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Paramount

"Having a higher, or the highest rank; superior to all others; chief; supreme; pre-eminent." — Webster.

Paramount Pictures Corporation
FOUR EIGHTY FIFTH AVENUE — FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
Member Natl. Assn. Motion Picture Industry.
Red Feather Photo Plays
Present
"Mr. Dolan of New York"
A Fascinating Drama of Love
Intrigue and Adventure
with
Jack Mulhall

Directed by Raymond Wells
Book through any UNIVERSAL Exchange
Do you think it’s right

or good business to play a Marguerite Clark or Pauline Frederick, or any other Paramount Picture, with its beautiful and costly settings, its unsurpassed direction, its carefully selected stories—for two or three days, and even one day in some cases—and then forget it?

Take for instance, the Paramount Pictures for the week of March 26th, Jesse L. Lasky presents Sessue Hayakawa in “The Bottle Imp” by Robert Louis Stevenson. Here is a wonderful picture that should be shown “extra time” by every exhibitor in the country. Picturesque Hawaii for a background, with an erupting volcano, and a wild struggle in the clear Hawaiian waters, introduced into Stevenson’s charming, mystical tale, puts punch into a great story.

Pallas Pictures presents House Peters and Myrtle Stedman in “As Men Love” by Lois Zellner. The author of many Paramount successes has contributed a rare human interest story of the torn friendship of two men and a fickle woman.

Don’t you think you could use them longer—if advertised properly, or re-play pictures like these, and save money?

Do you think it’s good business to treat a Paramount Picture like so many feet of film?
"See that key—the Mayor of Kansas City gave me that. He said—if you can’t open your new studio with this key use it on the hearts of the American people—so I said, ‘You know me Al’—and boys—I’m going to it—we’ll just simply rock ’em off the seats."

All any exhibitor has to do to get my comedies is to pay for them, whether he is now doing business with the Paramount Exchange or not.

“Paramount Pictures Corporation was selected to distribute my comedies because they have the best ordered exchange offices, give the best service and most courteous attention in the business. I visited most of them on my way east, and I know.”
THE BEST INSURANCE AGAINST LOSS
for any photoplay theatre -

DOUGLAS FAIRBANKS'
first Artcraft Production
"IN AGAIN - OUT AGAIN"
By Anita Loos    Directed by John Emerson

Book Through

ARTCRAFT PICTURES CORPORATION
729 Seventh Ave New York City
The Magic Name of

GEO. M. COHAN

coupled with his greatest stage success

'BROADWAY JONES'

introducing a new type of photo play is attracting thousands of new patrons to a hundred of the best motion picture theatres this week.

THE MERE ANNOUNCEMENT OF THE COMING OF THIS PRODUCTION BRINGS APPLAUSE FROM ORCHESTRA TO GALLERY

*Have YOU Booked It?*

ARTCRAFT PICTURES CORPORATION
729 Seventh Ave. New York City
Peggy Hyland with Marc MacDermott in "Babette"

The Story of a Girl Who Saved A Man's Soul—Never Knowing The Miracle She Had wrought

A Five Part Blue Ribbon Feature by F. Berkeley Smith Directed by Charles Brabin

A Gleaning of Press Reviews Which Give "Babette" A Royal Welcome

"If every five-reel picture produced were as good as 'Babette', there would be little need of ever asking an exhibitor to sign a contract—he would be only too glad to pay his program rentals far in advance."

Moving Picture World, March 31st.

"Peggy Hyland wins new laurels as 'Babette' at the Rialto. Marc MacDermott is unquestionably one of the most attractive rogues on the screen."

New York Sun, March 19th.

"Pretty Peggy Hyland with irresistible Marc MacDermott are at the Rialto in a fascinating picture called 'Babette'. The plot embodies all the thrills which audiences love to feel."


"Babette' delighted capacity audiences at The Rialto, New York's Photoplay Theatre de Luxe, the week of March 18th.

A magazine's success is measured by its advertising. Look at the "News!"
J. Stuart Blackton’s Soul Stirring Photodramatic Spectacle

"WOMANHOOD, The Glory of the Nation"

By J. Stuart Blackton and Cyrus Townsend Brady

Produced Under the Personal Supervision of J. Stuart Blackton
Assisted by W. P. S. Earle

Featuring

ALICE JOYCE
HARRY MOREY

And An All Star Cast

Including PEGGY HYLAND,
Naomi Childers, James Morrison,
Joseph Kilgour, Bobby Connelly,
Mary Maurice, Walter McGrail,
Edward Elkas, Templer Saxe and
Many Other Vitagraph Favorites.

A synchronized musical score has been prepared by S. M. Berg for "Womanhood, The Glory of the Nation." It is so arranged that it can be used without difficulty by a single pianist or organist, or any combination from violin and piano to a full orchestra.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
For the Exaltation of Patriotism, the Necessity of Preparedness, the Compelling Power of Self Sacrifice, Especially Among the Women of America in These Troubled and Anxious Times

"WOMANHOOD, The Glory of the Nation"

Opens at the Broadway Theatre, New York
Sunday, April First

"Greater Even Than 'The Battle Cry of Peace'",

Unanimous Verdict of Philadelphia Newspapers at Opening of Run in Chestnut Street Opera House Means Even Greater Profits for Exhibitors than Astounding Records Made by "Battle Cry"

PHILADELPHIA EVENING LEDGER:
"Womanhood" is about four times as interesting as 'The Battle Cry of Peace' and four times four times as handsome in visual appeal, in realistic sense, in dramatic value."

PHILADELPHIA LEDGER:
"More forceful even than 'The Battle Cry of Peace.' All in all, the best propaganda picture which has yet been shown."

PHILADELPHIA INQUIRER:
"'Womanhood' is perhaps the most wonderful of the many great screen productions of recent date, marvelous in its realism, surprising in its newness, daringly thrilling in the telling of the story."

PHILADELPHIA NORTH AMERICAN:
"Womanhood' seems to be about the best preparedness production yet put on the screen—this because it equals the others in spectacular show and surpasses them in moderation."

PHILADELPHIA BULLETIN:
"An impassioned plea for American Preparedness, produced in a manner which promises to make it a success among presentations of the kind, both as a thrilling entertainment and as a revelation of the dangers that beset this nation."

PHILADELPHIA RECORD:
"There is a plea for preparedness in 'Womanhood,' but this is in great part through the story itself, and the film is not a preaching in the usual manner of propaganda. Wonderfully realistic battle scenes, excellence of photography, and many unusual effects combine to give this picture a foremost position among pretentious and important productions for the screen."

GREATERVITAGRAPH

Many a packed house is directly traceable to an advertisement in the "News."
Signals of Success!

ANITA STEWART

In

"The Girl Philippa"

An Eight Part
Special Blue Ribbon Feature

by

ROBERT W. CHAMBERS

Directed by

S. RANKIN DREW

Columbia Theatre, Pittsburgh, Pa.

"Philippa" opened today to biggest business in history of Pittsburgh. Predict tremendous week.

OWEN WOTHERILL, Manager

New Theatre, Baltimore, Md.

"Girl Philippa" huge success. Played to capacity houses all week.

L. A. DAHOFF

Imperial Theatre, Montreal

"Girl Philippa" played four days to a box office total that smashed every record this or any other Montreal theatre ever had.

Lyric Theatre, Minneapolis, Minn.

"Unable to accommodate tremendous crowds at opening of 'Philippa'. New records for attendance being established. Audience repeatedly thrilled to cheers. Box office triumph. Congratulations."

ELLIOTT & SHERMAN

Poli's Theatrical Enterprises

After a tryout at the Poli Theatre, New Haven, which resulted in capacity business, "Girl Philippa" is booked solid for entire Poli circuit.
The Film of the Hour

Thomas Dixon's Mighty Message of Warning

"THE FALL OF A NATION"
With Special Musical Score by Victor Herbert

In Seven Tremendous Parts
An Awe-Inspiring Vision of the Terrific Powers of Annihilation which America May be Forced to Meet in the World Struggle for a Place in the Sun.

Show This Master Spectacle NOW—When National Enthusiasm Is Running High—And Break All Box-Office Records.

VITAGRAPH

If you like the "News," write our advertisers; if not, tell us.
February 27, 1917.

Selig Polyscope Co.,
58 E. Washington St.,
Chicago, Ill.

Gentlemen:-

"Beware of Strangers" is completing its third week at the La Salle Opera House where the crowds have been numerous at performance;

In fact, upon two occasions we have had to ask for police reserves to keep them in order.

While the picture is an intensely interesting one, the box-office is conclusive evidence that it is a sound success.

Very truly yours,

JONES, LINICK & SCHAEPER COMPANY.

Per General Representative.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Are Motion Picture Exhibitors Human Beings?

Goldwyn's owners believe that they are. Many producing organizations have been wrecked by the character and habits of the men employed to carry on business relations with the exhibitors of America. Goldwyn will make no mistakes of this kind. Its representatives will be able, clean-cut, hard-working business men and they will be gentlemen. They will not be pledge and promise-breakers. They will be men you can depend upon. They will come to you with heads filled with a knowledge of service and promotion. They will, in addition to booking a picture in your theatre, help you sell it to your public.

Besides its tremendously popular stars in plays by the world's most successful authors, and in addition to the ability and standing of its partners, Goldwyn has another big asset and that is:

A skilled knowledge of how to bring people to a box office and sell them admissions when they come there.

Goldwyn Pictures Corporation

16 East 42d Street, New York City
Telephone: Vanderbilt 11
**BREAKING ALL RECORDS!**

**Universal Serial and Dramatic Series Setting Fast Pace**

From Exhibitors and Exchange men in every section of the country come enthusiastic reports of the marvelous reception accorded the wonderful mystery serial "The Voice on the Wire," recently released by the Universal Film Mfg. Company. Founded on that immensely popular novel of the same name, written by Eustace Hale Ball, famous for his production of "Traffic in Souls," and other notable successes, "The Voice on the Wire" has set a fast pace in serial thrillers that is coming money for Exhibitors. A baffling series of mysterious events, each of which is preceded by a ghostly warning from a mysterious "voice on the wire" gives this great multi-reel picture its name. As John Shirley, famous private investigator, Ben Wilson, the handsome, virile Universal Star, has the opportunity of his successful career. Supported by Beautiful Neva Gerber, and a brilliant cast, with a lavish scenic investment, the Universal's latest serial reaches the highest standard of production. Produced by Stuart Paton, the masterly director of the Universal's stupendous spectacle, "20,000 Leagues Under the Sea," there is marvelous continuity from episode to episode, and punches galore from start to finish. Here is an opportunity to book a serial that will give you fifteen weeks of capacity business. You can book "The Voice on the Wire" from any of the 73 Universal Exchanges, or from the Home Office.

**INCREASING POPULARITY**

**Greets Brilliant Releases of Universal Screen Magazine**

AILED by fans, exhibitors and exchange men alike as the greatest single reel novelty ever filmed, the Universal Screen Magazine, is now, by popular demand, released every week. For freshness of treatment, selection of interesting subjects, timely topics, etc., the Screen Magazine is comparable only to a great popular magazine of wide circulation. One of the principal reasons for the unprecedented popularity of this novel picture is the fact that in it will be found something to interest every man, woman and child who ever attends a moving picture theatre. The subjects include among others, Latest Inventions; Scientific Progress; Beauty Hints; Domestic Science; Lessons in Cooking and Housekeeping; Juveniles; Animated Sculpture; Travelogues; Industrial Progress (showing how articles in common use are made); Our Dumb Animal Friends; What We Eat; Nature Studies; and a score of Miscellaneous Subjects which cover the entire range of human activity. Not only has the Universal Screen Magazine proved immensely popular with the average "movie fan," but it has received the unqualified endorsement of hundreds of noted scientists, educators, preachers, business men, club women, etc. It will pack your house on the dullest day of the week. It is unusual—a winner from the start. Book through any Universal Exchange, or THE UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

For Further Details of the Universal Program see the Moving Picture Weekly

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
FOR OPEN BOOKINGS!

Separate Listing of "Special" and "Regular" Universal Program Releases Great Aid to Exhibitors

EXHIBITORS who book an "open" program will find listed below the cream of the "special releases" of the entire world. Here they can pick the big bunches: the best comedies; the strongest one, two and three reel dramas; pictures that will bolster up and put over the weakest show or performance. Include a selection of these Universal Specials and you will be giving a first class entertainment. You must expect to pay extra for these (unless you are getting the complete Universal Program), BECAUSE THEY ARE WORTH MORE THAN ANY PICTURES YOU CAN BOOK ANYWHERE. Communicate with your nearest Universal Exchange and get full particulars about Universal Specials and the Universal Program. You need to know

ON THE REGULAR UNIVERSAL PROGRAM FOR THE WEEK OF APRIL 16, 1917.

RED FEATHER—"THE FLOWER OF DOOM"—(Five Reels) Douglas Gerrard and Ruth Clifford.

NESTOR—"FOLLOW THE TRACKS"—(One Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.


UNIVERSAL SCREEN MAGAZINE—Issue No. 15.

JOKER—"TAKE BACK YOUR WIFE"—(One Reel Comedy) Gale Henry and Wm. Franey.

Don't get away with the idea that because the specials are "special," Universal regular releases on the program are not the finest quality short reel subjects it is possible to get anywhere. Here you will find great dramas based on great stories; directed by the great brilliant directors in the world—in fact these "regular releases are the backbone of the great Universal Program—the greatest on earth—giving more QUANTITY and more QUALITY than all competition combined. Remember, if you book the complete Universal Program Service, you get both the specials and the regulars at a price that enables you to make money.

REGULAR RELEASES

ON THE REGULAR UNIVERSAL PROGRAM FOR THE WEEK OF APRIL 16, 1917.

GOLD SEAL—"FOR LACK OF EVIDENCE"—(Three-Reel Drama) Tina Marshall.

VICTOR—"IT HAPPENED IN ROOM 7"—(One Reel Comedy).

LAMBIE—"CHUBBY TAKES A HAND"—(One Reel Drama) William V. Mong and Zan Rae.

UNIVERSAL ANIMATED WEEKLY—No. 68.

VICTOR—"The Toppy Turvy Twins"—(Two Reel Comedy) Carole DeHaven.

BIG B—"THE FACE THAT KILLS"—(One Reel Drama) Una McLaughlin and Cleo Matthewson.

REX—"THE SORCERESS"—(One Reel Drama) Herbert Rawlinson and Cleo Matthewson.

VICTOR—"IT SIT FOR TAT"—(One Reel Comedy Drama) Robert Morley and C. B. Maloney.

BISON—"THE TELLTALE CLUB"—(Two Reel Drama of the Woods) Molly Malone.

INT—"THE BLAZING SECRET"—(One Reel Drama) King Baggot and Leah Baird.

BIG U—"HER GREAT MISTAKE"—(Two Reel Animal Drama) Marie Wade and C. B. Maloney.

Don't overlook the fact that on the regular and complete Universal Program Service you get all the releases listed above. Twenty-nine reels that will keep your house packed every day in the week. Communicate now with your nearest Universal Exchange or with the home office, 1600 Broadway, New York.

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

LIVE NEWS SHOWN

Universal Animated Weekly Scores Again

THERE are big features in the Universal Animated Weekly this week. The return of Ambassador Gerard and his reception in New York; the speech-making, the crowds; close-ups of notables, etc., then there are preparedness pictures, and a dozen events from all over the world that will draw people into your theatre on that dull day when nothing else will get them in. The Universal Animated Weekly stands alone, as always, being "first on the screen with world's most interesting news events."

EXHIBITORS BOOST

Find It Profitable to Advertise Universal Comedies

UNIVERSAL Comedies are advertised all over the United States by Exhibitors who have found that they are the big drawing cards, and that Universal Comedies will bring the crowds when all other releases fail. When you have seen a Nestor, a Joker or an L-KO Comedy and have shown it in your theatre you will know the reason for their box-office value. Communicate now with your nearest Universal Exchange and get full particulars about the latest releases. You can't have a big successful comedy night unless you show Universal Comedies.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!
THOMAS H. INCE, supervising director of the Triangle-Kay Bee studios since the inauguration of Triangle Program, is now in charge also of the Triangle-Fine Arts studios, and hereafter all Drama Features made at the Triangle Film Corporation’s Pacific Coast studios will be made under the direct supervision of Mr. Ince.
In order to afford the production capacity required to insure the maintenance of the HIGHEST STANDARD in TRIANGLE PLAYS, new Triangle studios have been opened in the east, with ALLAN DWAN as supervising director. These productions, with those made at the Triangle Film Corporation’s Pacific Coast studios, and supervised by THOMAS H. INCE, now constitute TRIANGLE’S drama releases.
The whole thing in a nutshell

Open to all Exhibitors separately from program

Released only by Triangle Distributing Corporation

Be sure to mention "Motion Picture News" when writing to advertisers.
TEN MUTUAL-CHAPLINS NOW FINISHED OFFER BIG OPPORTUNITIES

There are great opportunities for big box office receipts in the series of Mutual-Chaplin Specials now available at all Mutual Exchanges. These subjects are the most costly, the most carefully staged comedies obtainable. Plenty of time has been taken in producing each picture. The stage settings are elaborate and are carefully worked out in detail. Each and every bit of comic business is thought out so carefully that it is "sure fire" stuff. It gets laughs every time.

Ten Mutual-Chaplin subjects are now finished. Nine are available. They are "The Floor Walker," "The Fireman," "The Yagabound," "One A. M.," "The Count," "The Cuckoo," "The Tick," and "Easy Street." The tenth, "The Cure," will be released on April 30. All of them are widely varied in their nature. All of them are sure to appeal to people of every age. There is amusement in each Mutual-Chaplin Special for all nationalities—all classes. They can be shown with equal success in the largest transit or in neighborhood houses with small seating capacities.

Repeat Bookings.

Exhibitors everywhere are finding it highly profitable to arrange repeat bookings on the Mutual-Chaplin series. If you haven't shown any of them, an exceptional opportunity awaits you. If you have shown them, you can pack your theatre again by arranging repeat showings. Start with the first and show them all at regular intervals. Any Mutual Exchange will arrange the bookings for you.

New Strand Comedies Will Set Standard

Absolutely new standards in one reel comedies will be set by the new series of Mutual Featurettes—Strand Comedies—which are to be released on Wednesday, April 11. These subjects are the most costly, the most carefully staged comedies obtainable, and are handled with the most care. Plenty of time has been taken in producing each picture. The stage settings are elaborate and are carefully worked out in detail. Each and every bit of comic business is thought out so carefully that it is "sure fire" stuff. It gets laughs every time.

Ten Now Finished.

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New Style Torpedo Pictured in Reel Life

Reel Life No. 50, the Mutual screen magazine, released April 12, shows the detailed working of a brand new style of torpedo. In these days of preparedness, theatrical patrons will be greatly interested. Bring them to your theatre to see how Uncle Sam is arming to guard his shores against invasion.

MARGARITA FISCHER IN "DEVIL'S ASSISTANT" PICTURES DRUG EVIL

The terrible drug evil is vividly depicted in "The Devil's Assistant," released by the Mutual Film Corporation the week of April 2. It is six reels in length. It stars Margarita Fischer. It was made at the San Diego studios of the Pollock Picture Plays Company. It is the fourth of the Margarita Fischer Series of Mutual Pictures. It is tensely powerful—highly dramatic—unusual in every respect.

A Powerful Story.

The story of "The Devil's Assistant" has to do with a young married woman who falls under the spell of the drug evil. She becomes addicted to opiums of the strongest kind. Before she realizes it, she finds herself completely enslaved. The new character of the picture is the soul—drives her to deeds of desperation—possesses her will—blinds her with invincible chains to the one from whom she can obtain more "hope." How she eventually awakens to her peril—how she fights and struggles to overcome her slavery to opiums—how she holds those awaiting her complete ruin—forms one of the most grimly powerful—most highly dramatic pictures ever screened.

A Picture With a Moral.

"The Devil's Assistant" will sound a warning throughout the nation—"it will awaken thousands to the danger that lurks beside them—"it will drive home a moral as an printed work or spoken sermon could ever do. By reading "The Devil's Assistant" you can open the eyes of your patrons to an evil whose power is unsuspected. Bookings may be arranged at any Mutual Exchange.

"Jimmie Dale" Series Has Popular Appeal

Mutual Exchanges all over the country are reporting good bookings on "Jimmie Dale,Alias 'The Grey Seal.'" the new series of Mutual Featurettes produced by the Monmouth Film Corporation. Exhibitors know that mystery-detective stories are highly popular with motion picture fans. But they are the hardest kind of pictures to obtain. Only once in a long while can the exhibitor offer a really high class series of such stories. "Jimmie Dale" Featurettes constitute such an attraction. Stars of the first magnitude are featured in all the releases of this series. E. K. Lincoln, famous everywhere, plays "Jimmie Dale." Supporting cast includes such favorites as Paul Panzer, Edna Hunter and Doris Mitchell. Harry McRae Webster directed the entire production.
Throughout The World
Are Making Millions Laugh.

Mutual-Chaplin Specials stand supreme today throughout the world in the field of motion picture comedy. Nowhere in all filmdom are there comedies on which so much time, and thought and money have been spent. This is the most costly series of comedies ever released. Extreme care has been taken in its production. Cost has always been waived for quality. Ten comedies featuring the Mutual's $670,000 per year comedian, are now available at Mutual Exchanges. Beware of violators! The genuine Mutual-Chaplin Specials are only released through the Exchanges of the Mutual Film Corporation in America.

"The Floorwalker"  "The Fireman"

In which Chaplin burlesques the common, every-day happenings of a big department store.

As a "smoke eater" Charlie is a 4-11 alarm. You can't go wrong by showing this one.

"The Count"  "The Pawnshop"

Charlie takes a little flyer into high society, disguised as a member of the nobility.

Chaplin finds innumerable things in a pawnshop with which to evoke laughter, and all are effective.

"Easy Street"

As the cop on the beat in the toughest section of the city Charlie scores new triumphs.

Distributed Through The Exchanges Of The
MUTUAL FILM CORPORATION
John R. Freuler, President
EXECUTIVE OFFICES 220 S. STATE STREET, CHICAGO, U.S.A
These Mutual-Chaplin Specials
Have YOU Booked Them?

At any Mutual Exchange you can obtain the Mutual-Chaplin Specials listed below. If you haven’t yet run them all, you should arrange to do so now. If you have played them once successfully, you have a chance again to pack your theatre by repeating them. Arrange to show them at regular intervals. They are now available for any theatre, anywhere. Write your nearest Mutual Exchange for complete details. All prints are practically new.

"The Vagabond"
Smiles and tears are mixed in a wonderful fashion in this subject. Chaplin at his best.

"One A.M."
The only time in his life that Chaplin worked throughout a whole picture unassisted. It’s a solo number.

"Behind the Screen" "The Rink"
A motion picture studio gives Chaplin innumerable opportunities and he takes advantage of them all.
Imagine Charlie on roller skates and you have a fair idea of the fun possibilities of this one.

Coming: "The Cure"
April 16th is the release date of the next Mutual-Chaplin Special. "The Cure" is the title. A health resort the locale of the story.

For Bookings On The Entire Series Of Mutual-Chaplin Specials See Your Nearest Mutual Exchange.
POLLARD PICTURE PLAYS COMPANY

Presents

Margarita Fischer in

"The Devil's Assistant"

A sensationally powerful story, portraying the ravages of opium—the terrible drugs which drive the user to deeds of desperation—enslave her will—enchant her to those who dispense the dope. "The Devil's Assistant" is tensely dramatic. Pictured in six acts. Released the week of April 2nd.

Booking NOW at all
MUTUAL EXCHANGES
A brand new series of Mutual Featurettes—released for the first time March 23rd—adapted from the nationally famous detective stories—

Jimmie Dale
Alias “The Grey Seal”

starring
E.I. LINCOLN, EDNA HUNTER
PAUL PANZER, DORIS MITCHELL

Mystery—suspense—tense dramatic action are found in this series of sixteen exciting stories. Each episode complete in itself—each two reels in length. Based on the novel by Frank L. Paskard. Never before released. “The Stolen Rubies,” the second episode issued this week.

NOW Booking At All MUTUAL EXCHANGES

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, President
JULES BURNSTEIN, Gen’l Manager

Directed by
HARRY McRAE WEBSTER

Better to read fifty advertisements than to miss the one YOU need.
Released April 9th.

THE RAILROAD RAIDERS

The Sensational Fifteen Chapter Photo-novel featuring

HELEN HOLMES

The Fearless Film Star
Head-on collisions — amazing feats performed at risk of life and limb — a story that grows more fascinating with each succeeding chapter — make "The Railroad Raiders" the most desirable of all photo-novels. No expense has been spared to make this the supreme railroad story of the entire motion picture industry. Booking NOW at all Mutual Exchanges.

Helen Holmes — the fearless — the beautiful — is cast in this production in one of the most daring roles of her career. She is a secret service operative in the employ of a big railroad and takes desperate chances in running down those who are endeavoring to wreck the road. You can pack YOUR theatre for 15 weeks with this photo-novel.

Directed by J.P. McGowan
Produced by SIGNAL FILM CORPORATION
Samuel S. Hutchinson, Pres.
Distributed by MUTUAL FILM CORPORATION
John R. Freuler, Pres.

Story by Frank Hamilton Spearman
Caulfield Photoplay Company Presents

“Her Hero”

The First of the one-reel
MUTUAL FEATURETTES

Starring

BILLIE RHODES

Supported by JAY BELASCO

A clean, snappy, thoroughly wholesome little comedy. A picture that father, mother and the children will enjoy and that grandma will find amusing. First of a series of 52 Strand Comedies. Released Wednesday, April 11th. A new Strand comedy every week.

Booking NOW at all Mutual Exchanges

Produced by
Caulfield Photoplay Co.

Distributed by
Mutual Film Corporation
John R. Freuler, President

Be sure to mention “MOTION PICTURE NEWS” when writing to advertisers.
Cub Comedies
featuring
George Ovey

Because they are good comedies, Cub Comedies have a following that draws the dimes into the box-office. Book the next subject:

THE LADY DETECTIVE
released April 5

Cub Comedies are available at any exchange of the Mutual Film Corporation.

David Horsley Productions
AND NOW FOR THE PICTURE THE WHOLE NATION WILL WANT TO SEE

CLAIRA KIMBALL YOUNG

THE EASIEST WAY

Eugene Walter's Immense Drama Originally Produced By David Belasco And Acclaimed As The Most Powerful American Play Ever Written.

Directed By

ALBERT CAPELLANI

"THE PRICE SHE PAID" Is Now Playing To Capacity Houses All Over The Continent

Sole Distributors

LEWIS J. SELZNICK EXCHANGES BRANCHES EVERYWHERE

HERBERT BRENON Has Achieved Another Sensational Triumph With His Powerful Photo Drama Presenting

FLORENCE REED In

"THE ETERNAL SIN"

Now Playing a Two-Weeks Engagement at the Broadway Theatre, New York

"Miss Reed is splendid" NY Tribune.
"Bristles with dramatic action" Evening Sun.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Joseph M. Schenck

Presents

NORMA TALMADGE

In

A Modern Drama That Grips The Heart-Strings

"THE LAW OF COMPENSATION"

By Wilson Mizner

Directed By Julius Steiger and Joseph A. Golden.

READY FOR RELEASE

COMING!

THE GREATEST MYSTERY DRAMA EVER SCREENED

Sole Distributors
LEWIS J. SELZNICK EXCHANGES
BRANCHES EVERYWHERE

How can an advertiser continue advertising? By giving YOU value.
World Pictures has secured SARAH BERNHARDT in "MOTHERS OF FRANCE."

True to our policy of always placing the exhibitor's interests first, we have refused the glittering offers made us to release this picture as a special. "MOTHERS OF FRANCE" will be ISSUED as a REGULAR WILLIAM A. BRADY RELEASE on the WORLD PROGRAM.

Now is the time for far-seeing exhibitors to secure their World franchises. Now is the time for holders of World franchises to secure additional bookings for this picture. Reservations will be made in the order of their receipt and acceptance.
The "NEWS" advertisers believe YOU worth while; justify them.
George Loane Tucker presents

"The Manx-Man"

By Hall Caine
Running Time Two Hours

Produced on the Isle of Man

Hall Caine's Tenderest and Most Human Story

"The Manx-Man"

Hall Caine Writes:

"No work of mine has made me more friends and to none of my books do I owe more gratitude."

Look Back for a Minute!

George Loane Tucker has directed some of the best money-getting features that have ever been made. His past performances are your guarantee for "The Manx-man"
Think
This Over!

If one person in every ten who swear by Hall Caine and his books, go to see this picture, "The Manx-man" will make a fortune for Exhibitors!

"Quocunque Jeceris Stabit"
("Whichever way you throw me I shall stand")
Each leg of the Isle of Man’s famous coat of arms represents a vigorous kick being given to each of their powerful neighbors by the most independent little people known to history.

Overrun from time to time by its powerful neighbors the Island has been successively IRISH, SCANDINAVIAN, SCOTCH and ENGLISH and yet today is politically independent of them all.

Tynwald Court on the Isle of Man is famous as the oldest known parliament of man.
For a thousand years the Manx-men have gathered once a year on Tynwald day on Tynwald Hill: for no law may bind a freeman until it has been read and accepted on Tynwald day.

Many times in history the Islanders have asserted their ancient prerogatives at Tynwald Court and it is a famous rising of the fishermen of Man and their demands upon a Governor who threatened to have the soldiers shoot down disturbers of Tynwald that forms one of the BIG SCENES in

"The Manx-Man" by Hall Caine
9,000 Manx-men appear in this scene which is correct in every detail; Lord Raglan, The Governor, having given instructions that the regular soldiers be used and every accessory — EVEN THE OLD CHAIR and THE SWORD OF STATE — HIS OWN COSTUME — he ordered furnished for GEO. LOANE TUCKER'S production of

"The Manx-Man"

Cosmofotofilm Co. Inc.

World’s Tower Building
110 West 40th St.

Better to read fifty advertisements than to miss the one YOU need.
STATE RIGHT PROPOSITION

A conservative investment for conservative buyers. A production with a universal appeal. A subject especially attractive to women of all classes. The type of production that will book at $100 a day and will stand a three day showing in neighborhood houses. A varied and elaborate line of advertising matter available.

The Warfare Of The Flesh

The story is based on the premise that matrimony is a holy institution. That women are inherently good. That no state of virtue, however, is complete until it is won by a conflict with vice and temptation. The drama is developed with a series of cumulative climaxes showing the perpetual and colossal warfare extant through the ages between the forces of good and the forces of evil.

Write or wire bids for territorial rights

EDWARD WARREN PRODUC
BIG BOX OFFICE CAST

Sheldon Lewis, who starred with Pearl White in the Iron Claw and Perils of Pauline; Walter Hampden, who starred in the Servant in the House; Charlotte Ives who appeared with E. H. Sothern, in the Vitagraph attraction, The Man of Mystery, and who is now starring in the Morosco Broadway hit, The Brat; Marie Shotwell, who appeared in Enlighten Thy Daughter; Harry Benham, one of the stars of the Thanhouser Million Dollar Mystery, and Theodore Friebus, for years the idol at the Castle Square Theatre, Boston, and recently at the Maxine Elliot Theatre in "What is Love."

EDWARD WARREN Production

Big sums of money have been expended on special sets and stage dressing. The entire production was under the personal direction of Edward Warren, who has produced many big winners on various programs. The technical end was handled by the same crew that helped stage The Daughter of the Gods, The Eternal Sin, and Neptune's Daughter.

The production will be ready for release the middle of April.

to H. Z. Levine, Business Manager

TIONS, 1482 Broadway, New York City
ANNOUNCING
POSITIVELY THE GREATEST

STATE

RIGHTS

PROPOSITION EVER OFFERED
THE DISCRIMINATING
TERRITORY PURCHASER

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MARY LOUISE

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Direction of LULE WARRENTON

The rollicking mirth and sublime pathos of Miss Wiggin's internationally famous story are known to more than five million American readers. It has been filmed by Lule Warrenton with that painstaking care and conscientious fidelity to detail that has ever marked her work.

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Studios, Lankershim, California

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THE FIRST DEFINITE CONTRIBUTION IN THE PROPAGANDA
TO POPULARIZE CLEAN AND WHOLESOME FILMS
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For a long time there has been developing a country-wide demand for a better class of motion pictures suitable for exhibition before mixed audiences of all ages. From time to time individual producers and groups of producers have provided occasional motion pictures to meet this demand. It has remained for THOMAS A. EDISON, Inc., and FORUM FILMS, Inc., however to provide the first definite and regular contribution in the form of weekly programs of selected and carefully edited subjects.

"EDISON CONQUEST PICTURES" will be published at the rate of five reels per week, each program of that length including a three-reel dramatic production, and shorter comedies, travelogues, and miscellaneous subjects providing a well-balanced program of variety.

"EDISON CONQUEST PICTURES" will have the endorsement and support of national organizations interested in welfare work, educators, community workers, and social bodies, and all individuals as well as organizations which have been instrumental in creating the demand for better films for the entire family. It is obvious that all this interest means new patrons for the exhibitor who links his theatre with this movement.

Some of the productions soon to be released are:

"FOR THE HONOR OF THE SCHOOL,"
By Ralph Henry Barbour.

"THE LANCE OF KANANA,"
By H. W. Franich.

"GALLECHER,"
By Richard Harding Davis.

"UNDER THE GREAT BEAR,"
By Kirk Monroe.

"KIDNAPPED,"
By Robert Louis Stevenson.

"BLACK BEAUTY,"
By Anna Sewell.

"THE LITTLE CHEVALIER,"
By M. E. M. Davis.

"THE STAR SPANGLED BANNER,"
By Mary Shipman Andrews.

Exchanges are now being organized throughout the country to commence releasing "EDISON CONQUEST PICTURES" immediately, not only in the largest cities, but in the smallest communities. If in the meantime you desire any further information regarding these programs it will be gladly furnished from our New York office.
"One of the best pictures ever screened!"

"I am presenting all week at the Arcadia

PATRIA with Mrs. Vernon Castle

"It is one of the best pictures ever screened; a punch from start to finish. It is greatly appreciated by the audience and the house is packed every afternoon and night. Make more such pictures; they are money-makers for exhibitors."


Produced by Wharton, Inc., for INTERNATIONAL

Released by Pathé
Reason No. 3 why you should book MYSTERY OF THE DOUBLE CROSS

It is the best mystery story that has ever been filmed.

Action, speed, thrills, heart interest, unusual situations – all of these of course, but above all mystery, real and sustained.

Featuring Mollie King and Leon Bary

Produced by Astra under the direction of Wm. J. Parke
Pathé

Mollie King
star of
MYSTERY OF THE DOUBLE CROSS
Florence La Badie
in the five part Gold Rooster Play

When Love Was Blind
Produced by Thanhouser Released April 15

Gold Rooster Plays please patrons and exhibitors:

"In all my experience there has never been a picture which made such a profound impression and from which I derived such keen enjoyment as from "The World and the Woman," which I saw at your theatre last night."

From a letter received by Fay's Theatre, Providence, R.I.
Pathé

Thanhouser present
Frederick Warde
In the highly praised production of Goldsmith's famous work,

The Vicar of Wakefield

The New York Evening World says: "The leading picture of the work at the Théâtre in the screen version of Goldsmith's 'The Vicar of Wakefield,' and a very good moving picture. It is delightfully adapted for the screen with care and skill. Mr. Warde, noted as a member of the Théâtre, has interpreted the character with so close an approach to perfection as scene interpretation can hope to achieve."

Book through the
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If an exhibitor likes to hear loud and continuous laughter from his patrons he should book the new two reel Lonesome Luke Comedies.

Harold Lloyd
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Fritz Tidden
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One super-excellent two reel comedy a month.

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William Fox presents

Theda Bara

In a special Super de Luxe photoplay

Her Greatest Love

Founded on Ouida’s “Moth’s”

Directed by J. Gordon Edwards
Scenario by Adrian Johnson

A picturization showing Theda Bara in a role depicting a girl’s love sacrificed for a mother’s ambition...
YES
WILLIAM FOX
PRODUCTION OF
R.A. WALSH'S MASTER DRAM

The
HONOR
SYSTEM

Controlled Exclusively by the FOX
YES

DAZZLING in ACTION
GORGEOUS in SCENES
WORLDWIDE in APPEAL
TREMENDOUS in THEME
MARVELOUS in EXECUTION

New York Dramatic Critics give it the most enthusiastic praise ever accorded motion picture

Scenes vary from the extreme in the spectacular to the most pathetic

Third successful month at the Lyric Theatre, Bway and 42nd St. New York where 120,000 have enthusiastically commended it.

The HONOR SYSTEM'S appeal is regardless of COLOR - CREED or CLIMATE

A BOX OFFICE BONANZA in any Theatre in any City - in any State - in any Land

BECAUSE
It is a Heart-Gripping Story of Vivid Intensity
Audiences follow it with Breathless Suspense

FILM CORPORATION
Genevieve Hamper in Tangled Lives

Written by Mary Murillo
Directed by J. Gordon Edwards

Foxfilm Comedy Service

Release for week of April 2nd

A Bath House Tangle with Porter Strong

A two-reel Fox film comedy is released weekly independent of regular Fox program

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GEORGE KLEINE Presents

Miss

Billie Burke

in

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Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs. RUPERT HUGHES

The most beautiful and fascinating of all screen stars—a story far above the average photo-novel—stage settings of a de luxe sort—magnificent costumes—all these things unite to make "Gloria's Romance" the serial supreme. It is pronounced by exhibitors everywhere superior to all others. Why look any other serial when you can play THE BEST? Billie Burke in "Gloria's Romance" means turn-away business for your theatre for twenty weeks. This unusual motion picture novel will bring prosperity to YOUR house. It can be obtained now at a low rental price. Get in touch TO-DAY with the nearest Kleine-Edison-Selig-Essanay exchange, or write

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80 Fifth Avenue New York City

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WID SAYS:

"Essanay said they were going to make better films, and by George—they're doing it!"

See Essanay's latest features and you'll know it. We recommend this list: "Satan's Private Door," presenting Mary Charleson with Webster Campbell; "Burning the Candle," "Little Shoes" and "The Truant Soul" with Henry B. Walthall and Mary Charleson; "Skinner's Dress Suit" with Bryant Washburn; "Adventures of Buffalo Bill" with Col. Wm. F. Cody; "The Breaker" with Bryant Washburn and Nell Craig and "The Prince of Graustark" with Bryant Washburn and Marguerite Clayton.
THE BARRIER
The Famous Photo-Drama from the Great Novel
By REX BEACH
Produced by The Rex Beach Pictures Co., Inc., Under the Personal Supervision of the Author

"The Barrier" gives you a new idea of the artistic and emotional possibilities of the motion picture. Big, dramatic moments follow one after another. Every passion and emotion of the human heart is brought to life upon the screen.

The story centers upon "the barrier" of race and blood that seems to stand between a young army officer and a beautiful girl—a problem that moves and thrills and fascinates you—one that provides a love story of unequalled charm and beauty.

Do not fail to see "The Barrier"—this masterful portrayal of the rough, rugged life of the last American frontier—of love, faith, pain, joy, courage, struggle, sacrifice—woven into a vivid, truthful drama by a great writer who saw it unfold before his own eyes.

The newspapers of New York, Philadelphia and other large cities unite in declaring "The Barrier" the greatest photo-drama ever produced.

The millions who read Rex Beach's books and stories will find new joy in the pictured version of this great novel.

REX BEACH PICTURES CO., Inc., 440 Fourth Ave., NEW YORK
O. Henry's Delightful Characters Brought to Life in Motion Pictures

From Fifth Avenue—the Bowery—the Western prairies—the little comic opera republics of South America—O. Henry gathered the whimsical, ludicrous and pathetic characters which will live forever in the hearts of untold millions.

Now you can see these marvelous O. Henry stories on the screen—those wonderfully human men and women—those absurdly delightful situations—those thrilling adventures, beautiful romances and astonishing climaxes that have made O. Henry the most widely read and best loved author in the world.

O. Henry Pictures are Broadway Star Features, every one personally supervised by J. Stuart Blackton, for twenty years the dominant genius of the photo-play and producer of world-famous short pictures. Commodore Blackton has been responsible for more big, world-wide photo-play successes than any other one producer. His "Battle Cry of Peace" and other great productions swept the country. All his knowledge and experience—all his genius and talent—have been applied to making these O. Henry Pictures the greatest short features ever produced. A new O. Henry picture each week.

DISTRIBUTED BY GENERAL FILM CO., Inc.
ANNOUNCEMENT!

A DEARTH OF COMEDIES

There is a dearth of good comedies. No doubt at all about it. Movie fans are asking the Exhibitors this question: "Why don't you book more comedies?" And the Exhibitor truthfully replies: "Because I can't get 'em!"

NOW IS YOUR CHANCE

Now is your opportunity, Mr. Exhibitor, to book some simon-pure comedies. Not that knock-down-and-drag-out stuff, but comedy with a plot and with situations containing real humor. Keep your eye on the Selig comedy releases. It's a wise old hunch!

TITLES ALREADY ANNOUNCED

The comedies will be released at once and the titles are already announced, some of them. These include "Mr. Bingo, the Bachelor," "Bill and the Bearded Lady," "The Bloomer Girls," and "Rescuing Uncle." Each and every one is a scream!

WILL BE APPRECIATED

These fun-makers will be appreciated by your patrons. The public wants to laugh. There's too much of the sob-stuff. All we ask is that you take a look at these one-reel comedies at any General Film exchange. To see them is to book them.

AND EVERY MONDAY

And every Monday a new multiple reel drama is being released in General Film service by the Selig Company. "Father and Son" is the latest. There is a capable cast, a gripping story and good photography.

Selig Polyscope Co.

Chicago, Ill.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Thos. H. Ince
Presents
Louise Glaumi
in
'Sweetheart of the Doomed'

A cyclonic chapter from the
life of a siren, whose con-
trition God rewarded in her
hour of need.

Triangle, Kay, Bee
Released... April 8th.
IMMEDIATE RESPONSE!

has been made by the State Right Buyers of the country to the offer of franchise for this great five-reel feature.

The public demand may be inferred from the comments of certain important personages who have witnessed advance showings of the picture.

"I found myself leaning forward and gripping my chair," said SAMUEL GOMPERS, President of the American Federation of Labor.

"My police prove themselves splendid actors," said Major JOHN C. GROOME, Superintendent of the Pennsylvania State Police.

"The example set by the troopers lays the foundation of true Americanism," said Colonel THEODORE ROOSEVELT, in praise of the dashing State Police.

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WITHOUT A PEER DWARFS ALL OTHER INDEPENDENT FEATURES HAS CREATED GREATEST DEMAND EVER INDUCED BY A DRAMATIC SUBJECT

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STAMPEDING THE TRADE AND STARTLING A CONTINENT

"A MORMON MAID"

PRESENTING MAE MURRAY

CONTROLLED BY
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If you're tired of the Humdrum in Photoplay Stories

If you're yearning for something New in Motion Picture ideas

You will be interested in

The Monster of Fate


State Rights Selling

Wire or write to day for your territory. We have every Advertising and Publicity Aid you need.

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Better to read fifty advertisements than to miss the one YOU need.
Mack Sennett presents

Miss Mabel Normand and her own company in "Mickey"

The little girl you will never forget

Method and date of release later

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**FRANCES NELSON**

Upon a Yes or a No depends life's happiness

in *The Power of Decision*

A METRO wonderplay directed for Rolfe Photoplays Inc by John W. Noble

Released on the

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COLUMBIA PICTURES CORP'N presents
The Sublime Star
ETH EL BARRYMORE
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From the play "EGYPT"
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An Attraction Picture
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SEVEN ACT
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Regardless of the Program you are using—

You can book Wm. Christy Cabanne's master serial of supreme thrills

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WITH FRANCIS X. BUSHMAN and BEVERLY BAYNE

Produced by SERIAL Producing Co. Presented by QUALITY Pictures Corp.

AT ANY

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METRO-DREW COMEDIES

The one reel feature attractions

that make regular patrons out of casual visitors
CONFIDENCE—

Mr. Exhibitor: You can have full confidence in the success of our Scenics and Educationals.

All the Newspapers Claim that our pictures are absolutely the finest and most interesting pictures produced.

Trade Paper Critics say: We have accomplished that which was previously thought impossible—combining Scenic—Adventure—Comedy—"They are the kind of pictures that will be welcomed by all Exhibitors."

Exhibitors say: "Your pictures are wonderful. We have never shown anything which have so generously received the stamp of approval and demand to be shown on our daily program by our patrons."

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- Educational & Children's Films Co., Kansas City, Mo.
- MICHIGAN
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- MICHIGAN

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Educational & Children's Films Co., Kansas City, Mo.
- MISSOURI — KANSAS — NEBRASKA — IOWA

Lambson Film Exchange, Inc., Seattle, Wash.
- OREGON — WASHINGTON — NORTHERN IDAHO — WESTERN MONTANA

Zenith Feature Film Co., Minneapolis, Minnesota
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MOTION PICTURE ACTRESS
IN THE WORLD

LEAH BAIRD
(BEAUTY AND BRAINS)
ERBOGRAPH COMPANY
LUDWIG G. B. ERB, PRESIDENT
Presents

"THE INEVITABLE"

A soul-stirring drama
of love and vengeance

Featuring
The popular picture players

Anna Q. Nilsson and Chester Barnett

Supported by a notable cast

DIRECTED BY
BEN GOETZ

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EXCHANGES IN ALL PRINCIPAL CITIES
1400 BROADWAY, NEW YORK
STILL SUPREME!
HUNDREDS OF SUCCESSFUL RETURN BOOKINGS HAVE PROMPTED THE
SHREWDEST MEN IN THE FILM INDUSTRY TO PURCHASE TERRITORIAL RIGHTS—QUICKLY.

SELIG'S STUPENDOUS MASTERPIECE

"THE NE'ER-DO-WELL"
by REX BEACH

TERRITORIES NOT LISTED BELOW ARE OPEN
WIRE OR WRITE—AT ONCE

This play is Selig's greatest masterpiece since "The Spoilers." The profits that were made on The Spoilers are being duplicated on "The Ne'er-Do-Well"
= 8 Thrilling Acts =

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De Luxe Feature Film Co., 1116 3rd Ave., Seattle, Wash.

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All Star Feature Dist., 234 Eddy St., San Francisco, Cal.

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NEW YORK, N. Y.
ISADORE BERNSTEIN INTRODUCES
CHARMING
BETTY BRICE supported by CHARLES ARLING,
EDNAMAE WILSON and DOROTHY LOVE CLARK
IN
The SOUL INSPIRING and
POWERFULLY GRIPPING MYSTERY PRODUCTION

WHO (QUIEN-SABE) KNOWS?

Direction JACK PRATT, Adaptation ROSALIE ASHTON & BEATRICE MORSE

FROM THE SERIAL
READ BY 13 MILLION PEOPLE
IN MUNSEYS

SATURDAY AUGUST 5 TEN CENTS
ALL-STORY WEEKLY

Who Knows?
by Ethel & James Dorrance
Story of a Brave Girl and a Deadly Mystery

AN UNUSUAL STATE RIGHT Opportunity
These millions will be clamoring to see this exceptionally well advertised story on the screen—Coupled with the well selected cast, it makes this production an enticing box office attraction. Be the pioneer in your territory to exploit our powerful productions for the clean minded millions.

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THE SEVEN CARDINAL VIRTUES

BERNSTEIN FILM PRODUCTIONS
BOYLE & STEVENSON AVE'S., LOS ANGELES, CALIF.

A magazine's success is measured by its advertising. Look at the "News!"
STATE RIGHT BULLETIN No. 1

THE

George Backer Film Corporation

GEORGE W. LEDERER, General Director

Announces the Completion of Its Initial Offering

A Novelty Triumphant

"The SIN WOMAN"

A Pretentious Seven-Act Feature Without a Parallel With a Super Cast Headed by a Brilliant

TRI-STAR Combination

INCLUDING

Irene Fenwick
ALL AMERICA'S STAGE IDOL

Reine Davies
THE AMERICAN BEAUTY

Clifford Bruce
STAR OF McCLURE'S SIXTH SIN, "PASSION"

Entire Production Supervised and Produced by

GEORGE W. LEDERER

George Backer Film Corporation

729 SEVENTH AVENUE, NEW YORK
April 7, 1917

MOTION PICTURE NEWS

REX BEACH

TWO MOST TALKED
OF
PERSONS TODAY
IN FILMDOM

REX BEACH
AND

MARY ROBERTS RINEHART

FIRST AND ONLY APPEARANCE
IN PICTURES

State right buyers and exhibitors—think what this means as a box-office attraction

Added prominence and drawing power has been given the name of Rex Beach through the wonderful success of the “Barrier.” During the past two weeks Famous Players Film Co. arranged with Mary Roberts Rinehart for her “Sub-Debutante” stories, the exclusive use of which is for Marguerite Clark.

Every Reel Exciting and With a Punch

| REX BEACH—ON THE SPANISH MAIN | 2 FIVE REEL
| REX BEACH—IN PIRATE HAUNTS | AND
| REX BEACH—IN THE FOOTSTEPS OF CAPT. KIDD | 1 SIX REEL FEATURES

NOW SHOWING

In its Fourth Week to Capacity Houses, Rialto Theatre, New York

STATE RIGHT BUYERS

If your territory on this money maker is unsold GRAB IT QUICK

IT WILL BOOK ITSELF

GRAND FEATURE FILM CO.

Room 1606 Candler Building
220 West 42nd St., New York

REX BEACH

The “NEWS” advertisers believe YOU worth while: justify them.
You Don't Have to be a Film Buyer or EVERYONE IN THE WORLD

It's the Safest, Surest State Right Proposition Since Big Film Feature

FIVE REELS OF STIRRING, VARIED AND PICTURESQUE EXPOSITION OF THE VITAL PRISON CELL, FROM WHICH

Note the certificate of genuineness: "This is the only picture on Birth Control in which

MARGARET
MESSAGE FOR THE

BIRTH

WITH
MARGARET
SANGER
HERSELF IN PERSON

SHOOT QUICK OR DROP THE

Mr. Film Man:—The feature market is almost bare. "Joan," "20,000 Leagues" and the one or two other big
The summer is near. This picture is guaranteed censor proof. It can be bought for a part of the cost of the

Mr. Showman:
The theatrical season is within eight weeks of its close. After mid April more than nine tenths of the
theatres of the country will be bared of theatrical attractions. Here is an opportunity for any live showman
to clean up in the theatres of his State with a show with a world-wide draught. As an expert you know if
publicity that fills your house. This film feature through its heroine and her cause has received more newspapernumber publicity within the past year than any other stage or film play within the past ten years. To announce it, is to pack the house. To own the rights for the State is to roll up in an instant a profit of sure proportions

MESSAGE FILM

729 Seventh Avenue

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Seller to Clean up a Quick Profit on This
WILL WANT TO SEE IT

Began, and We’ll Guarantee You It’s Law Proof and Censor Proof

AND DRAMATIC PHASES OF THE CRUSADE THAT SENT ITS MARTYR HEROINE TO A
SHE HAS JUST BEEN FREED.

I’ll shall appear. Part of the profits go to extending our cause.”—(Signed): Margaret Sanger.

GUN: IT’S A 12 CYLINDER.

ones you know about practically represent all the material for sale. There are no real big ones being made.
available features as big as it in class. But the buying must be done quickly.

Mr. Layman,

You who may be a war bride investor or independent speculator in any enterprise that looks sound for
swift returns, wire at our expense for further particulars of this proposal. We will make a State right buyer
of you by return wire or confess ourselves inefficient. What we are offering for sale for a reasonable investment
is five reels of Margaret Sanger, herself, Birth Control Champion, showing the insides of the crusade, what it
aims to do, who it aims to help, and how it is opposed. With the rights to any State or cluster of States, all
you need are theatres in which to present it, and — audiences. If you are familiar with the film and regular
theatres of your own city or town, you know that with this feature your theatres and audiences to the turnaway
point are sure. When we quote you prices for different States you can figure how large your profits will be in
advance.

FEATURE CORPORATION
New York City

How can an advertiser continue advertising? By giving YOU value.
LAUGHS THAT LINGER

KING-BEE

BUZZING!
TWO REEL COMEDY FILMS PRESENTING

SALES MG'R
N'H. SPITZER.

NEW YORK OFFICES
SUITE 924
LONGACRE BL'DG.,
FORTY SECOND STREET AND
BROADWAY.

STUDIOS
JACKSONVILLE
FLA.

LOUIS BURSTEIN
PRES. &
GENL MGR

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
ROARS THAT REVERBERATE

BILLY WEST

THE FUNNIEST MAN ON THE CONTINENT

Supported by
An Unparalleled Galaxy of Film Funsters Including—
Babe
Hardy
Ethel
Burton
Florence
McLaughlin
Polly
Van
Joe
Cohan
Bud
Ross
Ethlyn
Gibson
&
Others.

Arvid E. Gillstrom
Formerly
Of The
Keystone
Company;
Director.

L.L. Hiller
Treas' R

May a cashed bonus be directly traceable to an advertisement in the "News."
WM. A. JOHNSTON SAYS:
"GIVE THE EXHIBITORS SERVICE! HELP THE EXHIBITOR TO SELL YOUR PICTURES!"

This is exactly what ESSANAY’S co-operative newspaper campaign on

MAX LINDER

is doing!

Contracts so far call for $35,000 worth of Linder newspaper space. That ought to help exhibitors SOME!

Have you booked the Essanay Linder Comedies yet?

The Second

"MAX WANTS A DIVORCE"

is ready for you to see at any K-E-S-E branch office.

Essanay
GEORGE S. SOOD, PRESIDENT
1333 Argyle St., Chicago

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
By the District—Not by the Day

We submit this editorial to the earnest consideration of producers and distributors; and we invite their criticism if we are wrong.

In the progress of our campaign for longer runs we are more than ever convinced that the daily change is the fundamental fault of the business—so fundamental that other wastes, however great and glaring, are incidental results.

We believe that, with the possible exception of certain small towns, longer runs are everywhere possible; and we believe that the very salvation of the picture business, in particular of the program business, demands that longer runs be made possible.

This won't be accomplished by preaching at the exhibitor. It is very largely the initiative enterprise of the exhibitor here and there that has made longer runs a fact.

And we don't believe that mediocre features are holding back longer runs. The run of features is mighty good today. We see many that should have longer runs and don't get them.

It is absolutely amazing to consider them rushed out and back to the shelf, viewed by a meagre two to five per cent. of the public, when twenty to fifty per cent. ought to and would see them. It is criminal waste.

We believe that just two things are holding back longer runs today—two main things.

One is the fact that pictures are not sold right.

The other is the lack of service that goes with them.

The selling policy of pictures is simple enough. It is this:

Sell pictures so that people will see them—the largest possible number of people everywhere.

Last week we cited the instance of a Southern exhibitor whose first run rental price was so high that it forbade longer runs.

We do not claim that rental prices are too high. That is not the point at issue.

But we do claim that program pictures are being sold by the day; and that this policy directly encourages the one-day run.

Sell pictures by the district—not by the day.

First secure an exact analysis of the population of each city and town—the number of people, the kind of people. Then tell the exhibitor how much you have got to have from his population. And then let him keep the picture until his population has seen it.

More prints will be required, but this extra expense will be a mighty small item compared with the increased gross revenue.

The exhibitor will make more money, and be sure of making it; the producer will make more money, and be sure of making it; and more people will see more good pictures.

We shall have more to say about service. In the meantime we submit the question for an open forum:

Why are program features sold by the day? Why not by the district?
Speaking Editorialy:

Two Rival Businesses

A VERY remarkable situation developed out of the hearing at Albany last week on the bills to legalize Sunday pictures.

We present it as an outstanding record in the history of the motion picture.

The moral involved, too, may be of value in other States where the issue of Sunday pictures has arisen or may come up in the future.

Arrayed against these bills was the largest and most strenuous lobby—if we may call the clergy a lobby—we have ever witnessed in a legislative hall.

Previously a few clergymen have appeared in Washington and at Albany to urge the legalized censorship of pictures. We have been somewhat astounded at the vehemence and malice they displayed; but set this attitude down as the bigotry of a few unceditious individuals.

At Albany this attitude was unmistakably a general one; very plainly there is organized opposition among a very large number of the Protestant and Catholic workers of New York State and their related societies, and Sunday schools to the motion picture.

Very plainly, too, this is the opposition of one business against another, the business of the church against the business of the picture. And the former business fears the other with all the fear, and fight and malice which one and vehement. When it came their turn to listen they exhibited neither courtesy nor fairness. One clergyman passed the lie.

"One of the newer agents," says a writer in Printers' Ink, "told me that last week in his opinion, the man to make the next great hit in advertising would be, he who advocated, strongly and persistently, extreme moderation in statement."

"I do not agree with the idea of extreme moderation," comments the writer. "If the statement is true, it cannot be too forcibly made. It is not the form, but the matter that is important."

Cohan on the Screen

THE magic of pictures, of reproducing "personality and pep" in black and white shadows becomes more and more a marvel as its possibilities are realized. We have heard much about screen requirements. We have seen big stage successes that would not "screen"; and now comes perhaps the most widely known play and star of the speaking stage, George M. Cohan in "Broadway Jones," and by skilled production the screen gains a picture which countless generations can enjoy at will.

Cohan is certainly the "longer run"—the fact that "Broadway Jones" and George M. Cohan may not be seen in many cities for an entire week, instead of on one-night stands.

We hope there will soon be a time when the only great difference between stage personality and a good play in pictures, is that the pictured production can be seen by everybody, at one-tenth the cost, playing to at least twenty times the play-loving public.

Good plays must not come and go over night. It is bad showmanship. And the difference in cost of the motion picture makes such bad showmanship now conspicuously worse.

How He Does It

ULIUS HIRSCH owns a $50,000 picture theatre in New Iberia, La., population 10,000, has no competition and enjoys steady prosperity.

How does he do it?

Proprietor Hirsh's answer is very simple. He has the confidence of his people; and he gets and holds this confidence through his advertising.

That's all.

When he has a good picture he says so—tells all about it, why he likes it, why his audience will like it—in adequate newspaper space, and by other announcements.

When he can't recommend a picture, he doesn't. He announces it and the people can come if they want to, but he doesn't urge them. In fact, he says not a word.

Competition will have a hard time breaking into New Iberia.

A fine lesson here for many other exhibitors.

