (Historical Drama). 1,000 feet; One Kind of Wireless (Drama), 1,000 feet; Putting the Bee in Herbert (Comedy—Drama), 4,000 feet; The Heathiest Spot in India (Scesic), Cashmiers, the Trading Book (Scesic and Educational).</td>
</tr>
<tr>
<td><strong>PARITA PLAYS, INC.</strong> Rose o' Paradise. A Man's Man.</td>
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### List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 580.)

#### FLORA FINCH FILM CO.
- "War Pride" (Two parts—Comedy).
- "The Italian Battlefront.

#### FORT PITT CORPORATION.
- "Devil's Playground" (Nine parts—Drama).

#### FRATERNITY FILMS, INC.
- "A Mormon Maid" (Six parts—Drama).
- "A Bit of Heaven" (Five parts—Drama).

#### FRIEDER ENTERPRISES.
- "April—God's Man" (Nine parts—Drama).

#### FRIEDER FISH FILM CORP.
- "Mutt and Jeff in the Marauders" (Comedy).

#### FRANKEN AMUSEMENT CORP.
- "April—God's Man" (Nine parts—Drama).

#### FRIEDMAN ENTERPRISES.
- "A Bit of Life" (One Reel Comedy—Drama).

#### GOLDIN FEATURES.
- "The Sin Woman" (Seven Parts—Drama).

#### HILLER & WILK, INC.
- "The Star Striker" (Eight parts—Drama).

#### HOFFMAN-FOURSQUARE PICTURES.
- "The Silent Witness" (Seven Parts—Drama).

#### INTER-ALLIED FILMS.
- "Aerial Photograph" (Six Kites and Captive Balloons with Camera).
- "Falcons of the Sea" (Hydropianes for Coast Patrol).
- "Eyes of the Artillery" (Use of Observation Balloons).

#### IVAN PRODUCTION.
- "A Beautiful Tongue" (Six parts—Drama).
- "The Man Without a Country" (Drama).

#### JEWEL PRODUCTIONS, INC.
- "Pay Me" (Drama).
- "Shore of the Sea" (Drama).
- "The Man Without a Country" (Drama).

#### KING BEE FILM CORP.
- "The Captain's Rival" (Two parts—Comedy).
- "The Villain" (Two parts—Comedy).
- "The Millionaire" (Two parts—Comedy).
- "The Goat" (Two parts—Comedy).
- "The Fly Cup" (Two parts—Comedy).
- "The Chief Cook" (Two parts—Comedy).
- "The Candy Kid" (Two parts—Comedy).

#### KAY CO.
- "Some Barrier" (Terry Cartoon Bullesque).
- "His Trial" (Terry Cartoon Bullesque).
- "The Human Interest Reel No. 1" (Character As Revealed in the Face).
- "The Human Interest Reel No. 2" (Character As Revealed in the Eyes).

#### KLOTZ & STREIMER.
- "Whither Thou Goest" (Five parts—Drama).
- "The Secret Trap" (Five parts—Drama).

#### MARINE FILM CORP.
- "Lorelei of the Sea" (Drama).

#### MAYFAIR FILM CORP.
- "Persuasive Peggy" (Drama).

#### MEISTER.
- "A Daughter of the Dan (Ten parts—Drama).

#### NEVADA MOTION PICTURE CORP.
- "The Plumber" (Drama).

#### OGDEN PICTURES CORP.
- "The Last of the Ages" (Drama).

#### OVERLAND FILM CO.
- "The Russian Revolution.

#### PARAGON FILMS, INC.
- The Whip (Eight parts—Drama).

#### PATHE EXCHANGE, INC.
- "To-Day" (Seven parts—Drama).
- "Mad Lover" (Six parts—Drama).

#### PETER PAN FILM CORP.
- "Golden Locks and the Three Bears" (Three parts—Drama).
- "Dolly Doodles" (Three parts—Drama).
- "School Days" (Three parts—Drama).
- "Little Red Riding Hood" (Three parts—Drama).

#### PURCULL FILM CO.
- "The Lie" (Six parts—Drama).

#### HARRY RAVER.
- "The Public Defender" (Drama).

#### RENOWNED PICTURES CORP.
- "The Garden of Allah" (Eight parts—Drama).
- "Beware of Strangers" (Eight parts—Drama).

#### WILLIAM N. SELIG.
- "Merry Widow" (Six parts—Drama).
- "The Public Defender" (Drama).

#### FRANK J. SENG.
- "May—Parentage" (Drama).

#### SHERMAN PICTURE CORP.
- "July—Corruption" (Six parts—Drama).

#### JULIUS STEGER.
- "Redemption" (Six parts—Drama).

#### SUPREME FEATURE FILMS, INC.
- "Trip Through China" (Ten parts—Drama).

#### TRIUMPH FILM CORP.
- "Just a Woman.

#### ULTRA FILMS, INC.
- "A Day at West Point" (Educational).
- "Rustlers' Frame-Up at Big Horn" (Drama).

#### UNIVERSAL (STATE RIGHTS).
- "The Head That Rocks the Cradle" (Six parts—Drama).
- "The Cross-Eyed Submarine" (Three parts—Drama).
- "Come Through" (Seven parts—Drama).

#### VICTORIA FEATURE FILMS.
- "The Faded Hour" (Six parts—Drama).
- "The Biare Mart" (Six parts—Drama).

#### E. WARREN PRODUCTION.
- "The Welfare of the Flesh" (Drama).
- "The Weaver of Life" (Drama).
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<td>Kalem Co.</td>
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<td>V.L.C.</td>
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<td>Film Music Co.</td>
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**TOTAL 40 10**