A fine lesson too for many producers; advertising to the exhibitors is just the same as advertising to the public.

A man who thinks he can fool the public right along is a fool himself.

A producer who thinks he is fooling the exhibitor through his advertising is still more foolish; or, else, he has fools working for him.

Honest Advertising

SPEAKING of honest advertising, here's an echo from the recent gathering of 129 advertising men at Pinehurst:

"One of the newer agents," says a writer in Printers' Ink, "told me that last week in his opinion, the man to make the next great hit in advertising would be, he who advocated, strongly and persistently, extreme moderation in statement."

"I do not agree with the idea of extreme moderation," comments the writer. "If the statement is true, it cannot be too forcibly made. It is not the form, but the matter that is important."
Sale of Film by District Is Plan of Paralta Corporation

Carl Anderson is President—Herman Fichtenberg, Chairman of the Board of Directors—Herman Katz, Treasurer—Nat Brown, Secretary and General Manager—Robert T. Kane, Vice-President—Kerrigan and Barriscale. Reported Stars

The Paralta Plays, Inc., with a capitalization of $3,000,000, was formed at Albany last week for the purpose of buying representative feature photoplays and selling them according to the value of the production per theater, and not by the day's run, as is now the common practice.

The purpose of the new company is the production of feature photodramas of the highest class under conditions of distribution that are intended to completely revolutionize this part of the industry and extend to the exhibitor actual cooperation.

The president of the Paralta corporation is Carl Anderson, well known to this industry through his prominent connection with the Lasky and Paramount companies.

Herman Katz, of New York City, is the treasurer. He is identified with very large retail business interests in this city, and is closely allied with manufacturing interests of national importance.

Nat I. Brown, of St. Louis, is the secretary and general manager. Mr. Brown has been long identified with the distribution of films.

Robert T. Kane, of San Francisco, who has been connected with theatrical and film production enterprises for several years, is the vice-president of the company. Mr. Kane will have complete supervision and control of all production interests, and has established his offices in Los Angeles, where, at this time, studios for two producing connections of Paralta are nearing completion.

It is reported that J. Warren Kerrigan and Bessie Barriscale have been signed as stars.

Speaking of the new company and its aim to achieve the exhibitor of some of the impositions he now has to bear, Mr. Anderson said: "We have come into this field the declared friend of the exhibitor from the start. It will be found that our business sympathy is real, and that the cooperation we shall offer in genuine and will prove profitable in actual money."

"We considered the whole subject for fully eight months," said Mr. Fichtenberg, "and the result has been the foundation of the plan which we shall shortly present in full detail to all exhibitors in the United States and Canada, later extending our activities throughout the world."

"Our plan of distribution is based on the development of the exhibition territories to their fullest possibilities of results," said the president.

"For instance, Newark, N. J. There are about 400,000 people in that city. We will determine, in conjunction with an exhibitor, that the territorial franchise for a given section of Newark is worth say $100 a production. That determined, we find that another section, in which there are ten theatres, has a value or $200 per picture; that another section, with 15 theatres, is worth $500 per picture, or that another territory, with but two theatres, is worth but $50 per picture. We aggregate this, and find, in conjunction with the exhibitors, that Newark is worth to us $2,000 per production per annum."

Otherwise, 'Rose o' Paradise' will bring in $2,000 in one year from the city of Newark, and it will only cost each territorial exhibitor, say, $100 to control for one year in his territory—instead of $100 for one day.)"

"Duplicate Film" Case Decision Favors Importer

Three Cents Per Foot Tax Imposed by Collector Is Not Valid—One Cent Per Foot Only Allowed for "Duplicate Negative"

Reversing the decision of the Collector at the port of New York as to the dutiability of photographic film negatives, the Board of United States General Appraisers, upholding the protest of R. K. Bartlett, film importer, against imposition of a duty of three cents per foot on war negatives in his possession, decided that the film in question is a duplicative negative; that it is not as valuable as a positive, and is subject to a duty of but one cent per linear foot.

Voluminous testimony of photographic and camera experts was heard by the Appraising Board. The holding of the Port Collector was that the film in question was an exposed and developed photographic film negative "imported in any form for use in any way in connection with moving-picture exhibits, including all moving pictures, prints, positives or duplicates of every kind and nature."

In rendering the decision in favor of Mr. Bartlett against the contention of the Collector, General Appraiser Sullivan found that the film in question was a duplicate in photographic and legal sense. Following this consideration to its conclusion, it was found that there was full basis for recognition of positives and negatives as two separate and distinct things, with differing values.

Inasmuch as the person holding the positive had not only the most valuable piece of photography, in addition to priority of rights in exhibition, the finding concluded "that Mr. Bartlett's film was a print or duplicate, and as such less valuable," and "the protest is sustained, and the action of the collector is reversed."

Attention was also called by the Appraising Board to a similar decision handed down some time ago in another case where the film in question was a duplicate, but printed from a positive by mechanical means instead of photographed by a camera.

Ince Secures William Hart and Other Stars in Fight

Film circles in Los Angeles were aroused last week at the skilful engineering done by Thomas H. Ince in securing William S. Hart. Bidding against Ince were the heads of nearly every film company. The salary received by Hart is said to be seven times as great as under the old one. The number of Ince-Hart releases is indefinite.

Credit is due Mr. Ince for the fact that not one of his stars has gone to another company. He now holds long-term contracts with Louise Glaum, Charles Ray, William Desmond, Enid Bennett, Bessie Love, Alma Rubens and Olive Thomas.

Fire Delays "The Planter"

Fire totally destroyed the studio of the Nevada Film Corporation at Pasadena on Saturday night, delaying the completion of "The Planter," a ten-reel picture starring Tyrone Power a month at least. General Manager Drum estimates the loss at $25,000.

L-Ko President East Again

Julius Stern, president of the L-Ko Motion Picture Company, has returned from a six-weeks' visit to the Coast studios, and was very well pleased with conditions there.
Sunday Opening Bill Safe in Connecticut

Judge Charles J. Martin's Bill, Providing Open Sundays for Cities

10,000 or Over, Voted Through

TO Judge Charles J. Martin of New Haven, goes the credit for the first successful attempt to puncture Connecticut "Blue Laws," and as matters now stand, the cities of that state have the prospect of being able to have Sunday moving pictures in the near future. The Martin bill, giving cities of more than 10,000 the right to say whether Sunday entertainments shall be allowed, was introduced by his assistant, Harvey H. Josten, has passed the lower house of the Connecticut legislature, and on March 30 will go to the state Senate for action. Predictions are freely made that the Martin bill will pass the Senate by a comfortable vote.

A Baptist minister had much to do with the passage of the Martin bill, through the Connecticut House of Representatives. Just when the House was a bit in doubt, the Rev. Leonard Smith, representative from the town of Mansfield, sprang to his feet, and in one of the most impressive addresses ever given a Connecticut legislature, strongly urged the bill. He traced the history of Sunday from its pagan origin as "Sun day," and brought it down to date.

Mr. Smith pointed out that the measure cut the Gordan knight of a vexing situation by legalizing certain harmless amusements, which at the present time are illegal on Sunday.

For three hours the debate had raged until Mr. Smith took the floor. An immediate call for a vote resulted in the passage of the bill by 137 to 89. In this connection, it is predicted that the Senate will pass the bill by a vote of 20 to 15.

Not all cities in the state will profit by the Martin act, for several are under the population limit. Those that cannot take advantage of the bill are Rockville, Putnam, Shelton, Derby and Willimantic. The cities included in the bill are New Haven, Hartford, Bridgeport, Waterbury, New Britain, Meriden, Norwich, New London, Middletown, Danbury, Norwalk, Bristol, Ansonia, Norwalk and South Norwalk, Greenwich, Torrington, Orange (West Haven) and Winsted, also are included by reason of their population. The town of Milford also benefits, though not by population reason.

An effort was made to have the bill apply to all towns of more than 5,000 population, and this too was voted down.

During the debate the plea was made to have the House "take the question of Sunday observance from the realm of hypocrisy and look at it from the common sense standpoint." Representative Rogers rose to declare he knew of men who opposed moving pictures on Sunday, and at the same time played poker all day long on Sunday. Mr. Rogers hails from Manchester. Opposition was based entirely on the principle expressed by Col. Jarvis of Berhn, who declared "this bill will commercialize the Sabbath, which we have had to ourselves for 2,000 years."

Two Odious Bills Squelched in Wisconsin

WISCONSIN theatre owners are not going to be taxed out of existence. Neither are they going to be harrassed by any crank who may think that something in a certain picture is immoral, and throw the theatre manager and all the house attaches in jail.

Last Monday the assembly indefinitely postponed the Pieper bill, that proposed to tax theatres and boxing shows twenty per cent of their gross receipts and required all theatre owners to purchase their tickets from the county clerks, making it a misdemeanor to use other than the tickets furnished by the state.

They also indefinitely postponed action on the Otto bill which made it a misdemeanor to perform a production or exhibition which might be considered immoral. This latter bill was introduced by Assemblyman Otto at the request of Assistant District Attorney Bartelt of Milwaukee. When District Attorney Zabel's attention was called to the bill he declared it was unnecessary and requested his assistant to have it withdrawn.

While the exhibitors won two victories in the legislative halls they also were defeated in an attempt to have the bill be declared it was unnecessary and requested his assistant to have it withdrawn.

The only other bill of importance that is now before the state legislature is the censorship bill. The ... not surprise many people if the bill were squeezed through in the closing hours of the state legislature.

Hammons on Exchange Tour

Vice-President and General Manager Hammons of the Educational Films Corporation of America, left New York last Sunday on a business trip to the West Coast. He will visit Los Angeles, and on the return journey will make the Educational exchanges in San Francisco, Seattle and Salt Lake City.

Low Price Program Service

Aiming at the small exhibitor, President Benj. B. Hampton, of the General Film Company, has inaugurated a new "popular" program service. The program will be sold at 75 cents, with the sales tax paid by the producer. The operation is under the direction of J. W. Fish, the new head of the G. F. Co.'s sales department.

Michigan Censor Bill Goes to Finance Committee

At a recent meeting of the State Affairs Committee at Lansing, Mich., they reported out the Eaton State Censorship bill for motion pictures. This move was given an unexpected turn, however, when the speaker of the House of Representatives referred it to the Finance Committee for approval.

Instead of going to the House and Senate for final vote after the State Affairs Committee finished with it, it is now up to the Finance Committee to first grant further approval. One of the reported regrets in Michigan regarding the Eaton bill is that the House and Senate have not done enough campaigning to defeat it.

The Michigan bill, patterned after the Ohio bill, requires a board of three censors to approve all the motion pictures before they are shown in the state. The charge to the producer is one dollar per thousand feet.

Lasky Distributes Patriotic Slides to New York Houses

Immediately after his appointment as chairman of the motion picture division of the Mayor's Committee on National Defense, Jesse L. Lasky distributed to every motion picture theatre in Greater New York, slides asking for patrons' signatures to the declaration of patriotism, and one-sheet posters effectively designed with the Star-Spangled Banner for theatre lobbies. This is one of the very few occasions for which permission was granted for the use of the American flag on lithographic posters. These posters have been mounted on cloth and draped on touring cars, which are covering the theatres of the city, distributing patriotic declaration blanks and collecting signatures.

Mr. Lasky is devoting much of his time to this patriotic appeal to loyal Americans, in an endeavor to obtain two million signatures through the medium of the motion picture theatre.

Triange Reorganization Plans Are Under Way

R. W. France, general manager of the Triangle Distributing Corporation, has issued the following statement pursuant to the changes in Triangle's producing plans, as announced in the News last week:

"On March 23 I received a telegram from Mr. Hodkinson, the president of our company, who is now on the Pacific Coast, stating that Messrs. Aitken, Sennett, Icke and Hodkinson are signing jointly a wire to all of our first-run exhibitors forecasting the adoption of a new plan which will be of great interest. The details of this plan will be announced to the trade through the press at the earliest possible moment."

Sphinx Company in the Field

Announcement was made last week that Rudra Limited, Inc., has succeeded by the Sphinx Producing Company. A one-reel picture every week, to be handled by the American Standard Motion Picture Corporation, will be released.
Sunday Show Prospects Bright After Albany Hearing

Relief in Film Circles That Legislators Will Await Court Verdict, with Local Option Bill Likely in Event of Adverse Decision—Vigorous Speech by William A. Brady In Feature of Capitol Session

FILM men throughout New York expressed themselves as optimistic over the prospects for Sunday shows in the Empire State following the public hearing at Albany last Wednesday before the joint Codes Committee of the Legislature. The outlook following the hearing indicates that the legislators will await a decision in the court cases testing the present statutes before further action. At the present stage of the struggle, at least, of the Welsh Local Option Bill should the judges, in their decision, prove adverse.

Headed by William A. Brady, president of the National Association, a large delegation of New York film men attended last Wednesday’s public hearing on the Sunday question. The feature of the day was a ringing goaded by the clearly shown bigotry of the objection, with a stirring address that aroused the Senate Chamber to a remarkable pitch. It was evident that the two-fisted attack by Mr. Brady swept alarm through the ranks of the reformers and the fifth industry’s forces in battle array for the Wednesday session.

Mayor Lunn then went on to say that the closing of the theatres on Sunday in Schenectady had resulted in an increase in petty crimes. He declared himself in favor of local option, of allowing the people to decide what means of recreation they shall seek on Sunday.

J. Robert Rubin, general counsel for the Exhibitors’ League, opened the arguments in favor of the local option bill. Other speakers for the motion picture were Harry Robitake, of the New York Board of Aldermen; Dr. Thomas Gregory, Rev. Dr. Jackson, of the Dutch Reformed Church, and Peter J. Brady, of the Allied Printing Trades Council, who gained some of the honors of the day by a ringing address on behalf of the wage-earner.

Senator Franklin McCray, father of Indiana’s Sunday bill, was also a vigorous champion of the screen.

Among the film men present were: W. A. Brady, president of the World Film Corporation; J. E. Brulotaghe, of the Eastman Kodak Company; P. A. Parsons, of the Paige-Exchangter; I. E. Chadwiek, of Ivan Film Productions; Joe Brandt, M. H. Hoffman and Paul Gulick, of Universal; Arthur S. Friend, of Famous Players-Lasky Corporation; William C. Smith, of Nicholas Power Company; Rev. Dr. William H. Jackson, of the Dutch Reformed Church; J. Robert Rubin, general counsel of the Exhibitors’ League of America; Samuel H. Trigger, Grant Anson, of the Exhibitors’ League of New York; David Cohen, of the New England Motion Picture and Camera Corporation, stated to a Motion Picture News representative, that Mr. Griffith will probably produce four pictures each year. None of them will be presented at a two-dollar scale of prices, as has been Griffith’s practice of late.

D. W. GRIFFITH sailed a week ago for England, where he will be taken in April at the premiere of “Intolerance” at the Drury Lane theatre, Monday, April 8.
"Ham and Bud" Subjects to Be in Two-Reel Length

The Kalem Company's Ham Comedies are in the future to consist of two reels, this change becoming effective as soon as the subjects made up to this time have been released, the producing company having prepared to begin turning out the longer subjects upon the completion of the one now in production, "Hard Times and Hard Scrapple"—the working title.

According to the announcement made at the studio this week, the Kalem Company has made an investigation of the program field, and found a big demand for comedies featuring the well-known comedians, Lloyd V. Hamilton and "Bud" Duncan, and the investigation brought out that there would be a still greater demand if made in two-reel lengths.

In preparing for the longer subjects, Studio Manager Phil Lang has greatly strengthened the organization. Al Santell has proven a very capable director, and the regular company has been increased by the addition of John Stepping, who has been in comedy with Essanay, American and Universal. Henry Murdock will continue in eccentric and character roles. Unusual attention will be paid to the stories for the new series, and already plans have been made for a number of sensational thrills which will make the Ham and Bud comedies decidedly distinctive.

Gil-Spear Joins Goldwyn as Scenario Head

Goldwyn Pictures Corporation announces the engagement of Adrian Gil-Spear as the chief of its scenario department, effective April 1.

Gil-Spear, who made the scenario of "The Barrier," Rex Beach's recent production of his own novel, and who has just completed the scenario for "The Auction Block," another of Mr. Beach's stories, is also well-known as a poster and magazine artist, whose name and work are familiar to virtually all readers of the larger illustrated magazines.

His last work before joining Goldwyn will be the completion of the scenario of "The Dark Star," a Robert W. Chambers' story for the International.

Denial from General Film

The General Film Company and the Essanay Company wish to announce that the report that the Essanay Company has withdrawn from the General Film Company is untrue.

Shipman Claims Priority in Enlargement Process

The Shipman Photo Process Corporation, of Los Angeles, has taken exception to an article recently published by trade papers, in which was set forth the advantages of a new process for making photographic enlargements from motion picture negative film. The Shipman Corporation claims in a letter to Motion Picture News that their concern was the first in the field, and that patents for the process are filed at Washington.

William Desmond to Appear in "Paddy O'Hara"

William Desmond will soon make his appearance on the Triangle-Kay-Bee program, when he is presented by Thomas H. Ince in "Paddy O'Hara," by J. G. Hawks. Mary Maclver, as the Princess Maryska, is seen in her second leading portrayal. Robert McKim and J. J. Dowling have parts.

R. W. McFarland Declares Lewis Receives Ample Publicity

R. W. McFarland, general manager of the Rex Beach Pictures Corporation, aroused by recent reports in trade papers to the effect that Edgar Lewis, producer of "The Barrier," had not been given sufficient credit in connection with the play, showed to press men last week numerous samples of press publicity in which Mr. Lewis's name appeared generously.

Frank Succeeds Leup

At a recent meeting of the National Association of Motion Picture Industry, Peter Leup, of Detroit, tendered his resignation as Motion Picture Exhibitors' League of America member of the Board of Directors of the association, and Louis H. Frank, of Chicago, was unanimously elected his successor.

Man Who Made "Exide" Famous Joins Triangle Film

Following the appointment of Cameron H. Bristol, of Philadelphia, as manager of Triangle's special department of advertising, R. W. France, general manager of the Triangle Distributing Corporation, makes the following statement:

"Triangle Distributing Corporation has created a special advertising department which will be in charge of Cameron H. Bristol, whom we consider to be one of the best advertising men in the country.

"Mr. Bristol has been in the advertising business for over ten years. His most recent connection has been with the Electric Storage Battery Company, of Philadelphia, where he conducted one of the most successful advertising campaigns ever carried on in this country. He made the word "Exide" known throughout the entire world.

"He is now working on plans along special lines, and we are trying to devise the best method of adding to the knowledge which the general public has of the Triangle product."

William Hart's Next Picture Is "The Desert Man"

William S. Hart will make his next appearance under Triangle-Kay-Bee auspices, when he is presented by Thomas H. Ince in a Western melodrama, by Lambert Hil- ler, from the original story by Martin Brown, entitled "The Desert Man.

In the principal feminine role, Margery Wilson is seen as Jennie, the girl who brings gladness to the heart of the "desertman," and thereby inspires him to fight for the betterment of the little town. Others in the cast are: Buster Irving, Henry Bel-mar, Milton Ross, Jack Livingston, Walt Whitman and Josephine Headley. The production was directed by Hart and photographed by Joe August, with direction by Robert Brunton.

Hammons Buys Smith Films

A. W. Hammons, President of the Educational films Corporation, has bought the Smith films of "Alaska Wonders in Motion." The length is six thousand feet.
News' Inquiries Show "Filth Film" Is Dying

Letters to Prominent Film Men in All Parts of Nation Indicate a Tendency to Cleaner Pictures—More Comedies Wanted

Newark, N. J.
Lee Gainsborg, manager of the Newark, N. J., Universal exchange, says:

The demand for sex films is gradually fading, but it seems that they still attract the public. Several sex pictures have hurt lots of houses, and the better class of exhibitors are beginning to realize that although they have reaped a handsome profit on some sex pictures in the past, they have injured their business to a greater extent.

Omaha, Neb.
J. E. Kirk, manager of the Pathe exchange, Omaha, Nebraska, says:

There is a good demand here for one-reel comedies, provided they are good. Every theatre, large or small, wants them. There is little demand for features in less than five reels.

Oregon
F. M. Simonstown, manager of the Standard Feature Film Company, Portland, Oregon, says:

Sex films seem to have the best drawing power of anything, unless it happens to be an exceptionally well-known book or play. These seem to take as well as the sex play. However, the demand for the sex film is getting less and less constantly.

Arizona
J. E. Rickards, manager of The Hip, Phoenix, Arizona, says:

I am compelled, like many other provincial exhibitors, to use the state rights feature, but hope some day to see the big concerns who are marketing programs refrain from taking their stars from the program which they are asking the exhibitor to take for good or bad, and putting them into specials that many times are too big for the contract holder and which turn into strong competition some big house having greater capacity.

Seattle, Wash.
H. Susman of Peerless Feature Attractions, Seattle, Washington, says:

Pictures must be produced that will be at least on an equal basis with the features that are turned out by such companies as Bluebird, Gold Booster, Metro, Paramount, Triangle, etc. These firms have been in the business ever since there was any business, therefore they know the game from A to Z. Unless the newer companies can put up something just as good or a little better they had better save their money and buy beer with it.

Film Pirating Spreads Throughout Country

Burns Detective "Plants" Film Burglar—$100 Bill, Marked, Has Short But Thrilling Experience in Trailing Criminal

An underground system of stealing and selling prints of the newest and most popular film plays which rivals the most thrilling film dramas screened is coming to light all over the United States.

The first cases to get into the courts were in New York, where a few months ago the losses of the Universal Film Manufacturing Company were announced, and a month ago, when through the aid of the National Association of Motion Picture Industry the case prepared by the W. J. Burns Detective Agency for the Fox Film Corporation was pushed through the grand jury and one man is now awaiting trial on a grand larceny charge.

This man was caught by an elaborate "plant" made by a Burns detective, who took an office in the heart of the Longacre Square theatrical section, had his name put on the door in gold letters, and bought, for a marked $100 bill, a Fox film entitled "The Wonderful Adventure." Unlike the usual film play, however, the $100 bill did not have any further adventures, for the detective took no chances, but nabbed the exchange of films before he was many feet away from the office door.

Added to this case comes one from St. Louis, and a new series from Oklahoma. In St. Louis, a feature film of five reels was stolen from a street car, and in Oklahoma the exchange and theatre men are convinced that a gang is working a regular system so complete now that they steal only the films for which they have markets.

This is also borne out by the men with whom Burns detective had his dealings, who informed him that they could get any film of any company he wanted on twenty-four hours' notice.

Each of the stolen films are sold for export to European and South American countries, and the average price is about $10 to $20 per reel, a quarter to a half of the cost of printing the positive. It is reported from St. Louis that the films are reassembled, cut short, changed, and resold for showing in this country.

Goldreyer States His Case

Replying to statements made by Maurice L. Fleischman in a recent issue of Motion Picture News regarding the Fleischman and Goldreyer-Ochs case, Charles A. Goldreyer comes to the front with a letter which would seem to declare that never at any time, either in the preliminary occurrences of the case or during the long public league hearing, was he in sympathy with the complaint, which carried his firm's name. "I have never at any time seen any actual evidence which would justify the charges against Mr. Ochs," is the surprising statement made by Mr. Goldreyer on March 8, regarding his firm's case which attracted such attention during November and December of last year. Mr. Goldreyer lays the blame for the most recent Fleischman statements to internal troubles in the partnership of Fleischman, Goldreyer and Kramer.
Praise for Editorial Stating South's Case


High prices and longer runs,” last week”s Motion Picture News editorial by William A. Johnston, stirred up considerable discussion among New York office executives last week. In addition, southerm film men were quick to praise the editorial as a statement of the case of the exhibitor in that territory whose rentals are fixed on population figures that fail to take into account local conditions.

Nat L. Royster, special representative for "Civilization," voiced the sentiment of those heard from in regard to the editorial. Mr. Royster is a veteran Southern picture man who, as exhibitor and exchange man, has been in close touch with that field for twelve years.

Writing from Cleveland, Tennessee, he declares: "I make eight Southern States and naturally find many and varied complaints from exhibitors. It seems to me that the majority of exchanges in the Southern territory have very good and capable managers who desire to do the right thing by exhibitors. But they are tied hand and foot by their New York office. Most of the Southern exchange managers know conditions in their territory very well, but cannot act without consent from their headquarters.

"As a rule, New York men judge Southern conditions by as they exist in the North, which is a very poor way of judging anything. They make prices according to the population of the counties they play. But the average Southern town of five thousand population. One-third of them are colored and are not allowed in a white picture show. Then how on earth can you set prices on a town of five thousand when that town really has only three thousand whites?"

Fox Endeavors To Put Films All Over World

Export Department Organizes Campaign to Invade Every Part of Globe—Winfield Sheehan in Charge of Task

Preparations are now under way by the officials of the Fox Film Corporation to have their film productions flashed on the screens in every civilized country throughout the world. Plans have been made by the Export Department of this organization to show Fox features and the super de luxe photoplays in which Theda Bara and William Farnum are starred, in Italy, France, Russia, India, South Africa, the Dutch East Indies, Philippine Islands, Panama and the Central American States.

Having recently returned from a trip abroad, Winfield Sheehan, general manager of the Fox Film Corporation, had the opportunity while in England to review the foreign field, and has found a great popular demand for Fox Films. In addition, the report has received for the past year and a half from the Fox branch established in Australia, New Zealand, the Argentine Republic and Brazil, show that Fox films are daily increasing in popularity.

Today Fox films are shown in the most out of the way places of the world. They are viewed regularly at Upolu, Samoa, where Robert Louis Stevenson lies buried. Thirty-six miles away, at Pago-Pago, the American Naval Station, Tutuila Island, Fox Films are a regular attraction. They are also seen at Tahiti, one of the Society Islands, Cook Island and the Fiji Islands.

New Company Completes Long Animated Subject

The A. Kay Company, 729 Seventh avenue, New York, was recently organized under the plan of confining itself to putting out short-length topical features. Their first release is an animated subject of unusual length, an 800 foot animated cartoon burlesque, entitled "2,000 Leagues Under the Sea," the first 800 foot animated cartoon ever released. The thread of the story, "20,000 Leagues Under the Sea," is followed clearly in the burlesque. Paul Terry was the cartoonist.

Close co-operation with exchange man and exhibitor is announced as the slogan.

Frohman Company Announces Advertising Campaign

That there is a lack of sincere cooperation between the exchange man and manufacturer, in the selling and exploitation of super-motion picture productions, is the opinion of the Frohman Amusement Corporation, who have issued the following statement.

"We have read with no little concern during the past two weeks, several signed articles emanating from territorial rights buyers of motion pictures and the impression which has been created to this organization has been indeed vivid. As a result of these observations, this organization has, for the past few weeks, been in active correspondence and consultation with its clientele.

"Beginning with the release of our next production "God's Man," in which H. B. Warner makes his bow under the Frohman banner, we will inaugurate a radically different style of advertising schedule, which we conscientiously believe is in part solution to the want of our buyers. A number of weeks of consistent advertising of our production will, in all instances, be our rule, after the picture has been sold.

Cobe Says Exhibitors Dislike Program Booking

Andrew J. Cobe, president of the Ultra Pictures Corporation, returned Friday from a trip through the Middle West. He reports that business is brisk with promises of immediate improvement.

"The most impressive thing to me," he said, "is the interest manifested by the exhibitors in their demand for independent bookings of features and their growing distrust and dislike of programs.

The exhibitor knows that they are bound to get better pictures for their houses if they can judge the programs to their liking. They believe that they can see what they buy, and the exhibitor has a far better chance of getting something good for his audience by keeping in touch with the independent exchange."
Many Exhibitors Doom the Daily Change of Program Folly

JUDGED by the hundreds of letters which have come into the office of Motion Picture News as a result of its vigorous and merciless campaign for an abandonment of the daily change of program folly, the typical exhibitor of today proves himself to be alert and far-seeing. The editors have been astonished at the extent to which the longer run movement has already spread.

One of the best letters, because of its thoroughness, that the campaign has yet brought forth comes from J. T. Crossley, an exhibitor in Middletown, Ohio. His business, with strong competition, was a failure before he changed over to longer runs.

Read his letter, which follows. We think you will agree that it is the testimony of an expert.

"I have tried with interest your efforts to convince exhibitors that the daily change of program is a detriment to every phase of the motion picture business. I read only the News, and naturally do not know what effort other publications are making to convince their exhibitor readers of the folly of daily change.

"On February 6, 1915, with associates, I opened the Sorg theatre which was wearing a crepe on its front doors. With the Sorg, we operated a 300 capacity house, three-fourths of a mile distant.

"The daily change at that time was the only thing the town would consider. Supposedly with the Sorg on Mondays at the 300-house, and bringing them to the Sorg on Tuesdays, and on every other subject, showing first day at Sorg and second day at the 300-house, excepting the Saturday bill at Sorg, which was shown only the one day. During our operation under this schedule, two houses went out of business leaving seven, which yet remain. During this period we showed Paramount, Fox, Metro, World, Equitable, V-L-S-E, Pathé, Gold Rooster' with some state rights pictures in addition, but apparently without a result.

"One of the best letters, because of its thoroughness, that the campaign has yet brought forth comes from J. T. Crossley, an exhibitor in Middletown, Ohio. His business, with strong competition, was a failure before he changed over to longer runs.

"On September 1, 1915, we began giving Sorg patrons the same picture on Wednesdays and Saturdays. This plan we followed with an occasional exception until November 21, 1915, when we made another radical change, showing Metro on Sundays at the 300-house, and bringing them to the Sorg on Mondays, and on every other subject, showing first day at Sorg and second day at the 300-house, excepting the Saturday bill at Sorg, which was shown only the one day. During our operation under this schedule, two houses went out of business leaving seven, which yet remain. During this period we showed Paramount, Fox, Metro, World, Equitable, V-L-S-E, Pathe, Gold Rooster with some state rights pictures in addition, but apparently without a result.

"Finding that I could not put my ideas into operation with my associates, I called for a dissolution of the partnership, and began rebooking on Paramount subjects to fill Fox dates. In three instances I have shown Paramount subjects two days in return bookings, that had a previous run of three days each and a successful business. Of course, I used choice subjects.

"I then booked Selznick productions to fill part of the time left open by Fox cancellation, and am enjoying the best Lenten season business I have ever experienced in the Sorg.

"As there was no need to tell you we lost money up to the inauguration of the present plan, there is no need to tell you that the Sorg has made money during the past several months, continuously. The new plan of operation was sprung during the hottest season (July and August, 1916) I have seen, and it took but those two months to educate my patrons to my method.

"Consistent, systematic operation, plus personal attention to details has made a winner of a 'dead one.' Fewer brands of pictures and two-day runs with an occasional raise in admission prices were the base of my plans, and results show that I figured it correctly.

"Middletown has a mixed population of about 16,000, seven picture houses with an aggregate capacity of about 3,000 (I do not use gallery.)

"I remain, one of your interested readers,

J. T. CROSSLEY.

The marked advantage of longer runs over daily or four times weekly change, is very emphatically illustrated at Santa Barbara, Cal., a city of less than twenty thousand population, which has four theatres.

All of the house change frequently except the Mission, managed by A. D. Williams. This has a seating capacity of 1,200, uses a four piece orchestra, gives four shows—daily two afternoons and two evenings—and runs the programs three and four days, respectively, without change.

The business at this theatre is materially greater than at any other house, but such has not always been the case. Mr. Williams was managing the Portola, a Santa Barbara theatre of 650 seats prior to his work here. The Mission was then of but 800 seat capacity, and was losing money. The owners asked him to take the management, and he immediately adopted the longer run policy. A few weeks later it was necessary to increase the size of the theatre. An adjoining business room was leased and 300 seats added.

Mr. Williams was the first manager of Santa Barbara to use longer runs, and attributes much of his success to this policy. He uses about the same amount of newspaper and other advertising as the other theatres, and the only difference between
Fox Gratified at Success of "Honor System"

WILLIAM A. FOX is gratified at the success which has met "The Honor System," his super-photoplay which is enjoying its second month at the Lyric theatre, New York.

"One of the first things I did was to go over to the studio and ask to see the five completed pictures which I had heard of as having been placed on the shelf for the reason that they were worthless."

"O," said one of the great motion picture experts then in the company's employ, "those pieces of cheese are not worth bothering with."

"I told him I was not looking for expert opinion or advice, but wanted to see those pictures—and he would do well to hurry up with his end of it. Well, all five of those elegantly termed 'pieces of cheese' have since been remodeled and sold, not only recovering the money invested in them, but cleaning up a fair profit and winning strong commendations on the quality of the finished work."

"I have never given out the names of these five picture plays (formerly 'pieces of cheese'). They are 'The Ballet Girl,' 'The Scarlet Oath,' 'The Crucial Test,' 'The Red Woman' and 'Fate's Boom.'"

"We do not have 'pieces of cheese' any more in World-Pictures Brady-made, and I will tell you why: In the first place, we are extremely careful in the selection of our material, and before the work is started everything is laid out in detail and made ready for use on short notice. Then when the director finishes with his work I take hold of the picture and supply any deficiency I am able to detect. After that, perhaps two months before the release date, I go over the play again, and if I find anything of a serious nature requiring time to fix up, the date of issue is postponed, another picture substituted, and we go at our work with all the deliberation that we need."

"In this way our product is made as nearly perfect as lies within human possibility, and we have no percentage of failure at all."

Selznick Tells Why He Bought "The Deemster"

Speaking of his deal with Dr. W. E. Shallenberger of the Arrow Corporation, under which he attained control of "The Deemster" in New York state, Lewis J. Selznick states that he proposes to give this picture the widest possible publicity campaign.

"I am taking up 'The Deemster,'" stated Mr. Selznick, "because it fulfills my idea of what a special feature production should be, in subject and magnitude. There are real brains behind this photoplay, from the author, Hall Caine, down to everyone who had anything substantial to do with its development on the screen. It's a big story founded on a big theme, and it has been made a big thing from the highest standpoint of motion picture production."

Mayor Thomas L. Raymond, City Counselor and Treasurers' of the Grand Army organizations of Newark and vicinity and the New Jersey Soldiers' Home at Kearney have also accepted invitations to be guests during the week.
"It's A Great Life If You Don't Weaken"

ONCE

THERE WAS a man
WITH A lot
OF LEISURE time
AND MONEY.
ONE DAY
HE HEARD about
A GOOD picture
WORTH SEEING.
AND HE started out
TO FIND it.
HE NEARLY caught it
IN NEW YORK.
IN SEVERAL places
BUT IT always beat out
HIS TAXICAB.
AFTER A whirlwind chase
OVER THE continent
HE GOT sly

AND Cunning.
HE SUBSCRIBED to
A CLIPPING agency
THINKING HE could
LOCATE
THE DARN thing
THROUGH NEWSPAPER ads.
BUT HE made a
BIG MISTAKE.
THE AGENCY was
NATIONAL.
THE JUMPS were
TOO BIG
AND THE picture
BEAT THE railroads
EVERY TIME.
THEN HE tried
A LOCAL agency,
BUT THE picture

BEAT THE newspaper
EDITIONS
RIGHT ALONG.
HE'S GIVEN up now
ALTHOUGH
HE WAS a determined
MAN
AND HE spent
A LOT
OF LEISURE time
AND MONEY.
HE IS now
LECTURING
ON POINTS of interest
IN
THE U. S.
I THANK YOU!

CASEY B.
Universal Not to Abandon Short Pictures

"It is my conviction that the one, two and three-reel dramas are essential to the motion picture business," declares Carl Laemmle.

Statements from the Los Angeles film colony appearing in a recent issue of Motion Picture News to the effect that the Universal organization feels so strongly upon this point, and has had such encouraging experience with them, that they are continually laying more stress upon the one- and two-reel dramatic subjects, and putting more competent and higher-priced directors and companies at work on them all the time. Our program would be no program without them. And it is ridiculous to think of giving up that which we fought so hard to establish and which has been the cornerstone of our success."

Loew Extending His Picture Activities at Capital

Success which has attended Marcus Loew's picture venture with the Columbia theatre, Washington, D. C., has led him to plan an extension of his operation force at Universal City, and we always do at this time of the year, when weather conditions have so far improved that the operation of more companies on the outdoor stages is practical and desirable.

These additional companies, however, will not supersede the thoroughly satisfactory one, two and three-reel dramas which we have been making, and which are more popular now than at any time within the last three years of our experience.

"It is my sincere conviction that the one, two and three-reel dramas are essential to the moing picture business, and not to be touched by its sincerity and its art. It atones for most of the sins of the movies."—Times.

Mothers of France" a World Program Release

Bernhardt Film Stirs New York Audiences—Has Been Bought by World Film Corporation for Release at No Increase Over Usual Program Pictures

"MOTHERS OF FRANCE," the Sarah Bernhardt film which was purchased recently by the World Film Corporation will be distributed through the World Film exchanges as a special attraction at no increase over the regular program cost. This was announced in an exclusive interview for Motion Picture News by the World Film Corporation's sales manager, Richard A. Cradwell.

In their advertisement in last week's News, World Film stated that the Bernhardt film had been bought for franchise holders of World Pictures. It was also stated that the film had been purchased so shortly before time for insertion of the advertisement that the details of the distribution had not been arranged.

Judged by the enthusiastic reception given Madame Bernhardt by the various New York newspapers, "Mothers of France," is considered to be one of the most exceptional films that has ever appeared on Broadway.

The following excerpts are taken from the reviews:

"The applause became so thunderous that the music was drowned."—Tribune.

"We are laying more stress upon them" the Universal as an organization feels so strongly upon this point, and has had such encouraging experience with them, that they are continually laying more stress upon the one- and two-reel dramatic subjects, and putting more competent and higher-priced directors and companies at work on them all the time. Our program would be no program without them. And it is ridiculous to think of giving up that which we fought so hard to establish and which has been the cornerstone of our success."

Post Office Regulation on Film Carrying

At the request of many readers, we are here republishing the Post Office rules regulating the transmission of films through the mails:

"Postmasters are hereby directed to accept motion picture films for transmission in the mails outside of mail bags when packed and labeled in conformity with the Interstate Commerce Commission regulations, as follows:

"Rule 43—(a) Moving picture films must be packed in tightly-closed metal cases included in a strong, spark-proof wooden box; or in spark-proof cases made of sheet iron not less than 0.02-inch thick (No. 25, U. S. standard gauge) and lined throughout with fiber board at least 3⁄16-inch thick, or some other equivalent insulating material. The covers of these cases must fit tightly and must lap over the body at least 3⁄16-inch on the sides, forming a tight joint.

"All packages containing motion picture films must have attached thereto by the shipper a diamond-shaped yellow label, each side four inches long, with the wording printed in black letters inside of a black-line border measuring 3 1⁄2 inches on each side, as follows:

NOTICE TO POSTAL EMPLOYEES

CAUTION

Keep Fire and Lights Away

Sweep Up and Remove Carefully Contents of Broken Packages

The Post Office is not liable for the cleaning or for fire damage caused by negligence.

"These instructions do not apply to motion picture films made of cellulose acetate, which are now mailable."

"This order to be effective January 1, 1917."

Skerrett Celebrates Fourth Anniversary with Powers

John Francis Skerrett celebrates his Fourth year as general manager of the Nicholas Power Company on April 1. Mr. Skerrett came to the Power Company in 1913 and during his administration the now famous Cameragraph No. 6-B was introduced to the trade. To his efforts is due in great measure the present splendid organization.

Prior to his connection with the Nicholas Power Company, Mr. Skerrett was chief of the New York Municipal Bureau of Electricity.

John Francis Skerrett
April 7, 1917

WITH THE EXHIBITOR

St. Louis Exhibitors Discuss Morality Campaign

Passage of a motion requesting all members not to support mayoralty candidates in the matter of running slides in their theatres of them until the views of the body were further outlined, was the most important move of the Theatre Manager and Motion Picture Exhibitors' Association of St. Louis, at their last meeting on March 16.

In addition a motion was carried for the appointment of a committee of five to secure views of censorship from new members of the association and report to the association.

New members elected were J. Weil, manager of the World Film Corporation, and J. Finnegan of the Motion Picture Department of the St. Louis Times.

Baltimore Film Men Dance Will Be Big Affair

Strong efforts are being made to secure a number of photoplay stars to attend the annual dance of the motion picture exhibitors of Baltimore, to be held at the Lyric, that city, on Saturday, April 28, and the public is being given opportunity to vote on those they wish to see.

Ballots are being given out at each theatre, and in a few days Louis A. DeHoff, who is in charge of this feature, will head a committee to go to New York and arrange details for bringing the stars here.

Is Bechtol Youngest Exhibitor?

Mr. Bechtol is the youngest exhibitor in Nebraska and Manager C. E. Holah of the Pathe Omaha branch, who was talking to him the other day, believes Bechtol is the youngest exhibitor in the United States.

Canadian Film Men Co-operate

A delegation of executives of the Ontario Exhibitors' Association met with the exchange men recently and discussed the matter of film deposits. It was decided after a discussion that the exchange members should take it up at their own meeting and act upon the resolutions presented to them by the exhibitors.

This co-operation, it is said, has resulted in eliminating much of the misunderstanding that previously existed between these both branches of the trade.

Believes High Prices Will Drive 60 Per Cent Out

W. H. Coon, Mission Theatre, Amarillo, Texas, Sees Danger Ahead in Present High Cost of Films and High Admissions

THE following letter is full of good, hard sense, and experience. We are glad to say we think Brother Coon's alarm can be quieted. The solution of his troubles is longer runs. If he were right, we would hate to try to see to the end of the road he points out.

The high prices he complains of are not going to drive the substantial exhibitor out of business. The "only house in town" is never going to ask twenty-five cents admissions regularly. Only (as he calls them) "promoters," would predict such a situation. Some say fifteen, most say ten cents, is the logical price for "the people's theatres.

An occasional higher priced attraction will be a blessing to just such exhibitors as Brother Coon. When too many "big stars" enter the field, they will kill their own golden goose.

The important point is that plenty of good stars are taking the place of the ones leaving the present programs.

Keep to your popular prices, Brother Coon. When you pay the extra price for films, add it to your admission charge, but don't book such films oftener than your people want them. That is for you to say, not the film exchanges.

Above all things don't get your people out of this "habit" of coming often; see that if they are asked to spend a little more, they get their money's worth. They can afford the extra price once in a while. Let them know weeks in advance when price is going up, and boost your regular pictures just as strong as the extra features. If the name of the star won't get the extra price without extra boosting, you are paying the exchange for your own work in boosting, not for the merit of the picture. Don't deceive yourself or your patrons. A good example in point is the Victor records, an you pay whatever your fans desire, according to the "star" heard on the record, but the cheaper records are called for by everybody, while the more expensive are sold to the few. So with the pictures.

And don't forget longer runs are coming—when you will get more money out of less rental. For you will pay less for the second and third day's rental, and take in more.

MOTION PICTURE NEWS:

GENTLEMEN:

As I see it, as an exhibitor of pictures only, the big stars are driving all our patronage to the vaudeville and stock houses, by quitting the programs to make pictures in their own companies. The price is so high the exhibitor cannot pay it.

The public has seen too many good productions in 1916 for a small admission fee to make possible such an improvement in productions as to warrant double the price. Not in this day and time. In 1918 there will be only one picture show in any town of ten to fifteen thousand population. It will use six reels or more, and a big orchestra, with expense so high the house will have to be kept crowded all the time to get by at all.

You cannot charge children 15 cents. Adults cannot pay 25 cents. At least those who have in the past kept the "movie" going, and who now have the "habit" of going right along, when they can go once in two weeks or so only, will soon get weaned from this habit. Then they will notice what they are saving by staying away and quit attending the show at all.

Here is my experience. I ran regular program, four reels, for eighteen months. Quit because I did not make as much money as my investment called for. Then I began running features; Paramount first, having to educate my people about six months before doing any more business than with the regular stuff; next year Triangle was on the market, and I tried to run them two days each, picking out what I wanted. I could not make this go—this in 1916—and Triangle had as good productions as anyone could pick a year before or a year from now; at least 75 per cent of them. Now take a few stars out of each one of these companies; put them in their (Continued on following page)

Charles Pettijohn
Lawyer Who Led Indiana Sunday Fight
Complains of High Salaries Being Paid to Stars

(Continued from preceding page)

own pictures; charge the exhibitor three times his previous price; and even if he doubles his price it will not go. Take a horse, tie him up on the street where everybody can see him, then take him out to the fair grounds and charge 25 cents a head. Who will go to see him? None more than once.

January, 1938, will see sixty per cent more movie shows than we have now. All but the good managers will go. I have had all kinds of opposition here. Some opened the shows when we didn't have a fence. The exchange men can tell you from their books of these failures. My expenses, since I quit regular program, have increased thirty three dollars a day. Allowing no salary for me, nor rent, nor interest on seventy thousand dollar investment, I have made a little money every month.

The increased expense will not stand for as many shows as have been running, unless the public will stand an increased expense. I believe there is a demand for improved and better pictures. For after all is said and done, we are dependent upon the working class for our patronage.

I suppose some of those "wise" promoters will come back at me, if you publish this, but this is the truth. I am a hobby of mine. As we pay State taxes of eight thousand a year I guess we can get along without it.

Allowing no salary for me, nor rent, nor interest on seventy thousand dollar investment, I have made a little money every month.

EXHIBITOR PERSONALS

ARIZONA.—Phoenix: J. E. Bancroft who operates the La Mara and the Orpheum at Flagstaff spent several days recently in Los Angeles arranging bookings for "The Christian." He reports that the Orpheum at Flagstaff has been the largest single theatre in the city, and the Orpheum has been the largest single theatre in the city since the new Orpheum opened.

BOSTON.—(Continued from preceding page)

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BOSTON.—(Continued from preceding page)
Hats Off to Paramount Honor Roll

Harry Day, editor of Paramount's live wire publication, "Paramount Progress," has compiled an honor roll of the Paramount "live wires" who have profited by suggestions gained by reading "Paramount Progress." Through this exceedingly useful publication circulated among the Paramount family, countless hints for improvement have been exchanged between exhibitors interested in the same programs, and box-office receipts have been largely benefited.

Some day we may compile an honor list among the live wires who make use of the News columns, and in the meantime we take our hats off to Editor Day's "Honor Roll" of Paramount live wires as follows:


Eleven Big-Capacity Theatres Have One Publicity Head

Publicity Manager William H. Jobelmann of the T. and D. circuit of theatres, is having his hands full nowadays with the several big pictures these big theatres are running. The T. and D. chain includes besides the two enormous theatres on each side of San Francisco Bay (New T. and D. and Tivoli), the big T. and D. at Portland, Ore., Oakland Photoplay theatre, and "T. and D.'s" at Richmond, San Jose, Sacramento, Berkeley, Stockton, Watsonville, California, and Reno, Nevada.

The appointment of Mr. Jobelmann was announced several weeks ago, when Turner and Dahnken established a "publicity department" to cover their rapidly growing circuit, the largest, by the way, on the Pacific Coast.

Attaches Schedule to Posters

The Empress, Omaha, Neb., has little attachable cards to put on posters in the lobby. These cards say "This picture is shown 11 A. M., 1 F. M., 4 F. M., 6:30 P. M., 8:30 P. M., Monday to Friday and 10 A. M., 3 P. M., 5:30 P. M., 8:30 P. M., Monday to Saturday. The picture begins. Patrons who do not want to sit through the long feature, or those who care only for the long feature and haven't time for the rest, or those who are attracted by one particular picture thus find the signs very convenient.

BEWARE! You are next.

A warning from The Voice on the Wire.

Lobby Turned Into "Dive"

The front of the Garrick theatre, Los Angeles, was made decidedly conspicuous this week by the management having placed in front of the lobby a replica of the famous Barbary coast resort, "Hell Morgan's Place," or "The Satior's Roost." The program for the week included the Bluebird subject, "Hell Morgan's Girl," and the locale of the story being at this resort which was destroyed by the earthquake and fire. Manager Dave Burshon of the local Universal and Bluebird exchange, prepared. The film played to very good business, and Manager H. P. Caulfield of the Midway, Montreal, and who has contributed many articles on publicity adjunct from Artcraft sources Published by Leo Bennett, with not one but two half-tone beauty poses of Little Mary," on brightest red cover, this will no doubt help clinch the ever increasing popularity of the one and only.

Advertising Two-Reeler as Feature Claimed Success

The Essanay Company brings to our attention an idea claimed to have pulled capacity business for a live downtown Western theatre. Instead of filling the lobby with a little of everything (the house not a "feature" house, but ran only short programs), the experiment was tried of decorating the entire front featuring "Max Comes Across." There was enough of this material to make a real feature showing. We think this is a good hint to the houses, where short programs are run — as is often the case on Saturdays, in otherwise "feature" houses. Why make up a band of deuces to show in your lobby, if you can make it all aces?

Door Cards and Novelties from Midway Theatre, Montreal

M. Kashin, who directs the advertising policy of the Midway theatre, Montreal, and who has contributed many articles on lobby display for these columns, does not confine his ideas to lobbies only, as evidenced by a door card which you may imagine was most effective showing the German Kaiser answering "The Voice on the Wire."

"As 'The Voice on the Wire' is the mysterious death summons—or to be exact the summons of the friend to take care of the body after the death—in Universal's newest serial, this cartoon in Canada attracted very great attention. Another novelty which Mr. Kashin had printed in large quantity as throwaways was a curious tempter. Folded so as to be held closed by slipping one flap into a notch, the outside face read "Official. Man, married or single, must read the information inside. Compulsory." Inside it read as follows:

"A Warning to Husbands and Husbands to Be: Try not to speak to any one during the day for about a week if you can. Also do not allow anyone to speak to you. If possible seclude yourself from all people except in the evening, and then see one person and the same one nightly. Even in our big cities a woman's life is oftimes a very lonely one. An honest housewife is a beautiful thing to see, and yet there are fewer other than these wives who realize the bareness there can be in a perfectly comfortable and happy home."

"The Woman Alone." The title is one which should sink deep into the minds of all husbands and husbands-to-be. Carried away by the hustle and excitement of the financial world, few men realize how utterliy lonely the average home can be. The full realization of this will be driven home to you upon seeing the photoplay, 'A Woman Alone,' featuring the beautiful Alice Brady at the Midway, Monday and Tuesday, March 19 and 20, 1917."

Mary Pickford Waltz Latest

"With Swaying Feet—it can't be beat—the Mary Pickford Waltz" is the latest poppularity adjunct from Artcraft sources. Published by Leo Bennett, with not one but two half-tone beauty poses of "Little Mary," on brightest red cover, this will no doubt help clinch the ever increasing popularity of the one and only.

Ottawa Theatre Again Open

The Francais theatre, at Ottawa, Canada, which closed its doors on February 17, due to reported dissension with the landlord, reopened on March 8, with pictures and stock burlesque. Ken Finley is at the head of the new management.
First "Bluebird" Contest Ends—Second Announced

Frank Gould of the Rex, Reading, Pa., Gains First
Honors with a Week of Novel Exploitation Ideas

This was the headline feature of the Bluebird Valentine Party held Wednesday night. The pie was, of course, a niftily devised imitation of paper, with bluebird heads sticking up through the top, each attached by a string to valentines carrying admission tickets. The pie was three feet in diameter.

Lobby decorations of "Bluebirds" swinging and twisting on strings, with red hearts from their bills, and mysterious slides with only bluebirds in various poses shown started the people's curiosity. Then rivalry was aroused among the patrons regarding those able to tell what the little birds and the hearts meant—of course, it meant "Tangled Hearts," the name of the first picture. When the big week opened there were separate nights for all kinds of novel entertainment. Monday—Bluebird Prize Night; Tuesday, Bluebird Souvenir Night; Wednesday, Bluebird Valentine Party and Pie Opening; Thursday, Bluebird Ladies' Night (Hand Painted Bluebird China); Friday, Announcement of the summary of the Week's Parties; Saturday, Announcement of those who would be given the various presents.

Wednesday night was "some party"; among other events, was a "tug of breath," between boys and girls, who blew "Bluebirds" back and forth on long strings—the one blowing the bluebird all the way to the further end of the string winning. Quickness of eye and hand also received attention, the children having five-inch letters, B-L-U-E-B-I-R-D, mounted on rulers, each child in a group having to take his or her place on the stage so that all facing the audience read "Bluebird." The group getting there the quickest won. This was repeated several times.

A feature of Ladies' Night (Thursday) was the submission of big and little hand-painted "Bluebirds." The largest was nearly five feet from tip to tail, the smallest, less than five-sixteenths of an inch, visible only under a microscope.

Friday over a hundred persons submitted lists of words spelled from the letters in "Little Eve Edgarton." It was found to be possible to make eleven hundred words from this combination, and many of the entrants in the contest filled out good-sized lists.

A Ford Story from Seattle

Distributing tack cards and such material quickly and efficiently is an absolute necessity with the house that seeks 100 per cent efficiency in this important detail. Jensen and Von Herberg, of Seattle, who operate a chain of theatres over the Northwest, each week place in the business section of Seattle several hundred window-cards, one sheets, three sheets, etc., for their Liberty theatre. The car shown in the enclosed picture was bought for the express and sole purpose of distributing this matter with no waste. Because of the large number of window-card and special displays put out on each show, they have found the car so busy in the only practical way this necessity for efficient and quick distribution.

Gordon F. Fullerton, advertising manager of the Liberty, states that the car was more than paid for by the sale of cuts last year. They have always made it a practice to resell as many of their cuts as possible; to keep down the overhead cost of illustrating their ads.
Horse and Rider “Personally”
Visit Los Angeles Theatre

Riding through the theatre, off the stage and down the aisle on horseback is the latest “Personal Appearance” as pulled off in Los Angeles the other day by Manager D. S. McCarty of the Comedy theatre, Los Angeles. “Shorty” Hamilton was the “star” who included his trusty mount in the leading role carrying away the honors with four feet.

The “Shorty” Hamilton series, produced by the Monogram Film Company for Mutual, got a real boost through this novel idea which will hold records, we think, for at least a few days to come.

Four Distinct Announcements on Small Page Stand Out

Four distinct announcements on a page three and a quarter by five inches (measuring the type, not the page) is shown in the illustration herewith.

Beginning the new serial on the day the last chapter of a popular serial now running ends, and adding a big feature besides to assure a good start for the new serial is the plan of the Queen theatre, Knoxville, Tenn., to keep business “going.”

We illustrate the back page of the Queen News, the small program distributed to patrons of this house in advance of coming attractions. It will be noted that four separate and distinct announcements “stand out” from the typographical arrangement adopted. “Pearl of the Army Ends,” “Mystery of the Double Cross Begins”—three days, Thursday, Friday and Saturday—and extra added feature, Pauline Frederick in “Sapho.” Two days is the longest run on any ordinary feature in Knoxville, but the chance was taken to extend the run to three days as an experiment on “Sapho,” and at the same time take care of the extra crowds sure to come to see all these attractions at once, and the management feels that its confidence was not misplaced.

Did You Tell Your Newspaper About the Chicago Herald?

We published some weeks ago an account of the wonderful success of the Chicago Herald, the liveliest newspaper of that great city, if not of the entire West, in its handling of picture news at any rate.

If you did not see that article on page 1678 of the March 17 issue of Motion Picture News, hunt up your files and READ IT. Take it to your LOCAL EDITOR, and let its fact sink in. HE MIGHT see how an application of these ideas would work out to your mutual benefit.

Here is a recapitulation of what the Chicago Herald has done for itself, while serving the representatives of the “fifth largest industry” at a very low advertising rate for its enormous circulation.

(1) It has a program directory of one hundred and eighty-three (183) theatres.

(2) It has published over four hundred thousand (400,000) lines of paid advertising to stimulate the interest of its readers in motion pictures.

(3) It prints more about Motion Pictures than all its Chicago competitors combined.

(4) Its appropriation for gathering in new “Movie Fans” as readers amounts annually to twenty-seven thousand dollars ($27,000).

(5) It has built up a following for its criticisms by unimpeachable integrity of unbiased daily reviews by competent judges of pictures.

(6) It has secured at great expense the services of Louella O. Parsons, whose writings about pictures are worth reading: a woman famous, sincere, and popular.

(7) It has printed more picture stories, including serials, than all other Chicago papers combined.

(8) It has a real, active, exhibitors’ aid department, to help exhibitors rent only good films.

(9) Sixty per cent of the theatres in the Chicago territory advertise in its columns every day and Sunday.

(10) And its directory of plays at the different theatres is read by everybody who wants to keep up with things theatrical.

Children’s Matinees Still Draw at Omaha

This is a picture of a children’s matinee in the Muse theatre, Omaha, Neb., where such matinees are now holding sway every Saturday in a number of theatres. This photograph was taken on a “poor” day, when the attendance was hardly more than 500. Usually it is nearer 900, and two children are sitting in a seat. Manager Robert Shirley of the Muse, says it is a problem to forecast the attendance of children. The weather, of course, has its effects, but on occasions when a splendid children’s star, with an excellent title and a good story are advertised, the attendance is not as good as in other days, when an inferior picture is shown. Because he thinks its worth while, he will continue the children’s matinees indefinitely, he announced this week.
Releases on K.E.S.E. Program Under New Policy

First Ten Productions Scheduled Under "Feature a Week" Innovation—Yearly Contracts Reported Coming Fast

RELEASES for the first two months under their new policy of a feature each week were announced last week by Kleine-Edison-Selig-Essanay. At the same time the statement was made that the adoption of the new policy had already resulted in an unprecedented rush of business, and the signing of many yearly contracts by exhibitors.

In New York alone Manager W. E. Raynor reported he expected to have at least 300 new contracts signed in his territory before the policy goes into effect on April 2.

Following are two months releases under the new policy:

The Truffers," by Essanay, featuring Nell Craig and Sydney Ainsworth, April 9; "Builder of Castles," Edison, featuring Robert Harron (Goldwyn)

Business Comedy Next Bryant Washburn Subject

Bryant Washburn is working on another comedy for Essanay titled "Builder of Castles," which is said to be his mirth-provoking picture, following his recent picture "Skinner's Dress Suit." The latest subject will be released April 23.

The story is of a young man, Skinner, who emboldened by rapid promotion in business, decides he can do as well for himself. He resigns his position, engages a magnificent suite of offices, leaves his suburban cottage for an immense town house with an army of servants, and while his wife starts in to conquer society he goes to subjugate the financial world.

The new business, however, approaches the shoals of bankruptcy, but Skinner keeps up the bluff of success to his wife, who tells his former employer's wife and she in turn tells her husband. Feeling a mistake was made allowing Skinner to get away from him, the latter pleads with Skinner to return to the firm just at the time when the young man faces ruin. So all ends well.

Hazel Daly and Harry Beaumont are among the members of the supporting cast.

Placing Triangle Program in Philadelphia

Harry Schwalbe, a well-known film man of Philadelphia, who has secured a long-term contract for the exhibition of Triangle pictures in that section, is negotiating with the directors of the Stanley theatre there to exhibit the first showing of the Monday releases of Triangle. The result of the consideration the Stanley people are giving the proposition will be made known in a few days.

Mr. Schwalbe has already closed a contract with the management of the Arcadia theatre of Philadelphia for the exhibition of one feature each week. He is also making plans to distribute the city so that picture patrons in every section will be afforded the chance to see the Triangle program.

Co-operative Linder Advertising Costs Essanay $35,000

By virtue of the fifty-fifty agreement on advertising expenses of Max Linder comedies that Essanay entered with all exhibitors, a matter of $35,000, has already been laid out by the producing company as their half of exploitation expenses for "Max Comes Across."

Essanay claims an equal amount, if not more, is being expended for newspaper display ads of "Max Wants a Divorce," the foreign comedian's second production.

"Linder's third comedy, as yet unnamed, is reported as nearing completion at Culver City, Cal.
Sequel to "Squaw Man" a Lasky Release April 26

Motion picture rights to Edward Milton Royle's "The Squaw Man's Son," which is a sequel to that author's play and screen drama "The Squaw Man" has been purchased by Jesse L. Lasky Feature Play Company. It was in an adaption of "The Squaw Man" that the Lasky organization made its bow as a producing concern.

Wallace Reid will appear in the stellar role of this latest production, which is scheduled for release by Paramount on April 26. Anita King and Dorothy Davenport will also be seen in important parts, and other players are Raymond Hatton, H. E. Carpenter, Charles H. Geldert, Ted Ducan, Frank Lanning and Donald Bowles. Edward J. Le Saint staged the production.

Mary Anderson Named as Lead with Moreno

Mary Anderson, or "Sunshine Mary," who has played ingenue parts in Vitagraph Western studio productions, is to be the new leading woman with Antonio Moreno since the departure of Edith Storey. Miss Anderson is one of the youngest of Vitagraph's more prominent players, and has been at the Hollywood studio something over a year, where she was featured in her own comedies and in several feature productions. She has directed the production with William Duncan. The pair will be directed by William Wolber.

Glowing Reports on Pathe's "Double Cross" Serial

"Mystery of the Double Cross," Pathe's latest serial release, is being extensively booked for first-run showing by important exhibitors who never before have shown a serial. It is reported by Pathe, that keen competition has developed as a result of trade showings held during the week of March 18, in all of Pathe's thirty exchange cities.

More than fifty newspapers in the largest cities are being used in the advertising campaign Pathe is running.

Additional Subjects Completed Fill Bluebird's May List

THE arrival of two new features at Bluebird headquarters during the past week has enabled the management to fix the schedule for all of May. "The Clock," which is being shown this week at the New York Rialto, has been set for release April 30, following "The Girl in the Checkered Coat." Just ahead of the last named feature is "A Jewel in Pawn," which goes into the Rialto April 15. Thus the features are reversed from the schedule in their showing at Director Rothapfel's house.

Pathé Augments Comedy Program—Toto, "Hip" Clown, Engaged

FOLLOWING the consummation of a contract, providing for the appearance of Harry Myers and Rosemary Theby in a one-reel comedy each week on the Pathé program, and the warm reception of the first two-reel "Lonesome Luke" comedy at the Rialto and other big "Lukes" throughout the country, a statement from Pathe last week announces the engagement by the Rolin Film Company of Toto, the famous clown of the New York Hippodrome, and outlines a new comedy program.

The company now has a two-reel "Luke" released the third Sunday of each month, beginning March 18, and one "Max Linder" subject every two weeks, sometimes in full reel, sometimes split reel. There will be no more one-reel "Lukes" and no more Mittenthal comedies, and but one more "Skinny" full-reel release and one split-reel with Max Linder.

Toto is what is known as a "posturing" clown. The "contortionist" clown leans backward, bending his spine, Toto, on the contrary, leans forward, and can sink on the ground as gracefully as any dancer. One of his favorite tricks is to bury himself in the oversized topcoat which he will wear in the Rolin comedies. He has arranged for a special costume for pictures.

Two-reel "Lonesome Lukes" and one-reel Myers-Theby, Max Linder and "Toto" comedies will give Pathe a lineup which it is believed will further strengthen the company's program.

Russian Trouble Arouses Interest in Edison Film

The upheaval in Russian government, will react to the benefit of the Edison production "The Cossack Whip," according to the belief of the producers who have received numerous requests for rebookings. This features a five-part subject, features Viola Dana, and was released a few months ago by V-L-S-E. It is a tale of the Russian Empire and the machinations of the secret police system of that country.
A CAREFULLY selected variety program is offered by Universal for the week of April 2, headed by a Red Feather five-act drama, "The Bronze Bride," a human interest story of a wayward son, who is turned out by his father to shift for himself.

In the wilds of the North, so the story goes, his better side asserts itself. He goes, his better side asserts itself. He

written by J. R. Burkcy and directed by Henry McRae. The cast is headed by Edward Clark, Harry Archer, Charles Claire McDowell, supported by Frank Mayo and Eddie Polo. Others in the cast are Edward Clark, Harry Archer, Charles Claire McDowell, supported by Frank Mayo and Eddie Polo. Others in the cast

"The Bronze Bride" will be released Monday, April 2, and on the same day will appear a Nestor comedy, "Mixed Matrimony," with Lee Moran, Eddie Lyons and Edith Roberts.

"The Bronze Bride" will be released Monday, April 2, and on the same day will appear a Nestor comedy, "Mixed Matrimony," with Lee Moran, Eddie Lyons and Edith Roberts.

Allre McDowell Stars—Comedy Crook Drama in Three Parts

Also Features Program—Usual Number of Comedies Included

Timely and Historical Subjects in No. 61 Pictographs

Included in the sixty-first edition of the Paramount-Bray Pictographs is a picture entitled "Mission Life in California," showing the old missions of the Golden State founded more than a century ago by the Franciscan fathers. Many of these are now in ruin, but some have been conserved and others repaired and are still in use.

The second installment of animated Picture-Puzzles, by Sam Loyd, also appears in this issue of Pictographs, as does the third title of this story has not as yet been announced it is stated that it will present a type of crook play enlivened by many comedy situations. It was written by George Dana Smith and produced by Edwin Stevens. In the cast are Claude Cooper, Monty Brace and Dean Raymond. The Victor comedy, "Please Be My Wife," written and produced by Bob Leonard, who also plays the leading role, is the other Tuesday release.

The Laemmle two-act human-interest drama, "The Star Witness," is the feature for Wednesday, April 3. It was written by Grant Carpenter and produced by John McCormick. Lee Hill, Lena Basckette and Elizabeth James play the leading roles. The L-KO comedy, "Nabbing a Noble," with Phil Dunham in the principal role, and the regular issue of the Universal Animated Weekly will also be released Wednesday.

"Somebody Lied," the Victor two-act comedy drama, which will be released Thursday, April 5, is a story of domestic misunderstandings, produced by Ben Wilson, with Priscilla Dean and Harry Carter featured. The Big U one-act drama, "The Dawn of Decency," and the Powers educational "Hagenback's Wild Animals" are other Thursday offerings.

The Man in the Trunk," the fifth adventure in the Yorke Norroy series, "The Perils of the Secret Service," written and produced by George Bronson Howard, and the thirteenth issue of the Universal Screen Magazine are the releases of Friday, April 6.

The Bison two-act Western drama, "The Burning Silence," is the chief offering, Saturday, April 7. George Pearce and Jane Bernousy are the featured players in this picture. On the same date will be released the Joke contact, "A Book for Him," with Gaul Henry and William Franey, and the Laemmle drama, "The Blue Print Mystery," with King Baggot.

On Easter Sunday four subjects will be released. The Big U drama, "The Terrors of War," with Grace Cunard and

Another condition that has caused the producers to take this step is the advance made by exhibitors in their knowledge of the proper manner to present the film. Some of the former subjects were shown without music accompaniments, with poor projection and titles and subtitles that failed to tell the story. It is believed the show value of these reissues will be increased one hundred per cent, when surrounded by suitable music, new titles and subtitles, and expert printing and projection.

"A Million Bid," the story of a man supposed to have lost his life in a shipwreck, leaving a widow and child, but in reality rescued, devoid of memory, has Anita Stewart, Harry Morey, E. K. Lincoln, Julia Swayne Gordon, Charles Kent, Mary Maurice and Kate Price in the cast. Ralph W. Ince directed the picture.

"Captain Alvarez" is a Spanish-American revolutionary story, which when first presented merited praise, from many motion picture critics. Edith Storey, William D. Taylor, George C. Stanley, George Holt, Otto Lederer, Myrtle Gonzales and George Kunkel are members of the cast.

In keeping with the idea of bringing its reissues up to date, Vitagraph is issuing a new line of paper, consisting of stands from one to twenty-four sheets, with each release, sending out new press sheets, and is advertising the reissues as if they were recent productions.
Quintet of Big Plays on Metro April List

Five pretentious photodramas will be released by Metro during April. Of these three have been produced by Rolfe Photoplays, one by Columbia Pictures Corporation and one by Popular Plays and Players. In addition to these five chapters of "The Great Secret" will be released.

"The Waiting Soul," with Mme. Petrova as star, is scheduled for April 2. Burton L. King directed the production in which Stuart Brinsley, Wilfred de Shields, Mrs. Louise Ford, Roy Pfeiler and Mrs. Mathilda Brandage have important parts.

The second April releases comes on the ninth, and is "The Power of Decision," from the pen of George W. Gunn, adapted by June Mathis and directed by John W. Noble for Rolfe. Frances Nelson is starred in the play having the part of a professional model. New York's art life is reflected in this feature.

Dana's next starring vehicle, the exact release date of which is not given, will be released April 16. "God's Law and Man's," Viola Dana's next starring vehicle, is being released April 16. "God's Law and Man's," directed by John W. Noble, will be released April 16. "God's Law and Man's," the title of Viola Dana's next starring vehicle, the exact release date of which is not given.

New Triangle-Kay Bee Player

Lillian Hayward, well-known character actress, was H. I. "cc, to appear in support of his stars "Shorty". Kay Bee plays. She has been signed an important role, in support of Dorothy Dalton, in the new play in which Miss Dalton is appearing, under the direction of Charles Miller.

MARGARITA FISCHER, in "The Devil's Assistant," a dramatic picturization of the drug evil, will be released by the Mutual Film Corporation at the top of its schedule for the week of April 2.

"The Devil's Assistant" is a six-part production from the Pollard Picture Plays studios at San Diego, made under the supervision of Harry Pollard.

While the picture may be classified as a propaganda picture against the drug evil, it is said to be presented in dramatic narrative form, with a story which does not depend on the drug element for its interest and suspense.

"Shorty Solves the Wireless Mystery," the twelfth of the stories in which Shorty Hamilton is appearing for Mutual, deals with intercepted wireless messages, of foreign submarines obtaining the dates of the sailing of American vessels, and shows submarines appearing and receiving messages and then submerging again.

"Kidnapped" is the fifteenth and final story in "The Perils of Our Girl Reporters" series which Mutual is releasing. It tells of a caveman who, when the woman he loves will not do just as he says, kidnaps her and keeps her prisoner on a houseboat. Zena Keefe is said to show to exceptional advantage in this episode.

April 6 marks the release of "The Counterfeit Five," third of the "Jimmy Dale" series.

The Cub Comedy, which will go to the public on April 5, will be "The Lady Detective." George Ovey will be featured in this picture, as he has in the last seventy-five Cub pictures. The Vong "laughers," ready April 7, will be "Why Be Fond," but Ovey enacts the principal role in the story, the plot of which hinges on the result of an April fool joke.

"Mutual Tours Around the World," released April 3, shows two of the three islands in the West Indies recently purchased from Denmark, St. Thomas and St. Croix, and portrays most vividly the beautiful splendor of these islands, and makes paramount the importance of its productions.

"Reel Life," ready April 5, is made up of the following topics: "Rubber," showing the cultivation of rubber plants in Northern Brazil; "A One-Man Submarine," demonstrating how these small but deadly subsea boats will be operated; "Making Bread the Modern Way," taking the spectators on a trip through the modern bakery; and "Magnetism," a series of simple experiments, showing how magnets are made, what substances have the property of attracting and how the compass is based upon magnetism.

Newest Metro a Drama with Mme. Petrova

Mme. Petrova will be seen on the screen again in the Metro release of April 2, "The Waiting Soul," described as a powerful photodrama. The production was adapted for the screen by Wallace C. Chilton, directed by Burton L. King and supervised by Aaron Hoffman for Popular Plays and Players. The subject is termed "a photoplay of conscience" and the scenes are divided between England and America.

Grace Vaughan (Mme. Petrova) is an orphan who finds doubtful happiness upon falling in love with Dudley Kent, a married man. A divorce results, and the two leave for England. Later word that his son by his first wife has been killed, causes Kent in a rage to reproach Grace, and she leaves him. Without money, she is lured to a questionable resort. A visitor helps her escape, she serves as a nurse for three years, and later in America, marries one of her patients without telling him she is married.

Imminent discovery through the meeting of an old friend, and the complicated problem resulting from the knowledge that she is soon to have a child, forces Grace to make a decision. The ending of the play is said to be of continued dramatic situations, as may easily be supposed.

Supporting Mme. Petrova is Mahlon Hamilton, Roy Fisher, Mrs. Mathilde Brandage, Wilfred de Shields, Wyndham Standing and Mrs. Lottie Ford.
Two Bluebirds to Play Rialto, Another Probable

Director Rothapfel is this week showing at his Rialto, the third Bluebird photoplay he has chosen from that program. "The Clock" is the title, and Franklyn Furness and Agnes Vernon are featured. In booking this attraction, about the quickest deal on record was accomplished. "The Clock" arrived from Bluebird's west coast studio a week ago last Friday and was shown that afternoon to Bluebird employees. Before noon the next day, S. B. Kramer, manager of Bluebird's New York Exchange, had invited Director Rothapfel to see the picture, and the deal was closed in less than twenty-four hours from the time the subject reached New York.

At the same time Mr. Rothapfel looked over "A Jewel in Pawn," a forthcoming Bluebird, in which Ella Hall will be featured, and this picture is booked for April 15. This arrangement will necessitate a change of the regular release date for "A Jewel in Pawn" in New York territory, for the reason that April 16 has been set as the time for first runs of the picture throughout the country.

There is one more Bluebird at present ready for release that Director Rothapfel is likely to contract for the Rialto. This one is a Lynn F. Reynolds production, at present entitled "The Code of the Klondyke."

Allied Charities to Benefit by "War Brides" Showings

Sidney B. Lust, of the Lewis J. Selznick Productions, Inc., announces having booked "War Brides," which will have a week's showing at Ford's theatre, Baltimore, Md., when a percentage of the receipts will be given to the Allied Charities. The week following, commencing May 6, the film will be shown at the Res- lasco theatre, Washington, D. C., for which hundreds have been extended to the President and Cabinet officials. Twenty-five per cent. of the proceeds from night performances and thirty-three and a third per cent. from matinee proceeds are to go to the charity named.

"Vicar" Endorsed in Cleveland

Cleveland has given the Pathe-Than- houser, "The Vicar of Wakefield," an un-qualified endorsement. In the face of extreme poor weather conditions over a thousand professors and teachers from the city schools gathered at the Stillman theatre on the 17th to witness the first Cleveland screening of Frederick Warde in the adaptation of Goldsmith's great novel.

J. M. H. Fredericks, Public School Superintendant, stated after the performance the picture was the best that had ever been shown in Cleveland.

The Stillman theatre will keep the "Vicar" for a run of indefinite duration.

"Eternal Sin" Draws Heavily at Broadway

Going into its second week at the Broadway theatre, New York, Herbert Brenon's second Selznick picture, "The Eternal Sin," running at the dollar scale of prices, is reported as proving a worthy successor from a box office standpoint to "War Brides," the first picture Brenon handled for Selznick. On the second day of its run the receipts jumped considerably in excess of those of the other offering at the same playhouse.

Florence Reed, the star, has come in for a big meed of praise for her impersonation of Lucretia Borgia, the notorious poisoner, in this picture.

A significant conclusion is drawn by the producers from the presentation of "The Eternal Sin" and its reception by the pub- lic. That is that the fans do want so-called "costume plays," and even tragedy, if the subject is presented in a big way.

Big Brooklyn House Signs For Paramount Service

The Triangle theatre, of Brooklyn, has signed a contract with the William L. Sherry Feature Film Company for exclusive Paramount service, including all Para- mount features and single-reel subjects. The deal was made on Friday, March 3, and the service began a few days later when "The Spirit of Romance" with Vivian Martin started with a week's run at the house. The bookings will be strictly first-run in Brooklyn.

Following "The Spirit of Romance," two other Paramount productions will be shown. They are "A School for Husband's," and "Heart's Desire." The Triangle theatre seats 1,500 people, the seating for which is arranged in an orchestra, balcony and gallery. But two performances are given each day, one beginning in the afternoon and the other in the evening.

Future "Skinner" Subjects Taken by Rialto

The Rialto theatre, New York, which played "Knickerbocker's Dress Suit," the Es- sanay release, featuring Bryant Wash- burn, has contracted to show the three other "Skinner" pictures which the produc- ing body has announced will be made. Manager Rothapfel, contrary to his usual custom, of insisting on seeing a picture before arranging to show it, notified K. E. S. E. upon learning of the producing plans, that the Rialto would take them all.

Los Angeles Likes "Shorty"

The Comedy theatre, Los Angeles, which has been running the episodes of Max- tual's "Adventures of Shorty Hamilton," for three days each week, recently made arrangements to show the pictures for the entire week.
Million Dollar Travel Talk Company Formed by Woods

Following on the heels of the formation of A. H. Woods Picture Corporation comes the announcement from Mr. Woods, of the organization of the El Mendorf Travel Talks, Inc., with a capital of $1,000,000, with Dwight El Mendorf, the noted traveler, lecturer and artist, as president, Mr. Woods as vice-president and treasurer, and Dr. Albert A. Lownenthal, of Chicago, as secretary. The offices of the corporation are at present in the Erlinge Theatre Building, New York.

Mr. El Mendorf has gathered more than 60,000 negatives in the course of twenty-five years as traveler and lecturer in every part of the world. These travel talks, illustrated from this collection, will be presented as an A. H. Woods attraction at prices from twenty-five cents to two dollars first in the large legitimate houses, and ultimately in the moving picture theatres of the country.

New York will hear Mr. El Mendorf early in April, when he will appear in a legitimate theatre for four weeks delivering a series of his complete travel talks.

Initial Gold Medal Play Introduces Hilda Nord

Hilda Nord is making her first appearance before American screen audiences in the role of Kitty Trent in "The Web of Life," the initial release of the Gold Medal Photoplayers.

Miss Nord is said to give a meritorious characterization of a young unsuspecting country maid in the story which was immediately standardized. Work on the picture was started nearly a year ago. It took eight months of constant effort and work to complete the eight reels.

Not only does Colonel Roosevelt appear upon the screen, but pictures of President Wilson are utilized to make the photoplay as realistic as possible.

Commodore Blackton and Mr. Cyrus Townsend Brady, acting on numerous suggestions of Colonel Roosevelt, wrote the story which was immediately standardized. Work on the picture was started nearly a year ago. It took eight months of constant effort and work to complete the eight reels.

New Order of O. Henry Releases

It is announced by General Film, that there has been a slight change in the order of distribution of the O. Henry series. The first subject will be "The Third Ingredient," and following in the release order are "Friends at San Rosario," "The Marionettes," "Past One at Rooney's" and "The Gifts of the Magi."

"War Brides" in Butte

Al Rosenberg, of the De Luxe Feature Film Company, Seattle, Wash., visited Butte, Mont., during the past week making arrangements for a Butte showing of his latest state rights purchase, "War Brides."

"Womanhood" to Have Showing April 1

Plan to Spur Attendance of Nation at Presentations of the Picture—Papers Highly Praise Vitagraph Battle Production

VITAGRAPH'S eight-reel battle picture titled "Womanhood, the Glory of the Nation," opened at the Chestnut Street Opera House, Philadelphia, Monday, March 19, to an audience of government officials and preparedness advocates.

"Womanhood" is scheduled for a run of three weeks at the Chestnut Street Opera House. It opens in New York City at the Broadway theatre for a pre-release run on April 1, and will be released throughout the country through the various V-L-S-E exchanges on April 9.

Within twenty-four hours after the first public screening of the picture, the Daughters of the American Revolution, the National Preppedness Society, the American Defense League, the National Security Society and the Navy League had outlined plans for a country wide campaign to rally their members and the public in general to see the picture.

"Womanhood" is the brain child of ex-President Roosevelt.

The former president, a close personal friend of Commodore J. Stuart Blackton, director general of Greater Vitagraph, suggested to the widely known motion picture magnate that a picture, preaching "preparedness" in every foot of film should be made. The result is "Womanhood, the Glory of the Nation."

Commodore Blackton and Dr. Cyrus Townsend Brady, acting on numerous suggestions of Colonel Roosevelt, wrote the story which was immediately standardized. Work on the picture was started nearly a year ago. It took eight months of constant effort and work to complete the eight reels.

Not only does Colonel Roosevelt appear upon the screen, but pictures of President Wilson are utilized to make the photoplay as realistic as possible.

Commodore Blackton and Mr. Brady both appeared at the opening Philadelphia performance and made addresses in which they told just exactly why "Womanhood" had been made.

Philadelphia daily newspapers, some of which have not been enthusiastic supporters of the "preparedness" propaganda in the past, enthusiastically endorsed the presentation of "Womanhood."

First Sphinx Film "Through the Panama Canal"

Two months was spent by Captain R. W. Van Raven in taking the first production to be released by the Sphinx Producing Company, and which is titled "Through the Panama Canal." This picture will be marketed by the American Standard Motion Picture Corporation.

Comprehensive views of Colon Harbor, the port of entry to the Canal Zone from the Atlantic side, the Culebra Cut, Pedro Miguel and Miraflores Locks, carrying the canal to the Pacific, are but a few of the scenes shown. Others include views of the entrance of the abandoned French Canal, Gatun Locks, Gatun Lake, Workings of the Locks, Emergency Gate and Dam, Wireless Station near Gamboa, Canal Zone and many others.

Significant Scenes from the Vitagraph Special Production "Womanhood," a Sequel to "The Battle Cry of Peace"
Forum Film Exchanges Being Widely Organized

Distributors of Conquest Program Will Have Country Wide Facilities—Distribution to Schools and Societies Planned

WITHIN the next thirty days the Forum Films, Inc., will have exchanges at all the important distributing points and the regular release of Edison made "Conquest Pictures" will be started. "Half Back," a picturization of Ralph Henry Barbour's story of school life and football; "Captains of Tomorrow," a dress parade at West Point; "The Dinosaur and the Baboon," presenting a new group of animated manikins; "The Sea Horse," a short study of a little known fish; "A Vanishing Race," a scenic taken on the Blackfoot Indian Reservation; and "Puss in Boots," a fairy tale told in silhouette.


Kenneth Hodkinson, general manager of the Forum Films has this to say in regard to the activities of his organization.

"Our notices seem to have resulted not only in receiving a number of requests from exhibitors, but to have aroused particular interest among churches, schools, colleges, women's clubs and organizations of a similar kind. It is the first time in the motion picture business that a distributing concern has been willing to give attention to booking films among institutions of this kind throughout the country. It is only the natural evolution of the business that the motion picture after serving the public as a diversion and amusement should finally prove its greater worth by acting as an educating factor. This in time will come to be the greatest function of the motion picture."

Cartoon Series Created by Madge

Madge Kennedy, not content with starring honors in the photoplay world, is seeking fame as a cartoonist, and has recently completed a series of humorous drawings for newspaper publication.

The Goldwyn comedienne is said to have evolved a new thought in comic cartoon strips. Her drawings have in the past been praised by Harrison Fisher and other noted illustrators. Mr. Fisher is said to be of the belief that Miss Kennedy's new series will make her famous in the cartoon field.

Larger, Costlier Pictures New Thanhouser Policy

Thanhouser has adopted a bigger and better policy for its productions of the future, according to a statement made by Edwin Thanhouser last week. The acquisition of directors, Van Dyke Brooke and Emile Chautard, was but the first step in the plan.

"Hereafter there will be no Thanhouser productions where the production cost does not come up to a certain figure," said Mr. Thanhouser. "Nor will our features hold to a five-reel length. "The Vicar of Wakefield" is in seven reels. We are just finishing an eight-reel production, and are preparing to fill a ten-reel subject. There will be sumptuous six to ten-reel productions whenever we evolve stories that are big enough.

"The business done on such features as "The Shine Girl," "The World and the Woman," and such features has shown us that the largest profits are in the costlier pictures."
Fannie Ward and Sessue Hayakawa Again to Team

Arrangements have been completed by Jesse L. Lasky and Sessue Hayakawa in a forthcoming production for Paramount pictures. This will be the second time that the celebrated Lasky stars have appeared together on the screen, as it will be remembered they scored a big success in Hector Turnbull's "The Cheat," which was released by Paramount December 13. This picture made such a tremendous hit at the time of its release that it has since been adapted as a play, and is now in process of being prepared for operatic presentation.

The name of the story and the date of release will be made public in the near future. The production will be a regular five-reel Lasky feature released by Paramount.

Jeanne Eagels to Co-Star with Frederick Warde

Due to the success of her initial Thanhouser-Pathe feature, "The World and the Woman," Edwin Thanhouser has engaged Miss Jeanne Eagels for further productions. Desiring to start work with her immediately, Mr. Thanhouser made arrangements with the management of "The Professor's Love Story," in which Miss Eagels is playing with George Arliss at the Chica, which was released by Thanhouser December 13. This picture made such a tremendous hit at the time of its release that it has since been adapted as a play, and is now in process of being prepared for operatic presentation.

The name of the story and the date of release will be made public in the near future. The production will be a regular five-reel Lasky feature released by Paramount.

Role of Fighting Parson Is Bushman's Latest

Francis X. Bushman has begun work on a five-reel feature, with Beverly Bayne as co-star, in which he is seen as a "fighting parson." The title of the play is to be "The Voice of One." It was written by William Christy Cabanne, who also is directing the production in the Quality studios.

This is to be the first of a series of five-reel features, with Mr. Bushman and Miss Bayne as stars, and Mr. Cabanne as the director.

Mr. Bushman is said to have the strongest part in this newest production that he has ever enacted. He will be seen as a circuit rider who militantly preaches the gospel as he wanders from place to place. Finally he reaches a lonesome town inhabited by bumpkins, and a lawless element. Here, despite warnings that a minister is not wanted, he settles down, and here he meets the mountain girl, Beverly Bayne. Victory of religion, and victory in love is only won by the parson after a long struggle.

Wholesome Pictures and the Dollar Argument

Julius Steger Points Out in Interview the Business Reasons Against the "Filth Film"—Why Clean Picture Producers "Come Back"

JULIUS STEGER, producer of the latest Norma Talmadge subject and other pictures for the Lewis J. Selznick program, declared his intentions, in an interview for Motion Picture News, last week, to produce no pictures that do not contain a moral lesson.

"The clean picture versus the salacious picture," said Mr. Steger, "is a debate or an argument which is settled by business reasons before the moral reasons begin. The producer of the smutty picture makes a fortune, perhaps, but it is a performance he cannot repeat and 'tis well for the industry as a whole.

"The State-rights buyer falls into disrepute with the exhibitors, who, themselves, have fallen into disrepute, because of public displeasure. The reaction is rapid, up and down the line, consequently the producer of an unclean picture only hesitates as he passes through the industry. This is not a healthful tone he lends to the industry, and the exhibitor himself is not willingly lending himself to this aspect of the game. Perhaps the producer picks up a goodly sized bank roll during the passage. Perhaps not.

"On the other hand, the producer of the wholesome and clean picture can always come back, provided, of course, that his picture is up to the usual standard as far as direction, plot and acting are concerned. The reason is easy to find, and he who runs may read.

"It is a picture the whole family can talk about, and they can look each other in the eye when they talk. They tell their friends, and, of course, the picture draws well. The result is that the exhibitor makes money, the State-rights buyer makes friends of his customers, and he can be sure that they will 'call again,' when he has another picture to offer.

"The reaction is quite contrary to that of the sex pictures, and is instantly felt by the producer. The next time he has a production to sell he can rest assured that the State-rights buyers will burn up the wires asking for options."

"Lady Barnacle," with Viola Dana, Completed

Viola Dana and her company, under the direction of John H. Collins, have practically completed work on "Lady Barnacle," Miss Dana's next offering on the Metro program, and will soon begin work on her following production, as yet unnamed. "Lady Barnacle," which is produced as a photoplay by Columbia Pictures Corporation, is from the pen of Edgar Franklin and has been adapted for the screen by June Mathis.

The title-role of this production provides Miss Dana with a charming part, that of Lackshima, daughter of the Maharajah Bahartari of an East Indian province. The scene is laid in India, and later in the United States. The Indian scenes having been taken in and around St. Augustine, Fla., where the Ponce de Leon Hotel was used to represent the palace of the Maharajah.

Robert Walker, Augustus Phillips, Henry Hallam, William B. Davidson, Ricca Allen and Fred Jones are seen in support of Miss Dana.
A BLUEBIRD
EXTRAORDINARY
"THE EAGLES
WINGS"

IMPORTANT: Fifteen hundred Chapters of the Daughters of the American Revolution have arranged through their National President, Mrs. William Cumming Story, to give this thrilling, patriotic picture their heartiest support wherever shown. This is an opportunity for you that may never occur again. Early application for booking reservations is most earnestly suggested.
Now a Bluebird

“Hell Morgan’s Girl”

Made as a State Rights picture, “Hell Morgan’s Girl” so impressed the BLUEBIRD Executives that they bought it outright. All State Rights negotiations were declared off, and all money received for territory sold was returned. This picture is playing return bookings all over the country. It is unusual in story; in place—San Francisco’s “Barbary Coast”; in time—The San Francisco fire; in the cast and the direction—Unusual in every way. Book now for sure profits.

Topplays inc

DOROTHY PHILLIPS in

“The Girl in the Checkered Coat”

with LON CHANEY and WM. STOWELL

How an odd garment connected two sisters in different strata of society

directed by

JOSEPH DEGRASSE

For bookings communicate with your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.
George Ovey Signs a Long-Time Contract with Horsley

David Horsley and George Ovey have signed a new agreement, whereby the latter will continue to supply every exhibitor and every class of motion picture theatre with the subjects adaptable to his needs. The range of General Film pictures covers every nook and corner of the field, and it is claimed to be of the quality which will increase the patronage of any exhibitor who shows them.

The O. Henry stories in two-reel Broadway Star Features will be distributed weekly starting in April, they have been welcomed by exhibitors and public alike, and were applauded at a private showing last week at the Broadway theatre.

"Fortune Photoplays," the series based on the stories that have appeared in the Street & Smith group of magazines, are reported meeting with success on all sides.

Five Weeks of Mutual Offer Wide Variety

Dramas ranging from the tragic "Motherhood," Marjorie Rambeau's war picture to the pastoral "Sunday Jane," are embraced in the Mutual Film Corporation's schedule for the next five weeks.

In this period Miss Saunders and Vance ONeil are making their first appearance in pictures released through the Mutual. Dramas ranging from the tragic "Motherhood," Marjorie Rambeau's war picture to the pastoral "Sunday Jane," starring Jackie Saunders arc embraced in the Mutual Film Corporation's schedule for the next five weeks.

It will be remembered, that when Ovey first joined the David Horsley forces he was an unknown quantity to film fans. He was recruited from the legitimate stage by Director Milton H. Fahrney.

Unlike most newcomers in motion pictures, Ovey did not begin in a small part, but was given the principal role in his first picture, so great was Mr. Fahrney's faith in his find.

The O. Henry stories in two-reel Broadway Star Features will be distributed weekly starting in April. These stories include Marin Sais in "The American Girl," Helen Gibson in "A Daughter of Daring," George Larkin in "Grant, Police Reporter," and "The Ham and Bud" companies. These stories are being aided by a nationwide advertising campaign in daily newspapers. In addition to these features the General is distributing two-reel and single-reel Selig subjects, and the Melies Vim Comedies as well as the Official British Government War Pictures and real fighting on the Somme front and the activities of the British Navy.

The innovation of a four-reel length seems to have satisfied a long-felt want. The first of these is "The Inspirations of Harry Larrabee."

The four series of the Kalem Company distributed by the General are giving great satisfaction, and exhibitors write in daily and tell of the business they are drawing. These series include Marin Sais in "The American Girl," Helen Gibson in "A Daughter of Daring," George Larkin in "Grant, Police Reporter," and "The Ham and Bud" companies. These series are being aided by a nationwide advertising campaign in daily newspapers. In addition to these features the General is distributing two-reel and single-reel Selig subjects, and the Melies Vim Comedies as well as the Official British Government War Pictures and real fighting on the Somme front and the activities of the British Navy.

The third vehicle chosen for Miss Kane is "The Indiscretion of Motherhood," this IS an adaptation of the novel in Charles Sherman, "The Upper Crust."

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Unusual Role for Maxine Elliott in Next Picture

Maxine Elliott has started work at the American studio on her second production for Mutual. This will be an adaptation of H. S. Merriman's popular novel, "With Edged Tools."

Blanche Sweet in Picture from Popular Novel

The first feature in which Miss Kane appeared for Mutual was, "Whose Wife?" which is now completed.
The feature of Pathe's program for the week of April 8, is Pearl White's second Gold Rooster Play, "May Blossom" in Patheticolor. "Hazel Kirke," the first feature starring this popular actress, scored a hit throughout the country. Hal Ford and Fuller Mellish will be in the supporting cast in "May Blossom."

The fourth episode of "Mystery of the Double Cross" is entitled "Kidnapped." The star of the serial is Mollie King, and she is supported by Leon Bary, formerly Sarah Bernhardt's leading man, Ralph Stuart and Gladden James. The picture was produced under the direction of William Parke, formerly Mansfield's stage director.

Mrs. Vernon Castle is seen in the thirteenth episode of "Patria," entitled "Wings of Death." This well-known star will be seen in thrilling aeroplane feats, guarding our country against invasion is the feature of this episode.

"Max and the Fair M. D." is a one-reel comedy featuring Max Linder. These comedies issued by Pathe have been selected as the best work of this famous actor.

"Know America the Land We Love" is the title of the beautiful Combitone Scenic pictures, the fourth release of which deals with "Arizona." The most interesting parts of this great state are shown including the famous Petrified Forest and the Bottomless Pit—soundings of twelve hundred feet have failed to touch bottom, and other geographical wonders are dealt with. "The Height of Fashion" is the title of the twenty-sixth release of the Florence Rose Fashion films showing beautiful models in advance style.

Beautiful Scenes of Japan presented in original manner are shown in "Picture Postal Cards" in Patheticolor on the same reel with the Fashion film.

An International split-reel cartoon and scenic and the Hearst-Pathe News, Nos. 30 and 31 complete the program.

The Astra Film Company is increasing its activities in the Jersey City studios, due to encouraging reports of success from the pictures it has produced in the past. Their one a month release on the Patheticolor Gold Rooster program includes such subjects as "At Bay," "Her New York," "Kick In," "The Shielding Shadow," "Arms and the Woman," and others, including "Pearl of the Army" and "Mystery of the Double Cross" serials which followed "The Shielding Shadow."

Two new serials are now in course of production, one under the direction of George B. Seitz, and the other under the direction of Theodore Marston. Two features are also being produced, one by George Fittenmaurice, and the other by William Parke.

The new serial which Mr. Seitz is directing is based on a popular adventure serial by Fred Jackson. Pearl White, who is universally recognized as the serial queen, will be the starring player. The cast will include Warner Oland, formerly leading man for Theda Bara, who played the part of Baron Huroki in the "Patria" serial; Earl Fox, Ruby Hoffman, and Mattie Ferguson.

In other lines, the activities of the Astra Company are being extended. With the addition of Mr. Seitz to the staff of directors, Philip Bartholomae, author of "Very Good Eddie," and one of the most noted playwrights of the day, is in charge of the Astra Company's scenario department. There have been many recent additions to the Astra Players who now include Pearl White, Mollie King, Creighton Hale, Leon Bary, Warner Oland, Earl Fox, Ruby Hoffman, Helene Chadwick and Mattie Ferguson.

Astra is broadening out—Will Produce Two New Serials

Tanguay Company Being Formed

Eva Tanguay, who is forming her own picture company to begin production at the conclusion of the present theatrical season will have Paul Arlington as author of her photoplays. Mr. Arlington was formerly scenario writer with Essanay, and has written many of Miss Tanguay's song successes. He is preparing two-reel refined comedies and five-part features for the dynamic vaudeville artist.
Lively Debate When Guernsey Upholds His Bill

California Exhibitor Takes Exception to Censor Argument and Starts General Discussion at Reel Fellows Meeting

SENATOR GUY GUERNSEY, who drafted the new censorship bill for Illinois, now in consideration, addressed the meeting of the Reel Fellows Club held Friday night, March 16. Senator Guernsey outlined the plans and workings of the bill and contended that, facing the circumstances of inevitable censorship, the Guernsey bill was the most ideal alternative. He emphasized one of the most salient points of the bill, its allowance for an appeal to three important sources: the director of education, the governor of the state and the courts. All this, Mr. Turney stated, can be done within three days’ time, which makes its principal difference in comparison with other state censorship bills.

Dr. Atkinson, a California exhibitor, visiting in Chicago, was present at the meeting. He arose after Dr. Guernsey finished and disagreed with many of the sections of the bill. This action brought about an interesting and lively debate, which resulted in the entire assemblage joining in and discussing the proposed bill section for section.

The Guernsey bill plans to eliminate the local boards of censors in Illinois. It will put all the power in the hands of a State Board and is said to provide adequate salaries for the making up of a worthy personnel for the board. Opinion on the bill is, however, reported to be divided throughout the state. While many exhibitors are in favor of it as the lesser of a necessary evil, others are making a stand against it. The bill is to be reported out of committee very soon.

Leaks Around the Loop

Simeon Greiver, general manager of the General Feature Film Company’s office in Chicago, has announced that he has resigned to organize a film exchange of his own here. Mr. Greiver’s new venture is to be known as the Silex Film Exchange, but as yet the policy and location of offices is unannounced. Mr. Greiver’s partner in the incorporation, to be Max Herz. Mr. Greiver has for the past three years been in General Film’s offices. He leaves for New York on Monday, March 26, to conclude arrangements on the policy of his new exchange.

Mrs. Charlotte Shelby, mother of Mary Miles Minter, the Matilda star, arrived in Chicago from Santa Barbara, Calif., on Tuesday. Mrs. Shelby stopped off at the Mutual offices and informed them that she was on her way East to get a sniff of Broadway. She is also planning to give orders for the making of daughter Marj’s spring and summer wardrobe.

E. P. Grobe, for nine years a Chicago exhibitor, has joined the sales force of the Fox Film Company. Mr. Grobe, during his term as an exhibitor, operated the Independence theatre, No. 3726 West Twelfth street. He is also a member of the Motion Picture League.

Harry Leonard, western general manager of the Fox Film Company, arrived in Chicago from Los Angeles last week. He spent two days here in conference with J. T. O’Toole, manager of the Fox Chicago offices.

The second Max Linder comedy was shown to big audiences at the Rialto last week.

The fourth of the press sheets, being gotten out by the Mutual Company for feature productions only, has to do with Jackie Saunders in “Sunshine Lane.” The press sheet is of but recent origin, and is said to be meeting with much favor among exhibitors of Mutual feature pictures. The music cues included with the sheet are the work of Joseph O’Sullivan, well known as a composer and operatic expert.

Kleine Move to Chicago First of Several?

The news that George Kleine has at last decided to move his entire general office from New York to Chicago kept film men buzzing excitedly in the Loop on Tuesday. William Jenner, manager of the K. E. S. P. offices here, confirmed the announcement and added that the move will be made on March 31. The entire organization, now at No. 80 Fifth avenue, New York, is to be installed on the eighth floor of the Chapin and Gore Building, No. 61 East Adams street. The present branch office in the Godfrey Building, No. 229 Seventh avenue, New York, will, however, remain.

Ever since 1916, when Mutual and others of the producing companies now centered here, moved from the East, offers have been made to Mr. Kleine to locate. Several times it was reported in the past that this was to happen, but the event never materialized. Now that official word has come forth it has resulted in much conjecture along the Loop as to what effect it might have on the other eastern producing companies. Many of the big men of the film business are of the opinion that it will have a Pied Piper effect on the rest of the eastern companies and bring them all to Chicago eventually.

Loop Firm Takes All Pickford and Fairbanks Subjects

Jones, Linick and Schaefer have closed a contract with the Artcraft Pictures Company to take all their future Pickford and Fairbanks pictures. The J. L. and S. Company conducts nine theatres in the Chicago Loop, but it is planned to show all of the Pickford and Fairbanks productions at the Studебaker theatre exclusively.

The contract is said to have come about as the result of the Artcraft’s showing of Miss Pickford in “The Poor Little Rich Girl,” at the Auditorium, the first time that motion pictures were ever shown in this exclusive house. The putting in of “The Poor Little Rich Girl” there was the Artcraft’s idea of showing the product to local exhibitors and an endeavor to prove to the exhibitor that the quality of picture is what counts, regardless of the house where it is being shown.

$350,000 Independent Producing Concern Formed

The Crystal Photo Plays Corporation is a newly organized $350,000 Chicago concern which plans to produce feature pictures for the independent market. They have purchased the Baker-Swan studio at Peoria, Ill., and are enlarging and remodeling it for the beginning of their production work, which is said to be about April 5.

The officers of the new corporation are: Dr. A. H. Shields, president; W. D. Burford and Charles H. Dixon, vice-presidents; Frank Z. Ames, treasurer; Merrick A. Whipple, secretary, and P. W. Swan, assistant secretary. The executive offices of the new concern are at No. 76 West Monroe street, Chicago.
Leaks Around the Loop

(Continued from page 2172)

J. T. O'Toole, manager of the Fox Chicago offices, has considerable fame as a baseball player. Though he has been out of the game for more than three years, last week he received a contract from the owners of the Clinton, Iowa Baseball Club. It offered him the managerial berth at a fat salary. Mr. O'Toole turned the contract back with a refusal and thanks, being too much absorbed in motion pictures to worry about "temperamental pitchers" again. By the way, he is also a brother of the many dollarred pitching beauty of recent fame at Pittsburgh. Mary O'Toole.

The next meeting of the Reel Fellows Club will be held on March 30. City Corporation Counsel Etelson will address the members.

"Dick" Travers, who has starred in Essanay productions for several years, is now under contract to act for the American Standard Motion Picture Corporation.

W. J. Wenold is now assistant to M. G. Watkins, general manager of the American Standard.

Billy Arumon, well-known as the manager of the College Inn, has just been appointed business manager of the Yorke-Metro studios.

Senator Guernsey, who introduced the Guernsey Censorship Bill into the legislature, has asked members of the film industry to write him their opinion of the measure.

New Secretary of Montreal Association

At the last business meeting of the Exchange Managers' Association, Montreal, Eddie Gronean of the Universal Film Company, was appointed secretary to replace Albert H. Beauline, who is retiring from the film business. Mr. Beauline, who has been manager of the Canadian Film Exchange releasing the Mutt and Jeff Comedies, will go back into the steel business at the head of a company that is now being formed in Canada.

Canadian Exchangemen Banquet

The first annual banquet of the Film Exchangemen's Association of Quebec was given in the Blue Room of the Windsor Hotel, Montreal. From every branch of the local industry, the affair was a pronounced success. Seventy-three, representing every branch of the local industry, were present.

T. O. Byerle, the president of the association, presided. Mr. Gerald Barry, president of the Canadian Motion Picture Association, and Mr. Bouchard, M. P. for St. Hyacinthe, gave addresses.

General's Milwaukee Doings

Increases of business in the General exchange, Milwaukee, has resulted in six men being placed on the road by that office. Several promotions include that of H. L. Conway from branch manager to sales manager, and the moving up to the vacated office of H. J. Fitzgerald, who was booker. Jack Camp was made head booker.

Some Winners of Paramount Efficiency Contest

In a further announcement of the results of the Exchange and Salesmen's Efficiency Contest, recently conducted by Paramount, the Famous Players Exchange of Twenty-third street, New York, serving lower Manhattan and Northern New Jersey, won second prize of $250. The Progressive Motion Picture Company, of San Francisco, was awarded third prize, $500, and the Famous Players Film Company, of New England, took fourth prize of $250. As previously stated, the Famous Players Exchange of Philadelphia was the winner.

Harry Danto, of Sherry Feature Film Company, New York, won first prize for the salesmen, based on "money increase" on contracts, receiving one month's salary. C. M. Hill, of the San Francisco Exchange, won first prize, based on the number of contracts secured.

Coast Exchange Movements

R. B. Quive, manager of the local branch of the Greater Vitagraph Company, together with his bride of a few weeks, attended the opening of the new Goddard theatre at Sacramento, Cal., recently. Other prominent film men from San Francisco also attended the opening.

The latest addition to Film Row San Francisco is the M and R Feature Film exchange which has established offices at No. 107 Golden Gate avenue. It is under the management of Charles Rosenthal and will handle Ivan Films and Flora Finch comedies.

Several Vancouver Changes

A new exchange manager has arrived in Vancouver, in the person of E. A. Langley, former Canadian sales manager of the Pathé distributing organization. Mr. Langley has taken charge of the Universal office, replacing Jules Levine who returns to his old position as Bluebird special representative for Western Canada.

William Hanscher, former manager of the Royal theatre and the Opera House in New Westminster, B. C., has been appointed a member of S. B. Taube's staff at the Vancouver office of Regal Films, Ltd., distributors of World Films in Canada.

Another Standard Branch

The Standard Film Corporation has opened a Des Moines, Iowa, office under the management of Marty Williams, for the territorial distribution of Art Dramas productions.

Mr. Williams was recently serial manager in the Kansas City Universal office. He has been engaged in the motion picture business for eleven years in the Middle West, the majority of the time having been associated with Mutual and Metro.
LEANDER RICHARDSON has coined a new one in "photomotorial," which he uses in a story sent out last week. It looks like a cross between a picture and an automobile at first glance, but we would like to know its real meaning.

C. R. SEELEY, business manager of Pathe Exchange, was caught in Minneapolis in zero weather without an overcoat. One might deduce that he was trying to ingratiating to you.

DORIS KENYON has been driving a dog team at breakneck speed up at Saranac Lake for the Wharton picture.

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Boston Premiere of "Joan" a Notable Affair

A CAPACITY audience of social and civic notables, including Governor McCall and Mayor Curley, attended the first Boston presentation of "Joan the Woman" at the Colonial theatre, Tuesday evening, March 19.

Geraldine Farrar, accompanied by her father and mother, and Jesse L. Lasky and a number of other members of the Lasky organization were also in attendance.

There was hearty and frequent applause for Miss Farrar, both on the screen and in person, and just before the showing of the second section she sang "The Star Spangled Banner."

In a brief talk with the reporters she stated that the reports that she was pro-German started in an obscure and unreliable London newspaper, and afterward were circulated in this country, much to her discomfiture.

An orchestra of 22 players rendered Mr. Furst's special music, under the direction of Louis Maurice.

M. J. Garrity is general representative for the Cardinal Film Company of New England, and E. H. Gertsle is manager for the exhibition. Prices for the engagement of "Joan the Woman" are 25 cents to $1 evening, with 25 cents the maximum price at the daily matinées.

All the newspapers gave long reviews on the opening, the Herald devoting nearly a column to the purely social events of the evening, and printing a lengthy statement by Miss Farrar as to her patriotism.

All the papers praised without stint Mr. De Mille's direction, and the ability of his assistants. A few were not sure that Miss Farrar was well cast. The Journal classes "Joan the Woman" with the three or four most admirable achievements in the film field.

The Advertiser found Miss Farrar as Joan "always a handsome figure, compelling admiration and applause." The Globe said Miss Farrar's interpretation was a far greater triumph artistically than anything she has done in the past, and is bound to rank among her finest histrionic accomplishments.

Another "Snow White" Party

Through the efforts of A. D. Flinton, president of the Kansas City Feature Film Exchange, distributors of Paramount pictures in that section, the Nebraska State Journal, of Lincoln, Neb., one of the most influential newspapers in the Middle West, will give a private "Snow White" party to the people of their city on March 23, 24 and 25. The Journal has invited all the children and grown-ups of Lincoln and the surrounding towns to be guests at the Lincoln Auditorium upon this occasion.

Sponsorship promises to take the place of censorship in Spokane.

The latter will still be carried on under the direction of the city council, but the former—the idea of the Spokane Federation of Women's Organizations—has been so warmly greeted at its inception that it seems to have a chance for all but monopolizing the field.

Opposition House in Montgomery, Ala., Building

A new Montgomery (Alabama) theatre, which will run in opposition to the present combine of that city's leading theatres, which include the Strand, Colonial and Plaza, operated by the Strand Amusement Company, is now in course of construction and will be completed June 1.

Hoxie Farley, formerly manager of the Empire, which was purchased by the Strand organization and the name changed to Colonial, will conduct the theatre, which will be run by the Empire Theatre Company.

The new picture house will be on the N. J. Bell estate. The contract was let to James Hodgson, building contractor. Plans were drawn up by Frederick Ausfeld, the architect, and call for a building of Renaissance design, 72 feet front and 115 feet in depth. There will be but one floor, which will seat 900 people. The ceiling will run to a height of 32 feet, however, permitting later construction of a balcony if desired.

New Brunswick Houses Raise Price Scale

Not fewer than a dozen New Brunswick motion picture houses have raised their admission prices during the past three weeks. Where the scale was formerly five and ten cents, it has been changed to 10 and 15. The increasing cost of maintenance, high film rentals, and the scarcity of fuel are said to be the chief factors responsible for the change.
Society Out En Masse at Battle Film Show for Charity

The first showing of the latest war film in Chicago, "Heroic France," multiple reeler, was held on Monday night at the Strand theatre. The picture was arranged by Meri La Voy, and the receipts from its showing are to go to the American Relief Clearing House in France for the American Fund for French Wounded and the American Ambulance Field Service.

The seats for the opening on Monday night were sold at popular subscription, and was almost entirely a society affair. Young debutantes were the ushers. The picture is made up in good part by the showing of famous personages of the Allies, all the way from the President of France to the ambulance and flying corps. The greater portion of the opening of the picture is taken up with these scenes. The last half shows some very interesting and vivid action scenes on the French front such as charges made, prisoners being taken and the big guns in action.

Much of the latter scenes of troop movements, etc., were shown in the "Battle of Picardy" pictures, exhibited at the Strand theatre, New York, some months ago.

New Film Company Formed in Montana

An organization, known as the Yellowstone Park Film Company, was recently formed at Gardiner, Montana, for the purpose of filming current events, advertising specialties, scenes and the wild game of the Yellowstone.

The officers of the new venture are Howard Eaton, president; W. S. Berry, secretary and manager, and Warren E. Hall, treasurer. Mr. Eaton is well known as a tourist guide for Glacier National Park, Yellowstone Park and the Grand Canyon of Colorado. Mr. Berry has for the past fifteen years been a photographer at Gardiner.

Standard's St. Louis Manager a Veteran

J. Erwin Dodson for nine years associated with the motion picture business, and who has charge of the Missouri end of the distribution for the Standard Film Company, reports business exceptionally good in the West. His office is located at St. Louis.

Exchange Man to Managership

W. E. Arthur, who has been connected with the Kansas Feature Film Company for the past several years, has resigned from that company and accepted the management of the Monarch Feature Film Company, located at No. 7 North Dewey street, Oklahoma City, Okla.

Coast Appointments in Mutual

Two appointments recently made in the western branches of the Mutual Film Corporation are those of Mr. Merrick as manager of the Seattle, Wash., Exchange, and A. S. Kirkwood as manager of the Portland, Ore., office.

Kalem's Two-Reel Series in Wide Demand

Kalem's successful booking of their two-part "American Girl" pictures is claimed by them to be an attest to the contention that exhibitors want two-part productions whenever they can secure them. A concentrated selling campaign, backed up by newspaper advertising and reinforced by Kalem's trade paper advertising and circularizing, is said to be producing results.

Marin Sais is the star of the "American Girl" pictures, and Frederick R. Bechdolt is the author. Some of the theatres now showing this series are: The Besse, Omaha; Palace, Louisville; Bijou Dream, New Orleans; Loew's West End, New York; Hippodrome, Buffalo; Iris, Denver; Bijou Dream and Marvel, Cleveland.

"The Whip" in Canada

Charlie Stevens, of the new Canadian distributing company, known as "Superfeatures, Limited," was in Montreal this week looking for offices. The Toronto offices are at 59 to 61 Victoria street. The Montreal office will be located at 204 St. Catherine street, West, Room 105. The first feature released by "Superfeatures" will be the eight-reel "The Whip."

"Mickey" Rose, well known in Montreal through his previous Metro connection, will look after the interests of Superfeatures, Limited, in the Province of Quebec.

Peerless Exchange Moves

The Peerless Film Exchange of Los Angeles, which has been located in the L. A. Investment building, was this week moved to film row, quarters having been secured at 802 South Olive. General Manager E. H. Emmick was down from San Francisco, and spent a week here aiding the local staff. This independent exchange is making a specialty of comedy subjects, and has adopted the name "The House of Comedy."

Los Angeles Houses Change Ownership

One of the best paying small houses in Southern California, and one of the few which has stuck to the five cent admission, the Lyric at Santa Ana, has been sold by H. L. Hulbert to C. G. Orr, the sale being consummated last week by Leo Ryan, Los Angeles theatre broker.

F. J. Shirley has sold the Portola theatre on Main street between Fourth and Fifth, Los Angeles, to Frank MacDonald, who took possession this week. This house recently increased its admission price from five cents to ten cents, and materially benefited the receipts by change of policy.

Singer Back After Tour

Julius Singer, special representative of the L-Ko Motion Picture Company, has returned to New York after an absence of ten weeks, during which he covered 11,000 miles of territory.

Mr. Singer spent a month at the Hollywood Studio of the company, and then started on a tour, visiting exchanges and exhibitors, stopping off at Salt Lake City, Denver, Kansas City, Omaha, Des Moines, Chicago, and other cities.
LOIS WEBER'S LATEST PRODUCTION

A POWERFUL DRAMA OF SOULS AT BAY

"EVEN AS YOU AND I"

THE LATEST TRIUMPH OF THE PRODUCER OF SUCH GREAT SUCCESSES AS "WHERE ARE MY CHILDREN", "JEWEL", "SCANDAL", "HYPOCRITES" AND OTHERS.
This Latest
LOIS WEBER
Production
"EVEN AS YOU AND I"

—in seven wonderful reels establishes a
standard of artistry seldom equalled in the
world of feature photoplay.

In its financial possibilities to State
Rights Men and Exhibitors, it follows in the
footsteps of the former successes of LOIS
WEBER. Without having seen "EVEN AS
YOU AND I," Mr. S. L. Rothapfel, of the
Rialto Theatre, New York City, booked this
production for a week's run. After having
seen it, Mr. Rothapfel confirmed his judg-
ment by spoken words of congratulation.
State Rights are now selling. Communi-
cations given attention in order of their receipt.
Address—LOIS WEBER STATE RIGHTS
DEPARTMENT, 3d floor, 1600 Broadway,
New York City.
Pictures Aid Recruiting in Washington

Uncle Sam has found the motion pictures of great assistance in gaining Army and Navy recruits. A campaign is going on in Washington, D. C., with the cooperation of eight of the local motion picture houses for the showing of films of a patriotic order as well as real military activities. Exhibitors, exchange men, operators and others of the pictures industry, are giving their efforts for the furtherance of this movement.

Some of the films that have interested the embryo recruits are the five-reel patriotic thriller, "Columbia's Call," Mobilizing of the National Guard on the Mexican border, the Atlantic Fleet in action, the fall of Vera Cruz, and actions of naval stations and military maneuvers.

That this movement was immediately effective was shown in the daily average recruits of from 10 to 15, which was considerably more than before the picture campaign.

Toy Theatre, Milwaukee, in New Hands

Zambreno and Dunn, operators of the Band Box theatre in Chicago, have taken over the Paradise theatre, formerly the Toy theatre, in Milwaukee, and on Sunday, March 18, opened with "Does Germany Want Peace." Taking forty-inch spreads in all of the papers they have ventured to try something new. They have been in the business for quite some time, and have noticed that the shows that do not have a real story in them are not attended. T. M.-W. Rudolph is managing the Paradise for Zambreno and Dunn.

Fire Regulations Enforced

Stringent inspections and enforcement of the regulations regarding fire prevention faces Kansas City exhibitors following reports that some have been lax in running their houses. Fire Warden J. E. Marvin and his deputies have been granted authority to arrest, and has announced he will use this power on exhibitors who sell standing room in their theatres, or disobey other regulations.

Conquest Pictures to Live Up to Ideal of Clean Films

Expressing the idea that dominates the production of Conquest Pictures, and marketing them through Forum Films, L. W. McChesney, manager of the Edison studios, recently made it plain that every element is to take subsidiary position to the ideal of clean pictures. He stated that while the primary releases of Conquest Pictures may not conform to the standards of present day production, they will be fitted in every respect to meet the strong demand for films that are morally beyond criticism.

Stress was laid by Mr. McChesney, however, on the point that these pictures are not juvenile subjects in any sense of the word. "We continually are going to keep before us the fact, that we are producing and selling an idea, rather than individual pictures, and this is one of the features of our policy that we particularly wish to impress upon exhibitors," said the Edison manager.

War and Its Results Chief Topic of Gaumont Releases

Timeliness is the dominating feature of the Gaumont releases for the week of April 15. "Tours Around the World" No. 24, which reaches the screen on April 17, gives a glimpse of the great underdeveloped territory of Russian Caucasus, showing both the country itself and the natives. It is felt that at this time with the recent change of government in Russia still fresh in the public mind, this topic will be appreciated.

Other divisions of this reel are given up to Copenhagen, capital of Denmark, and Salzburg, an ancient Austrian town.

The Mutual Weekly No. 117 shows what the pictures claim to be the reason for the retreat of the Teutonic forces on the Western front lately. This is the heavy artillery massed wheel to wheel, and the great guns are seen in action. The U-boat chasers which the United States has ordered for protection of its ships are pictured in the trial trip of one of the first turned out. Ambassador Gerard welcomed in New York, and Americans in service abroad are other topics of this reel, the majority of which is necessarily made up but a few days before release.

Cohan and Moore Together Again—On Screen

George M. Cohan in his screen debut in "Broadway Jones" at the Strand theatre, has as his running mate one of his former stars, Victor Moore in a Klever Komedy "Rough and Ready Reggie." It was in Cohan's "45 Minutes from Broadway" that Victor Moore made his debut as a star, in the role of "Kid Burns." It is rather a coincidence, but Cohan and Moore were both making pictures, for the same program, in the same town.

Scenes from the Selznick Production "The Silent Master," Featuring Robert Warwick
Quartet of Stars on Paramount April List

Lou-Tellegen's Last Appearance in Pictures—Margaret Illingworth Makes Screen Bow—Lasky Has Feature Program

THE Paramount program for April comprises a stellar aggregation of Margaret Clark, Pauline Frederick, Marie Doro, and Lou-Tellegen. They will appear in Famous Players productions, and each in a vehicle that is said to be especially fitted for them.

Marguerite Clark will be seen in "The Valentine Girl," which is scheduled for release on April 16. In this production she plays another of the child parts that have contributed to her popularity on the screen. The story is mixture of light fantasy, romance and powerful drama. Others in support of Miss Clark are: Richard Barthelmess, Edith Campbell Walker, Adolph Menjou, Katherine Adams and Maggie Holloway Fisher. J. Searle Dawley is directing.

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On April 12 Marie Doro makes her appearance in "Heart's Desire." It will be her first screen appearance since her transfer from the Lasky studio to the Famous Players aggregation. The story is laid on the Island of Brittany, and Miss Doro takes the role of a flower girl. In support of her are Marie Majeroni, Albert Roscoe, Jean Gauthier, Helen Dahl, Harry Lee and Gertrude Norman.

Lou-Tellegen's vehicle will be released on April 23. It is titled "The Long Trail," and will be Mr. Tellegen's last appearance on the screen, he having joined the directorial force of the Lasky Company. Sharing the starring honors with the French actor will be Mary Fuller, who makes her first appearance on the Paramount program in this picture.

On April 30 "Sleeping Fires," with Pauline Frederick, will be released. The character Miss Frederick plays in this screen drama is in direct contrast to the character of "Sapho," her last picture. She is in the role of the wife of a tired and jaded manufacturer, who tries to banish her from his life. The sufferings of mind and body she endures therefrom is the plot of the story. Thomas Meighan and John Sainpolis, both of whom appeared in "Sapho," are members of the cast.

Included in the Lasky productions on the Paramount program for April is the motion picture debut of Margaret Illington in "The Inner Shrine." Following Miss Illington's quitting of the speaking stage she immediately went under the Lasky management. The picture is scheduled for release on April 9.

Fannie Ward in "The School for Husband" is to be released on April 6. In this picture Miss Ward doubles the identity of her character in a manner that shows off her acting powers. Supporting her are Jack Dean, Frank Elliott and Mabel Van Buren.

"The Tides of Barnegat," from F. Hopkinson Smith's novel, will have Blanche Sweet as the star. It is scheduled for release on April 12. In support of Miss Sweet are: Elliott Dexter, Tom Forman, Harrison Ford and Lilian Leighton.

The fourth Lasky production for the month brings Kathryn Williams and Theodore Roberts together as co-stars for the first time. It is entitled "The Cost of Hatred." It is to be released on April 26. The picture plot has scenes laid in United States and Mexico.

Louise Glaum and Dorothy Gish in Triangle April List

THE Triangle feature releases for April 8, have Dorothy Gish and Louise Glaum as the stars. Miss Gish will be seen in a Fine Arts comedy entitled, "Her Official Fathers." Miss Glaum will be starred in a Kay-Bee production of Paris war days, "Sweetheart of the Doomed."

Dorothy Gish's characterization in "Her Official Fathers," is that of the daughter of a late president of a trust company. She is compelled to appeal to the executors for the money inherited by her father's death. So stringent are the provisions of the will that she is not even given "pin money" allowances. Many complications result, a majority of them humorous, in her seeking funds at the hands of the executors. She even starts a run on the bank trying to get money for an Easter bonnet. In support of Miss Gish is Frank Bennett, Sam DeGrasse, F. A. Turner and Fred Warren. Miss Glaum's vehicle is hailed as a highly dramatic one. It depicts the swiftly moving and colorful chapters in the life of a siren of the Parisian demi-monde. She is exciting revenge, for a treachery met with in her youth, from everybody who lingers on her path. How she finally falls under the spell of a great love which leads to her regeneration, and devotes herself to charitable works, winds up the picture in a satisfactory style, and furnishes a denouement that is at once interesting and captivating.

Large Proportion of Thrills in Kalem Pictures for Week

"The Skeleton Canyon Raid" is the title the Kalem Company announces for the sixth episode, in two parts, "The American Girl," series featuring Marin Sais.

Unusual difficulties are said to have been met in the filming of this chapter. For certain scenes about twelve miles distant, and a number of scenes show the principals at a distance of nearly a mile. The fifth and sixth episodes of "A Daughter of Daring," namely, "The Mystery of the Burning Freight," and "The Lone Point Feud," are also featured by picturesque backgrounds of natural scenic beauty.

Helen Gibson's stunt in "The Mystery of the Burning Freight," facing a sheet of flames arising from burning refuse left in the bottom of a coal car, crossing the gulfs of flames after lassoing the brake rod of the car ahead, and finally reaching the cab of a runaway engine, is said to furnish a prolonged thrill. In "The Lone Point Feud," Miss Gibson hangs from a bridge arching over a railroad right of way, and drops in the tender of a speeding engine.

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IN THE STATE RIGHTS FIELD

**B. S. Moss Gets Mrs. Margaret Sanger**

A deal was consummated late Saturday evening between B. S. Moss and Mrs. Margaret Sanger, the birth control advocate, whereby Manager Moss will direct a tour of the country by the propagandist in connection with a six-reel feature, with Mrs. Sanger as the center of interest, and the subject of her agitation the theme.

Negotiations have been in progress since the first of the year, and were about to be closed when the crusader was sent to prison for her utterances on the reform question, she is insistently propounding. The film was about two-thirds completed when her incarceration occurred, but since her release she has been engaged with the co-operation of Mr. Moss and his studio staffs in completing the attraction.

The Message Photoplay Corporation is the title of the Moss unit under which the State rights to the picture will be sold, and the Mrs. Sanger personal tour conducted. The tour will open immediately.

**King Bee Two-Reel Comedies Coming**

Organization was completed last week of a new film combination for the production of two-reel comedies, headed in its acting staff by Billy West. The new company has for its active head Louis Burstin, Mr. Burstin will be recalled as one of the pioneer incorporators of the original N. Y. Motion Picture Corporation; later he made the success that the Wizard Company enjoyed, and subsequently propelled the Viom combination.

He has gathered a supporting company including Babe Hardy, Ethel Burton, Florence McClain, Polly Van, Joe Cohin, Bud Ross, Ethlyun Gibson and others.

**Anchor Picture Completed**

James A. Stiles, author and producer of the Anchor Films' six-reel dramatic feature "Hell No, No Fury," announced this week, that the picture is completed and will shortly be offered state rights buyers. Mr. Stiles is the author of the production which was directed by Charles E. Bartlett.

**Backer Active in Buying**

New Jersey rights to "The Demester" and "A Mormon Maid" have been purchased by F. E. Backer, president of the Mammoth Film Corporation. Both features will shortly be released through Mammoth.

**Lois Weber's Latest a State Rights Release**

"Even as You and I," Current Offering at Rothapfel's Rialto, Presents All-Star Cast in Story Highly Praised as Drama and Moral Lesson

ANNOUNCEMENT was made yesterday that "Even as You and I," the latest Lois Weber feature production would be released on the state rights market by the Lois Weber State Rights Department, at 1600 Broadway, New York City, formed especially to handle this production.

"Even as You and I" is this week's attraction at the Rialto theatre, where it has succeeded in attracting unusual attention from the New York newspapers. Manager S. L. Rothapfel, of the Rialto, is said to have booked "Even as You and I" without having seen it, making the remark that "any Lois Weber production is worthy of being booked by any manager without having viewed it in advance.

The latest state rights offering is declared by those who have seen it to be a worthy addition to the list of Weber successes which includes such productions as "Where Are My Children?" "Jewel," "Scandal," and "Hypocrites." It follows the same director's unusually popular "Mysterious Mrs. M."

Ben Wilson and Mignon Anderson head the strong cast presented in "Even As You and I." Others in the list of players are: Bertram Grassby, Priscilla Dean, Harry Carter, Maude George and Hayward Mack.

The story by Ethlyn Gibson was scenarized by Maude George.

The story is given as follows:

"Dominick Carillo and his gentle wife, Selma, begin their married life with all their might and determine never to part, no matter to what straits they may be forced.

"Satan views the scene and realizes he has lost.

"With time the image, Lust, has grown, and its evil beauty has blighted the happiness of Selma. Finally, Cleo is rewarded, for with her sensuousness, she conquers Dominick's honor. But Love escapes her."

"A succession of dramatic events then finds both Carillo and Selma on the downward path, until finally Youth, Love and Honor have been lost, and only Repentance and Forgetfulness remain. Selma embraces Repentance, but Dominick seeks Forgetfulness, and, as the years pass, Penniless, and tortured by the drunkard's thirst, he falls to the depths of all immorality. He tries to sell his few remaining statues, but is kicked from place to place by his former patrons. One day, having wandered unconsciously to the old studio, he meets a former tempter, who refuses to give him money, but hands him a revolver, saying that it is the only help he can spare. Satan thinks he has won the soul of Dominick for certain. But, noticing the familiar abode, Carillo is overwhelmed with memories, and, gazing at the image of Repentance, hesitates, and that moment of hesitancy means the subjugation of the Satan within him.

"Selma enters the studio and sees Dominick. He recoils from her, fearing her condemnation, but she springs eagerly forward, claps the book in her hands, and kneels at her feet, sobbing bitterly; overcome with shame and misery. Satan views the scene and realizes he has lost."

"And so, Dominick and Selma, after bitter experience, humbly steer their way back to the place from which they started—even as you and I."
Since the withdrawal last week of "The Ne'er-Do-Well" from the V.L.S.E. program, Sol I. Lesser, who controls the United States rights on Rex Beach's story of the adventures of the young American in Panama, has already closed for a number of important territories, aside from those which his own offices control.

While in Chicago, Mr. Lesser closed with Aaron Jones, of the Lewis J. Selznick productions, 110 South State street, Chicago, Ill., for Indiana, Illinois and Lower Wisconsin. The New England states have been purchased by Louis Mayer, of the Metro Pictures Corporation of New England, 60 Church street, Boston, Mass.: Minnesota, Iowa, North and South Dakota and Upper Wisconsin by the Supreme Feature Film Company, of 16 Fourth street, North Minneapolis, Minn., Western Pennsylvania, West Virginia and Kentucky by the Masterpiece Film attractions, 1201 Liberty avenue, Pittsburgh, Pa.; Greater New York, New York State and Northern New Jersey by Louis J. Selznick, 729 Seventh avenue, New York City; Michigan by Harry Garson, of Detroit, Mich.; Oregon, Washington, Idaho and Montana by the De Luxe Feature Film Company, 1216 Third avenue, Seattle, Wash.; California, Arizona and Nevada by the All-Star Features Distributors, Inc., 334 Eddy street, San Francisco, Cal.

The few remaining territories are now being disposed of by Mr. Brock, president of the Enlightenment Corporation, who in his own trade mark, "The Warfare of the Flesh." The interiors were finished a few weeks ago at the Herbert Brenon studios, and the allegorical prologue was staged and whipped into shape in the South.

"When I secured financial support for my own company, I was elated because of the opportunity and the avenues of progress and achievement it opened up to me," said Mr. Warren in discussing his position as a new trinity in the picture industry.

Edward Warren returned from Florida and North Carolina at the completion of the first production to be released under his own trade mark, "The Warfare of the Flesh." The interiors were finished a few weeks ago at the Herbert Brenon studios, and the allegorical prologue was staged and whipped into shape in the South. "When I secured financial support for my own company, I was elated because of the opportunity and the avenues of progress and achievement it opened up to me," said Mr. Warren in discussing his position as a new trinity in the picture industry.

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Louis J. Selznick

Becoming Active in State Rights Field

Warren Returns from the South and Plans New Feature

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Sol Lesser is Forcéd to Take Larger Quarters

As a result of numerous purchases in the way of feature productions recently, Sol Lesser, president of the All-Star Features Distributors, has been compelled to move into larger quarters. His office, formerly at 234 Eddy street, San Francisco, has been changed to the three-story building at Golden Gate avenue and Leavenworth street.


"The Whip" in New England

The Whip, the Paragon feature, directed by Maurice Tourneur, where they are being given their initial public presentation, included the first views ever secured, showing a total eclipse of the sun. It was photographed from a Costa Rican mountain peak.

The current week's program at the Rialto contains a Rex Beach installment in which the government lottery at San Jose de Costa Rica is shown. Included are many scenes of the native coffee and sugar industry.

A trade showing to state rights buyers was given last Friday afternoon.
"Who Knows" Will Be Released April Tenth

The first picture to be released under the Bernstein Productions is to be "Who Knows," written by Ethel and James Dorrance and adapted for the screen by Rosie Ashton and Beatrice Morse. This story ran as a serial in Mauney's All-Story Magazine last year and the matter of "sucker money" is the starting point of "Who Knows," which is entering the State Rights field.

"You are doing a wonderful thing for the industry in conducting that campaign," said Mr. Lesser, "and I think Mr. Johnston deserves to be congratulated for the wise and businesslike stand he took in his editorial 'Skyrocketing the State Rights Picture,' which started the ball rolling."

"There is no doubt in the mind of the serious thinking State Rights man but that the 'sucker' who spends his easy money so foolishly on State Rights pictures, in hopes of cleaning up a few hundred per cent profit, is doing wrong for everybody concerned."

"What should interest him most is that he is doing himself a grave injustice. His money, in most cases, goes in, never to come out. He doesn't know showmanship; he doesn't know salesmanship as it is applied to our business. He doesn't know anything about helping the exhibitor, and about all he does succeed in doing is to 'bawl up' a situation bad enough when he took hold of it.

"The exhibitors he sells usually fall down in presenting the picture, because he has been unable, through negligence, to give them the sort of cooperation they need. As for the producer, the failure of his picture at the hands of the 'easy money guy' make his product unpopular, so that his future chances are materially harmed."

"Sucker Money Injures Everyone"—Lesser

"Trooper 44" Now Ready for State Rights Release

A great deal of interest has been aroused among state rights buyers by the E. I. S. Motion Picture Corporation's film, "Trooper 44." During the past few weeks it has been shown to and inquired over by such men as Samuel Gompers, head of the American Federation of Labor. He pronounced it to be without offense to the union cause.

"Trooper 44" is said to have a decided effect upon the preliminary passage of the bill authorizing the New York state police force which, during last week, passed the Senate, and is now before the Assembly.

Similar bills are said to have been introduced in thirteen other states.

President Boardman, of the E. I. S. Corporation, announces that an extensive advertising campaign will be conducted to establish the film in the minds of the public.

"Trooper 44" is made up of such well-known players as George Soule Spencer, June Drye, W. W. Black, Roy Galbraith, Betty Dodsworth, Roy Sheldon, Walter P. Lewis, and others.

Joseph R. Miles, 220 West Forty-second street, New York, has been appointed sole sales agent for the picture.

Capital Punishment Theme of Late Selig

Forceful and dramatic is the way in which Melba H. Justice's latest drama, "Who Shall Take My Life?" an argument against capital punishment, is described as appearing on the screen. Colin Campbell filmed the picture for Selig and a cast which includes Thomas Santschi, Fritzi Brunette, Edward Coxen, Bessie Eyton, Harry Lonsdale and Virginia Kirtley will be seen.

The photodrama will, like "Beware of Strangers," be distributed on a state rights basis.
FROM the Western Vitagraph studios, Corinne Griffith, known to photoplay fans through excellent work in a number of feature productions, has come to the Flatbush Wita studio to be leading woman to Earle Williams. Anita Stewart's illness has disarranged the co-starring schedule of herself and Mr. Williams. Miss Griffith immediately began work last week opposite the Vitagraph male star in a new feature. The new arrival is a blonde, pretty of course, and formerly worked opposite Webster Campbell.

Her first release with Mr. Williams will be in a mystery story with the working title of "Lincoln-by-the-Nine." In other words, Miss Hanlon, a firm believer in defense in case of necessity has gone the limit, and purchased herself a Gatling gun. Each day in a stretch of woods near the studio she spends an hour or so practicing with it. They do say she can aim straight, too—but being descended from Major H. T. Hanlon, who won distinction in the Revolution, Miss Hanlon feels there is but little credit due her for that.

THAT rattling, deafening, war-like sound which permeates the atmosphere outside of the Apollo studios at Fort Lee every day? Merely Alma Hanlon teaching "preparedness" to herself.

The mad craze for salaries by some of our moving picture stars calls for contracts that stipulate the hours of work, and it is only the director that is obliged to work night and day, but the ultimate was reached recently when Director George L. Coxe undertook an operation on his throat, and insisted that the operation be recorded cinematographically, to be used in the Rockefeller Foundation picture he is engaged on.

Director Coxe staged the operation, prepared himself, took his position on the operating table, and then acted the principal role under the influence of ether, which is making a record for sticking on the job that has not heretofore been accomplished.

THOUGH he has directed scores of plays in his long experience in pictures, George D. Baker, Metro director, will appear on the screen for the first time in "Sowers and Reapers," Emmet Wehlen's forthcoming Metro-Rolle production. And this first, and perhaps only time, he merely plays himself as he appears daily on the studio floor. In other words, inasmuch as "Sowers and Reapers" is a story of a picture studio, Mr. Baker consented to play the part of a director in it.

HENRY HALLAM, formerly a favorite tenor in light opera, has engaged to support Viola Dana in Metro-Columbia productions, and will be seen in East Indian parts in her next two photoplays, "God's Law and Man's," a screen version of Paul Trent's novel, "A Wife by Purchase," and "Lady Barnacle," by Edgar Franklin. Both productions have been directed by John H. Collins.

Although Mr. Hallam has had a long and successful career on the speaking and opera stage, he prefers the silent drama, and several years ago began devoting his entire time to it. For four and a half years he played character leads with Kalem, later appearing with the Famous Players, Fox and Kleine companies.

IT is doubtful if any motion picture actress who has attained wide popularity with the public is quite as busy as Miss Smith.

At the Apollo Studio in Fort Lee where "The Great Bradley Mystery," a forthcoming Art Drama is Being Made, Director Richard Ridgely, Edward Hillis, Author, and Lead Florence Short, and HARRY Raver, President of Apollo and Art Drama are Among Those in the Set.
This scenario was furnished by Alfred Solomon, who has hitherto devoted his time to writing and composing vocal music, and now turns his attention to the screen for the first time.

**Betty Dodsworth**, who played the heavy character of Cora in the E. I. S. production, "Trooper 44," is a new recruit in pictures from the legitimate stage. Her last dramatic role was in support of James C. Hackett in "Macbeth," in which she played a minor role and understudied Viola Allen as "Lady Macbeth."

Although Miss Dodsworth has been playing for the screen but a short time, she has appeared in several important productions, among them Mrs. David Wark Griffith's "Charity," under the direction of Frank Powell; "The Smugglers," under the direction of Sidney Olcott; the McClure production of "Wrath," under the direction of Theodore Marion; "The Traveling Salesman," under the direction of Joseph Kaufman; with Mme. Petrova, under the direction of Burton King in "Trooper 44," and in "The Transgressor," under direction of Edward Warren.

**Pathe** confidently predicts that Mollie King, star of "Mystery of the Double Cross," the new serial, will, through her work in it, attain great popularity, and become one of the really big stars of the screen. The production has now been finished, and the opportunity given to see it as a whole before the day of release. The unanimous verdict of Pathé executives, is that "Miss King screen's beautifully, has real personality and her work shows a constant improvement."

Miss King is a "stage child," having made her debut before the footlights at the tender age of eight months. She is not yet twenty years old either, and has been identified with a number of stage successes.

**Pauline Frederick** is rushing the season a bit by beginning to commute to her country place at Mountain Lakes, New Jersey, every day that she is not called for work at the Famous Players studio.

Of course the "commutation" is accomplished via her Stutz runabout which she bought last fall on the personal guarantee of the manager that it could not go under seventy miles an hour on low gear.

Miss Frederick is already beginning a series of week-end parties, the guest of honor of her next one being Robert Vignola who is directing her next production.

**Marguerite Snow,** while preparing to leave this world for a year's solid work in Toronto, Canada, is having photographs taken by all the leading photographers of New York. She wants to have a year's supply before leaving.

Like many other stage stars who have gravitated to the silent drama, Maxine Elliott finds many differences between the spoken drama and the screen.

She especially is surprised at the methods of rehearsal for picture scenes, having been used to constant drizzling of stage acts in continuity. Instead she finds sequence of scenes thrown to the winds in the production of pictures.

In addition Miss Elliott finds there is not the noise and aimless confusion in a film studio that she had imagined; and, let it be whispered, she does not mind the early rising necessary to picture actresses. Sufficient.

Returning from Saranac Lake after a month's sojourn taking snow scenes for the forthcoming B. S. Moss subject, "One Hour," the company of players spent last week with Director Paul McAllister at the Biograph studio, and then packed up again and departed for Jacksonville where the picture will be completed in three weeks.

The cast includes Zena Keefe and Alan Hale as co-stars, Ina Brooke, Warren Cook, William Marion, Henry W. Pemberton and D. J. Flanagan.

**George Fitzmaurice,** of the Astra, is at Saranac Lake in the Adirondacks, with Mollie King and a company of twelve players, engaged in the production of a five-part Pathé-Gold Rooster play called "Fifth Avenue."

Out and out American, sweet twenty-three, and a brunette of striking attractiveness is the description of this little actress.

Metro. Ingenue roles are Miss Smith's specialty and whenever not tied up by contract her services are in demand among producing organizations.

Kimball Young's company, Thanhouser, Goldwyn, Essanay, Famous Players and others are among those who have engaged the petite and chic star, who has become a favorite among picture patrons during the past year.

Miss Mason, who has become a favorite among picture patrons during the past year,

**Shirley Mason**, the petite and chic star who has become a favorite among picture patrons during the past year, is now completing "Little Miss Nobody," in which, during May, Miss Mason will appear in Conquest Pictures, and she now is engaged at the Edison studios in playing the title role in "The Little Chevalier," a three-reel drama based on a story of the same name by M. E. M. Davis. Miss Mason won her first reputation by her appearances in Edison productions.
President S. S. Hutchinson of the American Film Company has been at the Coast, looking after interests and supervising production at three studios in which he is interested—the American at Santa Barbara and the Signal and Vogue in Los Angeles. All three are progressing with their productions very satisfactorily, and Mr. Hutchinson has only words of praise for the management at the three producing plants.

The second of the Gail Kane series at present known as “Edge Tools” is in the making under the direction of Rollin S. Sturgeon, who was especially engaged by the American to film this series. Edward Peil, who scored a success in a dual role in Clune’s “Eyes of the World,” is playing the lead opposite Miss Kane. The role of the husband is taken by Hassan, who was featured in a serial by the Universal, and another is taken by Mary Lee Wise. Al. Vosburg, formerly of the American, appears as the juvenile, and Fred Droom takes an important character role.

More than half of the subjects for the second William Russell American series of five-reel photoplays has been completed by the company under the direction of Edward Sloman. The first, “Her Fighting Gentleman,” has already been released, and coming after this is “High Play,” a tense drama, and then “The Frame-Up,” a comedy drama which has but recently been completed. Francessa Billington plays the leading role opposite Mr. Russell. Harvey Clark takes a character part in this.

The Russell-Sloman organization in preparing this series has gone about it in a painstaking manner. All stories for the six pictures selected and prepared for production prior to the beginning of the series. This enables the entire studio staff to work to advantage in the filming of the subjects, making delays impossible except for weather conditions, and at the same time giving far better technical support to the producing company.

The new Mary Miles Minter series is well under way under the direction of James Kirkwood. It will be remembered that Mr. Kirkwood was in charge of producing all but one of the previous pictures of this star. He has already completed and edited the first one and is now working on the second. The titles for these have not been announced. George Fisher, who went to the American late in the fall and has since played leads opposite Miss Minter, is one of the principal supporting players. Another player very widely known for his exceptionally good character portrayal in American Mutual subjects during the last five years, who is playing with this company is George Periolat.

William Fox, who has been in Los Angeles now for more than two weeks, is to remain here for at least that much longer. He has been in conference with General Western Representative A. Carlos and heads of the production force at the studio daily, planning future productions. After completing his work it is now planned he will accompany Western Representative Harry Leonhardt on a tour of all territory west of Chicago, visiting all the Fox exchanges. Mr. Leonhardt came to the Coast with Mr. Fox, but was called back to Chicago on important business. He is expected to arrive in Los Angeles within the next few days, and will then remain here until Mr. Fox concludes his business at the studio.

The Fox child spectacle, “The Modern Jack in the Beanstalk,” made by the Franklyn Brothers, is completed and edited to such an extent that the directors have taken up the making of another subject, and are now giving but a small portion of their time to the re-editing of the eight-reel picture. The new photoplay put into production will consist of five or six reels, and will be an adaptation from two well-known fairy tales. Francis Carpenter, Virginia Corbin, Violet Radel &amp; Carmen DeRue are the principal child players, with Hershall Mayall and Rosita Marzini in the leading parts.

F. McGrew Willis, who for the past eight months has been free-lancing photoplays while affiliated with Walter Woods under the partnership name of Willis-Woods, has been engaged by William Fox to write original photoplays and adapt others. Mr. Willis has been connected with the photoplay industry in the West in this capacity for the past four years, nearly two years of this time being with Universal, where he wrote a number of Bluebird and Red Feather stories and continuity. His first work for the Fox Company is writing the continuity for a story now being filmed under the direction of Otis Turner under the working title of “The Book Agent.” George Walsh and Doris Parn are the leads for this subject. Mr. Willis has also prepared the working script for “The American Message,” a photoplay based on the old stage play “The Iron Master.” This is now in production under the direction of Frank Lloyd, with William Farnum as star and Jewel Carmen playing the opposite lead. William Foster, who has been with Director Lloyd as cameraman, will be in charge of the photography of this subject.

To facilitate production, each director of the Fox organization is to have his individual stage. The first one set aside for any producing unit was given to R. A. Walsh, and he began work on the new one upon return Monday. Carl Winter, who has been with the company for five years, is working with this company as George Periolat. Carl Winter continues as cameraman for the Mary Miles Minter Company.

X. K. Stout, who until very recently was manager for the Mutual exchange at San Francisco, has been selected by Mr. Hutchinson as assistant for Studio Manager Crane. Mr. Stout has taken up his new work at the American studio now, and is finding it very pleasant after several years in a film exchange.

Another new face at the American studio is that of Frank Buck, who is in charge of the publicity department. Mr. Buck was formerly affiliated with the San Francisco Exposition in charge of the publicity department there. At the close of the fair he came to Los Angeles, and for several months served the Keystone Film Company as publicity manager.

Carl Laemmle Posing With a Lion at Universal City
A. L. CHRISTIE this week engaged Hazel Alden to play lead opposite Neal Burns in Christie Comedies and to succeed Billie Rhodes, who recently was engaged to play in Caukfield Mutual Features. Miss Alden has had a varied experience on the legitimate stage, being a member of the Metropolitan Stock Company for several seasons, and playing in support of Lew Fields in "The Never Homes," "The Little Millionaire," and others. She has been on the Coast but a few weeks, and during that time had her first motion picture experience playing in support of Fannie Ward in "The Heart of Her Child," since she played in the Lady Margaret Illington picture. She is now at work under the direction of Mr. Christie in a comedy titled "Practice What You Preach." Neal Burns, Eddie Barry and George French also appear in this cast.

A comedy with laughable situations created by a bride who insists she will take her pet dogs with her on her honeymoon," Those Wedding Bells," is being given the finishing touches at the Christie studio. Betty Compson, a member of the Nestorites, Eddie Lyons and Lee Moran, with little Edith Roberts, are posing for a comedy entitled "Moving Day," which is being filmed by Director Chaudet. The comedians claim there is a big mystery about this film, and for the first time in their film careers insist their sets shall be screened in. This prevents interruption from the visitors' gallery and studio attaches.

Another four-reel drama to be put into production is "The Adirondack Affair," in which Allen Holubar and Louise Lovely are principals, with Eddie Polo in one of the very important roles. Mr. Holubar is directing this production, which, it is said, is to be a part of the regular Universal program.

Fred A. Kelsey, director of Western subjects featuring Harry Carey, in the making of "According to Appearances" needed a fat man for a Western part, and when the employment department could not find the very person for the role, Kelsey went back to grease paint again, feeling sure the experience would aid him in his weight decreasing attempts. The Universal cowboys will play in support of Carey.

"The Fires of Rebellion" is the name selected for a five-reel subject put in production this week with Idia May Park as director. Dorothy Phillips will be starred, and her principal supports will be Lon Chaney and William H. Stowell.

JOLTED JUSTICE," a Vogue farce, has been completed with a cast including Paddy McGuire and René Rogers, who temporarily engaged during the absence of Gypsy Abbott. Rube Miller directed this picture, but does not appear in any of the scenes.

Robin Williamson has put the finishing touches to "Freighted Flirts," an April 1 comedy, with Ben Turpin, Lillian Hamilton and Ed. Lowry.

One Vogue company is now making a lady barber story, and principals of the other are wearing animal make-up for what is spoken of as a tiger story.

The Harold Lockwood company of the Yorke-Metror studio left Thursday of this week for Jerome, Ariz., where E. Mason Hopper will direct exterior scenes for "The Secret Spring," adapted by Richard V. Spencer from the Clarence B. Kelland novel, "The Hidden Spring." Scenes for this photoplay require a real mining town, with smelters and other similar industries in operation, and Mr. Spencer secured the rights to use locations at the United Verde mine for spending several weeks in Arizona searching for locations. The company will have permission to photograph many of the street scenes in Jerome in addition to working at the mines and smelters. Billie West, formerly member of Finkelstein's organization, where she played lead, has been engaged to play opposite Mr. Lockwood in this story. Lester Cunto will be the heavyweight, and Doc. Crane, Ruth Oyerton and others will take important roles.

A CALM has settled over Universal City, and the many tongues have ceased to speak or whisper about the many changes that were made shortly, for be it known President Carl Laemmle departed for the East on a Tuesday, and Treasurer P. A. Powers left on a Saturday. The big producing organization is still honored by the presence of Secretary R. H. Cochrane, who will remain for several weeks. Mr. Laemmle was on the receiving line about all the time he was in the West, and it is very possible he will talk of lunchboxes and "personally conducted" tours of the studio in his sleep for weeks to come. His last days were strenuous, for besides conferring with heads of departments, directors and players, he saw several productions projected, showed the members of the House Committee on Naval Affairs over Ucity, and met more than a dozen exhibitors and exchange men from as many states. Then, too, the producing staff took up some of his time by giving him a farewell reception. P. A. Powers slipped out of town and never said a word to any one, and he was gone some time before his absence was discovered.

Eugene B. Lewis, who is shortly to try his hand at directing a photoplay, following four years of scenario writing, has been succeeded by Jasper Ewing Brady as editor of the scenario department. Mr. Brady served the Vitagraph Company in this capacity for several years, and has been on the Coast for the past several months.

A new organization has been perfected for Director Jack Conway, owing to the absence of Ella Hall from Ucity on a well-earned vacation. Alice Lake, who came to the Coast with Roscoe Arbuckle and here worked in several Keystone comedies, will be the leading woman of this company, and opposite her will appear in the first production Roy Stewart and Herbert Rawlinson. This is from an original story by George Bronson Howard, and will be titled "Hands Up." The story has both an Eastern and Western atmosphere.

President John R. Freuler of Mutual Said Goodbye to Helen Holmes and Others of the Signal Company After His Visit to the MacGowan Studio. Where "The Railroad Raiders," Latest Railroad Serial is in Course of Production.
Reynolds' subjects, is a decidedly out-of-doors photoplay. Myrtle Gonzales is the star, and the supporting company includes George Hernandez, Jean Hersholt and others.

NOW that April 6 has been selected for the release date for the first episode of the Helen Holm series, "The Railroad Raiders," Director J. P. McGowan plans to have the first nine chapters completed by that time. The sixth installment, "The Overland Disaster," became past history for the producing unit this week, which means that a recently purchased Pullman car is now smashed beyond repair. The company is shortly to leave for Nevada, where the nine remaining chapters are to be filmed. Many of the locations to be used are near Las Vegas, where the Signal Company spent considerable time last year.

Reports from the Monogram studio are to the effect that Shorty Hamilton is now working in three two-reel comedies at one time. Number twelve of the Shorty series is entitled "Shorty Solves a Wireless Mystery." This has almost been completed, one of the final scenes being a high dive into the ocean from the mast of a schooner. Shorty took the bath and was so well pleased with the experience that he feels the company shall make other water pictures immediately. Number thirteen, another which is holding the attention of Shorty, is "Shorty Reduces the High Cost of Living." If reports can be believed, the Monogram studio will be the spot where all rioters may go and secure eatables. Production Manager William Clifford makes the assertion that a ton of potatoes and fully half that many onions will be needed for a number of scenes in this comedy. The third in production is being made by Director Bob Gray, and is "Shorty Lays a Jungle Goat." The picture is laid in the Philippine Islands, and the company is having much difficulty in getting the necessary atmospheric quality. Shorty Hamilton, the featured player of this series, served in the American army for three years, most of this time being in the Philippines, and the knowledge he gained of these island possessions is making it possible for the company to add exceptionally good atmospheric scenes and action.

SIX months' practice enabled Helen Gibson to this week perform her most daring act before the camera in the current "Daughter of Daring" production. In this she uses three horses, one of which she rides herself. The stunt is to be a jump of several hundred feet over a speeding railroad train. The horses were running at full speed when the stunt was filmed.

The novel "The Planter," by Roy Neill, has been found ideal locations for the plot, which deals with a band of outlaws who live in a mountain retreat, protected to the very door of their rendezvous, which may be entered only through a huge door in the very peak of the mountain.

THREE L-Ko comedies are nearing completion. One is being made by J. G. Blystone and titled "The Worshipers of the Cuckoo Clock," which has Alice Howell for its featured comedian. This two-reel subject required the building of a lighthouse on the rocky shores near Long Beach, which was torn to pieces for sentimentally thrilling scenes in the comedy. More than one hundred men and two steam dredges were needed to move the building to get the desired action, and the largest tug boat of Los Angeles harbor aided in bringing the collapse of the structure. The building was of such size that it required several weeks' time for completion by the entire technical staff of the L-Ko.

Chaplin Mutual, "The Cure"

ROY NEILL, who has been affiliated with the Ince organization for almost two years, serving in the capacity of assistant director to Raymond H. West, following a very successful career as a legitimate stage actor and playwright, was this week promoted to directorship by Thomas H. Ince, and will film the next Enid Bennett picture.

Director Walter Edwards will have Louise Glau as star for his next Ince Triangle picture he will produce. This is of an underworld type, written especially for Miss Glau by Lambert Hillyer. The role for Miss Glau is that of a girl gangster. Charles Gumma has been selected for the opposite lead, and Roy Laidlaw and Agnes Herring are members of the supporting cast.

One Ince producing company is delayed in work this week because of the illness of Charles Miller, director, who was placed in charge of the filming of the next Dorothy Dalton subject. His illness, it is said, is due to exposure, having insisted upon working in a drizzling rain when suffering a slight attack of la grippe. Members of the company besides Miss Dalton, including Joe King, Lillian Hayward, Mary MacLvor, Alice Taaffe, Donald Lee and others fared much better.
MOTION PICTURE NEWS

April 7, 1917

LOCAL NEWS

Not a day of rain. Miss Lois Weber was seen running a Shamrock over the heads of her suitors. John Seitz (pronounced Sights) is a cameraman for the American. Abe Stern has introduced the style of wearing his hat on the back of his head.

PERSONALLY CONDUCTED TOURS IN FICKERVILLE

It was with a great deal of pleasure that we learned that our old acquaintance, the Signal "2189," has been restored to the Southern Pacific train. The Signal "2189" has been out of service for several weeks due to mechanical difficulties. With this news we are delighted to report that the Signal is now back in service and ready to serve its passengers once again.

MOTION PICTURE NEWS

April 7, 1917

MORE NEWS

Francelia Billington of Santa Barbara, who was in town to portray Laemmle, Powers, and Cochran, has been photographed with the family of three baby cubs that arrived at the First City Monday.

No flying at all. The Rio Air Line is not flying. "Flying A's or Dogs," is the sign that hangs on the pilots' bungalow in Santa Barbara.

Bill Hart has reformed and is now a teetotaler. He has accomplished this with the help of Billy Sunday, who has been visiting the town.

Neal Burns has a large heart, place, works for charity college, man who came into the world has become known as the "benefit boy." Neale is now a broad type and has been seen in several parts in "The Railroad Rangers.""Fashion note: "Ike May Park was seen wearing a new studio suit that Friday, which has been approved by O. L. Setters of the production department.

Jack Kane, in a proud father, ran a mile in three minutes last Tuesday from a Scarsletina to the theater. He is now in the hospital after his good deed.

To break a record on BOOKUM, typewriter which eliminated the human operator and made possible heretofore to mention the proponent who befriended Myrtle Gonzalez. Two weeks ago she left our Southland to get snow and a great storm came, and she had to stay in Hollywood for three days.

Miss Gonzales was moved to a studio in the eastern part of the city.

Paul Hashaw Dowling is the new publicity writer for Yorker, Metro, and Harold Lockwood Company. Paul is a nice young fellow who has been sent to New York to run the studio.

One of the new stars at Sl. 'place is Gail Kane. Her little dog Crab ran in front of us when we were talking to the Kid. Ted Sedman is still there, and we saw Bill Russell dress up as a chauffeur, carrying Harv. Clarke's hat and carrying a shoulder bag. Consolidated Creme Hair—on his head. We noticed one of the cars on the street.

In a quiet corner fenced off by high muslin walls in a place where we never expected any one to be, we came upon Jim Kirkwood. He is making moving pictures of the Minter girl, and her hair is just as pretty and yellow as it used to be last Fall.

One of the new stars at Sam's place in Chico. Kane's little dog Crab ran in front of us when we were talking to the Kid. Ted Sedman is still there, and we saw Bill Russell dress up as a chauffeur, carrying Harv. Clarke's hat and carrying a shoulder bag. Consolidated Creme Hair—on his head. We noticed one of the cars on the street.

The efficiency department told us they had found a new way to make the penny roll. They used curling irons on the toes of the Actors, and the result was that the Actors were able to roll the penny almost as fast as they could with their fingers. The Actors were quite pleased with the system.

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Conclusive evidence of the popularity of HOOKUM is the naming of the Joker Comedy "Twenty Thousand Legs Under The Sea." Bill Beaudine is directing the mermaids by wireless.

The name of the gail Kane's pet is Crab. It is a beautiful dog, with a soft coat and a friendly disposition. The dog is now living in Hollywood.

Efficiency note: A thoughtful Lasky property man gave Mac Murray a bouquet of yellow primroses into which she had to cry a scene. The star was able to get on her lines and make the most of the situation.

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A. C. Larrabide of the Department of Agriculture, has been appointed the new director of the Department of Agriculture.

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C. Laemmle did a wonderful thing last week. He induced two bulls to enter the lion arena. They were R. W. Martin, who is a bull, and John Laemmle, also a bull. They were in the lion arena at the same time, and they were both successful. No reward is offered for the half yard lengths of silk on the outside of the bolts.
SCREEN EXAMINATIONS

“Broadway Jones” (Artcraft—Six Reels) REVIEWED BY PETER MILNE

Serving to introduce George M. Cohan to the picture world both as a comedian and an author, “Broadway Jones” scintillates with some of the best feature comedy ever shown on the screen. On the stage “Broadway Jones” was one of Mr. Cohan’s best. Its comedy lay in its lines and the manner in which they were read. Mr. Cohan wasn’t thinking of pictures when he wrote it, otherwise he would have added a few more complications and put more of a picture punch in the final scenes. But in the face of the large amount of comedy in the picture, much of which lies in the subtitles, which are excerpts from the play, it is perhaps stretching the point to harp on the few flaws which do the melting into insignificance act before the Cohan personality.

And the Cohan personality is a big consideration. In his vehicle he is constantly making the best of any situation that comes along—always looking for the silver lining in every cloud. Such a spirit of optimism is always immediately appreciated by amusement-seeking folk. And such a personality is all too rare on the screen. That Mr. Cohan is a natural comedian goes without saying, and the various predicaments in which he finds himself throughout the six reels of “Broadway Jones” benefit largely by his presence.

The production accorded “Broadway Jones” is extraordinary. When Director Joe Kaufman wanted to have a cabaret scene at Murray’s, to Murray’s he went. His settings are a marvel in realistic construction, the set of the Knickerbocker Hotel being the most lavish of the lot. With some scenes of Broadway, both at night and in the daytime, and the whole set off by excellent photography, there is nothing to complain of in the way of production. The continuity runs fairly well. Closeups of the stars are used superfluously, but Mr. Cohan most always has something to express in them. The supporting cast, headed by Crawford Kent and Marguerite Snow, does very good work.

THE STORY AND PLAYERS

Broadway Jones (George M. Cohan), so called because of his love for the famous street, is tired of the old-fashioned business methods employed by his uncle (Russell Bassett) in conducting the Chu-Chu Chewing Gum Company in Jonesville. When Wallace (Crawford Kent), an advertising man from New York, comes to the town, Broadway finally decides that he must see the white light. He journeys to the city, leaving Josie Richards (Marguerite Snow), the stenographer of the company, behind. In New York he sets a terrific pace until his funds are gone. Then he proceeds to become engaged to Mrs. Gerard (Ida Darling), a rich widow. He regrets the engagement soon after, and Mrs. Gerard proceeds to pursue and pursue him. When Broadway receives word of his uncle’s death he goes back to Jonesville. At first he plans to sell the plant to the gum trust, but realizing that he will throw many men out of work by so doing, he assumes charge of the place and installs Wallace as advertising man. Mrs. Gerard, foiled in her every attempt to further ensnare Broadway, contents herself by marrying his butcher, and Josie becomes Mrs. Broadway Jones.

“As Man Made Her” (World Film—Five Reels) REVIEWED BY PETER MILNE

HELEN BEARE, author of “As Man Made Her,” has gone deep into the intricacies of the double moral standard and has evolved therefrom a highly dramatic picture, seen to the accompaniment of a number of scenes and subtitles that may provoke censorial darts. The construction of the story, though it relies almost wholly on matters of sex, is decidedly good. There are any number of situations of real intensity and of dragging moments there are none. Gail Kane, featured as Claire, gives an emotional and effective performance in a difficult role. Her inclination to roll her eyes at the slightest provocation is perhaps the sole theatrical note in her rendition of the part. Frank Mills is a thoroughly sin-stained Mason, and he plays with excellent restraint throughout, giving in the scenes of the climax, where Mason is under the influence of drink, a masterly characterization. Edward Langford as Harold is a hero whose very naturalness is a rarity, and Gerda Holmes plays the flippant Grace very well.

The production given the story by George Archainbaud is picture-worthy. The realism of the cabaret scene, with its inevitable hula-hula dancer, is marked, and the more intimate scenes and settings of the picture are well chosen. In fact, “As Man Made Her” is in general a picture, the story, acting and production of which is a distance beyond the average. On Broadway it would hugely entertain, but in smaller communities the patron of the theatre may find it too highly seasoned for conservative tastes.

THE STORY AND PLAYERS

After her graduation from school Claire (Gail Kane) falls into the hands of Mason Forbes (Frank Mills), and the next seen of her is a number of years later, when she is a noted figure on Broadway. Mason discards her to marry Grace (Gerda Holmes). Harold Forbes (Edward Langford), Mason’s brother, meets Claire and later brings her home as his bride. Mason keeps quiet. His marriage has been a failure. When a child is born to Claire Harold is more in love than ever, but Claire, with revenge in her heart, seeks to attract Mason once again. Mason capitulates, pleads with her to go away with him, but at last Claire’s heart is softened to her husband and child. Mason, angered, tells the secret of her past, but the baby stands as a link between Claire and Harold that nothing can break.

“The College Boy’s Special” (Kalem’s “A Daughter of Daring” Series—Two Reels) REVIEWED BY GEORGE WORTS

A NEW note has been injected into Kalem’s railroad series. In the past, drama and other incidentals have been pushed aside to make room for the spine-snapping thriller at the end. Some new director has taken hold, with the following results, to wit: Helen Gibson proves she can act; her juvenile lead, L.
THE STORY AND PLAYERS

Kalem's railroad players in the present piece are quite sufficient unto themselves, and the story is fresh and vigorous. College boys, not of the forty-year-old-ham-actor type, resurrected from an indifferent casting director at $2.50 a day, but chaps who do the typically brazen and eccentric stunts of the campus product, are responsible for the comedy.

Bob Cotter (L. T. Whitlock), their leader, makes his first false step with Helen in trying to embrace her. The boys plan a picnic and order a case of ice cream. When the railroad does not deliver, Bob motors to a nearby town, and on the way back the car is wrecked. The thrill becomes apparent when a freight car, with brakes locked on a down grade, is required to carry the cream to camp. The flying mail is glimpsed, roaring down the track at its usual breath-taking clip. Helen is informed of the portending smashup and mounts a horse. The box car on its journey passes under a low bridge, with Bob, not looking, standing on the car's roof, with the expected sad outcome. Helen gallops alongside the car, makes a neat leap to the arms of the college boys and sets the brakes—just as the flying mail goes by.

“Mayblossom”

(Astra-Pathé—Five Reels)

REVIEWED BY PETER MILNE

This picture, featuring Pathé's popular serial star, Pearl White, was sent to France to be hand-colored. The results, when the exterior scenes of the picture are considered, are delightful. A background of water or trees shows up to beautiful effect in the coloring. In fact, the natural sphere of this sort of color work is nature. When a closeup showing the players is reached the flesh tint is apt to be a little off, and the shade of the hair very often varies. The interiors of “Mayblossom” fail to measure up to the exteriors. The story of the picture, which was written by Anthony Kelly, though molded along conventional lines, is a costume piece. The women wear hoop-skirts and the men laces. Edward Jose in the selection of local players has shown unusual attention to detail. If there was we [ailed to catch it.

THE STORY AND PLAYERS

Anabel Lee (Pearl White) is courted by Warner Richmond (Hal Ford). They are married, but the affair is kept secret because of the illness of Warner's grandfather (Fuller Mellish). Shortly the old gentleman dies and Warner, having met and fallen in love with a singer, destroys the evidence of his former marriage. Anabel, after an illness, marries a doctor, the sweetheart of her childhood days. Warner returns to his old home after the singer has discarded him. In delireum he tells of his marriage to Anabel to her husband, who attends him. Anabel, knowing her secret told, attempts to kill herself, but her husband saves her just in time. In his ravings Warner overturns a lamp in his shanty, and before help arrives he is burned to death.

“A Man and the Woman”

(U. S. Amusement—Art Dramas—Five Reels)

REVIEWED BY GEORGE N. SHOREY

So long as Pallas furnishes Vivian Martin with such excellent stories, good direction and exceptional casts, exhibitors may bank on these productions as among the best. And “The Spirit of Romance,” which has been found a thoroughly appealing story, quite in a class with the two previous fine productions with this star.

As maid of all work in the old curiosity shop of Richard Cobb, Miss Martin is introduced in a most novel way by the “theme vision,” we might call it—a fade-in of her future as a wealthy wife. As a consequence, interest that might have been accumulative is only passing fair.

“Madame Blache’s work is in the minor details average. The scenario is well constructed and the conventional is carefully avoided. The settings, with one or two minor exceptions, are appropriate and the camera work helpful. There are some scenes supposedly of election day in the picture. Interpolated between the scenes of the picture are flashes of President Wilson speaking at Shadow Lawn and of a parade. As we collect, the President kept to the house after his journey to Princeton on last election and most of the men are too busy voting to parade.

“Mayblossom”

(Astra-Pathé—Five Reels)

REVIEWED BY PETER MILNE

At the outset this feature gives unusual promise, which is only partially fulfilled in the later reels. Adapted and produced by Madame Alice Blache from Emile Zola’s “Nantas,” the picture lacks the force of many of the other works made by her studio. Its chief fault seems to be in its cast, no member of which works up any visible show of enthusiasm for his or her part. It appears that in an effort to be natural they have become quite colorless in the rendition of their respective roles.

The opportunities for strong situations have not been realized, largely for this reason. In the denouement the same tempo prevails as in the introductory passages. As a consequence, interest that might have been accumulative is only passing fair. Madame Blache’s work is in the minor details average. The scenario is well constructed and the conventional is carefully avoided. The settings, with one or two minor exceptions, are appropriate and the camera work helpful. There are some scenes supposedly of election day in the picture. Interpolated between the scenes of the picture are flashes of President Wilson speaking at Shadow Lawn and of a parade. As we collect, the President kept to the house after his journey to Princeton on last election and most of the men are too busy voting to parade.

“The Spirit of Romance”

(Pallas-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

As a consequence, interest that might have been accumulative is only passing fair.

The rest of the cast fitted their roles exactly. Don’t get the impression that because part of the plot hinges on the marketing of it. Agnes, who at last has come to realize the worth of Duncan, is able to clear her name before him by showing him letters which passed between Crawford and Miss Perier. So at last Duncan becomes the husband of Agnes in reality as well as name. Kirke Brown, Zadee Burbank and a child, Lorna Volare, are others in the cast.

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Joseph Snow (Herbert Standing). She is the first person he ever met who refused money offered by him when she breaks a vase which he is about to purchase. He decides to get square with a lot of other people and "comes back to life" a better man.

Tom Cobb (Colin Chase), Richard's son, is also enabled to market a "kettle that won't boil over," and had benefited by the wise use of his funds during his temporary abdication of control over his property.

"Patria" (International-Pathe—Ninth Episode) REVIEWED BY PETER MILNE

"The Paw and Scape Goat" introduces a new twist to the plot of the serial and consequently the interest is freshened considerably. The opening of the picture is exciting, with Milton Sills does some sterling work in this number, and Warner Oland is suave and plotting as Huroki.

Mrs. Castle continues on her posing performance, appearing in a variety of weird creations of the costume calculated to set the hearts of rural maidens a fluttering and even goes so far as to allow her pet simian to partake of her cantaloupe in a closeup. It is a picture that will appeal to most classes, and is surely one that is entitled to a showing anywhere.

STORY OF "THE DEVIL'S BAIT"

Two inseparable chums, Dr. Sheldon (William Conklin) and Jason Davies (Edw. J. Brady), on a vacation in Mandalay, just four reels were allowed to do it in. The story is not made into a dramatically interesting whole, and we don't think the public will begin to understand from the picture what a forty-line "synopsis" makes very clear.

"Give Me the Ruby and I Will Save You"

Take a boy is born to them, and they are really happy, but a letter from home rekindles the dying embers of a love for civilization, and he deserts his wife. His father greets him and the boy with open arms, but the boy pines for "mamma," so after a mishap or two a happy reunion takes place.
escape a landside at the famous ruby mines there. They take from the hand of a dead miner a wonderful ruby, and a quarrel results. Sheldon forcing Davies to give him the ruby or be hurled off a cliff.

Years later Davies gets his vengeance. Tempting Sheldon's wife with jewels, he gets her to run away with him, and so steals from Sheldon his most priceless possession, for she also has the fatal ruby. When Doris Sheldon (Ruth Roland) has reached womanhood, Davies, not yet satisfied, uses her mother's own inherited failing to tempt her. Through chance he gains possession of priceless jewels and means to force her to wear them, unknown to her father, who has hidden all the family jewels. He is discovered in time and, pursued, jumps off a cliff, and the ruby is thrown into the sea, where it can no longer serve as "The Devil's Bail."

STORY OF "THE YELLOW BULLET"

The only survivors of a holdup in the middle of the desert are Fred Fowler (Robyn Adair), his daughter Teresa (Lucy Payton), and Harry Hart (Bruce Smith). Carrying Teresa, Fred finds an old cabin with two skulls and a lot of gold nuggets, together with a note saying the location of the Peg Leg Smith Mine will be found in a yellow bullet.

The story then concerns itself with the discovery by Hart of the secret, his perfidy to his companion, finally locking him up, handcuffed, in the cabin until he shall tell him what he has done with the "yellow bullet."

As a matter of fact, after extracting the note from it, Fowler had buried the yellow bullet, and he manages to struggle with his shackles to the place he buried it, and placing it in his emptied revolver, when Hart comes to devil him again he kills him with it, then going mad. He is rescued by Teresa and her lover, Surgeon Lloyd (Neil Hardin) of the border guard, who has organized a rescue party.

Ara April 7, 1917

"The Skeleton Canon Raid" (Episode of "The American Girl"—Kalem—Two Reels)

HERE at last is a powerful new theme, and the story is well worked out, except that somebody slipped in a weakness that marks the main point, which is the point of law a man cannot be declared guilty of murder unless the body of the murdered party, or some traces of evidence showing that murder has been committed, are forthcoming. The story and players are well chosen, the pictures are good, and it is at least sincere as the husband. Travers Vale directed, while the author is William Addison Lathrop.

Mr. Brady is fond of the domestic drama. "Man's Woman" (World Film—Five Reels)

REVIEWED BY PETER MILNE

"Man's Woman" is another picture of marital complications that contains a theme of great possibilities as its basis. The wife of the lawyer has been used to practical independence prior to her marriage, but when she enters upon her new life she finds herself completely dominated by her husband and his two maiden aunts. The dramatic results from this clash of characters are true, and truth never fails in interest. The climax put upon this story seems to have been the easiest way out. There is a murder, the wife is compromised for the moment, and then the husband discovers that she is well worthy of more freedom. To be candid, a more natural ending might have been approached when the realism of the body of the action is considered. The present finale, while it is tense, doesn't strike the life-like note of the rest of the story. But they, as no doubt the producer would tell you, want just such an ending.

In its development the story moves swiftly and logically, with the customary dependence on coincidence. The production is good and the acting praiseworthy. Ethel Clayton as Violet, the wife, does her usual good work. Rockcliffe Fellows, though his general appearance sometimes detracts attention from his performance, is at least sincere as the husband. Travers Vale directed, while the author is William Addison Lathrop.

THE STORY AND PLAYERS

After three years of married life Violet (Ethel Clayton) finds herself so utterly without authority in her home, due to the interference of her husband's maiden aunts (Justine Cutting and Eugenie Woodward) who complains to Roger (Rockcliffe Fellows), her husband. He is so taken up as assistant district attorney in attempting to bring a group of gamblers to justice that he neglects her needs. The district attorney (Frank Goldsmith) in league with the gamblers schemes to have a gunman (Johnny Hines) put Roger out of the way. Violet gets inside the plot, lures the attorney to her home, so that he will receive theassin's bullet. In so doing she compromises herself before her husband, but his eyes are opened at last through the services of an old family servant.

"The Law That Failed" (Apollo Art Drama—Five Reels)

REVIEWED BY GEORGE N. SHOREY

HERE at last is a powerful new theme, and the story is well worked out, except that somebody slipped in putting it together. Scenes appear which have no meaning whatever, which are never explained, but even this does not make a good scenario fail to get over the main point, which is the point of law a man cannot be declared guilty of murder unless the body of the murdered party, or some traces of evidence showing that murder has been committed, are forthcoming.

The real feminine lead in the picture is Florence Short, in the role of Estrella Santos, but Alma Haulon, the featured star, does some very acceptable work as the sweetheart of Luke Rodin.

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in the usual way to marry the girl—but there is where the story is different, and its main punch is the trial and the starting setting him free on a technicality, which however does not relieve his conscience.

The actual murder has evidently been eliminated by the censors, and a retake should be made, if possible, to give some excuse for the showing earlier of the secret chamber which we presume was used in some way to conceal the murder.

THE STORY AND PLAYERS

Luke Rodin (Edward Ellis), cold, almost starved prospector, finds refuge in the cabin of Estrella Santos (Florence Short). Estrella, deserted by her husband, gives him food—just then her husband, seeking the deed to his gold claim, and intending to desert Estrella, returns. Estrella murders him. Luke coming to consciousness with the knife in his hand believes he committed the murder. They go to America. In love with Alice Campbell (Alma Hayden), Luke is told he must marry Estrella or he exposed as a murderer. He chooses her in a fit of rage, but the body is not found, and the court orders him declared not guilty. He cannot bear the final accusing verdict of Alice and shoots himself. Alice realizes he murdered the woman.

"The Bottle Imp"

(Lasky-Paramount—Five Reels)

REVIEWS BY GEORGE N. SHOREY


When such master literature is so masterly interpreted as in this production, there can be no doubt of the reception it will receive from picture lovers everywhere.

From the opening scene, in which the author is seen, imper- sonated, telling this wonderful story to the children, to the final fade-out it is art and fancy intertwined with perfect charm (the company having gone to Hawaii to get the native atmosphere), princesses of royal blood acting the parts with Sessue Hayakawa, we are told, to give absolute fidelity to the characters.

The rising of the palace to replace the fisherman's hut the Orient—the Arabian Nights in a modern but semi-oriental setting—meet in "The Bottle Imp," from Robert Louis Stevenson's story.

THE HOME SCENES ARE FAITHFULLY DEPICTED, The characters natural and homelike, and there is everything in the latter of mountain, plain and valley are clear reproductions. The rising of the palace to replace the fisherman's hut the Orient—the Arabian Nights in a modern but semi-oriental setting—meet in "The Bottle Imp," from Robert Louis Stevenson's story.

THE STORY AND PLAYERS

Lopaka (Sessue Hayakawa), a poor Hawaiian fisherman, falls in love with Kokua, a young girl of royal blood. Scorned by her father, he seeks in the mountains a rare bird whose feathers furnish cloaks for royalty. An old dying priest of Pele tells him the wonderful "bottle imp," a wishing bottle in which Kono, his respective Pole, the imp of the mighty volcano, is confined, only to be released when the last owner is dead. The bottle must be sold always to another for less than purchased. One dying with the bottle still in his possession will go to hell.

Lopaka wishes for and has wealth and servants. He seeks and marries Kokua (Kehua Waipaul). Then he angers the imp and is cursed with the absence of Jeprosy. He has meant to sell the bottle and buys it back to cleanse himself. But he buys it for so small a sum as a penny. He confides in Kokua his terrible danger, when he is stricken with sickness, and Kokua, seeking a remedy, finds an old man who sells her some centimes, worth less than a cent. With the centimes Kokua buys the bottle and Lopaka gets well, only to discover Kokua's sacrifice. Rollins, a drunken sailor, is told by Lopaka that he can get all the drink he wants if he will buy the bottle back with some Chinese "cash," coins of even less value than centimes, Kokuka agreeing if Rollins will buy the bottle from Kokua, for three "cash," he will buy it from Rollins. However, Rollins, in his maudlin state, saying he is going to hell anyway, pays Kokua only one cash for the bottle, so that Lopaka cannot buy it back.

With the magic power of the bottle Rollins now tries to steal Kokua, and in a fight with Lopaka they fall off a cliff together, and in an under-water struggle Rollins is strangled to death.

The death of the last owner releases the bottle imp, and Kono returns to his home, the extinct crater of a volcano, which is seen to burst into activity.

And with the imp's release the palace and wealth of Lopaka and Kokua vanish, and they find themselves happy in Lopaka's thatched hut, rich without worldly wealth.

"Motherhood"

(Frank Powell-Mutual—Five Reels)

REVIEWS BY F. G. SPENCER

THIS picture deals almost fearfully with the horrors of modern warfare, and there is not a shadow of a doubt but the pictures are actual reproductions of the present-day conflict; they are beautiful in their clearness and revolting in their revelations.

Marjorie Rambeau, who has the lead, acquits herself most creditably, but she is so fast becoming known to patrons of the silent drama that to eulogize would merely be to waste words. suffice it to say, therefore, that in this production, where almost every emotion from love to anger, scorn, defiance and fear are called for, she rises superior to the occasion and leaves nothing further to be desired.

The film in its entirety proves conclusively that grim war makes monsters of men, and brings home more powerfully than ever the fact that mothers need their boys just as much—perhaps more, in a sense—as the nation needs them, but in the hour of need, when the nation calls, the mother, though reluctantly, lets go her hold.

The home scenes are faithfully depicted, the characters natural and homelike, and there is everything in the picture to make it a fine box-office attraction. In the second act there is a blurring effect in a stretch of the film that detracts somewhat from the otherwise photographic excellence, but with this exception the interiors and exteriors, the latter of mountain, plain and village are clear reproductions. The characters are uniformly well sustained.

THE STORY AND PLAYERS

In a typical American home a father (Frank Ford) and a mother (Agnes Eyre) are together reading one of the many books published anent the world conflict, and the story unfolded is of happily married couple, Albert, the husband (Robert Elliott), and Louise, his wife (Marjorie Rambeau).

Across the border, in another country, is another family, represented by the Captain (Paul Everton), his wife (Ruth Byron), and his mother (Lillian Page).

War breaks out and the heads of both families are called to their respective colors, and with the war's progress the Captain's morals become lax, and where he at the outset protected the women of an invaded country, now he becomes as bestial as an...
Two Educationalss

THE Dimars educational, "Feeding the Fish Eaters," is an interesting short number dealing with sea lions, pelicans and penguins. Taken in Central Park, there is a series of scenes showing the keepers tossing fish to the California sea lions. The exceedingly dexterous manner in which the animals proceed to pick the fish out of the air and their high, clean dives form pictures of folkloric value. The African pelican, with its neklike lower bill, and the weird and comical appearing penguins are the subjects for the remainder of the reel.

"Our World as It Appears to the Ant" is a distinct novelty and contains some excellent microscopic photography. In following the ant on his rounds, after he is introduced on the breakfast table, the table cloth, crystals of salt, the pollen of a flower, the fingers and wrist of a human being, and lastly the eyes of the ant himself are magnified many times. Variety is the subject's strong point, and its many scenes are both entertaining and educational.

"The Waiting Soul"

REVIEWED BY GEORGE M. SHOREY

THE story of this picture is a vivid warning to young girls. Whether it is acceptable entertainment for mixed audiences, must lie in the individual judgment of the exhibitor, although we lean to the belief that a program release should not take any chances of offense to the finest sensibilities.

It is Christian teaching that all sin must be forgiven, when sufficiently repented, yet that will not be accepted as present-day ethics. A powerful argument is here offered in favor of giving the woman a chance to redeem herself, which the man always has by our social customs.

In the role of the woman who loves too impulsively, Madame Petrova has an opportunity for some of her best emotional acting, and she has made of a none too strong plot in its power to sustain interest, a finely dramatic production.

The hesitancy between ruining her husband's faith in her and giving a terrible heritage to the unborn child, "The Waiting Soul" is a tense situation.

The suspence to the very end, with the final confession by the husband that he had learned from his bosom friend, before their marriage, of the early life and repentance of the woman who is in love with her, is exceedingly pleasing and leaves a clean aftertaste.

THE STORY AND PLAYERS

Grace Vauppe (Madame Petrova) falls in love with Dudley Kent (married man) and leaves for England and on voyage meet the Hargroves (Wilfred De Shields, Mrs. Lottie Ford). Mrs. Hargrove, recognizing Grace, tries to persuade her of her error, but to no avail. After a happy year in England, Kent learns of the death of his little boy, and leaves Grace with a terrible denunciation of lies. She becomes the victim of a motherly looking house mistress, from whose optical nightmare she is rescued by Willard Ashbrook (Roy Pitcher). He makes it possible for her to become a nurse under Doctor Blackwell, where three years of ministering to suffering humanity cleanses her soul. Here she meets Stanley Brinsley (Mahlon Hamilton), a patient, and now her first love.

Overwhelmed by his insistent devotion, she becomes his wife. For three years they are childless. Then the great happiness comes. With but a terrible fear. For John Hargrove meets her and recognizes her. He is a lecturer on child welfare, and

he very impressively tells the awful effect of such a fear on a child unborn. Overcome she confesses to Stuart, choosing the blow to him rather than worse than death to her child—then only to learn that he had known all from Willard Ashbrook, a chum of his, and married her in spite of her unfortunate past.

"A Woman's Awakening"

REVIEWED BY PETER MILNE

COMMENCING as a comedy drama and winding up as a melodrama of the usual dye, this picture, written by Frank Woods, makes more than an ordinary bid for popularity, due to its fine production and the effort expended on its theme. The comedy of the first part furnished by the rabid feminist is of a sort sure to find appreciation. Mr. Woods has handled this part of his picture with a fine sense of farce values. Afterwards he waxes melodramatic, and as a consequence instills into his story a sufficient amount of interest to maintain a high degree of suspense.

The picture is also notable as it marks the first appearance of Seena Owen since her performance in Mr. Griffith's "Intolerance." In the role of the girl reared among surroundings reminiscent of anygone day, who is so used to liberty aside to discover a society as shallow as it is advanced, Miss Owen appears to very good advantage. Endowed with an irresistible beauty and an ability that comes natural to her, she plays the role of Paula Letchworth to a degree that warrants no criticism. Charles Gerrard gives an excellent impersonation of the typical society top, and Alma Reubens gives a comely performance in the part of Kate that is bound to be remembered. Chester Withey directed, and the results of his work show to fine advantage.

THE STORY AND PLAYERS

Paula (Seena Owen), an old-fashioned girl, weds Topham (Charles Gerrard) in preference to Cotter (A. D. Sears). After a time she discovers that his marriage to be a dismal failure. Topham, having wasted all her money, calls upon her for more. She agrees to procure some providing he will divorce her. Cotter, who has remained faithful, furnishes it and Topham believing he again has matters in his own hands refuses to leave Paula. Her mother (Kate Bruce) unable to see her daughter further mistreated by Topham shoots and kills him. Both Paula and Cotter believe each other guilty and it is only just previous to the mother's death that her guilt is revealed.

Spoonwoodes Aitken and Jennie Lee have character parts.

"The Mystery of the Double Cross"

REVIEWED BY WILLIAM J. McGRATH

THE Masked Stranger is unusually prominent in this number of Pathe's latest serial. His identity, or her identity it may be, ought to keep them guessing, if anything can. This episode lacks any sensational thrillers, but the action, moving with the same swiftness which characterized the opening numbers, never fails to mystify and interest.

THE STORY AND PLAYERS

Bentley (Ralph Stuart) plots to capture Philippa (Mollie King) to ascertain whether she be the girl of the Double Cross. Instead, Bentley finds himself being kidnapped by the Masked Stranger. Later, after he has made his escape, he succeeds in capturing Philippa and Peter (Leon Bary). One of Bentley's henchmen informs them of a strange girl, the Masked Stranger. The arrival of the police and the rescue of Philippa and Peter puts an end to the episode.
young girl's part, gives it the lacquer that should make it an acceptable issue. George Fisher, in his customary place opposite Miss Minter, is cast in this picture as a young minister. He fails to fit into the role, however. The other of the main supporting cast are: Harvey Clark, George Periolat, Emma Kluge, Margaret Shelby, Jack Vosburg, Al Vosburg and Arthur Howard.

**THE STORY AND PLAYERS**

Liz (Mary Miles Minter) is a village lass who has just lost her mother by death. Her father, John Simkins (Harney Clark) is shiftless and known as the "village drunkard." Notwithstanding this environment Liz keeps the home together and graduates with honor. On graduation day, when every one else in the class has some parent or kinfolk present to greet them, Liz has nobody. Her father is on one of his usual sprees. Even her commencement gown she made.

The new minister (George Fisher) is attracted by Liz and hears her history. He falls in love with her. The minister misunderstands and suspects Liz of an affair with a gay blade of an artist (Al Vosburg) just arrived in town. Not until Liz, saddened and disharvested, is stricken dangerously ill does he come to understand his suspicions as unfounded and her feeling for him.

**"Trooper 44"**

(Edison-K-E-S-E—Five Reels)

REVIEWS BY PETER MILNE

Instead of the usual Northwest Mounted Police, those of the State of Pennsylvania take part in "Trooper 44." Save for this substitution Garfield Thompson's scenario contains situations and characters similar to the stories of the Canadian keepsers of law and order. There is the big dance hall scene, and a healthy brawl between the troopers and the outlaws is staged there for a finale, there are exteriors in which the snow covers the surface of the ground and there is, of course, the scene in which the heavy in a drunken condition attacks the girl. There are defects in the story itself, and the action is inclined to be gush. All the other members of the Mounted Police appear at one time or another and ride to the rescue via numerous flashes in the latter scenes.

**THE STORY AND PLAYERS**

Jack, Trooper 44 (George Soule Spencer) suspects his sweetheart, Ruth (June Dayes) of being implicated in a robbery. In reality a gang headed by Sanford (W. W. Black) in which the new minister (George Fisher) is attracted by Liz and hears her history. He falls in love with her. The minister misunderstands and suspects Liz of an affair with a gay blade of an artist (Al Vosburg) just arrived in town. Not until Liz, saddened and disharvested, is stricken dangerously ill does he come to understand his suspicions as unfounded and her feeling for him.

**"The Law of the North"**

(Edison-K-E-S-E—5 Reels)

REVIEWS BY PETER MILNE

An engrossing drama of the northwestern, with the mounted police as prominent figures, is presented in "The Law of the North," starring William Nigh and Violet Palmer. A number of beautiful snow scenes with the characters traveling about upon sleds with a train of Alaskan dogs and the acting from star to merest supernumerary is of a highly consistent order seldom seen. That "The Law of the North" will entertain is practically a surety. It is less attempted, which though conventional in basic principles entertains throughout. The others of the main supporting cast are: Fred Jones and Robert Kegerris.

**"The Trufflers"**

(Essanay-K-E-S-E—Five Reels)

REVIEWS BY PETER MILNE

There seems to have been opportunities overlooked in the production of this adaptation of Samuel Merwin's Cosmopolitan Magazine story. Perhaps the oversights were intended, for it might be conjectured that in attempting to preserve the spirit and atmosphere of the book Fred E. Wright, the adaptor and director, was fearful of "planting" his characters. At any rate, they are not to be definitely placed until the finale. While, of course, this is something of a drawback to the picture, Mr. Merwin's plot, his expose of certain sorts of people that scatter false ideals over that portion of New York City known as Greenwich Village, is full of nice atmosphere and contains moments of drama and comedy that help the interest to accumulate.

Indeed, for at least two-thirds of its length "The Trufflers" moves with an interest that is delightfully accumulative. Instead of calling the turn on Mr. Merwin's story, the author reverses the usual order and calls the turn on his characters, giving him no small amount of surprises. But even though one may take whole-hearted delight in the comedy furnished by Richard Travers and the same manner in which Mr. Merwin has subtly treated a group of people with unsound ideals; even though one can at times become thoroughly absorbed in the situations of the story, there is a lack of precision and definiteness in its development. Once in a while you are inclined to feel mad at Mr. Merwin for being so obscure and for not taking you more wholly to the story. Nell Craig as Sue and Ernest Maupain as Zanin contribute nice characterizations. Sydney Ainsworth gives rather an invariable breath to the major role. Mr. Wright's scenario and direction are very creditable.

**THE STORY AND PLAYERS**

Sue Wilde (Nell Craig) has left her father (John Cossar) because she is unable to stand the sanctimonious atmosphere of his home. When Mann (Sydney Ainsworth), a playwright, meets her she is acting in the theatre of Jacob Zanin (Ernest Maupain), supposedly an ideal character, but a very sly and unscrupulous person. Mann falls in love with her, and so does Bates (Richard Travers), a critic. When Mann discovers that Sue does not love him, he betrays to newspaper men the secret that her father is an embezzler. The old man then kills himself. It is this shock which brings Sue to a realization that the doctrines on the uselessness of marriage and love preached to her by Zanin are false, and she gives up her career to marry Bates. Mann, one is left to believe, goes on being false.

Patrick Callan, Harry Dunkinson and John Cossar appear to good advantage in supporting parts.

**"The Blue Streak"**

(Fox—Five Reels)

REVIEWS BY GEORGE N. SHOREY

William Nigh and Violet Palmer will soon be able to join the big stars and have a company of their own, if they can keep up the pace set in this picture. We cannot imagine anybody not liking this picture, and we believe many will vote it one of the very few near-perfect pictures of the present season.

We say near-perfect because it has an entirely different story from the commonplace; a sense of humor, carried through both the picture itself and the memorable titles, which is inimitable, and a variety of action which makes the Western locale only one of the reasons why it is sure to appeal to the big majority.
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General Film Program

"The Deadly Doughnut." Comedy. (Kalem. One reel.)—The outstanding feature of this little item is the importance of the inventor of a machine for making boiled doughnuts. The two longrunning sentences characterize the piece. Wet dough in large lumps of a stranger comes to the rural hamlet of Pleasant Valley, and awes the natives by showing a detective who is supposed to have been employed by Lucretia Borgia in poisoning her various husbands and sisters. In the picture which George Larkin, as Grant, police reporter, sets out to solve and overcome in this episode, a wealthy banker is killed, though the instrumentality of the criminal, by means of Lucretia Borgia's vase, Grant finds that the vase contains three poisoned needles. The exhibition of this film and the exposure of the criminals, is so sudden that the spectator hardly knows what has happened.

"The Mystery of the Burning Freight" episode of "The Daughter of Daring" series. (Kalém. One reel.)—The story of the series is the same, so that the spectators are not greatly interested in this particular installment of the mystery. Gibson tops off the thrill by riding on horseback, climbing aboard the freight and pulling the throttle.

"The Secret of the Borgias" episode of "Grant, Police Reporter." (Kalém. One reel.)—A mysterious vase, supposed to have been stolen, is recovered in the hands of Uncle Sam in case of war, the awakening of Russia to the plans of the Borgias, and other interesting features are depicted in this, perhaps the most up-to-date and entertaining film of the series.

"The Deadly Doughnut." Comedy. (Kalem. One reel.)—Making a name for himself with a new invention, a doughnut maker, is the main feature of this item. The invention is a success, and the doughnut becomes a valuable item in the diet of the American people.

"A Studio Stampede," (Vogue. Sat., March 24. Two reels.)—One of the usual Ben Turpin far-fetched slap-stick comedies, which includes a bit from every phase of such stuff—a little humor and much action, Turpin essaying the role of a detective and Whipple capturing him and winning a thousand dollar reward and the village belief.

"A Stranger Comes to Pleasant Valley." (Gaumont. Tues., March 20. Two reels.)—In this episode, a stranger comes to the village and awes the natives by showing a detective who is supposed to have been employed by Lucretia Borgia in poisoning her various husbands and sisters. In the picture, which George Larkin, as Grant, police reporter, sets out to solve and overcome in this episode, a wealthy banker is killed, though the instrumentality of the criminal, by means of Lucretia Borgia's vase, Grant finds that the vase contains three poisoned needles. The exhibition of this film and the exposure of the criminals, is so sudden that the spectator hardly knows what has happened.

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Universal Program

"Shot in the West." (Metro. Mon., March 26.)—An amusing burlesque on the western melodrama in which the boys of the ranch arrange a trick to fool the young woman who is staying with them. But in the end they are the more fooled than the girl, for she is a rich heiress and surprises them to their great amazement. The plot concerns an author who believes a platonist friendship existing between two men is greater than the love of husbands and wives. The plot concerns an author who believes a platonist friendship existing between two men is greater than the love of husbands and wives. The plot concerns an author who believes a platonist friendship existing between two men is greater than the love of husbands and wives. The plot concerns an author who believes a platonist friendship existing between two men is greater than the love of husbands and wives.

"The Starting Climax." (Gold Seal. Three reels. Tues., March 27.)—A drama of marriage and moral standards that interests because of its intimate manner of taking the spectator into its confidence. The plot concerns an author who believes a platonist friendship existing between two men is greater than the love of husbands and wives. The plot concerns an author who believes a platonist friendship existing between two men is greater than the love of husbands and wives. The plot concerns an author who believes a platonist friendship existing between two men is greater than the love of husbands and wives. The plot concerns an author who believes a platonist friendship existing between two men is greater than the love of husbands and wives.

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Pathé

"Arizona." (Combina.)—Vast rock formations, several expansive glimpses of the Grand Canyon of Arizona... The photography is not good. In the cast are Casson Ferguson, Byrdine Zuber, Frank Owen and Fred Eckhart.

"The Deadly Doughnut." (Kalém. One reel.)—Making a name for himself with a new invention, a doughnut maker, is the main feature of this item. The invention is a success, and the doughnut becomes a valuable item in the diet of the American people.
FEATURES—CURRENT AND COMING

Art Dramas, Inc
Mar. 5, Pride and Prejudice (Alma Hel- lenbach), Apollo
Mar. 8, The Cloud (Jean Sotomayor), Van- dyke
Mar. 22, A Man and a Woman (Edith Hal- lenbach), Amuse
Mar. 29, Pride and Prejudice (Richard and Edi- d Ed), Apollo
Apr. 5, The Invisible (Alma Hellenbach), Ama- use
Apr. 12, The Great Bradley Mystery (Alma Hen- lenbach, Apollo

Airictures Pictures
Mar. 6, Less Than the Dust (Mary Pick- ford)

Bluebird Photoplays
Mar. 5, The Boy Girl (Violet pepper)
Mar. 12, My Loving (Myrtie Gonzales, Val Paul and Antonio Moreno), Famous Players
Mar. 15, Polly Redhead (Ella Hall), Melodey
Mar. 16, The Boy Girl (Violet Mcrseau)
Mar. 26, Less Than the Dust (Mary Pick- ford)
Apr. 5, Susan's Gentleman (Violet Mer-

Fox Film Corporation
Mar. 5, To Our Lives Sister (Virginia Pear- san
Mar. 12, The Boy Girl (Geneva and Stan- art Holmes)
Mar. 15, The Black Streak (Wm. High and Violet Palmer)
Mar. 26, High Finance (George Walsh)
Apr. 2, The Pulse of Life (Wedge Good and An- m), Famous
Apr. 15, A Jewel in Pawn (Ella Hall, Walter Reams and Antrim Soul), Famous
Apr. 23, The Doctor (Mabel Taliaferro), Pallas
Apr. 10, The Clock (Franklyn Farnam and Agnes Vernon

Ivan Feature Productions
Jan. — Estherly Thy Daughter (Frank Sher- den, Katherine Krasd, James Kenan, and Carl Landis, Super), Famous
Mar. 12, Women and a Woman (James Mer- son, George Mason and De Rener, Guy Coombs, John Reinhardt and Helen Arnold), Famous

Kleine-Edison-Selig-Essanay
Feb. 5, The Royal Fauser (Frances Larch- mor), Edision
Feb. 9, Burning the Candle (Enid Bennett, Frank B. Wath- thall and Mary Charleson), Essanay
Feb. 12, Heaven (Evelyn Brent), Edision
Feb. 15, A Woman's Awakening (Seena Owen), Fine Arts
Feb. 19, The Law of the North (Shirley Mason)

McClure Pictures®
Feb. 5, Seven Deadly Sins "Pride" (Hol- lem and Charles Mason and George Le Guere
Feb. 12, Seven Deadly Sins "Pleasure" (Frank, Nancy O'Neill, Shirley Mason and George Le Guere
Feb. 19, Seven Deadly Sins "Lust" (H. B. Warner, Shirley Mason and Charles Le Guere
Feb. 26, Seven Deadly Sins "Flesh" (Chare- tte Walker, Shirley Mason and George Le Guere
Mar. 2, Seven Deadly Sins "Sloth" (George Le Guere and Shirley Mason

Metro Pictures Corporation
Mar. 5, The Barricade (Mathey Taliaferro), Roli
Mar. 12, The Mental Sin (Viola Dana), Columbia
Mar. 19, His Beloved (Barrymore, Irene How- m and Irene Howley), Rolle
Mar. 26, High (Hickock, Rock- wood and May Allison), Yorke
Apr. 2, The Wishing Soul (Mme. Petrol), Columbia
Apr. 9, A Man and a Woman (Fredredale, Rolle
Apr. 9, The Miracle (George Rocheford)
Apr. 30, The Millionaire (Viola Dana), Columbia
May 6, The Secret Spring (Harold Lock- wood and May Allison), Yorke

Mutual Film Corporation
Mar. 6, The Girl from Rector's (Ruth Mac- Tammany), Mutual
Mar. 12, My Playing Gentleman (William Russell), American
Mar. 19, The Painted Lie (Crane Wilbur), Power
Mar. 26, Sunny Jane (Jackie Saunders), American
Apr. 2, The Devil's Assistant (Margaretta Powell)
Apr. 9, A Daughter of War (May Ward)
Apr. 9, Mrs. Ballaine (Nance O'Neill), Powell
Apr. 9, High Play (William Russell Amer-

Paramount Pictures Corporation
Mar. 5, Castles for Two (Marie Doro, Lasky
Mar. 8, Out of the Wreck (Wallace Reid and May Allison)
Mar. 12, Squaw Man's Son (Reid, mush, and Lasky)
Mar. 15, The Prison Without Walls (Wallace Reid and May Allison)
Mar. 26, The Bottle Imp (Sessue Hayakawa), Columbia
Mar. 22, The Painted Lie (Crane Wilbur), Pal- las
Mar. 26, The Hidden Children (Wallace Re- and May Allison)
Apr. 5, The School for Husbands (Pam- ill)
Apr. 9, The Cost of Hatred (Kathrymil- Wim and Robert)
Apr. 12, Tides of Fire (Robert)
Apr. 12, The Lonesome Chap (Heine)
Apr. 23, The Valentine Girl (Marguerite Binge- mer, and May Allison)
Apr. 25, The Squaw Man's Son (Reid, t- man and Lasky)
Apr. 30, Heart's Desire (Dorothy Mar- and May Allison)
May 3, Sacrifice (Margaret Livingston), Lasky
May 7, The PrincesseRose (Mae Murray)

Path Exchange, Inc
Mar. 4, Her Beloved Enemy (Doris Grey, wayne Arroy, J. H. Gilmour, Gladys Leslie, Earl Williams and Carey
May 11, The Empress (Holgar, Bilton, Doris Kenyon, Win. Moore and Lyna Donelson), Popular Plays and Play- ers
May 18, Pets and Pans (Georgie Gladys Hulcher, George Martin, Kathryn Adams Grace Henders and Lord Kingsley, Thanhouser
May 25, Coddled at Twilight (Philippeau, Marie Osier and Daniel Gil- felder), Balboa
Mary 1, Marie Osier, Charles E. Cassley, Walker, WM. Davidson, J. H. Gil- mor, and Robert Vaughan), Thanhouser
May 8, Mailton and the Young Color, Astra
May 15, When Love Died (Pompeo, Florence)
May 22, Gladys Leslie, Thomas Curren, Gladys Leslie, Earl Williams and Carey
May 26, Miss Marples (Bilton, Earl Williams, and Al- ne, Thanhouser

Red Feather Productions
Mar. 5, The Gates of Eden (Clare McDowell)
Mar. 12, (Double Attraction) The Girl Who Loved (Clare McDowell, Harriet Reynolds and Myrtle Gonzales, Thanhouser
May 19, The Scarlet Crystal (Shirley Mason) Thanhouser
May 26, The Fighting Gringo (Harry Carey and Dorothy Gish), Thanhouser
Apr. 2, The Bronze Bride (Clare Mac- Donald, and Wilcoth, Columbia
Apr. 9, English Dollop (Katy Gordon), Multi- hall

Selznick Pictures
Jan. 7, Panama (Norma Talmadge)
Feb. — The Argyle Case (Robert Warwick)
Feb. — The Price She Paid (Clara Kimball Young)
Mar. — The Eternal Sin (Florence Reed)
Mar. — The Easiest Way (Clara Kimball Young)
Columbia

Triangle Distributing Corporation
Mar. 1, The Last of the Ingrates (William Desmond)
May 5, Betsy's Burglar (Constance Tal- madge)
May 8, Back of the Man (Dorothy Dalton) Fine Arts
May 15, The Little Daughter of the Love Fine Arts
May 18, Blood Will Tell (W. Desmond), Ince-Kay Bee
May 23, A Woman's Awakening (Bea- Owen), Famous
May 25, The Square Deal Man (W. S. Flett), Famous
Apr. 1, The Dark Road (Dorothy Dalton), Fine Arts
Apr. 8, Her Official Fathers (Dorothy Gish), Famous
Apr. 8, Sweethearts of the (Dorothy Gish), Famous

Ultra Pictures Corporation
Apr. 2, Two Women Who Dare (Searsie- Michelena, Columbia

Unity Sales Corporation
Dec. 1, Land Just Over Yonder
Dec. 15, Humanizing Mr. Winby
Jan. 12, Glorious}

Vitagraph—V-L-S-E
Mar. 5, The Money Hill (Dorothy Kelly and Robert O'Brien), Famous
Mar. 12, Arsenic Lupin (Earle Williams), Famous
Mar. 19, Aladdin from Broadway (Edith Storey and Antonio Moreno), Fine Arts
Mar. 26, The More Excellent Way (Anita Stewart and Charles Richman), Famous
Apr. 2, A Million Bid (Anita Stewart and Harry Morley), Famous
Apr. 9, Asphalt (Peggy Hyland and Marc- Darmont), Famous
Apr. 9, Apartment 29 (Earle Williams) Famous
Apr. 16, The Third Party (Alice Joyce and Harry Morley), Famous
Apr. 23, Sally in a House (Lilly Walker), Famous
Apr. 30, The Hawk (Earle Williams), Famous

World Pictures
Mar. 5, The Web of Desire (Ethel Clayton and Rockcliffe Fellows), Famous
Mar. 19, — Two Young Women (Ethel Cl- 
and Rockcliffe Fellows)
Mar. 15, The Social Leper (Carlyle Black- well, June Elvidge, Arthur Ashley, Vivien Leigh and Muriel Ostr- rich), Thanhouser
Mar. 26, A Man Must Hurry (Gil Kil- and Gerda Holmes), Thanhouser
Mar. 26, A Man Must Hurry (Gil Kil- and Gerda Holmes), Thanhouser
Apr. 2, The Young Women (Robert Horsley), Rockcliffe Fellows
Apr. 9, The Family (Thaddeus, June Elvidge and Harry Hull), Thanhouser
Apr. 16, Ethnic Life (Kitty Gordon), French
Apr. 30, Darkest Russia (Alice Brady)
May 7, The Page Manor (Sherry, June Elvidge and Arthur Ashley)
STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe? .................. 5 reels

Argosy Films, Inc.
The Celebrated Widow Case .................. 6 reels
Where the Green Grass Is Sweeter Than Ever Before ........... 6 reels
Dec.—The King Baggot, Universal Re-issue .................. 5 reels

Arrow Film Corporation
The Beremester (Derwent Hall Cainc) .................. 9 reels

Bernstein Film Productions
Who Knows? .................. 5 reels

Biograph Company
Her Condemned Sin .................. 6 reels

Cardinal Film Corporation
The Seven Cardinal Virtues .................. 5 reels

Christie Film Company
Jan.—Black Hands and Sopasuds ............... 1 reel
Jan.—29. A Gay Deceiver .................. 1 reel
Feb. 5. Small Change .................. 1 reel
Feb. 12. Oh, for a Wife! .................. 1 reel
Feb. 15. Bride and Groom (Special Re-release) .................. 2 reels
Feb. 16. Hubby's Night Out .................. 1 reel
Feb. 26. Kidnitting Sister .................. 1 reel
Mar. 5. If Luck Would Have It ... .................. 1 reel

Claridge Films, Inc.
The Birth of Character .................. 5 reels
The Heart of New York .................. 5 reels

Corona Cinema Company
The Curse of Eve (Eadie Markey) ............... 7 reels

Cosmopolitan Film Company
Incomparable Mistress Belleair ............... 4 reels
Liberty Hall .................. 4 reels
Victoria Cross .................. 4 reels
O. I. .................. 4 reels
His Vindication .................. 5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail) ............... 6 reels

Dixie Films
Dec.—Tempest and Sunshine (Evlyn Greely) .................. 5 reels
Dec.—Just a Song at Twilight .................. 5 reels

Donald C. Thompson Film Co.
War as It Really Is .................. 6 reels

E. I. S. Motion Picture Corp.
Trooper 44 .................. 5 reels

Enlightment Photoplays Corporation
Enlighten Thy Daughter .................. 7 reels

E. & R. Jungle Film Company
Jungle Brat, Prowl Play, Discovers, When the Clock Went Cuckoo, When Jolts Don't Work, (Napoleon's Night Out, Circus Brides.

Eskey Harris Feature Film
Alice in Wonderland .................. 6 reels

European Film Company
Fighting for Verdun .................. 5 reels

Exclusive Features, Inc.
Where Is My Father? .................. 7 reels

Jos. W. Farnham
Race Suicide .................. 6 reels
The Awakening of Rent, Motion 3 reel... .................. 5 reels

Friedrich Film Corporation
The Birds' Christmas Carol (Mary Louise) ............... 4 reels

Friedman Enterprises
A Mormon Maid (Mae Murray) .................. 5 reels

Frohman Amusement Corp.
Oct. 16. The Witching Hour (Amy Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Greely) ....... 5 reels

Germanic Official War Films
Germany and Its Armies Today .................. 4 reels

Cold Medal Photoplays
The Web of Life (Hilda Nord, James Cruse, George Spencer) .................. 5 reels

Grand Feature Film Company
Rex Beach on the Spanish Main .................. 5 reels
Rex Beach in Pica Haunts .................. 5 reels
Rex Beach in Footsteps of Capt. Kidd .................. 5 reels

D. W. Griffith
Intolerance .................. 9 reels

Harper Film Corporation
November 16. Civilization .................. 6 reels

Herald Film Corporation
Around the World in 80 Days .................. 6 reels

Hippodrome Film Co.
At the Front with the Allies .................. 5 reels

Jaxon Film Corporation
Seris (George LeGuate) .................. 5 reels

Juvenile Film Corporation
Apr.—1. World War in Kidland .................. 1 reel
Apr.—8. A Chip Off the Old Block .................. 1 reel
Apr.—15. Chip's Elopement .................. 1 reel
Apr.—22. Chip's Backyard Barnstormers 2 reels
Apr.—29. Chip's Rivals .................. 1 reel
May—13. For Sale, a Daddy .................. 1 reel
May—27. Chip's Carmen .................. 2 reels

Kinetocartoon Corporation
Cartoons, One Each Week .................. 1 reel

Kurile Features
France on the Firing Line .................. 6 reels
France on the Firing Line .................. 6 reels
The Unborn (Bessie Bondhill) .................. 5 reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions 2 reels
Trooper of the Conquered .................. 3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night) .................. 4 reels

Moral Uplift Society of America
It May Be Your Daughter .................. 5 reels

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols) ............... 5 reels
The Girl Who Doesn't Know .................. 5 reels

Paragon Films
The Whip .................. 8 reels

Private Feature Film
Ignorance (Earl Metcalfe) .................. 6 reels

Radio Film Company
Sat on the Destroyer of Humanity .................. 7 reels

Ray Comedies
July—12, Casey's Servants .................. 7 reels
July—19, Casey the White-Wing .................. 7 reels

Selig Special
Beware of Strangers ............... 7 reels
Coming. The Garden of Allah (Selig) ............... 10 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) ............... 5 reels

Sherman Elliot, Inc.
The Crisis .................. 10 reels

Signet Film Corporation
Nov.—The Masque of Life .................. 7 reels

Standard Newsfilms, Inc.
Demons of the Air .................. 2 reels

Sunbeam Motion Picture Corp.
Oh Cobb in Somewhere in Georgia .................. 6 reels

Superior Films Company
The Pauper .................. 5 reels

Triumph Film Corporation
Dec.—5. The Libertine .................. 8 reels

Unity Sales Corporation
June—19, The Bishop's Secret .................. 4 reels
June—26, The Lottery Man .................. 5 reels
July—3, The Marquise de Brabant .................. 5 reels

Universal Film Mfg. Company
White Wolves 70 Sp. Oct... Where Are My Children? .................. 5 reels
Twenty Thousand Leagues Under the Sea .................. 16 reels
People vs. John Doe (Harry De Moe, Leigh Baur) ....... 5 reels
Robinson Crusoe (Robert Leonard and Margaret Fischer) ............... 5 reels
Hell Morgan's Girl .................. 5 reels

Variety Films Corporation
My Country First .................. 6 reels
The Pursuing Vengeance .................. 5 reels

Warner Brothers
Dec.—Robinson Crusoe (Savages) ............... 5 reels
Jan.—Are Squaws Inherited (Dorothy Fairley and Winnie Conklin) ............... 7 reels

Edward Warren Productions
Apr.—The Warfare of the Flesh
Enthusiasm for a decidedly patriotic stunt pervaded the large audience of society folk who filled the Strand Theater last evening for the opening performance of "Heroic France."
Robert Goldstein begs to announce the completion of his twelve reel subject.

The Spirit of '76

An Historical Romance dealing with the American Revolution and the causes which led to it.

This picture has been in production for over a year and is happily completed in time to help rouse the patriotic spirit of America.

Continental Producing Company
650 South Broadway
Los Angeles, Cal.
WARNING!

To all whom it may concern:—

On and after April 1, 1917, we have the sole and exclusive rights for the Motion Picture Reproduction of the writings, books and poems of

ELLA WHEELER WILCOX

This applies to all of her works, past, present and future. We have withheld the exploitation of these world-wide beloved works pending certain other arrangements which expire April 1, 1917.

Watch for our next announcement!

ELLA WHEELER WILCOX PHOTOPLAYS, Inc.
729 SEVENTH AVENUE, NEW YORK CITY

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
Motiograph Superiority

EASILY PRONOUNCED BY THE MANY USERS

Read what some have to say—

Watertown, Wis., E. W. Cassell, says:—

You could give us nothing but Motiographs, as they are what we call the best on the market.

San Francisco, Cal., E. H. Roth, says:—

Much credit is due the Motiograph, as the projection is perfect and the picture is absolutely flickerless at any speed, as well as delightfully steady.

Greer, S. C., C. W. Grace, says:—

I am entirely satisfied with the Motiograph’s work.

Charlotte, N. C., H. L. Morrow, says:—

I do not believe that Motiograph Service, Reliability and Perfection in Projection can be equaled by any machine (regardless of price.)

Canton, Ohio, H. S. Klink, says:—

I am using two Motiographs and have a world of praise for them. They do just what the makers say they will do—produce a rock-steady and flickerless picture.

Chicago, Ill., The Famous Theatre, says:—

Fifteen months of use and just as good as new. The projection cannot be excelled.

Chicago, Ill., Rothacker Film Mfg. Co., says:—

We are using MOTIOPHRAHS exclusively in all of our screen inspection work, and we have had innumerable compliments from our customers upon the clear, steady pictures we present.

Cleveland, Ohio, Bronx Amusement Co., says:—

Although our theatre opens at eight o’clock in the morning and runs continuously till eleven at night, being reputed to be the hardest grind in the city, yet we have not had a particle of trouble of any nature with your machines, and they have never failed to produce perfect results in a most satisfactory manner.

Lincoln, Nebr., Hill-San Amusement Co., says:—

We have the reputation of having the best projection in Lincoln and believe that the credit for it belongs to the Motiograph machines that we have in our operating room.

St. Joseph, Mo., W. W. Werthenberger, says:—

The material used in the Motiographs is certainly of the highest quality to stand the grind we give them.

St. Louis, Mo., E. L. Brown, says:—

The Motiograph we purchased over a year ago is giving very good service—in fact, I might say perfect results.

IF YOU WANT MORE PROOF OF THE MOTIOGRAPH’S PERFORMING ABILITY—

We have it in thousands of other testimonials.

IT’S THE BIGGEST BUY TODAY, REGARDLESS OF PRICE.

Write for Literature

The Enterprise Optical Mfg. Co., 568 West Randolph St., Chicago, Ill.

Western Office: 833 Market St., San Francisco, Calif.
SPEER
PROJECTOR CARBONS

Unapproachable in Service — Incomparable in Results — Unsurpassed in Light Producing Qualities

Obtain first hand information by giving Speer Carbons a thorough trial. State your requirements and ask for samples

Supplied in several different styles, including The Regular Solid and Cored Carbons, also the Famous Hold-Arks Thus affording any desired combination

Write for Descriptive Folders
SPEER CARBON COMPANY
ST. MARYS, PA.

REGARDING THAT
CONSTANCY OF SUPPORT
ABOUT WHICH WE SPOKE LAST WEEK, THIS IS BUT ONE OF MANY SIMILAR EXAMPLES.

ARE YOU GIVING YOUR PATRONS THE BEST?

CATALOG D MAILED UPON REQUEST

SATISFACTION AND A "POWERS" ARE NEVER FAR APART

NICHOLAS POWER COMPANY
90 GOLD ST., NEW YORK, N.Y.

RHODE OPERA HOUSE
Jos. G. Rhode
KENDOCHA, WIS.
March 8th 1917.

Nicolas Power Company, New York City.

Gentlemen,

Replying to your letter of the 14th of Feb. will say that I have just installed two of your latest type Powers 6B. Installed them, because after twenty years of experience with different types of machines I have concluded that the Powers with its improved intermittant, loop setter, ball bearings and general construction is the best the market has to offer.

Kindly send me a coarse-screen cut of the 6B as I would like to advertise same in our local paper and let our patrons know that we have provided them with the best.

Yours truly,

Jos. G. Rhode
Society of Motion Picture Engineers

SUBSCRIBERS and readers of MOTION PICTURE NEWS have from time to time had their attention called to the Society of Motion Picture Engineers, with the result that some have gained a complete understanding of the aims and intentions of the organization whereas others still seem to be in the dark.

The society was first formed by a group of men who were anxious to see the mechanisms employed in the various branches of the industry produce standard goods. For example:

First—It makes no difference whether all the various perforating machines on the market work according to the same mechanical principles or not. The only thing of importance is to see that all the film which is perforated is exactly the same according to a definite standard.

Second—Is in the case of electric current. Under certain specified conditions it is known that a certain current, depending upon whether it is A. C. or D. C., gives maximum efficiency. Therefore, given these conditions, the society is interested in seeing that all the various electrical current devices will, under these conditions, produce this maximum efficiency.

Third—In the construction of theatres we know that projection is the most important feature and that every house must be built about it. We know that the angle of incidence of the light ray is equal to the angle of reflection. We also know that certain projection surfaces have greater reflective qualities than others and that therefore the intensity of reflection is greater or less on one surface as compared with another.

This means that with one surface the maximum angle of reflection to the side can be greater than with another, and still obtain a uniformly good picture all over the screen surface. It is the object of the society to take these facts and work out from them the standard screen to be used under varying circumstances in houses already built. Also to work out as near as possible the ideal conditions under which pictures should be shown, with respect to the screen, so that they may be used as a guide to those who are planning to build theatres.

THESE three illustrations will show the scope of work which lies before the society, and in a general way give its aims. The problems, however, are innumerable, for the lack of standardization in the motion picture field is astounding. It is only through the bringing together of the technical minds of the various branches of the industry and the discussion and working out of the proper standards by them that the desired results can be accomplished.

The society already has among its members some of the best technical minds in the business, though there are others who are not yet members who should be enrolled. The ultimate accomplishment of the desired results can only be obtained through a large and comprehensive membership. It is, therefore, the hope of MOTION PICTURE NEWS that every technical man—architect, electrical engineer, mechanical engineer, screen expert, chair designer, ventilating expert, laboratory chemist—and all others actually connected with the designing, manufacturing and preparing of equipment for the industry or connected with the production of the picture itself, shall become actively affiliated with the Society of Motion Picture Engineers.

The society now has enrolled upwards of thirty active members, who are all working toward the enlargement of the organization and the accomplishment of its aims. Meetings have already been held in Washington and New York—which have had their beneficial results. On April 6 and 7 the Spring meeting of the society is to be held in Atlantic City. From indications this will be the largest, both numerically and in actual work done, which has yet been held.

THE officers of the society want representatives of every company on hand so that they may have a voice in the proceedings. It is not too late. Communications for hotel reservations may be sent at once to Harvey M. Wible, care of Westinghouse Electric and Manufacturing Company, East Pittsburgh, Pa., who will also give full information as to membership. Action, however, must be taken immediately.

E. K. GILLETT.
Society of Motion Picture Engineers

A GOODLY number of operators have written me asking for information as to initiation fees, dues, etc., of the above named society, and I am taking this means to inform them that this Society of Motion Picture Engineers is an organization whose objects are: Advancement in the theory and practice of motion picture engineering and the allied arts and sciences, the standardization of the mechanisms and practices employed therein, and the maintenance of a high professional standing among its members. The membership consists of Pioneer, Honorary, Active and Associate Members. A Pioneer Member is defined as one who was in the art as a principal fifteen years or more antedating the time of the organization of the Society; an Honorary Member is one who has been actively engaged in designing, developing or manufacturing materials, mechanisms or processes used in this or allied arts for more than ten years; an Active Member is one who is actually engaged in designing, developing or manufacturing materials, mechanisms, etc., and an Associate Member is one who, though not eligible to membership in the active class, is interested directly in the art. The entrance fee is twenty-five dollars ($25.00). The annual dues as follows: Pioneer Members, $250.00; Honorary Members, $100.00; Active Members, $10.00; Associate Members, $5.00, payable in advance.

Publications are issued at intervals on matters of general interest deemed worthy of permanent record and are supplied to each member in good standing without cost. Extra copies are printed for general distribution and may be obtained for twenty-five cents from the secretary of the Society, E. K. Gillett, 729 Seventh avenue, New York City, or C. Francis Jenkins, president, 712 Eleventh street, N. W., Washington, D. C.

Film Indicator

THE accompanying illustration shows a little device which was designed by brother H. S. Klink, Canton, Ohio, for the purpose of giving warning when the film in the upper magazine was nearly run out. It is so adjusted that a buzzer gives warning when there is but one foot of film left in the magazine. This allows the operator plenty of time to light his other lamp and have everything in readiness when the fade in point is reached. The brother has had this device in operation for almost two years and has never found it necessary to open the door of the upper magazine while the machine was running.

Explanation of sketch is as follows: A—Half-inch brass tube; B—Plunger; C—Contact guide pin; D—Insulated contact; E—Fiber roller; F—Safety for contact guide pin C; G—Magazine; H—Reel.

The A has a slot cut from notch F to contact screw D, which forms a guide for pin C. When magazine is empty you raise the plunger to the top and fasten pin C in slot F, which holds it from falling down. Then when you put an end in you release the plunger which allows the roller to run on the film, and as the reel empties the plunger continues to move downward until pin C makes contact with screw D, thereby closing the circuit and ringing a buzzer which is connected to it, one wire being connected to screw D, which is insulated from the tube, and the other wire can be grounded to any part of the machine.

The device looks quite simple, after someone else has done it, and where operators are desirous of some such warning it is one of the most practical we have yet seen. I believe it would also be possible to set the contacts so as to give warning at any specified point, and it should be of great value to operators who are willing to take the time to construct it.

What Dampness Does to Carbons

THE following letter from the engineering department of the Speer Carbon Company will, I am sure, contain much that will be interesting to those operators who have experienced trouble with damp carbons, and for that reason I am submitting it in full for your approval:

"We feel sure you will be interested in some tests we have been making to determine the effects of moisture in projector carbons. For a long time researches have been conducted in our laboratory and plant to determine the very best mixture for coring material, and now that we have perfected the coring material our attention is being directed toward tests which will establish the facts concerning the operation of this material. These tests were made on the principle imported brands of carbons as well as our own, and the results were the same for all the brands tested.

Three tests were made.

First. The carbons were dampened as if they had been stored in a damp place.

Second. The carbons were placed in our test room which is relatively dry.

Third. The carbons were dried in the top of the lamp house while the lamp was burning.

The damp carbons were burned and the cores were all blown out for a considerable depth, but continuous burning finally dried the cores out sufficiently to prevent further disintegration. In the second test this effect was controlled very much quicker; that is, the cores were not blown out after twenty minutes' burning. The carbons which had been artificially dried kept their cores from the beginning of the test and they were not blown out during the entire run.

These tests prove that all projector carbons are subject to the same danger in connection with the moisture which may be absorbed from the atmosphere, and that drying is very necessary in order to drive out the water which would otherwise quickly turn to steam when the carbon is burned, and force the core out of the center. Operators who have repeatedly written us to that effect obtain better results from drying the carbons above the lamp house before burning them, and the above tests add proof to their statements."

Answer: In commenting upon the above, I can say from my own experience as an operator, the drying of carbons in this manner has been done from time immemorial, many operating rooms are subject to a great amount of dampness, and the blowing out of cores was something that had operators in the air for a long time, and does yet for that matter. It is to be hoped, though that operators will soon be brought to the realization of using PROPER SIZED CARBONS FOR THE AMOUNT OF CURRENT USED. The following recommendation is especially apt for operators who have experienced this trouble: "To prevent blowing out of cores when carbons are put in service it is very necessary that these carbons be THOROUGHLY DRIED, either by keeping them in a warm, dry place or by drying them with artificial heat for an hour or two before using in the lamp.

Operating Room Vibrations

G. P. K., Lexington, Neb., asks: "Will you kindly advise me as to some way in which I can stop the vibration in my operating room? The booth is an overhanging one, with a wooden floor."

Answer: This is more of a question for a carpenter to answer. Not knowing the location of the operating room or how supported, it would be impossible for me to give any intelligent answer. If you will send me a drawing of the operating room and its location I will try and help you.
Troubles of a Small Town Operator

(Continued)

He's in again! The following letter from our old friend is too good to keep to myself, so here goes:

NOVOTNEVILLE, Ia., March 12, 1917.

Mr. I. G. Sherman, Dear Sir: Here I am back again. In your last answer you said you thought I was kidding you do you think I am a humbug. Come and see yourself. I have a little news for you, the electric company of Waterloo are going to run a electric wire to this town, and the boss said he would get a new machine if they do. And you said that I must have done no smoking while I cleaned my machine, I had a reason (reason). My ma was standing by the back door watching me (I don't know whether you mean washing or watching, which?—Ed.) We received a letter from the film exchange that cement was 25c. so we sent the electric company a letter asking them to get the News for a $1.00 a member, but where there is only one member it costs $1.50 a member. The special rate for clubs of six or more may receive the News for the sum of one dollar per member, those who subscribe singly can do so for the sum of one dollar and fifty cents. The trouble you speak of is no doubt caused by undercut teeth on the sprockets, the dirt may have become packed in so hard that the teeth could not engage the sprocket holes of the film properly, and yet this would allow the film to be run although it might cause a jump picture. The only remedy I can suggest is that you get a new intermittent or middle sprocket and put it on your machine. I can imagine that you must have had a "dues" of a time. The drawing is reproduced, but I think you have become a bit mixed up. What is to keep the cover on? The weight will keep it suspended all the time. And if the lard pail is the ordinary wooden kind, you can be sure it is "fire-proof"—NOT. The joke (7) proves again that we in the city have "no sense of humor" for we would not appreciate it. I only hope that you had to feed those Indians until the next week's showing. The picture you mention, I am sorry to say I have never heard of, so I cannot advise you whether it is any good or not. If you get it and keep it in the film can you have made, and anything happens it will surely be a "Fight for our Friends," they will be well fried.

Why Wheels Turn Backward

M J., Wilkes-Barre, Pa., asks: "Can you tell me why the wheels of wagons, automobiles, etc., seem to turn in the wrong direction. Is it caused by the speed of the projection machine, and how can it be remedied?"

Answer: I had thought that all were familiar with the phenomena of the reverse action of moving wheels, but will answer your question as to why the wheels of motor cars, locomotives, bicycles and wagons when seen on the screen often appear to be turning in the wrong direction. Thousands of persons have been mystified by this seeming anomaly, yet the reason is very simple. The camera with which the pictures are taken has a black disc with circular holes around its circumference. This turns rapidly behind the lens, each hole resting for a fraction of a second, in which time a picture is taken on the film. Thus a series of pictures is taken, which, when passed rapidly in front of a light, produces the effect of a moving picture, though this is really nothing but a series of instantaneous snapshots showing successive positions assumed by the moving object. But these successive positions may easily produce an entirely false effect. The Popular Science Monthly illustrates this by a diagram of a four-spoked wheel rotating at such speed that after one picture of the film is exposed the spoke A has turned around just enough to show A at the position of B when the next picture is exposed. It is evident that in this case, if the spoke and the camera keep turning at constant speeds, when the spoke is projected on the screen it will seem to be standing perfectly still. Again, the wheels on fast moving cars often appear as if they were moving backward while the car is going forward. This would happen if the spoke A had been revolving so fast when it was photographed that during the interval between one exposure and the next the wheel revolved all the way around from A to B; when the next exposure was made the spoke appeared at C, and so on.

When this film is run off and projected on the screen the spoke will seem to run backward. No matter how many spokes there are on the wheel it is found that the effect is the same and the entire wheel will appear to turn backward at the same speed as that of each spoke. The so-called mystery is nothing more than an optical illusion.
Send orders in early for your

**Easter Slides**
25 Cents Each

Mr. Exhibitor: you owe this to your patrons to wish them Easter greetings. This slide was specially prepared by our best artist; it is hand colored and beautifully decorated with lilies etc. A special price of 25 cents. Send your order in early to assure delivery.

Excelsior Illustrating Co.
219 Sixth Ave.
New York City

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**A TIMELY PATRIOTIC SLIDE**
**FOR EVERY AMERICAN EXHIBITOR**

**BEAUTIFULLY HAND COLORED**
**PRICE 25c POSTPAID**

**SEND FOR COMPLETE PATRIOTIC SLIDE LIST**

NOVELTY SLIDE CO.
115 E. 32nd ST.
NEW YORK

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**REBUILT MACHINES**

We have on hand a number of rebuilt machines which we guarantee to be in all adjustment, all worn parts having been replaced by new genuine parts made and guaranteed by the manufacturer of the particular machines. All orders subject to prior sales.

- **POWERS No. 6**, complete with lenses and rheostat... $100.00
- **MOTO 1906 Model**, complete with lenses and rheostat... 75.00
- **MOTO 1906 Model**, complete with lenses and rheostat... 50.00
- **POWERS No. 5**, complete with lenses and rheostat... 50.00
- **EDISON EXHIBITION MODEL**, complete with lenses and rheostat... 40.00
- **MONARCH**, complete with lenses and rheostat... 25.00

**AMUSEMENT SUPPLY COMPANY**

Largest Exclusive Dealers to the Moving Picture Trade. Dealers in Mutoscope, Simplex, Power's, Edison and Standard Machines, Transmitters, Motor Generators, Retifiers and Everything Pertaining to the Moving Picture Theatre.

Third Floor, Mallers Bldg., Cor. Madison St. and Wabash Ave., Chicago, Ill.

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**MOTION PICTURE MACHINES**

**Power—Simplex—Baird**

**HALLBERG'S 20th Century Motor Generators**

**MINUSA Gold Fibre Screens**

**SANIZONE Deodorants**, the perfect perfume for Motion Picture and All Theatres

WE ARE DISTRIBUTORS
ASK FOR CATALOGS

Lewis M. Swaab
1237 VINE STREET
PHILADELPHIA, PA.

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**SLIDES**

We received another letter this week dealing with the slide situation, part of which is well worth quoting.

"Since producers have benefited through excellent co-operation of exhibitors, it is to be hoped that they will listen to the urgent demand now being made for better publicity matter, which includes better slides. The exhibitor pays for the slides, and he should receive full value for his money. Feature producers and film exchanges make a large net profit on every slide they sell to the exhibitor, and as the exhibitor pays a good price, he naturally is entitled to a good quality slide. If the feature producers, distributors and film exchange men would stop to realize that the publicity matter which they furnish an exhibitor is part of their service, and that their profit is made in renting the film and not in selling the supplies and accessory advertising matter, they would quickly correct an existing evil in the motion picture industry, which is very much in need of correction. If the film exchanges have the interest of the exhibitor at heart and value his patronage, they should show the proper interest in the exhibitor's business; first, by demanding the highest quality publicity matter that money and brains can produce; and, second, by supplying this publicity matter to the exhibitor at actual cost price. When this policy goes into effect, the entire industry will benefit, and the exhibitor will realize for the first time in the history of our business the real meaning of the word 'service.'"

There is no doubt but what the distributors are making a profit on handling slides. It is only right that they should. If this is beyond the point where it is reasonable for the work performed, then our correspondent is correct when he says it can no longer be classed as a service. The only other way that slides could be handled would be in conjunction with newspaper advertising done by the exhibitor when the slides would be tied up closely with it and supplied to the exhibitor with the understanding that charge would be made only when breakage or other damage is done. This may sometime be adopted. If it is, the cost of the slide will be charged off by the producer as co-operative advertising expense against the cost to the exhibitor for newspaper advertising space.

The American exhibitor is patriotic without doubt. Reports in every section of the country show that patriotic slides are being used in every performance, and the Novelty Slide Company of New York report a very large demand for their various patriotic slides, and for their American Flag Trailers. The latter shows the American flag floating in the breeze; the film is 15 feet in length, and it sells at 20 cents per foot. Additional lengths may be had if desired.

A special patriotic number of Novelty Notes is on the press. This publication contains valuable ideas for the motion picture exhibitor, and this number in particular describes unique and original patriotic performances. Copy will be mailed gratis on request to the publishers, the Novelty Slide Company of New York."
April 7, 1917

Does Not Want His Answer in the "News"

A CERTAIN operator in one of the larger cities of upper New York State writes for information and requests that his answer be not published in the department. It being impossible for me to answer by personal letters the many inquiries received, it is necessary to use the department, but where brothers do not care to have their names or cities mentioned I will respect their wishes. I can understand the feeling that prompts some of them to make this request and will try and respect them. Here is the letter, omitting the brother's name and city:

"Here I am again. I wrote you some two weeks ago, and sent stamps in my letter for a reply, but I am sorry to say I have not received it. I guess maybe my letter found its way to the waste paper basket, but I am hoping this one won't. In my other letter I asked for samples of the 'Hold-Ark' carbons, as I would like to try them. I have a 'Revolux', 35 amperes, 55 volts. I saw the article in last week's News on this make machine, and I would like to have you send me the addresses of places where I can get information on the handling of these devices and operating as a whole. I just received this week's issue of the News and read again about the 'small town operator.' My heart goes out to him and I wish him all the success in the world, for I am another who started in the same way as he, but I don't know it all yet. I am a member of Local—of this city and there are a fine lot of boys in our local. Hoping to hear from you soon I am yours truly."

Answer: I trust you will pardon my delay in answering your former letter which I now have before me, but owing to the preparations necessary for me to attend the I. A. Convention, it was impossible to clean up my desk before leaving. No letter reaches the waste-paper basket in my office until it has been answered, and while it may take longer to answer than the correspondents expect, they are nevertheless answered. Now, in your former letter you ask for some method to make the lamp leads more flexible. I would not advise you to make any cut in the back of the lamp house. You are probably not using a wire of greater diameter than a No. 6, and if you take this and bend it so as to make it more flexible, and after attaching the ends to the lamp, will draw in say two or three inches of the wire having the lamp extended to its greatest distance—that is the carbon jaws as far apart as they will go—and then use the clamp which the Powers company furnish to hold these wires in position, I do not believe you will have any further trouble. Your request has gone forth to the Speer people and you will probably hear from them in a few days. The other matter I will take up, and let you know the result. The "small town operator" needs all the sympathy he can get, and you are to be congratulated upon your success, if you were handicapped as he has been. Will be glad to hear from you again at any and all times.

Insufficient Data

M. H., McGregor, Iowa, writes: "This is the first time I have ever written to the News in regard to questions. If possible answer the following: We use a Power's 64 machine and Powers's Inductor; our carbons after about five minutes use burn off on the sides leaving tips on the carbons which shut off the light. We are using Speer carbons. I think this may be caused by the transformer. Thanking you in advance for any help you may be able to give I am very truly yours."

Answer: I must call your attention to the necessity of giving all possible information when asking questions through the department. You do not say what current you are using, nor the size of carbons; these two things have an important bearing on the matter. The cause, as far as I can see, must be that you are not using the proper diameter carbons for the amount of current you use. It may be that the setting of the carbons is imperfect. See that the carbons are in alignment, and that the lamp is properly adjusted. Sometimes the lamp works loose and allows the carbons to burn off as you say, after some minutes' use. With the Power's lamp this should easily be overcome for the adjustments of same are such as to allow the carbons to be kept in perfect alignment at all times.

After following these suggestions, if you do not get better results and will send me further data I will be glad to help you further.

Your Good Dollars

To produce the best possible pictures requires a combination of good films, a good screen, a skillful operator and a first class projector equipped with the highest quality of lens.

See that the lens is a

Marlux

which insures clear illumination and sharp definition of every detail in every part of every picture.

There is no use in spending your good dollars for expensive films, screen and projector, and then letting an inferior lens spoil the pictures.

See your Dealer or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.
STAR CARBONS
Made in France
The carbons you have been looking for

The following letter was recently received from a theatre using Star Carbons:

"After trying out sample carbons which you gave me, I find that they gave me very good satisfaction, both as to light and cleanliness. Kindly enter my order for 100 % cored."

The following dealers stock Star Carbons and you can obtain free samples of the carbons that have been looking for. Try them with a trial order.

S. B. Leland, 97 State Street
Montpelier, Vt.

M. F. Machine Co., 139 Flannagan Street
Boston, Mass.

Steen Mfg. Co., 1056 Race Street
Cambridge, Pa.

Palmers & Homan, 413 H. Baltimore, Md.

A. N. Feldstein, 541 Theodore Street
Detroit, Mich.

The H. Lissow Co., 44 W. Washington St.
Indapolis, Ind.

Kansas City Mach. & Rep. Co., 415 Walnut Street
Kansas City, Mo.

Swanson & Nolan Supply Co., 1744 Curtis St.
Denver, Colo.

Warin & Flick, 1814 Third Ave.
Brock Photography Supply Co., 76 Turk Street
San Francisco, Cal.

Eastern New Mexico Theatre Supply Co.
Clare, New Mexico.

Queen Feature Service, Potter Bldg.
Birmingham, Alabama.

If you cannot obtain sizes you desire from these dealers, send us your order direct, and we will ship your trial order in lots of not less than fifty to a size, by express. C.O.D. All prices f.o.b. New York.

14 x 12 plain cored

Prices on application

10 x 12 plain cored

Prices on application

8 x 9¼ plain cored

6.50 per 100

8 x 9¼ cored

5.50 per 100

JONES & CAMMACK
Solo Impersons
12 Bridge Street
New York City
UNION ANNOUNCEMENTS

The following officers were elected at a meeting held recently by Local 61, I. A. T. S. E., to serve during the coming year: President, Fred Klink; vice-president, Fred Custer; secretary, Robert Leister; treasurer, H. S. Klink; business agent, Edwin Bucher; recording secretary, Hal Hughes; sergeant-at-arms, Adam Harlacher. Local 61 meets the third Sunday of each month at Army and Navy Union Hall, Market Avenue N., Canton, Ohio.

A point of information: Is that the hall where "Marty" Higgins keeps his reserves? The department extends best wishes to the local and its newly-elected officers and hopes that the coming year will do much toward bettering the condition of all its members. Can we say more?

S. S. Hutchinson Makes Small Projector

The American Projectoscope is a new type of portable projection machine, the manufacture of which has just begun. The American Film Company, 6225 Broadway, Chicago, III., is the firm behind the new projector. Samuel S. Hutchinson, president of the American Film Company, heads the new enterprise and expects shortly to incorporate a special company to handle the manufacture and sale.

The American projectoscope contains a number of unusual features. It is light—weighing twenty-one pounds; compact—folding up to a size no larger than a small suitcase; uses any ordinary electric light socket as its means of securing current—the light being generated in a specially made nitrogen bulb. The mechanism can be started or stopped at any point and held stationary on the screen. There are other features that will also appeal to the buyer seeking a portable projection machine for the display of industrial or commercial films.

Mr. Hutchinson, discussing the American projectoscope, said: "Here is a machine that we can offer without an apology. We have overcome handicaps that gave trouble in previous attempts to construct such a piece of apparatus, we have also embodied stop of any kind other than to change reels in the reel boxes, without damaging the film and without having any illumination trouble. We have found the small projector ideal for inspection purposes at our plant. The stop and start feature alone made it invaluable for this purpose.

Simplicity in Design and Operation

The American projectoscope contains a number of unusual features: never before attempted. In generating the light we use three condensing lenses which results in a picture equally good whether projected on a screen eight feet across or a bit of card only eight inches in width. The machine is designed to be so simple that a child can operate it. Standard size film is used, which is so important for the progress of the industry.

Mr. Hutchinson also said: "In actual test, 159,000 feet of film has been run through the American projectoscope without a
Addition to the Cinematographic Bibliography

In the Camera Department of December 23, 1916, pages 4062-4063, we reviewed a considerable number of books on cinematography and laboratory work. The "Cinematographic Bibliography" there published is the only accurate and detailed reference catalog for cameramen which has been compiled to date. In preparing that list, however, a few important works on the subject escaped mention, and for the sake of completeness reviews of the volumes in question are now given.


In this booklet the late Herr Wolf-Czapek, always a keen student of the cinematographic art, explains the phenomena of persistence of vision and lays down the rudiments of cinematographic practice for the benefit of amateurs. As an elementary treatise the book is sound and would prove interesting to cameramen in general because a professional Ernemann camera, described therein, is quite different from any cameras by that maker which have ever appeared in this country. Printed in German.


This book is not a cinematographic work at all, but, nevertheless, it forms an important and indispensable addition to the literature of motion photography. While the bulk of this work is devoted to elucidating the mysteries of stage-craft and the illusions of the showman, there are a number of chapters at the close of the book which deal with the making and exhibiting of motion pictures as practiced in the early days of the art.

A chapter on Chronophotography details and illustrates the experiments of the French pioneer, Marey, while the following chapter illustrates such historically interesting devices as Demeny's "Chronophotographie" (the first Gaumont apparatus), Jenkins' "Phantoscope," Edison's "Vitascope," Lumiere's "Cinematographe" and Casler's "Mutoscope" and "Biograph." All of the early devices are illustrated from woodcuts which appeared in the Scientific American, years back, and this is the only work at present obtainable in which these old time cameras and projectors are figured. As a matter of fact we know of no other picture of the Edison "Vitascope" than the reproduction shown in this work.

Quite aside from the chapters on cinematography, Hopkins' book might contain some hints of value to the producer who likes to stage illusions and other mystifying effects. A variety of such are explained, but the chapters previously analyzed form a document which should be recognized by students of cinematographic history.


When we presented our original "Cinematographic Bibliography" (loc. cit.), a separate review was accorded the English classic—Hopwood's "Living Pictures." Dr. Forch, an employee of the German Patent Office, may well be termed the "Hopwood of Germany," and his book, "Der Kinematograph," ranks as one of the first authorities on motion picture mechanisms. A variety of cameras and projectors are illustrated, ranging from the days of the Lumiere "Cinematographe" to the latest in "natural color" systems. Intermittents of many types are discussed and the geometry of Geneva movements is gone into.

Although Forch's work is published in German, it is of great value, since copious references to French, English, and United States patents are cited, and the book will prove helpful to inventors and students of cinematograph mechanisms.


This volume, by one of the earliest makers of motion pictures on flexible celluloid strips, is perhaps the earliest extended treatise on cinematography. Camera work, perforating printing and developing are dealt with, and illustrations of all the author's early devices and mechanisms are presented. Particular mention must be given the bibliography of articles and the list of patents on animated photography prior to the year 1896.

Although some of Mr. Jenkins' historical statements do not exhibit a strictly unbiased version of things, his book well proves his status as one of the pioneers in motion picture work. "Animated Pictures" is one of the documents of cinematicographic history, and withal, an extremely interesting one.

Following usual custom, all important contributions to cinematographic literature will be reviewed in the Camera Department as quickly as practicable after publication. The reviews given here conclude the "Cinematographic Bibliography," but another and vastly important list of reference works for cameramen is now in process of tabulation.

The new list will treat in comprehensive manner the scientific aspects of photography and should enjoy equal popularity with the reviews previously published. The average cinematographer works in total ignorance of the laws of photochemical action and the physics of the photographic process, but knowledge must be acquired along these lines if advances in cinematographic technique are to be made. The basic literature of the science of photography will therefore be catalogued in the Camera Department, where scientific procedure has always been advocated.

A Method of Developing and Toning Positives Simultaneously

Among the many so-called "secret processes" of cinematography is that by which the images of film positives are toned to various colors, or combinations of colors, while the films are being developed, the deposition of color being produced by the same bath which renders the printed images visible at the time the film strips are processed.

A considerable amount of work has been done of late upon double toning, and some abortive efforts have been made to produce color effects by immersing film positives in a sepia toning bath for a brief period and then in a blue toning bath and numerous other methods of like nature have also been tried in the endeavor to produce something new in film coloring. The results have invariably been bad, but the most encouraging examples of such practice are those in which the colors have been produced at the time of development by the addition of suitable dye compounds to the developing solution, which latter is generally prepared with developing compounds which are little known in every-day laboratory work.

In all instances the self-styled inventors of these coloring processes have kept their methods profoundly secret, not neglecting, however, to make large claims for their so-called natural color processes. It is hardly necessary to state here that no toning or dyeing process can be a natural color process, although in the case of some of the subtractive methods of color cinematography the film positives are subsequently toned or dyed, but the negative records have been photographed through color filters which have selectively recorded the fundamental sensation colors.

Any method by which new effects in toning can be produced is of interest, however, so in the following paragraphs we give an abstract of English patent No. 2562 (1913), in which a process of double toning and toning simultaneously is outlined. The data is essentially technical in nature, but will give the chemically inclined readers a chance to do some experimenting. The abstract follows:

The process consists in developing the latent (printed) images of halogen-silver films with such developers as contain, besides...
the developing substance, a body which couples itself with the oxidation product of the developer to form a colored body soluble with difficulty.

The development of halogen-silver photographic films leads, in general, to black picture images substantially composed of silver. Individual cases are well known, however, in which colored images can be obtained directly when developing. Thus, development with Pyro yields a yellowish-brown image, with Indigo a blue image is obtained, and with Thioldioxidyl a red image.

The other customary photographic developers also yield, under suitable conditions (absence of sodium sulphite), more or less colored results. The colors thus obtained are, however, either not very pronounced or, as in the case of developers of the indigo group, not readily obtainable.

It has been found that very highly colored images can be readily obtained, not by using the oxidation products of the developers alone, but by adding to the developing baths substances which become coupled with those oxidation products of the developer which are formed whilst developing, and form colored deposits soluble with difficulty. Depending upon the developing reagents or coupling bodies which are employed, representatives of various classes of coloring dyes or dyes are formed, of which the following are examples:

- para-amidophenols + phenols: Idophenols
- para-phenylenediamines + phenols: Indoxamines and oxazines
- para-phenylenediamines + amines: Indamines
- para-phenylenediamines + thiophenols: Indothiophenols
- para-amidophenols + combinations containing: Azomethine
- para-phenylenediamines

The bodies soluble with most difficulty are obtained with para-phenylenediamine as the developer and phenols or compounds with acid methylene groups as coupling bodies. The para-phenylenediamines comprise the side-chain homologues and nucleus homologues, also the substitution products of para-phenylenediamine in one amido group, the other being free.

**Examples:**

- para-phenylenediamine, para-toluylene diamine, amido, chloro, monoethoxy and dimethyl para-phenylenediamine. Further, one amido group may be included in a ring system para-phenylenediamine-piperidine. By phenols the side-chain and nucleus homologues and the substitution products are likewise to be understood.

**For Example:**

Phenols, cresols, alpha-naphthol, ortho-amidophenol, trichlor-naphthol, resorcin-methyl-ether, alpha-naphthol-sulphonic acid. The acid methylene compounds may be either aliphatic or aromatic in nature.

**Example:**

Ethyl-aceeto-acetate, malonate nitrile, chlor acetophenone, diketo-hydrienedene, nitrobenzyl-cyanide, thioindoxyl. Furthermore, the methylene group may be substituted when the substituting group is split off during the reaction.

**Examples:**

Chlor-ethyl-aceeto-acetate, thioindoxyl-carboxylic acid. The coloring matter or dye produced in these methods of development can be reduced to leuco compounds which likewise possess developing properties and also yield colored images directly during the developing process when the oxidation products are soluble with difficulty. In this case also is it found that the above-mentioned classes of coloring materials yield the best results. The developing properties of some of these classes are already known; for example, the developer pyramidal N.B. doxydiphenoxyamine is a leuco-indophenol. In this instance, however, only black and white images are produced, and colored oxidation products soluble with difficulty are not obtained, nor do colored images result.

This is preferable to omit the admixture of sodium sulphite or similar bodies when preparing the bath. The employment of water likewise is not advisable, because they change easily into the separate form of employment first described has the advantage that the components can be preserved separately and need only be mixed immediately before development or added when required.

The color developers can also be employed in such form that they may be incorporated into the film or applied in a separate layer to the light-sensitive film stock. Either the leuco compounds, the separate components, or only one of the two may be so incorporated or used. The dye images can be isolated by removing silver through the use of one of the well-known reducers.
There are two ways of identifying Eastman film—one by the clearness of the pictures, the other by the stencil mark

"EASTMAN"

in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Examples of Color Effects.

1. Trichlor-alpha-naphthol 2 grams.
   Dissolve in 
   Acetone 20 c.c.s.
   Add to 
   Hydrochloride of Paraphenylenediamine 2 grams.
   Soda 2 grams.
   Water 1,000 c.c.s.
   A greenish-blue image results.

2. Alpha-malitol 2 grams.
   Dissolve in 
   Acetone 20 c.c.s.
   Add to 
   Dimethylparaphenylenediamine Hydrochlor... 2 grams.
   Soda 2 grams.
   Water 1,000 c.c.s.
   A blue image results.

3. Thioindoxyl-carboxylic acid 2 grams.
   Dissolve in 
   Acetone 40 c.c.s.
   Add to 
   Monoethyl paraphenylenediamine Hydrochlor. 2 grams.
   Potash 40 grams.
   Water 1,000 c.c.s.
   Shake well to mix.
   Red image results.

   Acetone 20 c.c.s.
   Add to 
   Diethylparaphenylenediamine 2 grams.
   Potash 40 grams.
   Water 1,000 c.c.s.
   A yellow image results.

Rothacker Issues Booklet on Moving Pictures

The old adage about practising what one preaches has no abler exponent in modern times than Watterson R. Rothacker, president of the Rothacker Film Mfg. Company of Chicago. While Mr. Rothacker has been preaching quality in film advertising and film production for the past seven years, he has also seen to it that his own advertising matter was distinctive and well calculated to create respect for his company.

This point is well exemplified by the issuance of an attractive booklet entitled "Moving Pictures," which was written by Mr. Rothacker, and which describes in detail the personnel, the policy and the plant of the Rothacker Film Mfg. Company. Through the medium of this brochure we become acquainted with the officials of the company, and are then shown the workings of the model studio and laboratories which the Rothacker firm operate at 1339-1351 Diversey Parkway, Chicago. This is accomplished through the medium of illustrations, which tell their own story, as good pictures should, and when the end of the booklet is reached, one has a clear idea of the appearance of a film studio and the workings of a laboratory.

To those who have not visited the Rothacker film plant, this illustrated description will be an eye-opener, and must surely convince those interested in film production that the Rothacker Film Mfg. Company is equipped for service and efficiency.

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Japanese and Chinese Music

How many compositions have you purchased, which were described as Japanese and Chinese, and which turned out to be Japanese and Chinese in name, but almost anything in character, rhythm, and melody?

Here are some real Japanese and Chinese numbers of wonderful tonal beauty, containing many genuine surprises and musical effects, not to be found in other numbers. These compositions are genuine to the last, and are exceedingly well suited for Japanese and Chinese pictures.

No. 1—"Chinese Wedding Procession," by Lucius Homer.
The most exquisite musical thought conceived in years. Its wonderful tonal beauty makes it adaptable for any Chinese picture, of slow or mysterious action.

No. 2—"Chinese Recollections," by Chas. Zimmerman.
An exceptionally fine "Maestroso" in 2/4 in which originality and clever invention are coupled with attractive melodies and orchestral effects, usable for any Chinese scene of processional character.

No. 3—"Hop-Sing" Chinese Fantasia, by E. Katzenstein.
A really faultless Chinese 2/4 Moderato; a musical illustration of Chinese society.

No. 4—"Chinese Serenade," by Chas. Puerner.
A splendid specimen of a Chinese 2/4 allegretto, very melodious, and fine for Chinese scenes of quicker action.

No. 5—"Ching Chang" Galop.
For tumults, confusion, and riots, etc., if played to action.

A wonderful Fantasia in "Tempo di Marcia," on the famous world-known Japanese national air, "Fou So Ka."

No. 7—"Kingdom of Flowers," by J. Ringeben.
A slow, creamy and wonderfully melodious Valse Lente, to be used for Japanese garden, flower and love scenes.

No. 8—"Japanese Cradle Song," by Charles Long.
The title gives sufficient explanation as to what scenes this number is intended for.

No. 9—Chinese Characteristic, by M. Winkler, an exceptional fine number for the purpose mentioned.

No. 10—Chinese Allegretto, by Puerner.
A real Chinese composition, most appropriate for scenes of quicker action.

The Importance of a Good Music Cue Sheet

It was back about 1909 at a small summer resort town on Lake Erie, when I first began to play for pictures. Not much attention was paid to that at that time. In fact, the manager stated he didn't care much whether I played for the pictures during the intermissions as that was when there was only one man in the operator's booth, and there was a short intermission between each reel while another was being rewound. The music played was of course the most popular sort. As I was not aware of the future possibilities of the "movies" I did not give this much serious thought.

In the last two years I have changed entirely from playing popular stuff to music of the better sort as the trend is pointing in that direction. As the pictures become more artistic so do the patrons demanding that the musical accompaniment advance with the progress of the picture.

As every player has his own ideas regarding playing pictures about all the player has to do is be sure that he is pleasing the patrons of the house, and above all, keep awake on the job and not fall into a rut. I would say that to get the best results one should put personal interest into his work, not simply play notes, but endeavor to register the different feeling and emotions the picture brings to him on his instrument. This will please the fine line portion of his audience, and when do you that you will have little trouble from a complaining manager.

Another thing of great importance is the music cue sheet. If compiled correctly, it gives an estimation, these cue sheets are going to be invaluable if the present progress is kept up and they are not simply used as a medium for exploiting the works of different publishers.

When the cue sheets first made their appearance I looked over them and threw them away for perfectly obvious reasons. Last summer my attention was called to the cue sheets on the Bluebird Photoplays. They looked entirely different and I decided to give them further attention. I could see that much improvement had been made. Since then I have been using the cue sheets you have been compiling on all that were being run in the theatre where I am employed. I know I am getting better results.

Imagine the predicament of an orchestra in a New York theatre on the premier of a new musical play to find that the music score of the production had not arrived. The same feeling must come to the movie player if he is interested in his job and desires to make the first show something besides a musical nightmare for the audience. The name of the picture means nothing and the short synopsis of the picture given in the producing company's heralds is often misleading and valueless. Without anything to go by, the player selects tunes at random from his library in the hope that they will fit the picture, at least some of them. How many times after the first show have I found that I had "guessed" wrong and for the second show had to scramble through my library to get proper selections. Some name will say read the story of the picture in the company's publications or the different movie magazines. This takes much time. How many would bother to do it, and besides this does not tell us exactly when a musical change is necessary. A really good cue sheet does this. I am a strong champion of the cue sheet for the player who cannot see the picture in advance, especially such as you are compiling as I feel you are really trying to give a proper musical setting to the picture.

In another letter I am going to pick a certain cue sheet pieces with criticisms. Such cue sheets are a detriment rather than an aid.

Yours truly,

Geo. H. Mapes,
Winter theatre, Akron, Ohio.

"POLLY REDHEAD"
(Reviewed on Page 1253)
(Blucbird Photoplays)

Theme—"My Dreams" (6/8 Moderato) by Dorothy Lee
1—"Tulips" (4/4 Moderato) by W. E. Miles until—T: "The honorable Mrs. Meekin.
2—"Chanson D'Amour" (6/8 Moderato) by Sarra until—T: "Mr. George Hopkins.
3—"Dramatic Andante" by Ascher until—T: Polly proves that, etc., etc.
4—"Legend of a Rose" (2/4 Allegretto) by Reynard until—T: "Mrs. Meekin, who does, etc.
5—"Elegy" (Moderato) by Cribb until—T: "You are right, Mrs. Meekin.
6—"Eleanor (Andante) by Deppen until—S: Close view interior of window.
7—"Theme " until—S: "Close up at table.
8—"Martinique " (Intermezzo) by Lorraine until—S: Mrs. Meekin drinking liquor.
9—"Dramatic Tension" by Funch until—T: "Lady Caroline Arsdahl.
11—"Heart Throbs" Reprise (4/4 Moderato) by Arnold until—T: "Lady Osterly.
12—"Continue action until—T: Polly play changeling.
13—"Finale from 'Ariele" by Bach to action pp or ff until—T: "You must not see her.
14—"Adoration" (4/4 Mod. Graveoso) by Jackson until—S: "Lawn before house.
15—"Garden of Love," Capric (4/4 Moderato) by Ascher until—T: "Polly misconstrues puffin, etc.
16—"After Sunset" (4/4 Moderato) by Pryor until—T: "The next morning.
17—"Dedication" (Waltz Intermezzo) by Meyer Helmund until—S: "Duke in car.
18—"Moderato Agitato" by Becker to action pp or ff until—T: "The gipsy settles it.
19—"Return to me soon" (Allegro) by Grevgh until—S: "Exterior of house.
20—"Cupids Frolic" (6/8 Moderato) by Miller until—S: "The break in comes on.
21—"Agitato" to action until—S: "After the dispute.
22—"Love Song" (Moderato) by Fleiger until—END.
THE BLUE STREAK
(Fox Production)

"Dreams of Love" (6/4 Poco Allegro) by Liszt is the Theme

Part 1—The Girl Who Lost Theme "Cavatine" (4/4 Moderato) by Bohm

Part 2—The Border Wolves

"The Mortal Sin" (Reviewed on page 1871) (Metro Pictures)

The "Poet's Dream" (Andante) is the Theme

"The Mortal Sin" (Reviewed on page 1871) (Metro Pictures)

THE MORTAL SIN
(Reviewed on page 1871) (Metro Pictures)
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**ACCESSORY NEWS SECTION**

17—Continue pp until— T: "The cheapest quarters must be endured." 18—Repeat pp until— T: "The supper—vanity, envy, etc." 19—Repeat "A La Bien Aimee" (Valse Lento) by Schuett until Gipsy camp scenes until— S: "The juggernaut of joy." 20—Continue pp until— T: "The gifts having failed, etc." 21—"Agito action" until— S: "After the struggle." 22—Continue pp until— T: "The gifts having failed, etc." 23—"Organ to action" short scene until— S: "Passion struggling with innocence." 24—"Agito action" until— S: "Girl stops playing." 25—"Organ pick up to action" until— T: "Wait for a moment." 26—Continue to action until— T: "The cheapest quarters must be endured." 27—Continue to action until— T: "Passion striving with innocence." 28—"Gipsy's Serenade (Andante) by Nebl until— S: "Jane in her room." 29—"Continue to action" pp until— T: "I'm sorry my boy, etc." 30—"Heart's Secrets" (Serenade) by Diamond until— T: "At the home of wealth." 31—"Continue to action" pp until— T: "And so loves question, etc." 32—"Organ solo" pp until— S: "Girl stops playing." 33—"Continue to action" pp until— T: "You have taught me what nobility." 34—"Organ to action" short scene until— S: "The juggernaut of joy." 35—"Short Galop" start— pp then to action playing pp during interior scenes until— S: "Gipsy enters the room where he finds the girl." 36—"Agito action" until— T: "Passion, you came too late; alone I could not save her." 37—"Organ to action" until— T: "Here we all work for our living." 38—"Gipsy's Moonlight" Dance by Kragensor—Note: Begin with the dance— intro and introduction 4th action until— S: "Girl stops dancing." 39—"Continue pp until— T: "The day of departure." 40—"Theme to action" until— T: "Do you think to break me down, madam?" 41—"Long Heavy Agito" to action until— T: "Save me! Save me!" 42—"Continue or repeat pp" until— T: "Passion begins to woo with the gifts, etc." 43—"Printation" (Waltz Intermezzo) by Meyer Hutmund until— T: "Gipsy's camp scene." 44—"Organ to action" short scene until— S: "Passion struggling with innocence." 45—"Agito action" until— S: "After the struggle." 46—"Organ to action" short scene until— T: "The gifts having failed, etc." 47—"Dramatic Tension No. 1" by Reissiger until— T: "I can not find him, madam." 48—"Theme until— S: "Anderson rushes into Jane's room." 49—"Continue with ad. lib. tympany rolls" until— S: "Anderson disputing with Standish." 50—"Love Theme from the 'Fall of a Nation'" by Herbert (repeat if necessary) until— T: "Telephoning," 51—"Continue ff until— T: "I can not find him, madam." 52—"Theme until— S: "Anderson rushes into Jane's room." 53—"Continue ff until— T: "He wouldn't give his name." 54—"Organ to action" until— T: "Wait for a moment." 55—"Tickle Stroke" (Gavotte Serenade) by Hartog (watch effects) until— S: "Terminal passengers coming out, etc." 56—"Organ to action" until— T: "While death, the stranger, approaches." 57—"Continue to action" until— T: "You have taught me what nobility." 58—"Continue ff" until— T: "In the world of self-seekers." 59—"Organ to action" until— T: "I'm sorry my boy, etc." 60—"Agito action" until— S: "After the struggle." 61—"Organ to action" short scene until— S: "The juggernaut of joy." 62—"Continue ff until— T: "Passion striving with innocence." 63—"Organ to action" short scene until— T: "The gifts having failed, etc." 64—Continue with the gifts, etc.
Moss's Flatbush Theatre Proves Popular

The Flatbush theatre, one of the many B. S. Moss theatres in Greater New York, located on Church avenue at the corner of Flatbush avenue, does not need to be recommended to the people of Brooklyn.

The theatre is 140 feet wide by 300 feet deep, is absolutely fireproof, being constructed of steel, reinforced concrete, brick and white stone. The entrance to the theatre is on Church avenue, and this side of the theatre is more elaborately finished than the other walls, which have no frontage on any other street. Display frames, which were furnished by the Tresco Persil Company, are fastened to the front wall of the theatre and posters and stills of the attractions at the theatre are displayed here.

At night the front of the theatre is as bright as day, being well illuminated by several five-lamp electric lamp-posts, a number of arc lamps and two huge electric signs, one of which measures about 250 feet in length; the other is a vertical sign and measures ninety feet in height. The use of electric signs is one of the most effective ways of attracting the attention of passersby. A glass-covered marquee adds greatly to the attractiveness, lending the finishing touch to the front of the house. The doors leading into the lobby are finished in mahogany, set with plate glass mirrors. Above the doors are stained glass windows of a neat design.

The theatre is 140 feet wide by 300 feet deep. The equipment consists of two Power's 6A projectors and a spotlight, no other extra attachments being used. The screen is placed directly over the front entrance, and on entering a person walks beneath and up the aisle to his seat near the rear of the theatre. A fire escape has also been put up as a safeguard against any accident that might happen.

The interior of the theatre is handsomely decorated in old rose, white with gold, and white marble trimmings. The side walls of the lobby, instead of being covered with tapestry cloth, have been set with large French mirrors, which is also a convenience for the ladies. The ceiling is set off in panels, borders being of plastic ornament. The semi-direct lighting system is used, fixtures being of the chain-suspended type, with opalescent bowls.

The box-office is at the right as one enters. To facilitate matters in handling of crowds there are two ticket windows. Automatic ticket selling machines have been installed and have proven to be great time-savers.

The projection room, which is in charge of H. Kirks, is at the rear of the balcony, and is constructed of reinforced concrete. The equipment consists of two Power's 6A projectors and a spot light, no other extra attachments being used. The length of throw is 110 feet onto a screen of special combination. The picture is thrown at a slight angle, but distortion is hardly noticeable, the screen being nearly on the same level with the proscenium.

The theatre is lighted by the semi-indirect lighting system, fixtures being on the same order as those used in the lobby. In the center of each of the sidewall panels is a one-lamp wall bracket.
Proves Size No Bar to Lobby Beauty

A FOYER which measures but fifty by nine and one-half feet, yet considered the most attractive in the entire city, is that of the Princess theatre, Milwaukee. This little gem is finished in ivory and old rose. Beautiful draperies of the same general color scheme cover the windows which relieve the monotony of the partition between the theatre and foyer. The wainscoting is of marble and the woodwork mahogany. Indirect lights diffuse a pale yet brilliant glow through the foyer and the entire atmosphere is most homelike and comfortable. At each end is a fountain, in the waters of which swim myriads of gold fish, while the streams trickling down into the water beneath make a delicate music that fills the air at all times.

The foyer is the idea of Frank Cook, the manager of the house, and his good judgment in putting in something classy, and decorating his theatre along most artistic lines is attested by the fact that he has the only ten-cent picture house in the block, all others getting five and ten cents.

Owl Theatre, Philadelphia, a Community House

The Owl, a 500 seated theatre at Twenty-third and South street, Philadelphia, is distinctive for its original name, its attractive exteriors, effective interior decorations, its absolute cleanliness, its stability (never having changed owners or managers) and the live wire methods of its manager, Samuel B. Blatt.

The house was built about three years ago and has never had competition.

It is owned by the Franklin Amusement Company, Inc., the architect being George W. Rehfuss of Philadelphia.

The outside is of brown pressed brick with iron cornice and large electric sign. Dimensions 120x48 feet. The lobby, which measures 30 feet in width and 12 feet in depth, is artistically decorated in white Vermont marble and gilt wainscoting. The floor of the lobby is of a composition tile of neat design. The six inside doors which lead into the theatre are studded with plate glass mirrors and add greatly to the already attractive lobby. The box-office is of white marble and plate glass. The theatre is not equipped with an automatic ticket selling machine, roll tickets being used. The six inside doors of the lobby are all mirrors with marble and gilt wainscoting around the walls.

Owl Theatre, Philadelphia, Wisconsin

There is no balcony. The concrete floors and six large exits to the street make for safety. The walls of the theatre proper are painted pale green with large panels of maroon and orange, within which are life-sized oil paintings of motion picture stars set in gold frames.

This decoration has been much commented upon and copied by other exhibitors.

For ventilation there are two 3-foot exhaust fans, eleven wall fans, twelve large vents through which fresh air is obtained.

The indirect lighting method is used and steam heating. The chairs are from Haywood Bros. & Wakefield of Philadelphia.

There are two projection machines, Powers 6A and 6B, motor driven, with Gundlach lenses and automatic dissolving device. The throw is 71 feet. The screen originated by Mr. Blatt is of aluminum and gold cloth on a solid wall. Perfect projection is the boast of the house. John Hughes is chief operator.

An F. A. North & Company grand piano with a skilled musician in charge furnishes the music at present. An organ will probably be installed later.

There are eight regular employees besides the manager. Girl ushers are used.

There are three daily performances. The prices are ten cents at night and fifteen for special attractions. "The Ne'er Do Well" was one which cleaned up at the fifteen cent figure. Eight reels are always shown with a daily feature. Pathé, Fox, Vitagraph, Triangle, World, Mutual and Art Dramas are run. Theda Bara, William S. Hart, Douglas Fairbanks, Charlie Chaplin, Alice Brady and Clara Kimball Young have proved the best drawing stars to date.

Advertising is done by weekly programs, window cards, cut outs, original slides, photos and one sheet write ups. Hand bills and banners are used on specials.

A marble drinking fountain with running ice water all Summer is appreciated by patrons. Being in a democratic, residential district the "Owl" depends almost entirely on family trade, some coming twice daily.

Children overwhelm the Saturday matinee when a special comedy is added for them.

New screen decorations are to be placed in the Spring. Vines, flowers and latticework will simulate a Japanese garden.

Special programs featuring the Owl are being already gotten out for the anniversary week several months hence.

Here is a little stunt that aroused interest. Before St. Patrick's day the slide request had been given for each person to bring a pin that day. The pins came in huge numbers. A shamrock featuring the Owl was given out to be pinned on with the pins thus brought.

The feature which gave this house the biggest publicity boost was the presence of a live, horned owl, 18 inches high, in the lobby. People who had never seen such a creature came from far and near to view the strange bird. The children named him "Tommy Owl" and he had a petted existence for many moons,
"NEWMAN"
BRASS FRAMES AND RAILS

"Our frames are made to stand very rough use. The heavy "quasi" brass is drawn through a die together with the moulding so that it forms one solid piece, with no sharp edges to cut your hands when cleaning. Insist on the name "NEWMAN" when buying frames.

Our latest catalogue will suggest a score of ways to improve and beautify your theatre.

711-19 Superior St., Cincinnati, O. 68 W. Washington St., Chicago, Ill.

Established 1882

Coast Representative: G. A. Metcalf, 115 Golden Gate Ave., San Francisco, Cal.


FAC-SIMILE PAINTINGS

In a beautiful gift 3 inch width frame size over all 23 x 23 inches. Pictures are painted in gold and water colors of every popular player, all made from pose appropriately in style of frame. Complete with brass frame plate, $0.00 each.

LARGE HAND-COLORED PICTURES

Size 24 x 28 75c Each Size 12 x 16 25c Each

Semi-Photo Post Cards $0.03 each Made by a process that gives the appearance of a real photograph, with the word in such a manner that it forms one solid piece, with no sharp edges to cut your hands when cleaning. Insist on the name "NEWMAN" when buying frames. Complete with brass frame plate, $0.00 each.

SINGLE COLUMN CUTS of all the players, 600 names, 50c each.

TRANSFERENCE, ALL SIZE, from 50c to $2.50. FAC-SIMILE OIL PAINTINGS from $3.50 to $5.00, according to size and frame.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.

From Pictures to Pitchers

there are producers and millennials who sell the best. You sell the best entertainment in your neighborhood. You have the best appreciated theatre and the best staff to service but how about your program? That ought to be as good as the best. Our

4-Page Program De Luxe

was created just to fill all of your vital needs. It is an exquisite piece of art costing peaks beautiful serigraph and printed in three colors. You devote the twice inside pages to your week's program.

It Pays for Itself

if you'll let the back page be sold to some first-class advertiser. We guarantee territorial protection. If your patrons throw away your program, you throw away your money! Ask for samples of the rare Del рей programs on the next mail.

Cahill-Igoe Company "Direct Advertising Specialists" 117 W. Harrison St., Chicago, III.

The Exhibitor who is attracted by cut prices on minor items is often misled into paving an imf'.r profil on larger items. In the long run you will get the most for your money by buying all of your supplies from "Fulco"--the One Price House. Picture Theatre Supplies of every kind always in stock.

E. E. FULTON CO.
156 W. Lake St. Chicago

DIRECTORY OF NEW THEATRES

ILLINOIS

Elgin is to have a new motion picture house, if the plans of Dr. David Gray, 121 Market St., Elgin, Mich., who is now in close negotiations looking toward the erection of a new motion picture theatre go through to successful completion. A new motion picture theatre was recently opened at Arvinnville under the management of Hal Kendall. INDIANA

Work has been commenced on the erection of the new Crown theatre at Crown Point on the west side of the Square. When completed it will be occupied as a vaudeville and motion picture house.

The old Leroy theatre which was destroyed by fire a fortnight ago will, in all probability, be rebuilt in the near future. The theatre was an old structure and was owned by Judge Francis E. Baker of the United States Circuit Court of Appeals, his wife May Irwin and R. F. Deable of Goshen.

The Caey Motion Picture theatre at Rockville, recently purchased by Roy Whipple, from T. L. Johnson has undergone thorough reconstruction and opened a week or so ago for three performances weekly, with Saturday matinees and evening shows.

Plans and specifications of the Bankers' and Merchants' new theatre at Terre Haute show that it is to contain 150 seats on the main floor and 59 Terre Haute show that it is to contain 550 seats on the main floor and 59

MICHIGAN

March 28 is the opening date of the New Oakland theatre in Pontiac. "A Poor Little Rich Girl" is the opening attraction for two days. The Oakland is of the amphitheatre style, seating about 1,500.

MISSOURI

A new motion picture theatre in Mexico is contemplated in the plans of John G. Gallaher and J. E. Stinney who are erecting a pretentious building on South Jefferson street.

OHIO

The Dayton Theatre Building Company plans the erection of a new motion picture theatre house on North Main street, Dayton. Plans call for an auditorium with a seating capacity of 2,050; the balcony to accommodate 900, which 900 must be taken care of on the main floor.

Pennsylvania

A couple of weeks ago fire was discovered in the Opera House at Clearvile and in a very short time the structure was reduced to ashes. J. Clark Bortz, the owner, however is buying himself in his efforts to reconstruct, and he announces that plans will be prepared in a day or two and the house will be more imposing and more adaptable to the uses to which it is destined to be put. He expects to have everything in readiness for an early fall opening.

UTAH

Plans for the erection of one of the largest and most magnificent motion picture houses in the West to be erected and extending back from 233 South Main street, Salt Lake City, are reported to be in a state of partial completion. C. W. Midgeley, who is in charge of the building and building their American theatre, is be- hind the movement. He is reported to have the backing of Los Angeles and other California interests who are interested in the building and building the theatre. The American theatre, is be- hind the movement. He is reported to have the backing of Los Angeles and other California interests who are interested in the building and building the theatre.

In the course of extensive investigation and examination of the property which will be required for the new theatre, C. W. Midgeley has just been interviewing property, owners in Salt Lake a little more than a month ago. He is now on the Pacific coast, but it is said that plans and specifications of the new theatre will be prepared in a day or two and the house will be ready to be built in a few days for an early fall opening.

The most magnificent motion picture house in the West to be erected and extending back from 233 South Main street, Salt Lake City, are reported to be in a state of partial completion. C. W. Midgeley, who is in charge of the building and building their American theatre, is be- behind the movement. He is reported to have the backing of Los Angeles and other California interests who are interested in the building and building the theatre.

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The border of this ad is a photo-engraving of special FABRIKOID purposely made for Theatre Upholstery.

Assures Longer and Better Service

FABRIKOID is an improved leather substitute for upholstering picture houses, theatres and auditoriums. It is very durable, waterproof and sanitary, pliant, attractive in appearance and its adoption solves the upholstery problem.

ABRIKOID upholstery improves the theatre's appearance, assures longer and better service and reduces the cost of upkeep.

Ask for samples, booklet and prices

DU PONT FABRIKOID CO.
Wilmington, Del.
Toronto, Ont.

The Kids in Your Neighborhood Go to the Movies
Who Gets Their Money—You—or Your Competitor?

Do you realize that thousands of exhibitors in the United States have greatly increased the earning power of their theatres by making friends with the kiddies? If you let someone else take the children's trade away from your theatre, you not only lose their nickels and dimes, but the nickels and dimes of their fathers and mothers and sisters and brothers, because where the kiddies go their parents go.

Movie Rings and Buttons are a mighty aid to the up-to-date exhibitor. They help you get the children's friendship and hold it—and the children bring their folks to the theatre of "The Movie Man who gives rings to them."

Each ring comes packed in a neat envelope, bearing the name and address of your theatre. If you want to see your business begin to jump, let us hear from you at once.

Prices on request

CAHILL IGOE COMPANY
117 W. Harrison Street, Chicago, Ill.

RADIUM
GOLD FIBRE
SCREENS

Have Won Their Spurs

There is little wisdom in experimenting with untried and untested propositions when a thoroughly reliable company offers you screen service that has been satisfying critical exhibitors for years.

NEW YORK CITY'S FAMOUS STRAND THEATRE Has used a RADIUM Gold Fibre Screen ever since it began operation.

And Now the RIALTO THEATRE

Also in the Heart of New York—new, beautiful, and faultlessly conducted—has fallen into line. Nothing but the best is good enough for you. Write today for price and further details.

RADIAUM GOLD FIBRE SCREEN, Inc.
Leo Schlesinger, Gen. Mgr.
230 W. 42nd St., New York City.


Better to read fifty advertisements than to miss the one YOU need.
If you can't shoulder a gun and fight for your country support the Red Cross. They care for the boys that fight for you and yours.

**MOVIE CHARITY BALL**

under the auspices of the Motion Picture Exhibitors of Greater New York

**TERRACE GARDEN**

58th Street, bet. Third and Lexington Aves.

**MONDAY EVE., APRIL 16TH**

Entire net proceeds of the Ball to be donated to the

**AMERICAN RED CROSS**

*Tickets, admitting Gentleman and Lady, $5.00
Ladies' Tickets, $2.50*

Tickets on sale at Motion Picture Theatres, Studios, Screen Club, and all Tyson's and McBride's ticket agencies.
THE POPULARITY OF THE CLEVER, YOUTHFUL, GOODLOOKING STARS OF
CHRISTIE COMEDIES

IS ONE OF THE REASONS CHRISTIE COMEDY RELEASES ARE BEING BOOKED REGULARLY BY ENTHUSIASTIC EXHIBITORS EVERYWHERE. And the other reasons,—Al. E. Christie's successful producing experience, the sensible, interesting plots, the clean, wholesome fun, and the bright snappy spirit of action and surprise through—all of these account for the remarkable increase in the demand for CHRISTIE COMEDIES since their appearance on the open market less than a year ago. The biggest, liveliest theatres in the country are showing CHRISTIE COMEDIES. ARE YOU? Start immediately by booking

“SUSPENDED SENTENCE”
released on the
OPEN MARKET
WEEK OF
APRIL 2nd.
Featuring
BETTY COMPSON
and
NEAL BURNS

CHRISTIE FILM CO
SUNSET BLVD. GOWER
LOS ANGELES, CALIFORNIA
AL. CHRISTIE, DIRECTOR GENERAL

Coming Releases
“TWICE IN THE SAME PLACE
“LOVE AND THE ICEMAN”
Paramount Pictures

are of such superior quality and construction, that they should be exploited and advertised to the limit.

About nine times out of ten, the Paramount Picture would earn the most money.

Take the Paramount Pictures released the week of March 19th.

Jack Pickford in “The Dummy.” Here is a thrilling picture adapted from a famous play. The story has a human interest turn that approaches pathos at times; the direction is all that human ingenuity, not to say genius, could accomplish; a picture couldn’t be more enjoyable, more entertaining—better acted—than this one, and any exhibitor not getting “extra days” on it is missing a big bet.

Pallas Pictures has given us another “hummer” the same week. Even the reviewers “death watch” were aroused to exclamations and applause several times at the trade showing of “The Spirit of Romance.” All the world is romantic and here is a “dream” that pulls at your heart strings. Vivian Martin is delightful as the poor little girl who inherits a fortune “over night.” This is a play every child should see—but “old boys” will like it just as they did “Snow White” with Marguerite Clark.

Can you afford not to get all that’s coming to you out of pictures like these?

Paramount Pictures Corporation

NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corp.

Member Natl. Assn. Motion Picture Industry
There are hundreds of pictures in every Paramount exchange, but only one way of serving the exhibitor.

Paramount Pictures Corporation
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
Red Feather Photo Plays Present

The Flower of Doom

With Wedgewood Nowell & Gypsy Hart

A powerful drama of the mystic East and the virile West

Directed by Rex Ingram

Book through any Universal Exchange
April 14, 1917

MOTION PICTURE NEWS

2231

Coming April 16th

Pauline Frederick

the star of countless Famous Players successes, whose superb emotional acting on both stage and screen has won for her a place in the hearts of the American public, second to Sleeping Fires

her next Paramount Picture, a story of a wife whose husband wishes to divorce her so that he can marry his secretary, will rival "Sapoh," "Audrey," "The Moment Before," "Bella Donna," or "The Woman in the Case." Every exhibitor should arrange for "extra time" on this picture.

Don't miss a chance like this—advertise it big—and you can sit back and collect the profit.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corp.

Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. De Mille, Director-General

How can an advertiser continue advertising? By giving YOU value.
Coming April 23rd

Marguerite Clark

famous star of stage and screen, and the stellar attraction of many of "Famous Players" greatest screen successes such as "Snow White," "Miss George Washington," "The Fortunes of Fifi," "The Prince and the Pauper," "Still Waters" and others, will appear in

The Valentine Girl.

This photoplay should be one of her greatest successes as the part of the little girl whose "gambling house proprietor" father does not want her, is along the line of Miss Clark's most successful roles.

Here's a chance to get "big returns"
Arrange for "extra time" now

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE OF FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corp.
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. De Mille, Director-General

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
"Is this the way to romp in laughing
and yelling—you're supposed to be
school girls, not Indians! Now again.
Stop! Stop! Don't try to hide from
the camera, you can't do it"—
"they're like a bunch of ostriches," said
"Fatty" laughing.

"Fatty" Arbuckle
directs his own pictures

He was shooting the pajama girl scene
—a big one for a forthcoming Para-
mount-Arbuckle "laugh-maker."

Remember, any exhibitor can have the "Fatty"
Arbuckle Comedies whether he is now doing
business with the Paramount exchange or not.
Just call and arrange about "run" and "price."
Get dates on the Paramount-Arbuckle Comedies
from the nearest Paramount exchange today.

Paramount-Arbuckle Comedies
Presented by Jos. M. Schenk
A feature star in one reel comedies is something to "book" and then "plug." It means money.

His Military Figure

is one of the best single reel comedies ever produced, it is right in line with "Flivering"—"Some Doctor"

Paramount

releases this "screamer" April 9th. If you can't book it right away, ask to see it anyway—the laugh will do you good.

Klever Komedies always shown at the STRAND, N. Y.

Klever Pictures, Inc.
220 West 42nd Street
New York City

Released in Canada through Regal Films, Ltd., Toronto, Canada.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
George Loane Tucker

Announces

That the first presentation of

"The Manx-man"

by

Hall Caine

will be given at the

Lyric Theatre

( By courtesy of William Fox)

on

Thursday next, April 5th

at

10:45 a. m. sharp

Special Orchestration by Franklin Harris
TRIANGLE

The

Program

With the

PUNCH!

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Many a packed house is directly traceable to an advertisement in the "News."
LEAH BAIRD

"THE AMERICAN BEAUTY OF MOTION PICTURES"

Current Features
THE DEVIL'S PAY DAY
ABSINTHE—(REISSUE)
LIGHTS OF NEW YORK
NEPTUNE'S DAUGHTER—(REISSUE)
THE PEOPLE vs. JOHN DOE

Coming
ONE LAW FOR BOTH
THE SINS OF YESTERDAY
HER HELL ON EARTH
THE WEB THE SPIDER WOVE

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
April 14, 1917

**GREATERT VITAGRAPH**

**A Five Part Blue Ribbon Feature.**

Earle Williams in

"Apartment 29"

A Tantalizing Mystery Story

By E. J. Montagne

Directed by Paul Scardon

**De Luxe Edition of The Tremendous Vitagraph Success**

Anita Stewart in

"A Million Bid"

From the Play

"Agnes" by George Cameron

Directed by Ralph Ince

With an All-Star Cast Including

HARRY MOREY, CHARLES KENT,
JULIA SWAYNE GORDON,
E. K. LINCOLN and others

**De Luxe Edition of the Sensational Vitagraph Production**

Paul Gilmore's

"CAPTAIN ALVAREZ"

A Romantic Drama by H. S. Sheldon

featuring

EDITH STOREY

with

William H. Taylor, Otto Lederer,
George Holt, George Kunkel, Myrtle Gonzales and George C. Stanley

Directed by

Rollin S. Sturgeon

**The Box Office Value of Re-issued Masterpieces**

We need only look at our neighbors in the theatrical field to realize how long a really good production remains its earning power. "Ben Hur," "The Old Homestead," "Rip Van Winkle"—you know them all, money-makers year after year.

That the same profit can be drawn from original photo-plays is demonstrated beyond question by the highly successful release of Vitagraph's "My Official Wife," and "A Million Bid," and "Captain Alvarez"—two Vitagraph's most extraordinary successes of yesterday, will be big money-makers for years to come.

Human nature is the one thing that doesn't change, as we grow older, and the same thrill and emotions that moved an audience yesterday will move it tomorrow. There's the secret of the exhibitor's profit in re-issues.

We have secured good advertisers to talk to YOU. Listen to them!
J. Stuart Blackton's Soul Stirring Spectacle of the Rebirth of the Spirit of American Freedom — "WOMANHOOD, The Glory of the Nation"

By J. Stuart Blackton and Cyrus Townsend Brady

Produced Under the Personal Supervision of J. STUART BLACKTON

Assisted by W. P. S. Earle

Featuring

Alice Joyce
Harry Morey

And An All Star Cast

Including PEGGY HYLAND, Naomi Childers, James Morrison, Joseph Kilgour, Bobby Connelly, Mary Maurice, Walter McGrail, Edward Elkas, Templer Saxe and Many Other Vitagraph Favorites.

A synchronized musical score has been prepared by S. M. Berg for "Womanhood, The Glory of the Nation." It is so arranged that it can be used without difficulty by a single pianist or organist, or any combination from violin and piano to a full orchestra.
The Screen's Most Inspiring Production Comes at the Greatest Hour of the Nation's Life.

The United States Army and the United States Navy, having chosen "Womanhood" as part of their preparedness campaign, will station recruiting officers with displays of equipment at all theaters during the entire run of the picture.

Open at The Broadway Theatre, New York, April 1st. At The Strand Theatre, Washington, April 8th. Now in Its Third Big Week at the Chestnut Street Opera House, Philadelphia.

An unusually liberal co-operative advertising arrangement will be made with exhibitors booking "Womanhood" before April Fifteenth.

"Greater Even Than 'The Battle Cry of Peace'"

This Unanimous Verdict of Philadelphia Newspapers at Opening of Run in Chestnut Street Opera House, Assures Exhibitors even Greater Profits than Astounding Records Made by "Battle Cry."

For the Exaltation of Patriotism, the Necessity of Preparedness, the Compelling Power of Self Sacrifice, Especially Among the Women of America in These Troubled and Anxious Times.

WOMANHOOD,
The Glory of the Nation

With patriotic societies everywhere organizing for the defense of the country, with monster mass meetings being held in every center, with the entire nation aroused as never before in its history, this super-production has an audience of millions waiting for it.
VITAGRAPH'S SERIAL SUPREME

Is the Biggest Business Builder the Screen Has Ever Had!

The Marcus Loew Circuit in the East
The Hamburger and The Lubliner and Trinz Theatres in Chicago
The Alexander Pantages Circuit in the West

Are Crowding Their Houses With It!

And It Is Equally Powerful in Smaller Houses:

The Dominion Theatre, Montreal, P. Q.
"'The Secret Kingdom' is one of the best serials I have ever seen. I think it will go big in every house. It is appealing to all classes."

The Bijou Theatre, El Paso, Texas
"'Secret Kingdom' blocked traffic in front of Bijou Theatre to-night."

The Queen Theatre, Hearne, Texas
"We have shown the first four episodes of 'The Secret Kingdom' to capacity houses each time in spite of bad weather conditions."

Palm Theatre, Rockford, Ill.
"Opened 'Secret Kingdom' to 4327 paid admissions. A big winner for me."

All over the country, in big cities and small towns, the exhibitors' verdict is the same:

"'The Secret Kingdom' is the screen's biggest serial 'success!'"
Apply a Tape Measure
To Goldwyn

THE MEASUREMENT of what men can do for you is revealed by what they have done for themselves. Exhibitors are invited to determine Goldwyn's value to their houses by a test of this kind.

The factors behind Goldwyn have produced some of the greatest financial successes of the American screen and stage.

The Goldwyn authors have written plays that made fortunes for themselves and their managers. They are the men and women whose stories have helped make such immensely successful magazines as Cosmopolitan and the Saturday Evening Post.

The five great Goldwyn stars thus far announced possess tremendous name and reputation values. They are: Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl and Madge Kennedy. Others are to be announced.

All these elements combined spell assured profits for exhibitors.

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

Goldwyn Pictures Corporation
16 East 42d Street, New York City
Telephone: Vanderbilt II
Universal Screen Magazine a Sensation

EXHIBITORS PRAISE IT

THE U Screen Magazine comes to bat this week with another "punch for Exhibitors. "WHAT WE EAT" is the subject of a highly fascinating series of scenes on dry food products that every person in the country is anxious to see and know about. X-Ray mysterious, shown this week also in Screen Magazine, a subject never before shown to the public at large. "YOUNG MEN WHO DIDN'T GO WEST," showing successful men who did not heed Horace Greeley's advice and yet who made good. Other subjects make this one of the fascinating issues of the week.

Screen Magazine was going to be a regular thing each week. For a real high class novelty to interest, instruct and amuse EVERYBODY who sees it, the U Screen Magazine is a winner from the very start. It equals (with moving pictures) the tremendous popularity of the best magazines in the land. All the subjects of widest interest, that you read about in all the popular magazines, is the type and character of subjects that are shown by the U Screen Magazine. If you haven't as yet booked the U Screen Magazine, and if you can get it before someone else gets it in your territory, take our advice and "grab it now." Enuf said. Any Universal Exchange will take your order.

Universal's Thrilling Series, "The Perils of the Secret Service" Big Winner

THE mere mention of the fact that Marcus Loew, largest theatre circuit theatre owner in America, chooses the Universal's thrilling serial, "THE VOICE ON THE WIRE," means more to Exhibitors than all the advertising in the trade papers means in ten years. Here's evidence of the shrewdest judgment of a theatrical man who has achieved, single-handed, a greater success than any moving picture man in the business. When Marcus Loew books a serial, it's a thousand to one cinch that the serial in plain talk "has got to be there," and "THE VOICE ON THE WIRE" is there in larger measure and in greater power than any serial the Universal has put out to date.

Written by Eustace Hale Ball, author of such successes as "Traffic in Souls," and directed by Stuart Paton, producer of "20,000 Leagues Under the Sea," headed by BEN WILSON as the leading player, supported by Beautiful Neva Gerber, Joseph Girard and a huge cast of Universal Players, this serial is destined to do more for Exhibitors in the ways of profits and capacity houses than even such successful Universal Serials as "Liberty" and the many other winners the Universal has produced. Get back to the fact that Marcus Loew has booked it for his ENTIRE CIRCUIT, and that the biggest and best houses all over this country have booked it, and there's your answer of the profits and possibilities of this greatest of all Universal Serials.

Then the great new series " THE PERILS OF THE SECRET SERVICE " written and personally directed by George Bronson, Howard, author of God's Men and other successes—writhe KINGSLEY BENEDICT in the lead and with 28 episodes of his series "PETE'S STORIES," a real "YESTERDAY" by itself, we have an opportunity to give your patrons something found nowhere else, something they have been wanting to see—and know how the secret service mean work, both either the big west serial or the weekly series for the biggest business you've ever had. Book thru any of the 73 Universal Exchanges.

For Further Details of the Universal Program see the Moving Picture Weekly

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Universal Program Service
With Special and Regular Releases—Big Hit With All Exhibitors

Short Snappy Program Subjects the Salvation of Many a Theatre Owner

For complete program service of the most perfect scientific balance to be had anywhere in the world—and for the "open booking" exhibitor, the U. program stands head and shoulders above anything in the industry. From the special releases as shown below, any exhibitor can pick subjects that will help him get his show over when his Big Feature "flops" on him. Subjects have been the savior of many a show. Booking the complete Universal Program brings to you (without one penny extra cost) all the subjects listed here every week. If you "pick" from the specials you must expect to pay more, for in these Specials are short subjects, that (in the hands of any other producing company) would be stretched into 5 reels and offered at "fancy fees." Many a 3-reel Universal Special has the average so-called 5-reeler skinned to death for real entertainment. Book the complete U Program and get the subjects that mean more money, better satisfied patrons and a better show.

On the Universal Program for Week of April 23

FIVE-REEL FEATURE—"THE HERO OF THE HOUR" (Comedy Drama) Jack Mulhall.
NESTOR—"THE HOME WRECKERS" (One- Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.
REL—"THE TOWNSEND DIVORCE CASE" (One-Reel Drama) Greshem Lederer, Roberta Wilson.
L-KO—(Two-Reel Comedy).
UNIVERSAL SCREEN MAGAZINE—Issue No. 10.
JOKER—"THE LEAK" (One-Reel Comedy) Gale Henry, Wm. Franey.
POWERS—(Short Reel-Comic-Cartoon and Educational).

On the Universal Program for Week of April 23

GOLD SEAL—"THE FOREST NYMPH" (Three-Reel Mountain Drama) Burtita Burke.
VICTOR—"THE THOUSAND DOLLAR DROP" (One-Reel Comedy Drama) Eileen Sedgwick.
LAERMEE—"TWIST LOVE AND DESIRE" (One-Reel Drama) Irene Hunt, Leo Pierce.
NESTOR—"HER WAYWARD PARENTS" (Two-Reel Comedy Drama) Daddy Moore, Mother Benson, J. Belasco.
BREX—"THE WARRIOR'S BRIDE" (One-Reel Drama) Wallace Reid.
REL—"THE BOY'S NEST" (Two Reel Crook Drama) Lee Hill, Edyth Roberts.
VICTOR—"THE WOODS ARE FULL OF 'EM" (One Reel Comedy) Ernie Shields.
BISON—"THE TRAIL OF HATE" (Two-Reel Western Drama) Jack Ford.
LAERMEE—"A WOMAN OF CLAY" (One-Reel Drama) Leah Baird.
REX—"DAVID CRAIG'S LUCK" (Two Reel Drama) Matt Moore, Jane Gail.

Remember this fact—Every Universal Program is a scientifically chosen, balanced program of 20 reels every week. There are dramas, Westerns, problem plays, Human Interest stories, Comedies, Society plays, U Screen Magazines, U Animated Weekly—A regular 5-reel feature—split reels with cartoons, travel series, scenes, all so arranged as to whet the appetite of the fans and make 'em come back every day for more. The balance of a program is everything. Every U Program is scientifically balanced, removing work, worry and work on your part. Book the Universal Program, UNIVERSAL FILM MFG. CO., 1600 Bway, N. Y.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

How can an advertiser continue advertising? By giving YOU value.
HARRY RAVER OFFERS
ALMA HANLON AND EDWARD ELLIS
Florence Short-Bigelow Cooper-Edward Earle
IN AN INTENSE APOLLO SURPRISE DRAMA
"THE GREAT BRADLEY MYSTERY"
BY EDWARD ELLIS
AUTHOR OF "ANY NIGHT"

BOOKING AT THESE EXCHANGES
HEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 728 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 305 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1232 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 538 Penn Avenue.
DETROIT—TRI STATE FILM EXCHANGE, 129 Broadway.
CLEVELAND—TRI STATE FILM EXCHANGE, Shreve Building.
CINCINNATI—TRI STATE FILM EXCHANGE, 22 Opera Plaza.
CHICAGO—ART DRAMAS SERVICE, 22 South Washington Avenue.
DALLAS—SOUTHWESTERN ART DRAMAS, Inc., 1612 Main Street.
KANSAS CITY—STANDARD FILM CORPORATION, 1301 Walnut Street.
ST. LOUIS—STANDARD FILM CORPORATION, 304 Empress Theatre Building.
DES MOINES—STANDARD FILM CORPORATION.
SAN FRANCISCO—SOL LESSER, 345 Eddy Street.
LOS ANGELES—SOL LESSER, 24 West 8th Street.
CONDADO—INDEPENDENT FILM AND THEATRE SUPPLY CO., 7 Phillips Square, Montreal.

PRODUCED BY
APOLLO PICTURES, INC.
FOR
ART DRAMAS PROGRAM

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
“MRS. BALFAME” WITH NANCE O’NEILL STARTS NEW MUTUAL SERIES

THE first production of the Nance O’Neil series of Mutual Pictures is now ready. It is “Mrs. Balfame.” It is based on the celebrated novel by Gertrude Atherton. It is in six acts. It was made at the studios of the Frank Powell Producing Corporation. Frank Powell directed it.

Based on Atherton Novel.

“Mrs. Balfame” is the first Gertrude Atherton novel ever filmed. This famous novelist is admired the world over. Her stories are read by millions. A vast number of those who have enjoyed Gertrude Atherton’s novel in type will be instantly attracted by a chance to see the same story in film form. It is a highly dramatic story. It was naturally adapted to presentation on the screen. It deals with a problem of the home. Its heroine is a married woman who defies her husband. Yet she does not believe in divorce. How shall she solve her dilemma? Aside from this sociological phase of the story there is a mystery of the most fascinating sort. Its working out holds interest to the very last foot of the subject. “Mrs. Balfame” is an unusual offering.

Released Week of April 9.

Mutual Exchanges everywhere will release “Mrs. Balfame” the week of April 9. Bookings can be arranged... anywhere. Her name alone will pack the theaters anywhere. See your nearest Mutual Exchange without delay.

“A DAUGHTER OF WAR

Featuring May Ward and Brimming Over With Patriotism IS TIMELY RELEASE

On Thursday, April 12, the Mutual Film Corporation will release through its exchanges everywhere a special feature entitled “A Daughter of War.” This picture is in five acts and stars May Ward, a popular and pretty star. It is a production that is peculiarly timely. It is a picture that fairly bubbles over with patriotism. Every audience that sees it is sure to be inspired by lofty sentiments and love of country. It pictures stirring scenes of the Revolutionary War. Among the incidents depicted in it are the surrender of Lord Cornwallis. The Devil’s Assistant

Margerita Fischer

Mr. Russell appears in an altogether different role than that in which he was cast in “My Fighting Gentleman.” “High Play” is a story of high finance. Its scenes are laid in a big eastern city, and Russell enacts the role of the vice president of a big trust company. Following a call of the state bank examiner the doors of the trust company are closed. The bank examiner, Russell however offers to pay back every depositor and is made... a wire or call at the nearest Mutual Exchange will enable you to do so.

“TIGHT PLAT” is the title chosen for the second of the new series of William Russell pictures. It is from the pen of Julius Grinnell Forthmann. It was directed by Edward Sloiman. It was produced by American Film Company, Inc. It is released the week of April 9.

A Story of High Finance.

Mr. Russell appears in an altogether different role than that in which he was cast in “My Fighting Gentleman.” “High Play” is a story of high finance. Its scenes are laid in a big eastern city, and Russell enacts the role of the vice president of a big trust company. Following a call of the state bank examiner the doors of the trust company are closed. A bank examiner, Russell however offers to pay back every depositor and is made president of the reorganized institution. A love story of powerful appeal runs throughout the tale. Russell is engaged to a voluptuous beauty, but later learns to care for a girl of a far different type. Dropping his first love leads to an exciting scene and the banker is threatened with disgrace by a revengeful clubman. Braving disgrace, Russell avows his love for the girl of his heart’s desire and the story ends with the clubman’s death and Russell’s discovery that he has made the highest play and won.

Russell a Big Favorite.

Everywhere William Russell is adjudged a popular favorite. He has a following today that is second to no other male star of the screen. Each new release seems to increase his popularity. Theatres everywhere report “My Fighting Gentleman” satisfied audiences. Everyone who saw him in that will be eager to see “High Play.” Mutual Exchanges all over the country are prepared to accept bookings now on this newest Russell production.

SECOND RELEASE OF NEW RUSSELL SERIES TITLED “HIGH PLAY”

“HIGH PLAY” is the title chosen for the second of the new series of William Russell pictures. It is from the pen of Julius Grinnell Forthmann. It was directed by Edward Sloiman. It was produced by American Film Company, Inc. It is released the week of April 9.

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Work On Gail Kane

Features Proceeding

Work is proceeding rapidly on the new Gail Kane productions. These Mutual Pictures are being made at the Santa Barbara studios of the American Film Company, Inc., at Santa Barbara, California. “Whose Wife?” is already done. “With Edged Tools,” is in the making. The Indiscretion of Molly” has been chosen as the third.
What should a woman do who detests her husband but does not believe in divorce? An intensely dramatic story dealing with a problem of the home. Six acts. Released the week of April 9th.

Booking NOW at All MUTUAL EXCHANGES
Produced by FRANK POWELL PRODUCING CORP. Coming "HEDDA GABLER" with NANCE O'NEIL.
AMERICAN FILM COMPANY, INC.,
Present
The Popular Favorite
WILLIAM RUSSELL
in
"HIGH PLAY"
by JULIUS GRINNELL FURTMANN
Second of the new William Russell Series
A story of high finance, through which runs an absorbing theme of love and honor. In five powerful acts Directed by Edward Sloman. Supporting cast headed by Francella Billington. Released the week of April 9th.

Available NOW At All
MUTUAL EXCHANGES
Now Playing: WILLIAM RUSSELL in
"MY FIGHTING GENTLEMAN"
Coming: WILLIAM RUSSELL in
"THE FRAME-UP"
Two new Mutual Star Productions are now available every week at Mutual Exchanges in addition to the large list of Mutual Serials, Featurettes and Special Subjects. It is the plan of the Mutual Film Corporation to release each week two big feature productions worthy of presentation under the "BIG STARS" banner. These productions are being distributed in series and feature the following stars:

Mary Miles Minter  
(Presented by American Film Co., Inc.)

Margarita Fischer  
(Presented by Pollock Picture Plays Co.)

Gail Kane  
(Presented by American Film Co., Inc.)

Ann Murdock  
(Presented by Empire All-Star Corporation)

Marjorie Rambeau  
(Presented by Frank Powell Producing Corp.)

Nance O'Neil  
(Presented by Frank Powell Producing Corp.)

William Russell  
(Presented by American Film Co., Inc.)

Edna Goodrich  
(Presented by Mutual Film Corporation)

Jackie Saunders  
(Presented by E. D. Horkheimer)

and others

Each of these Mutual Star Productions is in five or six reels. Each is a high class subject worthy of presentation in America's leading photo-play theatres. Booking arrangements comprehension a service of press sheets, music cues, cuts, posters and other special accessories for these pictures, may be made by writing or visiting any Mutual Exchange.

MUTUAL FILM CORPORATION
JOHN R. FREULER, President
Executive Offices: 220 S. State Street, Chicago, U. S. A.
Exchanges everywhere
An Instant Hit!

The public has rendered its verdict! Exhibitors everywhere have found this new series of sixteen Mutual Featurettes a tremendous drawing card.

Jimmie Dale
Alias "The Grey Seal"

Starring
E·K·Lincoln
Doris Mitchell
Paul Panzer
Edna Hunter

Adventure-romance-danger all add spice to this unusual series of sixteen dramatic tales—each two reels in length. The Counterfeit Five—third episode of the series—released Friday, April 6th

Booking NOW At All MUTUAL EXCHANGES

Produced by
Monmouth Film Corporation

Harry McRae Webster, President
Jules Burnstein, General Manager

Directed by
Harry McRae Webster

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
WHAT set out to be an ordinary April Fool joke results in a lot of wild and weird complications in this Vogue comedy. None of the said complications were anticipated by the jokers when the plot begins and their efforts to straighten out the tangle only add to the fun. Ben Turpin, disguised as a kitchen maid, is a scream in himself. Directed by Robin Williamson. Released through all Mutual Exchanges on Saturday, April 7th.

VOGUE FILMS, Incorporated

Chicago, Illinois
Cub Comedies Are Consistently Good

One reason for the success of Cub Comedies is their consistent high quality. Week after week each release maintains the reputation this brand has established. When a Cub Comedy is booked one is therefore assured a good one reel comedy.

If you, as an exhibitor, are not already running Cub Comedies, begin with the next subject, "The Gypsy Prince," featuring George Ovey, released April 14 through the Mutual Film Corporation.

David Horsley Productions
HERBERT BRENON
Has Again Established
His Mastery of the
Screen Art with his
Presentation of
FLORENCE REED
In
"THE ETERNAL SIN"
An Adaptation of one of Victor Hugo's Immortal Dramas.
He is now finishing "THE LONE WOLF" Louis Joseph Vance's Great Story of Adventure.

CLARA KIMBALL YOUNG
In
"THE EASIEST WAY"
By Eugene Walter.
Directed By ALBERT CAPELLANI
The only Exhibitor who won't be delighted with this wonderful Picture is the Fellow who neglects to book it.

AN ABSOLUTELY BULLET PROOF PRODUCTION.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
This is the Secret Symbol of the Mysterious Court of St. Simon. In Harry Rapf's Presentation of ROBERT WARWICK in "THE SILENT MASTER" by E. Phillips Oppenheim. A Mystery Drama with a thousand Heart Throbs. Directed by the Celebrated LEONCE PERRET.

Sole Distributors
LEWIS J. SELZNICK EXCHANGES
BRANCHES EVERYWHERE.

Joseph M. Schenck Presents
NORMA TALMADGE
In a Modern Drama of American Life that will appeal to every member of the Family.

The LAW OF COMPENSATION
By Wilson Mizner

Directed By Julius Steiger and Joseph A. Golden.

FOR IMMEDIATE RELEASE

Better to read fifty advertisements than to miss the one YOU need.
CURRENT RELEASES ON THE DEPENDABLE PROGRAM

ALICE BRADY IN "The Dancer's Peril"

CARLYLE BLACKWELL
JUNE ELVIDGE
ARTHUR ASHLEY
EVELYN GREELEY
IN "The Social Leper"

GAIL KANE IN "As Man Made Her"

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Every great picture KEPT ON the program
-NOT taken off to be "Specials"

Better to read fifty advertisements than to miss the one YOU need.
No Box Office Can
WILLIAM FOX

The Greatest Human Story Ever Told
The Picture with the Iron Grip

Controlled Exclusively by the Fox
130- West 46th St
HAVE A BETTER FRIEND

Production of
R.A.WALSH'S MASTER DRAMA

The

HONOR

SYSTEM

The Reigning Sensation of New York

Film Corporation
New York City
Human Driftwood

A VICTIM OF THE PACE
THAT KILLS, DENIED BY
WIFE, CHILD AND FRIENDS,
HE IS DRAGGED DOWN
TO AN OUTCAST'S GRAVE

WILLIAM FOX

Presents

Stuart Holmes
in The Derelict

WRITTEN AND DIRECTED BY CARL HARBAUGH

Foxfilm Comedy Service

RELEASE FOR WEEK OF APRIL 9th
"A FOOTLIGHT FLAME"
TWO REELS

WITH CHARLES ARLING AND AMY JEROME

FOXFILM COMEDIES AREReleased
INDEPENDENT OF REGULAR PROGRAM...
There are only a few stars in the film firmament that can attract capacity audiences whenever and wherever shown and among the foremost of these is

Douglas Fairbanks

In his first production by his own company, the exception may be only in that he will draw bigger than ever in the past.

HAVE YOU SIGNED YOUR FAIRBANKS CONTRACT?

How can an advertiser continue advertising? By giving YOU value.
America's Greatest Newspapers and GEO. M. COHAN in

N.Y. HERALD

George M. Cohan Makes His Film Debut at Strand in "Broadway Jones"

The much heralded screen debut of George M. Cohan occurred at the Strand yesterday. Of course, no one knew George would ever do this, but that he would get across and be obeyed by the screen, as the actor, is another matter. Only the accomplishment on the stage of the old showman has been transposed to the motion picture screen.

N.Y. TRIBUNE

COHAN MAKES HIS DEBUT IN FILMS

Author, Actor Is Seen at Strand in Screen Presentation of "Broadway Jones".

MARGUERITE SNOW ASSISTS

At the Strand Theatre, George Cohan appeared in the filmed presentation of his stage success, "Broadway Jones", and made a decided hit in the title role. If yesterday's audience is any indication, George Cohan will undoubtedly prove to be one of America's most popular screen actors. Mr. Cohan was accompanied by Crawford Kent and Ida Darling.

NEW YORK TIMES

The Greatest of Screen Triumphs Now Playing in More Than 100 of the Country's Leading Theatres

GEORGE M. COHAN

"Broadway Jones"

George M. Cohan, who is the man who has written, directed, and produced "Broadway Jones", is now appearing in the play on the screen. He has turned his stage production into a screen spectacle, and the result is a hit with the public. The story of the play is as follows:

George M. Cohan, who is the son of a tailor, was born in New York City. He began his career as a street player, and quickly rose to fame as a Broadway star. His musicals, which include "42nd Street" and "The Music Man", have become classics of the American stage. He is also a film star, and has appeared in numerous films, including "Andy Hardy" and "The Unsinkable Molly Brown".

In leaving the stage more or less permanently for the limelight of motion pictures, George M. Cohan has made a great leap. His new film, "Broadway Jones", is a screen tribute to his stage career. It tells the story of a young man who dreams of making it big in show business. With the help of his friends, he secures a job at a theater and begins to work his way up the ladder of success. Along the way, he meets and falls in love with a beautiful starlet, who helps him reach the top. The film is full of laughs and music, and is sure to please audiences of all ages.

N.Y. WORLD

15,000 PERSONS SEE THE FIRST COHAN FILM

Actor Is Pictured in "Broadway Jones" at the Strand

In leaving the stage more or less permanently for the limelight of motion pictures, George M. Cohan has made a great leap. His new film, "Broadway Jones", is a screen tribute to his stage career. It tells the story of a young man who dreams of making it big in show business. With the help of his friends, he secures a job at a theater and begins to work his way up the ladder of success. Along the way, he meets and falls in love with a beautiful starlet, who helps him reach the top. The film is full of laughs and music, and is sure to please audiences of all ages.
Mr. Walter E. Greene, Pres.,
Artcraft Pictures Corporation,
729 Seventh Avenue,
New York, N. Y.

My dear Mr. Greene:—

The opening of your production here at the Strand Theatre, of George M. Cohen in "Broadway Jones", was accorded a reception like of which I believe has never been witnessed in the history of motion picture presentation.

The tremendous crowds who witnessed the performances here yesterday were most demonstrative in their appreciation of same, Sunday, March 26th, with George M. Cohen in his photo dramatic debut "Broadway Jones", at the Strand Theatre, New York, will go down in the annals of theatrical history.

Everyone who witnessed this production left the theatre acclamining it the best of its kind ever produced. Without question or doubt this ought to prove to be a big bonanza for all the exhibitors who play same.

I personally want to congratulate you and your associates as well as Mr. Cohen upon this wonderful achievement.

Hoping within the near future we will have another such picture with George M. Cohen in the title role, I beg to remain,

Yours most sincerely,

S. Edel.

March 26th, 1917
A STUPENDOUS 7-ACT
A Great Big Picture

A Strange and

The Seed of

WITH A GREAT TRI-STAR COMBINATION | IRENE FENWICK
“ALL AMERICA’S STAGE IDOL”

JUST READY GEORGE BACKER FILM COMPANY

TERRITORIAL RIGHTS NOW BEING
SUPER-MASTERPIECE! with a Great Big Wallop!!!

Glorious Creature

THE MAN

A Woman that Crusheth

REINE DAVIES
"THE AMERICAN BEAUTY"

CLIFFORD BRUCE
STAR OF McCLURE'S "PASSION"

CONSIDERED BY THE
CORPORATION

GEORGE W. LEDERER
GENERAL DIRECTOR

Godfrey Bldg.
729 Seventh Ave.
New York
MACK SENNERTT
PRESENTS

MISS MABEL NORMAND
AND HER OWN COMPANY
IN "MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG., NEW YORK CITY

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Announcing
Pearl White
The nation's favorite
in the five part Gold Rooster Play
in Pathécolor
Mayblossom
Produced by Astra    Released April 8
Reason No. 2 why you should book

Mystery of the Double Cross

A guarantee of fifteen weeks good business.

The Dramatic Mirror: All those who see the first chapter will become steady followers.
Motion Picture News: You'll feel like camping out in front of your theatre and waiting for the next shipment from the exchange.
Moving Picture World: Every indication of being a winner.
Exhibitors Trade Review: Will uphold the high standard accomplished by Pathé.

Featuring
Mollie King
and
Leon Bary

Produced by Astra
under the direction of Wm. J. Parke
Mollie King
star of
MYSTERY OF THE DOUBLE CROSS
"I want to express to you my appreciation of the merits of the extraordinary photoplay

PATRIA

with

Mrs. Vernon Castle

Having just closed a successful week's showing of this exceptionally thrilling and interesting serial I find my patrons eager for its continuation."

Edwin James, President
Broadway Theatre Corp'n, Portland, Ore.

Produced by Wharton Inc. for
INTERNATIONAL

Released by Pathé
The New York Tribune says: "The story which never ceases to be the dearest, sweetest story ever told, makes an altogether charming play. Warde's interpretation of the role of the Vicar is one of the best screen acting seen recently on the screen."

Pathé

The New York Tribune says: "The story which never ceases to be the dearest, sweetest story ever told, makes an altogether charming play. Warde's interpretation of the role of the Vicar is one of the best screen acting seen recently on the screen."

Pathé-Thanhouser

Frederick Warde in the admirable adaptation of Goldsmith's

The Vicar of Wakefield.

PATHE EXCHANGE,

35 West 15th St., New York.
Announcing the phenomenal child

Little Mary Sunshine
(Baby Helen Marie Osborne)
in the five part Gold Rooster Play

Told at Twilight
Produced by Balboa

"After showing Baby Osborne in 'Shadows and Sunshine' to a very pleased audience, I want to tell you that it is as good a feature as I have ever seen. At least a hundred persons told me it was the best picture they had ever seen."

STRAND THEATER, FLINT, MICH.
O. Henry's Fantastic "Bagdad on the Subway" in Vivid Photoplays

New York was "Bagdad on the Subway" to O. Henry. Around this whimsical conception he wove the marvelous stories of human life—droll, tender, humorous, pathetic, romantic—which made him the most widely read and best loved writer in the world.

The O. Henry stories in picture form show you the scenes and the people he loved so well and described with such amazing genius—such wisdom, understanding and sympathy.

Over 2,000,000 sets of one edition of O. Henry's books have been sold—10,000,000 people have read them. In addition, these wonderful stories have been published in magazines and newspapers having a total circulation of at least 10,000,000—50,000,000 readers.

Practically the entire population has read O. Henry's stories. This vast audience is waiting to see them in motion pictures. Be the first to book the O. Henry pictures in your locality.

Distributed by GENERAL FILM COMPANY, Inc.

How can an advertiser continue advertising? By giving YOU value.
The Thomas A. Edison Studios Offer

**TWO BIG STARS IN TWO BIG PICTURES**

**MARC McDERMOTT**

supported by Miriam Nesbitt, Robert Brower, Jessie Stevens, William Wadsworth and others

IN

**"BUILDERS OF CASTLES"**
(For Release April 16)

**SHIRLEY MASON**

supported by Pat O'Malley, Sally Crute, Richard Tucker and others

IN

**"THE LAW OF THE NORTH"**
(Released April 2)

DROP A LINE NOW AND ASK US TO TELL YOU ABOUT THEM ANYWAY

**KLEINE-EDISON-SELIB-ESSANAY SERVICE**
80 Fifth Avenue, New York, and other principal cities

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
WID SAYS:

"Essanay Said They Were Going To Make Better Films, And By George—They're Doing It!"

See the Next Essanay Feature Yourself And You'll Know It!

Presenting

NELL CRAIG

With SYDNEY AINSWORTH, ERNEST MAUPIN and RICHARD C. TRAVERS in

"The Trufflers"

From the famous stories by Samuel Merwin in the COSMOPOLITAN MAGAZINE

Arranged and Directed by Fred E. Wright

Screen Time, 1 Hour, 10 Minutes

Essanay

PRODUCERS OF PICTURES FOR THE FAMILY
SELIG presents
A Gripping Drama of the Underworld. A Drama That Every Girl Should See

"LITTLE LOST SISTER"

Read This
James S. McQuade, in Moving Picture World says:
Director Al Green has succeeded in giving the spectator a powerful object lesson on the wiles of the underworld and on the dangers that menace poorly-paid girls, whose home life is bereft of all that makes life worth living.

"LITTLE LOST SISTER"
Is Packing the Theatres Wherever Shown!

BOOK THESE!
Thon Shalt Not Covet
Carpet From Bagdad
The Country That God Forgot
The Cycle of Fate
The Rosary
Unto Those Who Sin

SELG POLYSCOPE CO., Chicago, Illinois

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
This magnificent production adds further laurels to the undisputed crown of LOIS WEBER — and establishes a new standard of achievement in Feature Photoplays. In such productions as "Where Are My Children?" "Idle Wives," "Hypocrites," "Scandal," "Jewel" and others LOIS WEBER has given the world a matchless series of Photodramatic Masterpieces. "EVEN AS YOU AND I" was

Booked by S. L. ROTHAPFEL, Managing Director of the RIALTO The Famous Moving Picture Palace on Broadway, New York

Without even having seen this remarkable production Mr. Rothapfel said "LOIS WEBER made it and I want it." After having reviewed it Mr. Rothapfel confirmed his judgment by spoken words of congratulation. To State Rights buyers this unqualified endorsement of a great picture offers

An Unequalled State Rights Proposition

Once in a lifetime comes so rare a chance to secure State Rights territory on such a production as Lois Weber's "Even As You and I." Choicest territory will go to those first to apply. Communications will be considered and given attention in the order of their receipt. Address all inquiries to LOIS WEBER STATE RIGHTS DEPARTMENT, 3d Floor, 1600 Broadway, New York.

The "NEWS" advertisers believe YOU worth while; justify them.
FROM PROGRAM TO OPEN MARKET

POKES AND JABS

the funniest single reel comedies produced, which have heretofore been released under the VIM brand on the GENERAL FILM PROGRAM

have been withdrawn from that releasing agency, and will hereafter be distributed on the OPEN MARKET

by

JAXON FILM CORPORATION

CANDLER BUILDING NEW YORK CITY
The Trend of the Times

The day is passing when good pictures can be lotted with poor ones, and sold as a program. That system is unfair both to the exhibitor and to the producer of popular subjects.

The earning capacity of good pictures is limited on a program that contains pictures which the exhibitor does not care to show, but which he must book in order to get the money-making releases.

Pokes and Jabs comedies will be distributed on the Open Market so that the producer may receive the full value of his product, and so that these extremely popular comedies may be available to every exhibitor, regardless of his program affiliations.

Territorial franchises for certain states have not yet been awarded. Correspondence is invited with responsible exchanges that can offer their customers service as well as pictures.

JAXON FILM CORPORATION
CANDLER BUILDING NEW YORK CITY

Better to read fifty advertisements than to miss the one YOU need.
A Production that has no Program Competition. A Feature designed to fulfill the functions of a Feature Attraction. It is a big Subject for Big men to handle in a Big way for Big returns. It is a Quality picture done in a Quality way for Quality people. It is neither too high-brow, however for ten-cent audiences nor too low-brow for fifty-cent audiences. It is the type and style of picture that exhibitors will book at $100 a day. A sample line of Billing matter, lobby display, publicity and advertising will be mailed on request. All Publicity and advertising copy prepared from the Box-office angle.

Wire bids for Territorial rights to H. Z. Levine,

EDWARD WARREN
The Story, the Cast and Staging—all reflect the high character of the production. It is Not a sex play—it is a story that asks the question “ARE THE FORCES OF GOOD STRONGER THAN THE FORCES OF EVIL?” The Cast includes: Sheldon Lewis, who starred in the Iron Claw; Walter Hampden, who starred in the Servant in the House; Charlotte Ives now starring in the Morosco Broadway hit, The Brat; Marie Shotwell appearing in Enlighten Thy Daughter; Harry Benham of the Million Dollar Mystery and Theodore Friebus for years the idol at the Castle Square Theatre, Boston.

The feature was produced and directed by Edward Warren, maker of many successful state right attractions. The scenario is by Lawrence Marston.

Business Manager, 1482 Broadway, N. Y. City

Productions.
Mr. Frederick L. Collins,
President McClure Publications,
#281 Fourth Avenue,
New York City.

Dear Mr. Collins:

I had the pleasure last night of witnessing three of the series of McClure Pictures, "Seven Deadly Sins," the subjects being "Envy," "Pride," and "Greed."

I believe that all of these will be acceptable to, and make money for, the exhibitor showing them, particularly in view of the wide publicity they are receiving.

I was much impressed with the acting of Miss O'Neill and the dramatic situations in "Greed," having enjoyed it more than any picture I have seen in a long time.

Wishing you every success, I am

Yours very truly,

[Signature]

President

TRIANGLE DISTRIBUTING CORPORATION
GENERAL OFFICES: 1487 BROADWAY, NEW YORK.

Jan. 26th, 1917.
March 19th, 1917.

Mr. Frederick L. Collins,
President McClure Publications,
781 Fourth Avenue,
New York City.

Dear Mr. Collins:

I was very glad to get your report that the theaters showing SEVEN DEADLY SINS are doing such an exceptional business.

Your exploitation of this series through the magazines and newspapers has been remarkably good. May I also compliment you upon the character of the stories used in these pictures as they show great thought and in my opinion are considerably in advance of the majority of motion pictures made to-day.

I wish you continued success.

Very truly yours,

H. Aitken
President, Triangle Film Corporation.

DEADLY SINS

25 West 44th Street, New York
50 MILLION PEOPLE

comprise the living breathing

ARMY

d of readers, who are lovers (and have been for twenty-five years through the
Hearet Newspapers, the best magazines and her many book editions in America
and Europe) of the works of

ELLA

WHEELER

WILCOX

THE POET OF THE PEOPLE

Commencing the month of May she will again resume companionship with her
legion of friends through the pages of "Good Housekeeping," "McClures" and
"The Cosmopolitan." These magazines alone reach a circle of over 10,000,000
readers.

Through the medium of the photoplay we will portray and bring into pulsating
life, the characters and thoughts of this beloved woman—through presentations
of beautiful, artistic super-features, produced by masters of their craft in all
departments of the motion picture.

We will link the vast publicity mediums of the press and pen with the highest class
photoplay theatres of every town, city and hamlet. Through this medium of a con-
secutive number of releases per year her millions of followers will find a constant and
regular source or fountain whereat they will find portrayed the beautiful thoughts
and deepthinking mind of "the poet of the people."

A. & H. M. WARNER, EXECUTIVES

ELLA WHEELER WILCOX PHOTOPLAYS, Inc.

729 SEVENTH AVE.

ARTHUR F. BECK, SEC. & GENL. MGR.

N. Y. CITY

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
ELLA WHEELER WILCOX
FRANCHISE RIGHTS

will be placed in every portion of the civilized globe. This applies to the exclusive privilege of distributing super-features based on the works, books and poems of "the poet of the people."

6
massive and artistic motion picture productions, ranging in length from seven to nine reels. These super-features are to be issued at regular and consistent intervals throughout the year.

365
days in the year publicity will confront the motion picture theatre-goer—from every known channel of print, newspaper, book, journal and magazine.

High class distributing organizations will be considered for certain portions of the following territory: United States, Canada, Europe and South America.

A. & H. M. WARNER, EXECUTIVES
ARThUR F. BECK, SEC. & GENL. MGR.

ELLA WHEELER WILCOX PHOTOPLAYS, Inc.
729 SEVENTH AVE.
N. Y. CITY
Laughs that Linger

KING-BEE

SALES MGR.
N.H.
SPITZER

NEW YORK OFFICES
SUITE 924
LONGACRE BL'DG.,
FORTYSECOND STREET AND BROADWAY.

STUDIOS
JACKSONVILLE, FLA.

STATE RIGHTS

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Roars that Reverberate

BILLY WEST

The Funniest Man on the Continent

Supported by an unparalleled galaxy of film funsters including –
Babe
Hardy
Ethel
Burton
Florence
McLaughlin
Polly
Van
Joe
Cohan
Bud
Ross
Ethlyn
Gibson
& Others.

General Studio Director
ARVID E. GILLSTROM
Formerly Director of Charlie Chaplin and many Keystone Comedies.

A magazine's success is measured by its advertising. Look at the "News!"
The One Big Opportunity for
STATE RIGHTS
Buyers!

The
WOMAN
and the
BEAST

SENSATIONAL--BUT CLEAN!
Featuring
MARIE SHOTWELL
Star of "Enlighten Thy Daughter" and "The Witching Hour"

ALPHONSE ETHIER  FRED ERIC  KATHRYN ADAMS  J. H. GILMOUR

Directed by Ernest C. Warde

A WINNER!
WATCH!!!
B. A. Rolfe presents
The Star Delightful
MABEL TALIAFERRO
IN
AMAGDALENE
of the HILLS
A METRO wonderplay
in Five Acts
by Harry Chandlee.
Directed for
Rolfe Photoplays Inc
by John W. Noble

RELEASED ON THE
METRO PROGRAM
APRIL 16.

On what mission of vengeance is she setting out?
METRO DREW
COMEDIES

The Permanent Comedy Successes of the Screen
ONE EACH WEEK

BOOK IT AND MAKE MONEY!

Wm. Christy Cabanne's master serial

The Great Secret

WITH

FRANCIS X. BUSHMAN
and BEVERLY BAYNE

BOOKING THROUGH
METRO EXCHANGES
The distribution plan is the best we know how to draw.—It is the climactic expression of all that has been learned from MOTION PICTURE experience evolved to the satisfaction of anyone who may investigate.

CONTRACTS ALREADY CLOSED
ONE WEEK AFTER ANNOUNCEMENT

New York and Northern New Jersey .......................... Merit Film Co., New York, N. Y.
Michigan .............................................................. Wolverine Feature Film Co., Detroit, Mich.
North and South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee ....................... Federal Film Co., Atlanta, Ga.
California, Nevada, Arizona ..................................... M. & R. Film Exchange, San Francisco, Cal.
Texas, Oklahoma, and Louisiana .............................. Central Feature Film Co., Waco, Tex.
Colorado, Utah, Wyoming, New Mexico ..................... Supreme Photoplay Corp., Denver, Colo.
All Foreign Countries ............................................. Hawk Film Co., 1600 Broadway, N. Y. City

Investigate and you will also act promptly

Ivan Film Productions, Inc., 126 West 46th St., New York
WM. L. SHERRILL PRESENTS THE IDOL OF STAGE & SCREEN

H. B. WARNER

IN

AN EPOCH MAKING MOTION PICTURE ADAPTATION OF THE REMARKABLE FICTION MASTERPIECE

GOD'S MAN

Written by GEORGE BRONSON HOWARD

A PHENOMENAL STORY OF NEW YORK'S BROADWAY & ELITE UNDERWORLD
APPROXIMATELY NINE PARTS

TERRITORIAL RIGHTS SELLING FROHMAN AMUSEMENT CORPORATION
WM. L. SHERRILL, President
18 EAST 41st ST., NEW YORK CITY

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
WILLIAM L. SHERRILL
ANNOUNCES

THE PRE-RELEASE SHOWING
OF THE MOTION PICTURE ADAPTATION
OF MR. GEORGE BRONSON HOWARD'S
BOOK OF NEW YORK'S BROADWAY

GOD'S MAN
STARRING
THE EMINENT STAGE AND SCREEN ARTIST
MR. H. B. WARNER
SUPPORTED BY
THE USUAL FROHMAN CAST OF EXCELLENCE
AT
THE RIALTO THEATRE
BROADWAY AT FORTY-SECOND STREET
AT TEN O'CLOCK IN THE MORNING
OF WEDNESDAY, APRIL THE FOURTH

PRESENTATION UNDER SUPERVISION
OF
MR. S. L. ROTHAPFEL
WITH THE FAMOUS RIALTO ORCHESTRA
HUGO REISENFELD, DIRECTOR

THE ATTENDANCE
OF
TRADE AND PROFESSION
IS
INVITED

THE FROHMAN AMUSEMENT CORPORATION
WILLIAM L. SHERRILL, Pres.
18 EAST 41st ST., N. Y. CITY
A PICTURE SO POWERFUL A COMEDY RELIEF HAD TO BE INSERTED AFTER COMPLETION.

A THEME SO GIGANTIC. DRAMATIC INTENSENESS SO ABSORBING THAT TO PUT IT ON ANY PROGRAM IN EXISTENCE WOULD DWARF ALL OTHER UNITS.

BACKED BY ACTION IN ALMOST EVERY LEGISLATURE IN AMERICA. TOUCHING ON A THEME AT PRESENT IN THE DAILY PAPERS AND ONE THAT MUST OF ITS VERY FORCEFULNESS ATTRACT UNUSUAL ATTENTION.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
MADE FOR THE INDEPENDENT MARKET

SITUATIONS SO GRIPPING AND CLIMAXES SO POIGNANT THAT THE SIX ACTS UNWINDS IN THE MOST FASCINATING CONTINUITY TO THE MOST SURPRISING—ALMOST TERRIFYING FINALE.

SPECIFICALLY BUILT BY VARIETY FILMS CORPORATION FOR THE STATE RIGHTS MARKET. THE ENTIRE EQUIPMENT OF THE MOST MASTODONIC FILM PLANT IN CALIFORNIA MARSHALLED AND AN ENTIRE YEAR SPENT IN PRODUCING THIS FEATURE.

A CAST OF UNPRECEDENTED IMPORTANCE INCLUDING

GLADYS BROCKWELL
Monroe Salisbury
Brooklyn Keller
Jack Barry
and 200 others

JACK STANDING
Eleanor Crowe
Willard Louis

Better to read fifty advertisements than to miss the one YOU need.
SENSATIONAL SUCCESS
(N. Y. Journal.)

"The Whip" is one of the most sensational melodramatic photo-play pictures that has ever been produced.

"The Whip" was played at the Manhattan Opera House for many and many a month, and undoubtedly thousands upon thousands have seen the speaking melodrama. I want to say right here that the thousands and thousands who have seen the production of "The Whip" must for their own satisfaction see "The Whip" in pictures, for surely everyone is interested in the fourth greatest industry in the world.

There is one shot in this picture that is absolutely marvelous, and that is when the Saratoga Express hits the freight car containing the horse called "The Whip." But luckily "The Whip" has been removed before the Saratoga Express hits the car.

"THE WHIP", THRILLS
(N. Y. Times.)

It is said that eight months were consumed in making the film, whose numerous scenes embrace a vast amount of detail. Some of the scenes of country life—of the training of the Whip, of the hunt club with its pack in full cry—are especially fine. Then there are the exciting automobile smash-up, the stirring events preceding the race, and the race itself.

But most thrilling of all is the collision of the express train with the car in which the Whip was being transported. Those who saw the melodrama will recall the race between the motor car and the train, the removal of the horses in the nick of time from the car detached from the train by the villain, and the crash when the express caught up with the car. A real railroad and train were rented, and there is no doubt about the reality of the crash.

"THE WHIP" IN THE FILM IS ENTICING
(N. Y. American.)

Two record successes have already been credited to the great melodrama, "The Whip," and yesterday afternoon it began what will surely be a third.

"The Whip" began its phenomenal career with a two years' run at the Drury Lane Theatre, London. Next came a one-year season when William A. Brady presented it at the Manhattan Opera House in this city. Yesterday afternoon it was presented as a film play at the Park Theatre.

All the great scenes are reproduced with telling effect, and in many cases more thrilling than they were given on the stage. There is a fox hunt, for instance, which for dash, extent and actuality exceeds anything that can be shown in the confined area of the boards and make-believe scenery.

THE SCENE OF THE RAILROAD ACCIDENT IS NO PASTEBOARD THING. IT IS THE ACTUAL SMASH OF ONE TRAIN INTO ANOTHER, A WILD THUNDERING RUSH, AND THEN THE BLAZING WRECKS ON THE TRACK-SIDE.

ALTOGETHER "THE WHIP" IS A CLEAN WHOLESOME, STIRRING FILM PLAY OF THE GOOD OLD MELODRAMATIC SCHOOL THAT SENDS ONE HOME FEELING HEALTHILY EXCITED AND WITHOUT THE LEAST SUSPICION OF A BROWN TASTE IN THE MOUTH OR A DRAB THOUGHT IN THE BRAIN.

BUYERS COMMUNICATE WITH PARAGON FILMS, Inc.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
A thriller "outthrilled" best describes the screen version of "The Whip," and which will now go on the four-a-day schedule. And that is considerable thrilling, as will be attested to by those who saw the melodrama during its season run at the Manhattan Opera House.

It is said to have required eight months in preparation, and judging from the elaborateness there must have been a heavy "overtime" charge against the production to have crowded in all of the details as recorded in the eight reels.

For downright thrillingness the railroad collision, which was meant to destroy the "dark" horse in the big race, and the actual running of the race the next day, have taken their places among all of the details as recorded in the eight reels.

The Whip," a stirring melodramatic photoplay, had its first screen production yesterday at the Park Theatre, and judging by the enthusiasm it aroused during the afternoon and evening another winner has been produced. The screen version is bigger and more exciting than the stage presentation.

"The Whip" will be known for its train wreck and racing scenes. It is probably one of the best train wrecks to be used in a motion picture play. It was staged recently at Greenwood, Md., and a complete train equipment was destroyed in the rear-end collision. The train at full speed crashes into a car which is lifted clear of the tracks, the boiler of the engine explodes and the train tumbles over an embankment and takes fire.
"Everybody's Talking Rex Beach!"

First Showings in New York State

of

The

[DE LUXE] SPOILERS

BY REX BEACH IN 12 REELS

New and elaborated edition of the greatest box office attraction in film history with the exception of "Birth of a Nation."

IN GREATER NEW YORK

Opening in April on

KEITH CIRCUIT

PROCTOR CIRCUIT

MOSS CIRCUIT

OUTSIDE GREATER NEW YORK

Playing the leading theatres in the principal cities on percentage basis only and for FULL WEEK engagements only.

Opening in Albany and Buffalo.

Watch Next Week's Announcement!

De Luxe Spoilers Company

ROOM 401,

729 SEVENTH AVE., NEW YORK

Telephone: Bryant 9360
SOLID BLOCKS on which STATE RIGHT BUYERS are BUILDING SOLID FORTUNES

Presenting MAE MURRAY

Controlled by FRIEDMAN ENTERPRISES Inc.
Benjamin Friedman Pres.
HILLER & WILK Selling Agents

States Sold
N.Y
N.J
TEX
LA
ARK
OKLA
MICH

How can an advertiser continue advertising? By giving YOU value.
The right idea in comedies at last!

Just fills the bill

You assure the success of your program if it includes.

A Christie Comedy

Experienced comedy producers are making Christie Comedies to meet a decided public demand—your patrons' demand—for bright, clean, sensible, funny comedies. Show your patrons Christie Comedies—they'll be pleased with the pictures, you'll be pleased with the profits! Start at once! Exhibit

"Twice in the Same Place"

The kind of a comedy your patrons really want to see!

Released on the open market, week of April 9th.

Coming releases—
"Love and the Ice Man"
"Practice What You Preach"

Featuring
Billie Rhodes
Eddie Barry, Ethel Lynne

Christie Film Co
Sunset Blvd. & Gower St.
Los Angeles, California
Ale Christie, Director General

Be sure to mention "Motion Picture News" when writing to advertisers.
"TROOPER 44"

Featuring
The Black Hussars
(The Mounted State Police of Pennsylvania)

AND A REMARKABLE CAST INCLUDING
George Soule Spencer and June Daye

A SMASHING FIVE-REEL FEATURE
PRODUCED ESPECIALLY FOR
THE STATE RIGHT MARKET

APPLY TO
E.I.S. MOTION PICTURE CORPORATION
203 West 40th St., New York City. Telephone Bryant 8155
OR THE SALES AGENT
Jos. R. Miles - 220 W. 42d St., N.Y. City

Better to read fifty advertisements than to miss the one YOU need.
Announcing

THE DOWNFALL of a MAYOR via

INVISIBLE GOVERNMENT

An expose of "chemically pure" Los Angeles—a realistic romance of politics and the underworld, based on the actual life experiences of

former Mayor CHARLES E. SEBASTIAN 5 years chief of police

With the real ex-mayor and chief himself starring in the title role. The whole story that filled the front pages of newspapers from coast to coast filmed on the identical locations, where the sensational incidents occurred. Complete innovations in wonderful night effects heretofore declared impossible. Daring pictures of Chinatown never before open to other than Orientals, who have always been superstitious of the camera.

A FULL 2 HOUR SHOW—8 REELS OF ACTION—READY FOR THE SCREEN ON OR ABOUT MAY 15TH

This is our first and probably our only invitation to state rights buyers. Write now if you wish to cash in big on what will be one of the greatest film sensations of 1917. Complete sets of posters, heralds, foyer displays, hundreds of marvelous photos for press and lobby uses, newspaper feature stories, slides—a solid battery of sure fire box office magnets.

Produced and Controlled by

FRED H. SOLOMON

SOLOMON BUILDING --- Grand Ave. at 9th --- LOS ANGELES

—the man who outbid all the Pacific Coast studios for the services of ex-Mayor Sebastian and his big heart interest story.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
BEATRIZ MICHELENA

IN

"The Woman Who Dared"

A Gripping Story of European Intrigue

IN SEVEN PARTS

A Genuine Big Picture Which Is Better Means of Building Up Patronage Than All the Advertising An Exhibitor May Do

HARRY A. SAMWICK
136 W. 46th St., New York City
New York and Northern New Jersey
FEDERAL FEATURE FILM CO.
Samuel Grand
10 Piedmont St., Boston, Mass.
New England States

The following exchanges are now handling Ultra Pictures:

GRAUMAN FEATURE FILM CO.
D. W. GRAUMAN
Empress Theatre Bldg.,
San Francisco, Cal.
California, Arizona, New Mexico

UNITY PHOTOPLAY COMPANY
Frank Zambreno
207 S. Wabash Ave.,
Chicago, Ill.
Southern Wisconsin, Indiana and Illinois

FEARLESS FILM EXCHANGE
Harry Schwabe
1531 Vine St., Philadelphia, Pa.
Southern New Jersey, Eastern Penn., Maryland, Delaware, Dist. Columbia, Virginia

HARRY A. SAMWICK
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Chicago, Ill.
Southern Wisconsin, Indiana and Illinois

FEARLESS FILM EXCHANGE
Harry Schwabe
1531 Vine St., Philadelphia, Pa.
Southern New Jersey, Eastern Penn., Maryland, Delaware, Dist. Columbia, Virginia

For information in reference to open territory now available, communicate immediately with

Ultra Pictures Corporation
729 SEVENTH AVE., NEW YORK CITY

Many a packed house is directly traceable to an advertisement in the "News."
13 MILLION PEOPLE
HAVE READ - AND ARE
DEEPLY INTERESTED
IN THIS STORY

WHO
(QUIEN-SABE)
KNOWS?
FROM THE SERIAL
IN MUNSEYS

WHAT THIS MEANS
TO STATE RIGHT BUYERS -
These millions and many others are
waiting to see
BETTY BRICE
supported by
CHARLES ARLING
And a strong cast, in this inspiring
and gripping mystery production. Be
the pioneer in your territory to ex-
ploit our powerful pictures made for
the clean minded millions.

Bernstein Film Productions
Boyle & Stevenson Aves., Los Angeles

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
SHE'S HERE!!!

FLORA FINCH

IN A 2-REEL TRAVESTY ON "WAR BRIDES"

Miss Finch in the role of Joan, as played by Mme. Alley Noximova and then some!

[Special scenery—real live soldiers—two whole cannons and smoke, just like regular battles. P.S.—Somebody dies, too! (Great stuff)! Miss Finch appears in a number of gowns imported for her by Woolworth (5 and 10).

WRITE US FOR THE NEAREST EXCHANGE IN YOUR TERRITORY

FLORA FINCH FILM CORPORATION

729 7th Avenue, New York City

FULL FEATURE LITHOGRAPHS—VERY FINCHY
TO STATE RIGHT BUYERS:—

We are going to show

THE FATED HOUR

(MADE IN AMERICA AND FRANCE)

a six-reel photoplay melodrama, to the trade on Monday, April 9, at 3 P. M. at the SIMPLEX THEATRE, Candler Building, 220 West 42nd Street, New York City.

THE FATED HOUR contains 6,000 feet of thrills and “punch,” including a wonderful scene depicting the interior of a burning theatre, with the audience in wild panic.

The acting is unusually good and the photography superlative.

State right offers are invited in person, by mail or telegraph.

THE CINES CORP. OF AMERICA, Inc.

SUITE 1003, No. 145 WEST 45th STREET, N. Y. CITY

Phone, Bryant 4598
Studios For Rent

For an agreed rental we will build a Studio to your requirements.

Managers, Writers, Directors and Artists Furnished.

We will represent a selected few good feature writers, ordinary scenarios not handled.

We are acting in an advisory capacity to several large concerns.

WILLIS & INGLIS
Wright and Callender Building = LOS ANGELES

New York Affiliation, Roehm and Richards, Strand Bldg.
THREE GREAT
1 - CALIFORNIA
3 - THE BIG LAW AND CENSOR PROOF
EVERY WOMAN IN THE WORLD

MARGARET MESSAGE FOR THE

BIRTH

AN ABSORBING FIVE REEL PHOTODRAMA
THREE HUNDRED SCENES THAT TENSE

N.B. MRS. MARGARET SANGER
MESSAGE PHOTOPLAY
729 SEVENTH AVENUE.
GOLD FINDS
2-YUKON
BONANZA FOR THE STATE RIGHT BUYER
WILL DEMAND TO SEE IT

SANGER'S
MILLION MILLIONS

ONTROL

OF BIG NEW YORK IN THE MAKING
LY GRIP AND PROFONDLY STIR
WILL BEGIN A PERSONAL TOUR OF THE U.S.
COMMENCING APRIL 10TH
CORPORATION
NEW YORK CITY

The "NEWS" advertisers believe YOU worth while; justify them.
What is Your Liberty Worth to YOU?

The liberty of the American people is in jeopardy. The cry of liberty or death heard in 1776 is echoed in 1917. Every American industry is contributing huge funds for preparedness—to strengthen the sinews of the government in this hour when upon the test of our force and endurance depends the future independence of our people.

What is the great Motion Picture Industry going to do? What are you going to do?

The Associated Motion Picture Advertisers, Inc., has offered its services to the government to assist in attracting a patriotic activity in behalf of the country in the grave crisis that confronts it, and to stimulate interest in enlistments in the various defensive branches of the government by attractive posters and slides, and by compelling advertising and publicity. These services have received the support of Active men in the United States Service.

But to accomplish the vital results for which we are striving, we must have funds! Unfortunately the members of the Associated Motion Picture Advertisers, Inc., haven’t a great deal of money. But they are doing their share.

Are you going to help?

Funds from one cent to a thousand dollars will help.

ASSOCIATED MOTION PICTURE ADVERTISERS, Inc.,
Finance Committee,
B. P. SCHULBERG, Chairman
485 Fifth Ave., N. Y.

P. S.—This trade-paper has, with a fine patriotic impulse, contributed this page, gratis, for the purpose of this fund.
Will you do as much?
April 14, 1917

MOTION PICTURE NEWS

The Patriotic Film Supreme

The Battle of Gettysburg

The patriotic production that captured the country; that set the pace for pictures of the widest American appeal; the picture so timely in these days of newly awakened patriotic fervor that it will sweep the country. Love and adventure; battle scenes that thrill; the Great President himself and his deathless Gettysburg address. A film that will crowd every theatre in the country.

State Rights

Now Offered

With a nation aflame there is an opportunity presented in State Rights on the greatest patriotic film on the market that buyers will quickly take advantage of. Remember this is A Different Kind of Opportunity

From that ordinarily presented. The whole country is wildly enthusiastic over "America for Americans" as presented in this historical drama. Prompt attention given to all inquiries.

Address all communications to

HILLER & WILK 924 Longacre Bldg., N. Y.
MOE STREIMER, Representative
MAX LINDER'S
Second American-made Comedy

"Max Wants a Divorce"

Scored EVEN a greater triumph than his first tremendous success, "MAX COMES ACROSS"

See these Comedies and try Essanay's Cooperative Newspaper Campaign. WE PAY HALF FOR YOU.

Louella O. Parsons in the Chicago Herald says:
"The second Max Linder comedy, 'Max Wants a Divorce,' has made its appearance, and was greeted with continuous and hearty laughter."

Peter Milne, Motion Picture News:
"'Max Wants a Divorce' is of real feature standard."

Agnes Smith, New York Telegraph:
"An exceedingly lively farce with genuinely amusing situations."

Genevieve Harris, Motography:
"A clean, clever comedy."

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Selling Pictures Intensively

The other day a general sales manager gave me in detail his selling plan in connection with a certain prominent picture. The picture will be shown first in a dozen large cities at high admission prices, then it will immediately be sold by State Rights.

The selling plan is an excellent one in every respect. It is good salesmanship, practical business, clear through.

And, after all, its fundamental policy is simple enough. The policy is simply this: let all the people see it.

It will be sold so that all the people everywhere will see it—at prices they can afford to pay.

"Why," I asked, "don't you apply this same selling plan to your program features?"

Instead of the expected reply that program features were released too fast to get such attention, or that his hands were tied by other selling policies, he said:

"I am doing just that thing." He has just started, and started, moreover, on his own initiative.

As a try-out he offered his features to a theatre which had never booked them.

He arrived at a price by making a first-hand investigation, himself, of the theatre's district, its quantity and quality of population. He made a thorough investigation.

The exhibitor expostulated over the price. He couldn't get that much money back through his box-office. He could get other features, cheaper, etc.

"Wait a minute," said the sales manager, "you're talking by the day. You are considering my price for a one day's run."

"Aren't you?" asked the exhibitor.

"No, not for the day, nor for two days, nor three days. You can keep the picture as long as you like, as long as you can run it profitably. The price asked holds good for the run. I only ask that you return it promptly, and treat me fairly in every way. I simply want so much money from your district; keep the picture till you get it and your own profit too."

The sales manager didn't stop there. He offered the exhibitor service, too. He has a publicity man covering this exchange territory, a combination exhibitor—advertising man; and this man called upon the exhibitor and will continue to call, laying out plans and material for advertising each feature, beginning several days in advance of the showing.

The exhibitor booked these features and reports gratifying success.

Here we have salesmanship—at least, so it strikes us—applied to program pictures.

First, a logical selling plan; and secondly, service.

Both are designed first to tell all the people in the theatre's district about the picture, and secondly, to give them all time to see it.

It strikes us forcibly that this is the logical and necessary foundation of longer runs; and that the plan is feasible. It is founded, itself, of course, upon a definite knowledge of field conditions, of each theatre's district population; it demands more prints and a somewhat revised system of routing them. But these are by no means insurmountable obstacles and surely the end vastly minimizes them, else longer runs are not what we claim for them.
Protecting the Big Fellow's Investment

A 4n exhibitor came to New York recently with the project of going back home and building a $250,000 picture theatre. He talked with many producers and distributors. He wanted to know from them how he could protect this considerable investment. He wanted to know if he could get the right pictures at the right prices and with the right service—and continue to get all three—so that he could say to himself and to his friends that this quarter of a million dollars' investment could reasonably be made with permanent safety.

He realized, of course, that the same thing he asked for, when put into general effect, would also have to protect the producer and distributor—would have to assure them a return sufficient to enable them and encourage them to develop—continuously—the right pictures at the right prices and with the right service.

He believes—and we agree with him—that the problem of protecting investments will play a vital part in the development of the picture industry.

Children's Shows and Censorship

HIGHLY successful performances for children have been put on in two neighborhood theatres in New York City.

We call the particular attention of exhibitors to an article in this issue by Jane Stannard Johnson, telling just how the needed cooperation was secured and just how the performances were made box office successes.

We also invite the producers' serious consideration of this situation and to a former statement of our voicing a sincere belief that children's shows will go far to offset censorship in securing the understanding and cooperation of the home, the school—and necessarily it would seem—the church.

Surely this is a subject of prime importance, worthy of the earnest consideration of the whole industry.

Pictures and Pews

MANAGER P. E. COE, of the Program theatre, Baton Rouge, La., publishes a "Lost and Found" column in his interesting little program. From the latest issue we glean this item:

"Found—Two Prayer Books."

Canon William Sheafe Chase & Co. assert that the motion picture is making devastating inroads on church attendance.

Can it be that Baton Rouge residents have found a conscience-clearing compromise by carrying their prayerbooks along to the baneful picture theatre?

Lo! The Sporting Editor

TO interpret the Sunday blue laws—or one might say the blue Sunday laws—as applying to motion pictures is to classify the latter as a sport.

Following out this classification the editors of photoplay magazines, trade papers and newspaper departments become sporting editors.

We demand baseball passes, and ring-side seats.

The Forgotten Promise

FREQUENTLY the producer of a picture, to be marketed on the State rights plan, intends to "co-operate" with the buyer and the exhibitor.

We enclose "co-operate" in quotation marks because of the manner in which that word has been abused in the past.

"Co-operation" of the State rights variety means promises that are not kept; obligations forgotten and unfulfilled.

One concern with a picture for sale on the State rights basis has announced its intention to give the word co-operation a new meaning.

A well organized plan to stand by the buyer and help him, and stand by the exhibitor and help him too, is incorporated into the sales contract.

The man selling that picture cannot "hedge." Their promise, in black and white backed by the law of contract, sufficiently protects the buyer.

The sincerity of a promise so well barricaded can hardly be doubted.

Pictures That Plead for All Pictures

PRESIDENT WILSON recently took time from his serious official burdens to view a presentation in the White House of Selig's "The Crisis." Members of the Cabinet also were present.

Last week a complimentary showing of "Joan the Woman" followed by a program of recent comedy releases was given to the members of the Pennsylvania legislature.

Excellent arguments these, and excellent occasions to plead for the just recognition and fair treatment of the fifth estate.

Other Newspapers Please Note

THE Seattle Times, frequently quoted within this industry, is celebrating the anniversary of its well known photoplay section with a color first page which will remain a fixture.

George Bellman, Photoplay Editor, writes that he is running eight, ten and sometimes twelve pages on Sundays. This remarkable photoplay section is solely maintained by exhibitor advertising. One page is carried each day and two on Thursday. Last year's revenue from the photoplay section was $100,000.

The Charity Ball

THE Charity Ball, to be held at Terrace Garden, Monday evening, April 16, under the auspices of the New York exhibitors, promises a fine success.

The industry in general is lending its generous support to an affair which not only devotes its entire proceeds to the White House of Selig's "The Crisis." Members of the Cabinet also were present.

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Submitted to the Clergy

THE motion picture is a new medium of expression, like type.

If motion pictures should not be shown on Sunday then magazine stories and novels should not be read, nor should newspapers be circulated.
Wheeler Body's Bill to Propose Tax on All Branches

Wheeler Investigation—Plan Film Bureau with Broad Powers

Universal Fort Lee Studios Leased by Goldwyn

52 Paramount Films for Open Market

Universal Fort Lee Studios Leased by Goldwyn

Paramount Exchangenien in New York on Annual Visit Discuss New Method of Releasing Reissues—Pictures Were Originally Released Two Years Ago
"Womanhood" Patriotically Shown in New York

Vitagraph’s New Seven-Part Preparedness Picture Opened Sunday—Introduced by Burr McIntosh—J. Stuart Blackton Speaks—Enthusiastic Reception

"WOMANHOOD, the Glory of the Nation," Vitagraph’s seven-part preparedness propaganda feature, opened at the Broadway theatre, New York City, Sunday night, April 1. An invitation audience, composed in the majority of those prominent in the motion picture trade, attended. The propaganda offered in the picture is of marked timeliness, as all those at the premiere seemed to appreciate. The theatre was decorated with American flags from top to bottom, both inside and out, and military chevrons stationed in the lobby in honor of the occasion. The girl ushers were dressed as Red Cross nurses.

During the intermission, J. Stuart Blackton, part author and co-director of the picture, spoke a few words thanking his associates, including Cyrus Townsend Brady and William P. S. Earle, who were active in the business of production; the members of the United States Army and Navy who gave of their services; the cast, and last but not least, Theodore Roosevelt for his suggestions.

Burr McIntosh, the author-actor-lec- turer-photographer and preparedness booster, then took the stage, and held it for thirty minutes, informing the assembled multitude just how the country was run and how it ought to be run. Mr. McIntosh’s outburst of enthusiasm in the cause of preparedness gave the whole evening something of the aspect of a preparedness rally, and the audience liked it.

Alice Joyce, Harry Morey, Naomi Chil- ders, Joseph Kilgour, Walter McGrail, Mary Maurice, James Morrison, and others, who took prominent parts in the picture, were present. An interested spec- tator was Enrico Caruso, the opera singer.

The comments of the newspapers follow:

"Womanhood" is almost the first propaganda picture to carry conviction, and one cannot doubt that this photo-drama was conceived and put before the public solely to stir the sluggish to action. The picture certainly teaches preparedness, for it shows the horrors of war and our country desolated and in the hands of the enemy.—Tribune.

Armos were shown in combat. Apparently miles of modern trenches, wire entanglements, bomb shelters, and great guns were spread before the camera. The closing scenes were photographed with the cooperation of the American army and navy, whose executives Mr. Blackton in his speech thanked for their assistance.—Herald.

J. Stuart Blackton has again taken up his trenchant tripod and cinema camera in order to awaken America to military needs. His second preparedness propaganda photo spectacle called "Womanhood, the Glory of the Nation" was launched last night at the Broadway theatre with much patriotic fer- vor.—Sun.

The comments of the newspapers follow:

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Elmendorf Travel Talks, Inc., Organized by A. H. Woods

The Elmendorf Travel Talks, Inc., with a capitalization of $1,000,000, has been organized by A. H. Woods, the theatrical producer, with Dwight Elmendorf, the traveler, lecturer and artist, as president. Mr. Woods is vice-president and treasurer and Dr. Albert A. Lowenthal, of Chicago, is secretary.

A. H. Woods takes under his personal supervision the Elmendorf Travel Talks, comprising over 60,000 negatives, accumulated by Mr. Elmendorf in every country in the world at a cost exceeding $2,000,000. These talks will be presented as an A. H. Woods attraction at prices from 25c. to $2.

Mr. Elmendorf will appear personally at a large New York theatre. On May 1 the Elmendorf pictures will appear in about fifteen first-class theatres in New York, Chicago and other cities.

Mr. Wood intends to set aside special days for children’s matinees.

Educational Film Corporation to Release Minter Film

Owing to the success of "Snow White," the Educational Film Corporation of America will within a few weeks start releasing, on a states rights basis, their latest picture, "The Fairy and the Waif," featuring Mary Miles Minter. E. W. Hammons, general manager and vice-president of the Educa- tional Film Corporation, in speaking of the picture, said: ""The Fairy and the Waif" is based upon the events brought about by the sudden outbreak of the present European war.

First Billy West Comedy Ready in Two Weeks

Laboring under the handicap that he resembles Charlie Chaplin so much that the difference doesn’t matter, Billy West will make his debut in his first King Bee feature in about two weeks.

The name of the picture at present is "The New Stage Manager," which comes from the pen of Harry J. Naughton. This picture is announced as the funniest thing that he has ever written and it is said that the entire cast, which has been engaged on the production, during its progress at the Thanhouser studio at Jacksonville, has been thrown into convulsions continually because of the many ridiculous situations. In fact, Director Gillstrom admits that this is one of the reasons for the delay in finishing the picture.

The officials of the King Bee company declare that when Billy West makes his fifth feature film under the "New Stage Manager" he is going to show the public that there are men in the world just as funny as Chaplin.

The selling of the first release of the King Bee will be under the supervision of N. H. Spitzer, who has been appointed general manager of the company. He needs no introduction to the exhibitors. All his association with the Bluebird company in that capacity, and his work with Lewis J. Selznick, for whom he handled the first Clara Kimball Young releases, have placed him high in the estimation of exhibitors.

Peter Pan Corporation to Handle Motoy Pictures

Contracts were closed last week by which the distribution of the Motoy novelty pictures will be handled by the Peter Pan Film Corporation, of 729 Seventh avenue, of which W. C. Allen is the directing head. First release of the Motoy subjects, which are in five hundred foot lengths, "he is going to show the public that there are men in the world just as funny as Chaplin.

While the appeal of Motoy subjects is principally to children, the fact that adult audiences also find enjoyment in the subjects seems proven by results in Chicago where they have been shown for some time. A number of the subjects already produced have been in continuous bookings, and in some cases even a third showing at the Bryn Mawr, Hamlin, Regent and Strand theatres.

"God’s Man" to Be Given Trade Showing at Rialto Theatre

The trade and professional screening of the Frohman Amusement Corporation’s nine-reel production of George Bronson Howard’s novel, “God’s Man,” in which H. B. Warner is starred, will be super- vised by S. L. Rothafel, President. William L. Sherrill has been enabled to secure the Rialto theatre, with its full equipment, for this showing.
Big Exhibitors Organize Co-operative Booking System

Many of Country's Most Prominent Theatre Men Included in List Planning Co-operative First-Run Bookings on Big Attractions—Move of Widespread Importance

RUMORS current in Times Square's inner circles for several days foretelling the formation of a co-operative booking organization on a country-wide scale received confirmation Monday in news dispatches to Motion Picture News from Detroit. The word from the Michigan city indicates that long-nourished plans for a strongly intrenched co-operative organization of the country's principal first-run exhibitors have at last become a fact. The list of exhibitors mentioned in the new co-operative line-up is an imposing one. The first definite information is understood to have come from the Detroit offices of John H. Kunsky, who will be actively affiliated in the new organization.

Sam L. Rothapfel, of the Rialto theatre, New York, is also recorded in the booking affiliate. Among the others interested are Tom Saxe of Milwaukee, E. W. Mandelbaum of Cleveland, William C. Sievers of St. Louis, Robert Lieber of Indianapolis, and Tom Moore of Washington.

Practically all of these exhibitors control big circuits of theatres. It is also understood that John D. Williams, of San Francisco, has been active in the organization work on the new scheme, and will represent Coast interests in affiliation. It is feared that representation in other sections of the country will be speedily secured, the Pearce interests in New Orleans.

THE NEWS FOR NEWS

Extract from a letter:

Cl The News goes on improving itself.
Cl Frankly, it's the one trade paper, barring WId's, that gets read from cover to cover.
Cl How much better at the news game you seem to be than all the hundred press agents of the manufacturers!
Cl In about fifteen minutes I shall begin making up Monday's photoplay department out of the News.

Kenneth Macgowan,
Philadelphia Evening Ledger.

Pennsylvania Wants Regulators, Not Censors

Powerful Interests at Work to Discard Radical Censorship and Replace It with Common-Sense Regulation—Legislative Leaders Active

A DEFINITE movement, backed by powerful interests in the motion picture industry both of Pennsylvania and New York has been instituted to fight in the Pennsylvania legislature for the elimination of censorship and the substitution of a plan providing certain restrictions and regulations for films. These latter are of a kind designed to benefit rather than injure the business alike of the producers, exchange men and exhibitors.

Influential legislative leaders who have been sounding on the proposition are reported to have given assurances that it would stand a good chance of being enacted into law.

The tentative plan discussed calls for a commissioner, or commissioners, to whom shall be submitted by the manufacturer a description of each film proposed for exhibition in the state, along with written assurance that the subject is a proper one. Then, without any but superficial examination, a certificate of permission of exhibition will be issued. If the complaint is upheld the manufacturer will still have the right to appeal to the county courts for reversal. It is stated on responsible authority that within very few days there will be a meeting of powerful representatives of picture interests of Pennsylvania and New York, to be held in Philadelphia, at which every detail of the proposition will be discussed. Decision will be reached whether to introduce the "regulation" bill in the present session of the legislature or whether it is deemed more advisable to wait until the next biennial session.
Paralta "Repeats" to Cost Exhibitor Nothing

"Buy for the Year—Not for the Day," Is Slogan of New Concern—Fichtenberg Comes to New York

PARALTA PLAYS, Inc., formation and plans of which were exclusively announced in Motion Picture News two weeks, ago, in a statement issued from their offices, 729 Seventh avenue, New York, announce that a part of their plan is to give the exhibitors who book their pictures a "repeat," or return showing, at no additional cost.

An exhibitor controls all Paralta plays in his district. For example, one is released called "Rose o' Paradise." He knows the star and company, and, from the information given him, he believes he will be justified in booking the picture for three days or a week. Under the old plan this would have cost him from $300 to $700. Under the Paralta plan it will cost him but $100. He would have taken it for three days, and perhaps for a week under the old scheme, knowing it would pay him a profit.

This leaves him a special margin for advertising, and he takes advantage of it, and makes a special effort to interest all families in his community. He makes the run of the picture. It scores a hit. There is a liberal response to his advertising, and at the end of several days he returns the print. He has made a profit on his run and attracted many new faces to his theatre. The film is talked about, and he soon begins to hear from people who did not see the picture but would like to witness it. A repeat run occurs to him.

Under the old system this would still cost him $100 a day, for actual hits really become more valuable when they are run as a second run, and he announces the booking and advertises it liberally.

He can afford to, for the return booking costs him absolutely nothing except a two-cent stamp to send for the print. He has bought it by the year originally for $75, One of the conditions of the sale was that he keep the picture for twelve months, and he can run it just as often as he pleases, and can make it draw.

Otherwise, when he gives a picture its first run and advertising in his community, and establishes its merit, some other exhibitor, later, cannot book it and reap the benefit of the entire辖区, from one day to one year, as he may himself elect.

In about one week, President Carl Anderson and Mr. Fichtenberg will begin to make known the full details of the Paralta plan by a most comprehensive system of trade paper and direct advertising. All exhibitors who are interested will be immediately placed on the direct communication list on receipt of name and address.

Mr. Fichtenberg, chairman of the board of directors, arrived in New York from New Orleans last Friday afternoon, having come expressly to take an active part in carrying out the plans which Carl Anderson, president, and Nat Brown, general manager, and himself have been developing during the past eight months or more.

Mr. Fichtenberg has so arranged his business interests in the South that he can remain in New York indefinitely and give his sole attention to putting the plans of his company into practical operation. Mr. Fichtenberg's attitude in connection with the enterprise is that of being the personal representative of exhibitors on the board of the new company, which has been formed to relieve the exhibitor of many of the adverse conditions which surround him. Having experienced all these difficulties and obstructions in the worst form and survived them, Mr. Fichtenberg believes he has been able to aid substantially in the development of plans which will practically remedy the worst of the harmful conditions under which the exhibitor now labors.

A sort of slogan of the new company is "Buy for the year; not for the day"—do not rent feature films, but buy them for a territory for a specific time. Otherwise, get a feature film which may be run as often as the exhibitor desires, and, instead of paying $100 a day for it, pay but $100 for a year.

Plan Quick Resumption of Work on "The Planter" Following Fire

Plans are being hastily made by the Nevada Film Corporation for a resumption of activity on their 12-reel production of Herman Whitaker's novel "The Planter," the release date of which has been delayed owing to the recent fire completely destroying the studio of the company at Pasadena.

The production had been practically completed, and Tyrone Power, the star, had accepted an engagement to appear in the California Mission Play when the damage occurred. Dramatic scenes, including the destruction of an entire tropical village by fire and a big fight staged at the same time, meant to put a strong "punch" in the concluding reels of the feature are believed to have been saved from the flames.

The largest herald ever issued measuring 28 inches by 42 inches, has been sent out to exhibitors by the Arrow Film Corporation in reference to its production of Hall Caine's "The Deemster." The largest herald ever issued measuring 28 inches by 42 inches, has been sent out to exhibitors by the Arrow Film Corporation in reference to its production of Hall Caine's "The Deemster." The Motion Picture Industry has contributed their services gratis in the designing and preparation of recruiting posters and placards. The committee is seriously handicapped in the prosecution of this great patriotic movement, however, by a lack of funds. The Motion Picture Industry can do more than any other agency to assist the Government in recruiting—provided you will contribute your share.

Whatever you can give will be more than appreciated. Make your checks payable to B. P. Schulberg, chairman of the Finance Committee, 485 Fifth avenue, New York.

Largest Herald Ever Issued Accompanies "The Deemster"

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SAENGERT and FICHTENBERG Merge Interests in South

Big Southern Coalition Controls Thirty-five Theatres in Four States—New Orleans Headquarters of Concern—Merger Predicates Other Doings

CONSOLIDATION of the interests of the Saenger and Fichtenberg Amusement enterprises, the two largest in the South, was announced last week. By the merger, Saenger and Fichtenberg theatres are under one management. Four states and a half score of the largest cities of the South are involved.

J. H. Saenger is president of the new organization, which will operate under the name of the Saenger Amusement Company, and Herman Fichtenberg is vice-president.

By reason of the consolidation of enterprises Mr. Fichtenberg will be enabled to devote the greater portion of the time to his interests in the Paralta Film Company in New York, and has established himself in this city.

Main offices of the new company are in New Orleans. E. V. Richards will be manager there. That city, by the coalition of interests, is established as the most important center outside of New York. The Saenger string of theatres is exceeded in number only by that of Marcus Loew.

Details of the merger were confirmed last week by Mr. Fichtenberg and also by wire from the Saenger headquarters. There are strong intimations that the move is but the forerunner of other big doings which will have wide effect upon the motion picture industry in the South. Further announcements in this regard are expected shortly.

Both the Fichtenberg Enterprises and the old Saenger Amusement Company, operated extensively in their territory. Some of the cities, outside of New Orleans in which they have interests are Shreveport, Alexandria and Monroe in Louisiana; Houston and Texarkana, Texas; Oklahoma City, Okla.; Pensacola, Fla., and Vicksburg, Miss.

The big theatre of the New Orleans string is the Globe, built by Mr. Fichtenberg. The strand, another large house, erected by Mr. Saenger is to open soon.

Mr. Saenger became established in the New Orleans field only a year ago. Formally headquarters were in Shreveport. At present its chief theatre in New Orleans is the Lafayette, an old legitimate house.

Herman Fichtenberg is a pioneer of the film industry. While motion pictures were still a novelty he opened a "Penny Wonderland" in Canal street, New Orleans, and from that beginning finally became head of a great enterprise. He is also a director and important stockholder of the Consolidated Film Company.

Vim Comedies to Be Sold on State Rights Plan

"Pokes and Jabs," Taken from General Film Program and Will Be Sold Territorially by Jaxon Film Company

ANNOUNCEMENT was made last week at the offices of the Jaxon Film Corporation that the "Pokes and Jabs" comedies, which have heretofore been released on the General Film Company program under the Vim brand, have been withdrawn from the General program, and will be distributed hereafter on the open market, through the medium of independent exchanges.

These comedies are single-reel pictures, and feature George Burns as "Pokes," and Walter Stull as "Jabs." Both these comedians are well-known throughout the country, and the local office of the Jaxon company is said to have made the "Pokes and Jabs" release a popular one.

The statement from the Jaxon Company announcing the change in the method of distribution from the program to the open market states:

"This step was taken after a thorough investigation into the possibilities of the open market. We have felt for some time that the program system of distribution places a nearly defined limit on the earning capacity of any picture."

"When good and poor pictures are sold as a program, the returns to the producers from these productions is in proportion to the average quality of the program as a whole."

"Since the quality of picture-making, like every other artistic endeavor, is variable, the poorer productions gain by association with the better subjects, and the more popular pictures are proportionately restricted in their booking possibilities."

"Rights to a greater part of the country have already been contracted for, and it is expected that the remaining territory will soon be disposed of. The first release under the state rights plan will be made shortly."

Sunday Opening Bill Passes in Connecticut

The National Association of the Motion Picture Industry was notified by long distance telephone Thursday afternoon, that the Martin Local Option Bill, permitting Sunday sports and motion pictures on Sunday, by referendum, in towns over ten thousand, was passed by the Connecticut Senate, 19 to 16. This bill went through the House by a vote of 137 to 89 on March 20, and will permit the motion picture theatres to be open between two and ten o'clock on Sunday afternoons and evenings.

The amendment added to the bill in the House, allowing the town of Milford to be included within the act, was passed by the Senate.

The bill now goes to Governor Marcus H. Holcomb for his signature, and it is understood the governor will sign the measure promptly.

Williamsons Want No Scripts

Williamson Brothers, producers of the Williamson Submarine Expedition picture and other submarine motion pictures, desire to go on record to the effect that they do not want any original manuscripts submitted by photo dramatists.

Vast Machinery of Industry Hammers "Duty Week"

"National Duty Week" is April 8 to 15. The Associated Motion Picture Advertisers are employing all the machinery of the industry to get this idea before every man, woman and child in the United States in ten days. They have undertaken this task after consultation with, and enthusiastic approval by, Lieutenant A. M. Cohen, who is in charge of the recruiting for the navy; Captain G. W. Harvey, of the army; Lieutenant Commander Marian Ep ply, and Lieutenant J. M. Patton. The heads of the largest of the film corporations have given their publicity departments a free hand to conduct this campaign.

Where Is H. M. Wilson?

F. M. Simonton of the Standard Feature Film Company, Portland, Ore., is anxious to know what has become of H. M. Wilson, who was employed by that exchange last October in connection with the production of a "Proten II." Mr. Wilson is described by Mr. Simonton as being "a large man, weighing in the neighborhood of 250 pounds." He was at one time roadman for the General Film Company, working out at Portland.
Selznick Gives Program Another Scorching

Leaves Program "Soft Competition"—Actors, Writers and Directors Must Learn Their A-B-C’s—That’s All the Program’s Good For, He Says

LEWIS J. SELZNICK, follows up his blustering denunciation of the program, as compared with independent methods of release, by another essay, which attains noteworthy heights of cynicism. The article, shown a little because of its length, follows:

Here’s the latest foolish question.

“I see you’re always knocking the programs,” an exhibitor writes. “When do you think the programs will go out of business?”

My answer is NEVER, and I hope I am right. If I thought there was any danger of the programs going out of business I might put a little money into them to prevent it.

I can’t afford to be without this soft competition. If I didn’t have program competition, it would be some other kind.

And there’s another side to the question, just as important.

The program will live because it is the kindergarten of the picture business.

If we didn’t have the program producers in the picture business, where would our actors, actresses, directors, cameramen, technical directors and scenario writers and editors learn the business?

When you put your bank roll into a big production, you don’t want the director spending half his time teaching his staff the ABC of the business.

But what you need in your big productions are specialists. After the man has put in a year or two on the program job, he has learned what he can do best.

Don’t believe this, just because I say it.

Look at what the program mongers are doing, and you get the proof.

All the big stars have been on the program and are out for another. Clara Kimball Young, Robert Warwick, Norma Talmadge, Mary Pickford, Douglas Fairbanks —they made pictures for programs until they had made their reputations. Herbert Brenon produced pictures for a program, until he became bigger than the program.

David Griffith worked for a program company, until recently.

Then, as these people became too valuable, they either quit the programs and organized their own companies, or, like Mr. Lahey and Mr. Zukor, their employers saw a chance to get prominent money for their output, and formed companies for themselves.

So there you have it. We can’t get along without the program, because it is the training school of the motion picture business. And I don’t want to see the program go under altogether, because I would rather compete with it than with any other system that confronts the industry today.

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Society Woman Gives Praise to "Vicar of Wakefield"

Renewed evidence of the co-operation awaiting the right sort of picture from the best people in a community, is found in a letter written to Edwin Thanhouser, producer of "The Vicar of Wakefield," by Tom North, special Pathe representative, who placed the feature for a week’s run in the splendid new Stillman theatre, Cleveland.

"To Miss Bertelle M. Lytle, socially prominent in Cleveland and now particularly well known as one of the Civic Com- mittee of the Cleveland Federation of Women’s Clubs, the go-moving picture man’s poor praise," wrote Mr. North, "hearing that this lady approved of moving pictures that showed purpose, I sought to interest her in 'The Vicar of Wakefield.' I result was astounding. She went to work with a vim for the picture, lined up her committee—which has strong influence with the mothers of Cleveland—solidly for it, and I doubt not that her co-operation did as much to make the Cleveland showing a success, as all the paid ads in the local papers.

Big Field for Selection in Ella Wheeler Wilcox’s Works

The announcement by Warner Brothers of arrangements to produce and handle the works of Ella Wheeler Wilcox, whose expressive pen until recently was silent for a year—a tribute to the loss of the husband—signals the bestowal of the stamp of approval on the power of motion pictures, by the distinguished authoress.

Perhaps more than any other writings, Ella Wheeler Wilcox’s advanced and poetic teachings, have routed discussion and controversy of deep thinkers and editorial reviewers.

Leah Baird in Mystery Plot

There is a great deal of mystery surrounding the departure of Leah Baird for Saint Augustine, Florida, where she is expected to remain for three weeks. Advertisements have appeared in the trade papers for the past two weeks, merely mentioning the name of Leah Baird.

Edward Warren Explains Why Play Received Its Name

Edward Warren, who has just completed the state-right feature, "The Warfare of the Flesh," featuring Sheldon Lewis, Marie Shotwell, Walter Hampden, Charlotte Ives, Theodore Friebs and Harry Benham, was asked the other day at a meeting of state-right buyers and big exhibitors to explain the significance of the title of the film. The answer given—"The Warfare of the Flesh," said Mr. Warren, has spiritual significance. It does not mean a battle nor a struggle of natures in the material sense. It means the eternal conflict Spirit and Soul wages against the desires of the flesh. In our story we have two dramatic forces. Those of good and those of evil, which are constantly struggling for supremacy between these two forces. They use as pawns the men and women as they have come down the ages since Adam and Eve.

Fox’s Plan to Girdle World Gains Ground

Norway, Sweden, Spain and Portugal Are Added to List—Offices Established in Many Foreign Cities.

WILLIAM FOX has just added four new links to the chain of countries with which he is encircling the globe. He has concluded negotiations whereby Fox films will be shown shortly in Norway, Sweden, Spain and Portugal. Arrangements for entering other countries are well under way, and the Fox Film Corporation offices at 130 West Forty-sixth street are crowded daily with foreign buyers.

In discussing the foreign situation Mr. Willis had this to say:

"Within the next six months there will be scarcely a country in the civilized world where William Fox Stars will not be shown in the best picture theatres. We have just opened exchanges in Uruguay and Paraguay, and are negotiating with foreign buyers for Chile, Peru, Bolivia and other South American countries. Mr. Fox has taken his time about entering the foreign field, preferring rather to accumulate a large collection of strong film features which would appeal particularly to foreign motion picture theatre owners."
Real Service That Distributors Are Anxious to Give

The First of a Series of Articles—The V-L-S-E Plan

You are an average exhibitor. Every distributor whose films you use owns all the help he can possibly command to bring patrons into your house. How is he going about it? What SERVICE is he giving you? His advertising, his "exhibitor aids," must pull the public into your theatre. Is it doing that?

We are going down to rock bottom in this question of service to you—the exhibitor. We’re going to publish facts and figures—mind you, no hot air! We’re going to lay praise and blame where they belong.

V-L-S-E has a plan for bringing patrons to your theatre which has stood several acid tests. It is based on a fundamental idea, which can be stated briefly as follows: Bring the public to the producer, the meeting grounds being your theatre.

The main idea of the V-L-S-E plan is national localized advertising, meaning that while the advertising is national in its scope, it hits your theatre, no matter where you are, and brings you customers. It amounts to nothing more nor less than merchandising. V-L-S-E takes the stand that it has something to sell you, but that it cannot sell you that product until a market is prepared, until customers are secured, for you.

E. L. Masters, who is at the helm of the V-L-S-E service campaign, believes that every distributor whose films you use owes you all the help he can possibly command to bring patrons into your house. How is he going about it? What SERVICE is he giving you?

V-L-S-E has an excellent service idea in this plan: Every distributor giving you films is going to give you a chance to tell his story. We’re going to publish facts and figures, and give you a single idea to carry away.

This is what we are after: How much real, helpful service is the distributor giving you? Before we’re through, every distributor will be given a chance to tell his story.

V-L-S-E pays for that ad—it doesn’t cost you a cent. But to smash the idea home once more, it is advisable for you to insert a small ad of your own directly under it, calling attention to the fact that Anita Stewart, “Loved by Millions” is on the screen at your house that night.

This point of hitching up the star or the picture to your public through your theatre by means of newspaper advertising is illustrated by the cut on this page of Anita Stewart. V-L-S-E pays for that ad—it doesn’t cost you a cent. But to smash the idea home once more, it is advisable for you to insert a small ad of your own directly under it, calling attention to the fact that Anita Stewart, “Loved by Millions” is on the screen at your house that night.

That advertisement is built upon a single, big idea: Bring the public to Anita Stewart in your house. Of course, such advertising makes Anita Stewart more popular, and, of course, such popularity means more profit for V-L-S-E. But you profit first.

V-L-S-E has an excellent service idea in its electros of small ads. Instead of the usual electrotype, with a thin slot mortised out for the name of your theatre, V-L-S-E supplies only the top and bottom borders, which are tasteful and effective. The type matter and the side rules are set up in the print shop of the newspaper in which your ad appears. Each of these sets of top and bottom decorative borders has a simple order number.

You receive the "Exhibitors Publicity and Advertising Plan Book" for a certain picture in plenty of time to order what cuts and other advertising material you need. In this book is a synopsis of the play, for your program; and the following list of advertising material: paper (from one-half sheet cards to six sheet posters); single column scene cut, double column scene cut, right 11 x 14 sepia photographs, two 22 x 18 hand colored sepia photographs, a musical cue sheet, 5 x 7 photos of scenes, advance slide of star, advance slide of play, stock border single column, stock border double column, single column cut of star, double column cut of star, Hulls, miscellaneous advertising suggestions and newspaper publicity suggestions.

The newspaper publicity suggestions should be published in the newspaper carrying your advertisement, if the publicity matter is good. We have a copy of V-L-S-E’s Plan Book for "Arsene Lupin," containing what is, in our opinion, some very bad samples of publicity copy. It is the sort of stuff that went out of style two years ago, such as, "Earle Williams is a brilliant Horseman," "Earle Williams Jumps Off Stairs," etc. Publicity copy for the up-to-date newspaper must be live, newsy material.

Billboards are used to good purpose in driving home the V-L-S-E campaign. Billboards in your neighborhood carry 24 sheets. On either end of them are pasted

(Continued on the Following Page)
Children's Saturday Performances a Success in New York

Jane Stannard Johnson, Chairman of Committee from Woman's Press Club, Induces Exhibitors and School Principals to Try Plan—Attendance Is Heavy—Similar Efforts in Other Cities Urged

HIGLY successful Saturday morning performances for children have been held in two New York neighborhood theatres for several months past, the Bunny and the Heights.

From a combined attendance at both theatres of about 700 to 800 per Saturday, the attendance has grown to 1,800 to 2,200.

The experience of these two theatres has been so unusual as to attract the attention of the New York exchanges and exhibitors alike. MOTION PICTURE NEWS learned that the performances were given under the supervision of a committee of the Woman's Press Club, and were managed by the chairman, Mrs. Jane Stannard Johnson.

Questioned regarding these performances, Mrs. Johnson said:

"You will recall that at the biennial held in New York last spring, the subject of motion pictures was discussed in the session devoted to the war work of the federated women's clubs, with the recommendation that the individual clubs appoint committees.

"At one of the first meetings of our club in the fall, I made a motion that such a committee by appointed with the purpose of taking up the work of giving children's performances. The motion was acted upon favorably, and I was made chairman of the committee.

"My first step was to select the theatres, and I began in those neighborhoods where the members of our committee resided. Then well-conducted theatres in the neighborhood of schools were chosen, and the proprietors were invited to co-operate in giving these performances on Saturday mornings.

"It might be said here that both the men who finally consented were pessimistic about children's performances, said they never had been successful, and they were sure failure would result now.

"Then the matter was taken up with the principals of the schools in the vicinity. Almost without exception these principals entered cordially into the plan, which was authorized by the Board of Education.

"One principal 'said that where the children went to performances at night they came to school asleep the next morning, and were quite uninterested in study, besides having learned their lessons. Also felt that for the children to see subjects unsuitable for the child mind, though a creditable production in itself, was most harmful. This principal felt the Saturday morning performances would solve the problem of pictures for the children.

"Having secured the theatres and made the necessary arrangements at the schools, my next step was the selection of the programs. In several cases I went into consideration.

"The developement of these performances has been most interesting. At the first one the house was filled to overflowing to see Mary Pickford in 'Cinderella,' and the exhibitor felt his fears had not been justified. The next Saturday there was about half the number, and the third Saturday still fewer numbers. Then the exhibitor was in despair. He didn't say 'I told you so,' but I knew he thought it. He did say he had lost money that day.

"However, the following Saturday the tide of attendance turned, and from that day to the present time the attendance has steadily increased until now at one house we run two shows, at 9.45 and 11.15. At the other house the seating capacity is smaller, and we have several times turned away from 50 to 200 children. The question of running two shows there has been discussed.

"The entire population of the neighborhood where these performances are given seem to be interested. The mothers come in to help and to get information. The librarians encourage the reading of the books when pictures are played, while the teachers offer the tickets as rewards in their classes, these being provided by the exhibitor.

"Sometimes I speak from the platform about keeping order in the lobby and asking the children to help in that work, and a lot of them do. One principal felt the Saturday morning program would solve the problem of pictures for the children.

"Having secured the theatres and made the necessary arrangements at the schools, my next step was the selection of the program. In several cases I went into consideration. The school principal, who expected the children to be kept out of the theatres during the week with the promise that they might go on Saturday mornings. Then I felt that the child to whom such promise was made would be more rewarded for obedience and study should be given a really truly motion picture show. It seemed unfair to select only educational pictures and expect the child to go to school again on Saturday at the picture show.

"I determined upon this policy, feeling not only that the child needed to be entertained quite as much as the parents, but also that the exhibitor's standpoint. From the exhibitor's standpoint, exhibitor is first of all a showman, and whether he is catering to adults or children, his show must be of such character and so appropriate to his audience that his patrons will be pleased, and will come back again and again and bring their friends with them. Besides the program, the exhibitor gave the same music as at his regular performances. So that the show was complete and high class in every detail.

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"Sometimes I speak from the platform about keeping order in the lobby and asking the children to help, which encourages their interest and pride in their shows. One day I asked them to hand their teachers the names of pictures they wished to see that had not yet been shown. Among the names turned in was 'Sky Island.' If any one knows of a photo chamber picture that is, please advise the editor of MOTION PICTURE NEWS, for it is reasonable to suppose that the youngster's request is well founded.

"Besides the work already in hand and accomplished, I am asked to speak about these performances before some of the Parent's Association in other cities. One such meeting which I attended as a guest, about 400 representative parents were present.'

Real Service That Distributors Are Anxious to Give
(Continued from page 2321)

six-sheet posters announcing that the picture can be seen at your theatre. Posters and 24-sheet are free.

In order to find out how this plan of newspaper and billboard advertising would work in actual practice, V-L-S-E selected two cities, Cleveland, O., and Fort Wayne, Ind., for tests. Cleveland was selected because it is a strong Vitagraph town. Fort Wayne was decided upon for precisely the opposite reason.

There was only one exhibitor booking the Great Vitagraph productions in Fort Wayne, whereas there were five in Cleveland. Now there are six, with all houses drawing well. In Cleveland, approximately fifteen theatres book Great Vitagraph pictures. We are requested by V-L-S-E to withhold from publication the very interesting results, in dollars and cents, which Cleveland has shown. Suffice it to say, that V-L-S-E got back all of the money spent in advertising. Every exhibitor of the fifty recorded increased attendance at Vitagraph showings. And the influence of the campaign was not felt in Cleveland alone. Smaller places, in the Cleveland zone, felt the Great Vitagraph demand.

Besides the various mentioned types of service to the exhibitor, V-L-S-E has other ingenious help. For example, if you will send V-L-S-E your mailing list, a letter, in excellent facsimile handwriting, signed by Anita Stewart, Antonio Moreno, Peggy Hyland, Earl Williams, or whatever Vitagraph star you prefer, will be sent to every one of your patrons. All you have to do is to pay for the postage stamps. The letters, which are written on the star's personal stationery, are in a personal, friendly style, calling the recipient's attention to the fact that on a certain night the star will appear in a picture called—

V-L-S-E also supplies illustrated postcard letters for your mailing list, folders and booklets when appropriate.

"Little Mary " Crosses Continent for Spring Clothes

Mary Pickford arrived in New York last week from California accompanied by her mother, Mrs. Charlotte Pickford. When a two-weeks' lay-off was found necessary at the Pickford studio in California the actress star immediately proceeded to spend ten of the fourteen days in travel in order to consult with her New York dressmakers on the matter of her Spring wardrobe. Miss Pickford will return to her studios in California after a few days in New York.
"To Kill Daily Change Evil—Rent Films by Territory"

E. R. Pearson, Well Known Chicago Exchange Man, Emphasizes William A. Johnston's Editorials—Under Developed Patronage in Districts of Country Have Meant $500,000 Loss on Each of a Dozen Productions

"More power to your right arm that the newly borned enemy may be exposed to your gaze," writes E. R. Pearson, of Essanay and long prominent in the exchange field. Mr. Pearson, emphasizing Mr. Johnston's editorials against the daily change of program folly, has pointed out, with good points. Probably the most important thing he does is to estimate the amount of money lost to exhibitors throughout the country because the territories in which big pictures have been shown have not been exhausted of all possible patrons.

We consider Mr. Pearson's letter to be one of the best yet drawn forth by our campaign for the longer program run. The letter follows:

"Your 'Right off the Griddle' editorials together with the private individuals' opinions they have elicited are certainly clearing up the fog around the industry's 'chief evil.' More power to your right arm that the many horned enemy may be exposed to general view.

"Since the manufacturer must base his expectancy on the United States as a whole and the exhibitor looks at the film rental based on locality and not per diem is slowly demonstrating that a much larger portion of a locality's population will pay to see a deserving production than was ever before considered possible, and, while this method of calculating rental has been in vogue in parts of some districts for a couple of years and is rapidly gaining in favor, until it becomes pretty generally applied, exhibitors cannot realize the full possibilities of their localities.

"The industry has many examples of noteworthy productions that have shown a 40 per cent, and 50 per cent. of the population of several average localities, and yet same productions showed to an average of 10 per cent. of the population of all localities having theatres in the United States. Of course some localities did not show them at all but certain it is, that the usual proportion of the businesses must have been denied an opportunity because of too short engagements which would not have been nearly so likely had the exhibitors rented them on the basis of locality and not per day.

"We agree with the one item alone can be calculated to have kept a half million dollars' worth of box office receipts away from the exhibitors as a whole on any one of dozens of past productions.

"Theatre clientele in ratio to population is greater in small localities than large, because even a one-day run is proportionately longer there than a two to six day run in the larger localities.

"To see if, there is yet another grave problem confronting us, and that one is the alarming increase in cost of theatre operation necessary to keep pace with the public's insatiable taste for greater costume and more elaborate entertainments as against the very slight average increase of admission prices.

"That problem will probably never be satisfactorily solved except by cooperation between exhibitor and producer."

"While, perhaps 75 per cent. of the film now shown is worth no more than the admission price asked, many productions costing several times as much are shown for the same price that patrons should, and would cheerfully pay far more to see, thus also are thousands of dollars kept out of the box office and the industry; besides by securing deservedly higher admission prices and longer runs a greater earning power both to exhibitor and producer would be demonstrated and instead of the market affording 25 per cent. indifferent film as against 25 per cent. good, the ratio would soon be reversed, the industry's income correspondingly increased and the public interest given a wholesome added impetus.

"Under present conditions, the exhibitors, as a whole, are not to blame for this condition of affairs, because, with rare exceptions, is it easy for the public of an admission fee from a deservedly good production given any protection against nearby localities advertising the same production at a lower price or against his competitor even running it soon afterwards at a very low admission price.

"When an exhibitor contracts for an elaborate attraction for a sufficiently long run to insure good returns for himself, and the rental in keeping with that producer's expectancy from that locality, the producer or exchange should not hesitate to give that exhibitor every encouragement and protection enabling him to safely charge the admission price that the picture is worth. He should be allowed all the time he requires on that production to give the motion picture portion of his locality's population a chance to see it.

"By so doing the exhibitor will soon find his clientele increasing and the ratio of the rental population rapidly increasing, he should cheerfully encourage such producers in every possible way since it so obviously adds to his own bank account and by its emulation by other producers will add more not only to his but that of the entire industry.

"May your ability to inspire deliberation ever increase, reflecting credit and profit on the entire motion picture industry.

"I am,

"Very truly yours,

"E. R. PEARSON."

Douglas Fairbanks has pronounced himself in favor of the News's campaign for longer runs.

"I want to go down on record," said Fairbanks, "as being absolutely in favor of the campaign now being conducted by Motion Picture News, in advocating fewer films and longer runs?"

One theatre in St. Louis has now made a record for long runs of films, in a city that is noted for its short amusement engagements. It has always been impracticable for any theatre manager to attempt to show any production for longer than a week, but J. L. Sweeney, manager of the Central theatre, at Sixth and Market streets, has broken the record twice and thinks there is a chance of doing it a third time with "Hell Morgan's Girl", which is now in its fourth week and still playing to capacity houses.

The first record breaker was "The Little Girl Next Door," which had a ten weeks run about a year ago; then "Damaged Goods," was another ten weeks feature, and between times Mr. Sweeney had films that kept up the public interest for two or three weeks. But the very first seven days of "Hell Morgan's Girl" smashed all previous records by playing to 26,441 admissions at 15 cents each.

**Goldwyn Head Again at Desk**

Immediately upon recovering from the recent painful injury to his leg, Samuel Goldwyn, president of Goldwyn Pictures Corporation, set about reorganizing certain details of studio management and production in Fort Lee, and conferring with many of the big distributing agents and important exhibitors. Mr. Goldwyn is at home, Mr. Goldfish directed from his bed many of the details of the company's organization of its distribution.

**French Agent Here with War Action Films**

The French government has commissioned Edmond Ratisbonne as exclusive agent of the French Pictorial War Records, to distribute in the United States exclusive official films and photographs of scenes of the European conflict. Offices have been established in the Candler Building, 220 West Forty-second street.

**Backer, of Mammoth, in Capital**

Franklyn E. Backer, president of the Mammoth Film Corporation, is in Washington, D. C., for a limited period, in connection with his various state right activities. The Fall of a Nation," handled by Backer, is in the limelight just now.
"Downfall of a Mayor" Will Be Ready May 15

Political Story Featuring Former Mayor Sebastian Has Been Prepared for the Screen—Actual Scenes of Actual Incidents Filmed

"THE DOWNFALL OF A MAYOR" is the title of a new photodrama of politics and the underworld, based on the actual experiences of former Mayor Charles E. Sebastian of Los Angeles, with the real ex-mayor himself in the title role, now being produced by Fred H. Solomon in Los Angeles and vicinity. It will be ready for the screen on or about May 15.

Mayor Sebastian's meteoric career from a policeman pounding the heat to the chair of the chief executive in the city hall, and then to be deposed through the efforts of so-called "Invisible Government" are shown.

His life was one of adventure from the time he was placed in charge of the Angeles underworld as Chinatown sergeant then as Chief of Police and later as mayor, the position he was forced to resign following a sensational trial that filled the columns of newspapers from coast to coast.

"chemically pure" Los Angeles, as it has been facetiously termed was not quite so antiseptic as had been indicated. The unique part of the picture is that the scenes have been filmed in the actual locations where the sensational incidents occurred. Los Angeles police officers, detectives, attorneys and city officials, who figured in the episodes have also taken part in the production of the film.

Fred H. Solomon, a successful Los Angeles business man is said to have)], many of the Pacific Coast studios for Sebastian's services and life story.

"Enlighten Thy Daughter" in Detroit

John H. Kunsky, who has purchased "Enlighten Thy Daughter" for Michigan, reports that he will show it at the Washington theatre for an indefinite engagement following the run of "The Barrier," now being shown there.

Timer No Longer with Ideal

Julius Timer has resigned from the Ideal Studios and Laboratories and Combifilm Pictures Corporation. His future plans are not announced.

Choose "Womanhood" as Recruiting Stimulus

GOVERNMENT officials have selected "Womanhood, the Glory of a Nation," Vitagraph's eight-part preparedness picture, made following a suggestion of former President Roosevelt, as the means to increase enlistments in all branches of the service, the army, navy and marine corps.

Commander Kenneth M. Bennett, head of the Naval Publicity Bureau, with headquarters at 339th street, New York City, has charge of the details as to the best method of utilizing the picture for the good of the country. He is in constant conference with his superiors at Washington, and expects to make an official announcement very shortly.

While nothing has been decided finally, the plan calls for governmental co-operation with exhibitors throughout the country who book "Womanhood." The first move by the government was the sending of a recruiting officer at every theatre in the larger cities during the run of "Womanhood." Lobby displays will be utilized to announce that a temporary recruiting office has been established, and the work will be carried on just exactly as if the theatre had been a regular, permanently established recruiting office for the service. Slides, announcing that a recruiting officer is in attendance, will be thrown upon the screen.

Further plans of the Navy Department are said to contemplate an every evening parade during the entire run of "Womanhood" in all of the larger cities of the country. The details of these evening parades will be felt largely to the exhibitors in whose houses the picture is booked.

As outlined, the plan calls for the paradings to consist of members of the National Guard or a detachment of Boy Scouts. The detachment, each evening, is to be headed by a drum and fife corps, which will play martial music during a short parade throughout the city, which will end at the theatre at which "Womanhood" is showing.

Commander Bennett suggests, that exhibitors who contemplate booking "Womanhood," on its release on April 9, make arrangements for a long run immediately, and then get into communication with the commanding officer of the National Guard of their territory and local Scout Master of the Boy Scouts, and make arrangements for the evening parades and drills. He also suggests that the exhibitors booking the picture immediately notify the commanding officer of the local recruiting office of either the navy, army or marine corps, in order that the recruiting officer may make arrangements to make his assignments.

"Womanhood" is having a pre-release run at the Chestnut Street Opera House, Philadelphia, where it will remain for three weeks from Monday, March 19, when it opened.

The New York premier was at the Broadway theatre, 41st street and Broadway, on Sunday evening, April 1. The run will continue for two weeks.

On Sunday, April 8, the picture will open at the Strand theatre in Washington, D. C., where it will be viewed by members of both houses of Congress.

Committee of National Defense Ends Whirlwind Campaign

The campaign in New York City under the auspices of the Mayor's Committee on National Defense was concluded last week and a complete report of exhibitors' cooperation and activity was made to the Central Committee by Mr. Lasky.

In sending out the following statement and report Jesse L. Lasky, chairman of the Motion Picture Division, wishes to express his personal thanks to all who assisted in the patriotic work.

"With practically every agency, political, commercial and religious, working in behalf of national preparedness during the past ten days, the showing of the motion picture division was more than gratifying," said Mr. Lasky. "When I read the report of the progress of the work of the committee last week I was more than pleased to note a number of expressions of the deepest appreciation on the part of many prominent persons for the manner in which the motion picture industry as a whole, and the exhibitors in particular, had entered whole-heartedly in the Mayor's committee plan."

In his report to the central committee at the meeting held in the Hotel Manhattan Mr. Lasky stated that in the Borough of New York 1,288 motion picture theatres co-operated, in Brooklyn, 280; in Queens, 44, and in Staten Island, 8, making a total of 611.

All reports which came into the Mayor's committee headquarters have not yet been tabulated, but it is estimated that through the channels of the motion picture theatres between 200,000 and 225,000 signatures are obtained.

Vic Johnson Made Publicity Manager of Undersea Films

Vic B. Johnson, familiarly known to the trade as Vic, has moved the tools of his profession to the Longacre Building, and will hereafter be responsible for the advertising and publicity of the Williamson Brothers' productions, controlled exclusively by the Submarine Film Corporation.

Vic has been actively engaged in publicity work for the past four years. He broke into picturedom with Warner's Feature Film Company after an extensive newspaper career. The motion picture section of the Morning Telegraph next claimed his attention. Then came the exploitation of Ditmars' Wild Animal Life pictures, two years in the national copy department of Street Railways Advertising Company, six months in charge of Vitagraph's news service department, and now he has concluded four months with the Kalem Company to take up his present work with the originators of submarine motion pictures.
Exhibitor Believes in Self-Censorship of All Pictures

Through the courtesy of William A. Brady we publish a letter received by him from exhibitor Charles S. Smoot, of Parkersburg, W. Va., complimenting him upon his announced policy of "clean pictures" (spatially mentioning Ethel Clayton in "The Web of Desire," as a well-handled subject), and containing the following constructive suggestions, which will be of interest to all exhibitors:

"As a newspaper man and theatre owner, I was disturbed to kill or modify the Censorship Bill at the last meeting of the West Virginia Legislature in February. I spent considerable time and money, and asked for considerable of the time of my political and newspaper friends, to defeat the bill. Through our family strategy we gained our point and killed the proposition in the Committee Room.

"Immediately following the death of this bill, there came through West Virginia several alleged picture masterpieces, which could have been appropriately associated with Laura Jean Libbey, The Fireside Companion and The Police Gazette, notwithstanding the fact that they were the presentations of two of the leading picture producers.

"In order to make our theatre absolutely proof against indecent and sensuous pictures, we now do our own censoring, and when I find a picture that isn't fit for my own family, I conclude, of course, that everybody's family should be so considered. The picture is cut out entirely. On two or three occasions we have lost the day's program. This, however, is much more preferable than insulting the intelligence of the thoroughly respectable clientele. Your Brady-made World films are the sort that make censorship unnecessary."

Illinois Exhibitors Fighting Guernsey Bill

Fourteen hundred motion picture exhibitors of Illinois last week wrote members of the state legislature protesting against enactment into law of House Bill 467, known as the Guernsey Censorship Law.

W. W. Watts, one of the proprietors of the Gaiety and Vaudette theatres, in Springfield, and treasurer of the State Exhibitors' League, turned out the letter of protest. Each exhibitor will forward it to his representative and senator with his name signed.

The letter states the manufacturers of film today are keenly alive to the fact that only a clean grade of product will go with the public, and that already too many states have in effect to guard against objectionable pictures. The bill is described as "Un-American, harsh and repressive."

ON THE FIRING LINE

Manager Paul G. Coller, of the Palace, Annapolis, Md., reports: "Business here very good. Running Universal program and in addition find Pearl White a big Monday drawing card in 'Pearl of the Army'."

"After one disastrous experience," declares W. B. Carvell, of the Opera House, Alenstville, Ky., "we will never put up a deposit again as long as we can get such pictures as Fox, K-E-S-E, Metro and Vitagraph without deposits. Business is good. We showed 'The Battle Cry of Peace' last fall at 25 and 35 cents, and have 'The Crisis' booked at a 30-cent admission for adults, with children 25 cents.

The manager of the Twin Star Theatre, Ames, Iowa, tried a juvenile program two weeks ago, and packed them in. "But," he adds, "I find that the children don't come in during the week then, as the parents make them wait for Saturdays. Using Fox, Metro and the Ince productions on Triangle, and find business fine. We feel that every exhibitor should knock the deposit and Hoy adjustment systems."

Andrew J. Dvoreszky, of the Post Exchange, Fort Du Pont, Del., expects business to boom with the coming of more troops. He shows on Tuesdays and Fridays, and finds "that Paramount pictures are very well liked by the people of the fort and the civilians."

"Business is booming," is the smiling report from Manager Harry B. Cook, of the Aurora, Baltimore. "We use Triangle, Fox, Metro and World subjects. They are winners."

Harry Webber, of the Abrams Amusement Company, manages the Opera House, Columbia and Dreamland, at Bath, Me., with a total seating capacity of 2,600. He has met with unusual success with a "Friday Patriotic Night" idea. Each Friday night some special patriotic picture slide or novelty is put on, and success has been accorded the showing of juvenile programs once a month. The manager of the Twin Star Theatre, Ames, Iowa, tried a juvenile program two weeks ago, and packed them in. "But," he adds, "I find that the children don't come in during the week then, as the parents make them wait for Saturdays. Using Fox, Metro and the Ince productions on Triangle, and find business fine. We feel that every exhibitor should knock the deposit and Hoy adjustment systems."

Andrew J. Dvoreszky, of the Post Exchange, Fort Du Pont, Del., expects business to boom with the coming of more troops. He shows on Tuesdays and Fridays, and finds "that Paramount pictures are very well liked by the people of the fort and the civilians."

"Business is booming," is the smiling report from Manager Harry B. Cook, of the Aurora, Baltimore. "We use Triangle, Fox, Metro and World subjects. They are winners."

Harry Webber, of the Abrams Amusement Company, manages the Opera House, Columbia and Dreamland, at Bath, Me., with a total seating capacity of 2,600. He has met with unusual success with a "Friday Patriotic Night" idea. Each Friday night some special patriotic picture slide or novelty is put on, and the audience is invited to join in singing "America," when the words are on the screen. "Business is slow at the Auditorium, Seafood, Del. It has been cut because the people are all up in the powder districts," is the word from J. A. Wright. Mr. Wright has been an exhibitor 10 years, in point of service being declared the fourth oldest south of Wilmington. He is using Mutual and Pathé.

Grifford L. Niles, manager of the Opera House, Anamosa, Iowa, finds business State Rights Man Says Southern Exhibitor Has Troubles

Nat L. Royster, writing from Cleveland, Tenn., tells us the exhibitor is having his troubles in the South. Mr. Royster is special representative for "Civilization," and says he has been making Southern territory as a salesman for twelve years, and has had experience both as an exhibitor and exchange man.

He believes he knows honest complaints when he hears them, and cites the Southern exhibitors' honest complaints as follows:

First, trouble due to head office supervision over branch managers, who know and sympathize with, their customers, but are unable to make the New York man see that colored population, and the low percentage of show-going patrons in some sections are real and not imaginary conditions.

Second, that Southern small town houses are smaller than Northern theatres in towns of the same "population," for the above reasons, and so even a raised admission charge, granting they could get the extra business on a big special, would not, with this small capacity, take care of the necessary extra advertising. In other words, the small house can't play the big features at prices generally asked them in the South. A bad day means actual loss. And it rains a good deal in the Southeast.

Third, exchanges are careless about economy in shipping films and paper. It is rather the rule to have paper shipped in a number of separate parcels, and even films are sometimes shipped separately from the same exchange by the same train.

Mr. Royster also registers a complaint that the Southern exhibitor finds it very hard to tell from the reviews of pictures in the trade papers, just whether a picture will stand all the extra boosting claimed. He quotes Mr. Horner, of the Bohemia theatre, Cleveland, an exhibitor keenly alive to what is going on about him, to the effect that the Southern audience must have absolutely clean pictures, and will make this demand felt at the box-office. Mr. Horner says the best censorship he has is his "cash register."

"Fair," Paramount program is used, and success has been accorded the showing of juvenile programs once a month.

The Opera House, Millsboro, Del., shows on Tuesdays, Thursdays and Saturday nights, using World subjects. "Business very good" is Manager A. R. Dodd's comment.

Send us your "Firing Line Reports," Mr. Exhibitor. What type of pictures is most popular at your theatre? What player? What new ideas have succeeded? Let us publish your complaints. You needn't bother with a long letter. Get a post-card and write now!
Bluebirds Fly Farthest North

Bluebirds fly all the way from Seattle to Juneau, Alaska, for patrons of the Palace theatre, lobby of which is shown herewith. We do not remember when we have seen a neater or more attractive lobby display, with the regular "paper" of the attraction as the drawing power. It looks as if this enterprise theatre could teach some of the managers closer to "civilization" a thing or two in good taste in lobby decoration, and it is evident its patrons appreciate good pictures put on in a dignified manner.

Georgia Branch of Exhibitors' League Organized

Headed by Ralph De Bruler, manager of the Capitol theatre, Macon, as president, the Georgia branch of the Motion Picture Exhibitors' League was organized at a meeting held in Atlanta on March 21. Other officers elected were: John Evans, manager of the Strand and Vaudeville theatre, Atlanta, vice-president; Willard C. Patterson, manager of the Criterion theatre, Atlanta, secretary.

The new branch will send a strong delegation to the Chicago convention July 14-21.

Better Films for Children Is Aim of Renamed Society

At a meeting of the National Committee on Films for Young People (affiliated with the National Board of Review), held on March 22, it was voted to change the name of the National Committee on Films for Young People to the National Committee for Better Films. The reason for this was that the development of the idea of special performances of selected films in the effort to improve the average of motion picture exhibitions was taking the direction of selected performances for the family group as well as for young people, comfortable and best ventilated theatres in town.

MONTANA.—Butte: The New Rialto Theatre owned by Jensen & Von Herberg is nearing completion and will open early in April. It is said to be one of the finest theatres in the Northwest.

Great Falls: L. E. Freeman, owner of the Gem and Imperial theatres of Great Falls, was in town accompanied by Mr. Freeman on a business trip to the different exchanges regarding his new service. He is pledged to Mutual for third run on Chaplin and reports that Colton is doing a big favorite as ever in this town.

Havre: Sid Brintchur of the Orpheum theatre, Havre, which is the coldest town in the Northwest, was in Butte, recently arranging for new productions. Mr. Brintchur reports that business was very good this Winter, although there was a great amount of snow.

Three Forks: W. A. Weld, of the Ruby theatre here, was in Butte a few weeks ago and reports that serios are not a thing of the past. On his serial night Mr. Weld ran "A Law of the Lumberlands," featuring Helen Holmes, "Perils of Our Girl Reporters" and the "U. S. Defenders," secured from Mutual and "Serial Night," which has proven a wonderful success with its patrons.

Whitehall: H. H. Huber paid a visit to Butte for the purpose of purchasing a new generator for the Ruby. Mr. Huber is a staunch believer in giving his patrons the best there is to be had in the way of production and high class service.

NEBRASKA—O'Neill: Alva Plummer, of Crawford, Neb., has purchased a motion picture show at O'Neill, which he and Mrs. Plummer will jointly operate.

Omaha: Paul Shapiro has opened the Star theatre at Sixteenth and Lothrop streets, Omaha.

NEW JERSEY—Swedesboro: Joseph Murphy, formerly manager of the Opera House here, has left for Philadelphia, Pa., where he will manage the Ruby theatre for the Stanley Booking Company.

NEW YORK—Jamestown: William L. Foster, former manager of the Avenue theatre, Utica, N. Y., has leased the Eclipse Open House here, and will conduct same as a combination house, alternating with legitimate and screen productions.

Mechanicsville: William H. Buck, former manager of the Arbor theatre, Albany, has been appointed manager of the Star and Park Avenue theatres, Mechanicsville, the former being devoted strictly to motion pictures, while the latter is a combination vaudeville and motion picture theatre.

Greensburg: Dennis Reagan, manager of the Empire theatre has had the house remodeled and thoroughly renovated, and installed new electrical wiring throughout and its attractiveness.

OREGON—Portland: The Broadway theatre at Sixth and Broadway, which was built for the Orpheum management and is located at Portland's largest theatre, which is a seating capacity of 2,600, has been bought by Jensen and Von Herberg to become the Columbia theatre. Their reopening date has not yet been decided, but it is said to be next month.

COLUMBIA.—Yankton: J. P. Matthewson of Rochester, N. Y., has leased Va-i""", atrc. and assumed charge April 1. He reported a prominent moving picture manager who intends to give this city a good service.

HURLEY: The Empress theatre is again under the management of Mr. and Mrs. Brodner, who have changed its name to the Grand.

ONTARIO—Meaford: Mr. J. A. Macdonald, proprietor of the Meaford, Ont., has disposed of his business to Mr. W. T. W. McInnes, owner of the E. C. A. theatre. Mr. McInnes has been in possession of the theatre for a number of years and intends giving the movie fans of Meaford a brand new line of pictures.

Missouri—St. Louis: Frank Demko has leased the Union theatre at McVair and Pestalozzi streets for a term of three years at the annual rental of $330 per year. Many important changes have been made in the structure, which is now one of the most luxurious in the city.

Exhibitors' Personals

COLORADO.—Grand Junction: Harold Shellenborn, formerly of Montrose, Colo., has bought an interest in the Dixon and Nolan circuit of theatres and will take charge of the photoplayer at the Majestic theatre here. He recently sold his Montrose holdings to S. I. Shafer of Montrose.

GEORGIA—Atlanta: Jack Kuhn, one of the most successful managers in the Marcus Loew chain of vaudeville houses has been appointed to succeed Gus Greeneing, as manager of the Grand, Atlanta.

IDAHO—Mullan: Charles Anderson has bought the interest of S. S. Taylor in the Isis theatre at Mullan and will formally take over the management of the house. Artcraft, Mutual and Fox features will be presented.

Moscow: Lyman W. Ward, formerly of Golden, Wash., has taken over the management of the Strand theatre here, which he bought last November. Mr. Ward will be assisted by his wife, who was recently in charge of the Grand theatre at Camas, Wash.

ILLINOIS.—Jacksonville: The motion picture theatre owned and conducted by J. W. Foutch which was recently destroyed by fire, will in all probability be replaced by a more modern and suitable structure, unless the plans as outlined by Mr. Foutch are followed. Mr. Foutch of Waverly, to whom the theatre was destroyed, will also assume the management of the Cort theatre, Chillicothe, which has been bought a theatre in Taylorville, which he will conduct in person.

INDIANA.—Winchester: Troy Smith has sold his motion picture theatre in Lynn, and returned to Winchester.

Marion: The Washington Theatre Company, a new corporation of which Charles Goldthwait is president, has purchased the Indiana and Royal Grand theatres here. The former will be placed on the Klaw-Erlanger circuit, and the latter will continue as a motion picture and vaudeville house. Mr. Parks, manager of the Lyric, will also assume the management of the new acquisitions.

IOWA.—Vinton: Arthur G. Stolte, owner of the Palace theatre here, is getting Rapidly on business, and expects to remain some time.

MISSOURI.—St. Louis: Frank Demko has leased the Union theatre at McNair and Pestalozzi streets for a term of three years. Many important changes have been made in the structure, which is now one of the most luxurious in the city.

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TENNESSEE.—Union City: W. C. Morris opened his theatre, the New Frontier, with Miss George Washington, and reports good business.

Jellico: The Palace theatre company, has purchased the Dreamland Amusement Company, and the management of the Palace will now be undertaken by Robert Brummett, the secretary of the new organization.

WISCONSIN—Vankaton: J. P. Matthowson of Rochester, N. Y., has leased Vankaton the arena and assumed charge April 1. He has reported a prominent moving picture man, who intends to give this city a good service.

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Cohan's Face in Flag Greeted
Singing "Star Spangled Banner"

The new Arctraft-Cohan play "Broadway Jones" is preceded on the screen with a picture of the American flag with George M. Cohan's face in the center. Cohan "fans" always associate him with popular lyrics of patriotic fervor. Taking advantage of this, the Stanley theatre, Phila., always alive to the exigencies of the day, distributed copies of the Star Spangled Banner to the audience, requesting them to join in the singing.

As the flag was thrown on the screen, the orchestra started the patriotic air and the audience rose to a man. Patriotism was satisfied and the proper psychology generated for the feature.

"Two-Color" Program Effect

The Stillman theatre, Cleveland, has always led the field in producing a program of typographical art "neat but not gaudy," and the combination effect produced by a Ben Day art design and solid lettering and trade mark on the front page is most striking. It literally gives the effect of two distinct colors, the black and the gray, although the "gray" is of course produced by the Ben Day work from black ink.

Cohan's Face in Flag Greeted
Singing "Star Spangled Banner"

April 14, 1917

MOTION PICTURE NEWS

LIVE WIRE EXHIBITORS

Regent, Montreal, One Year Old

We have received a very neatly conceived program from the Regent theatre, Montreal, Can. It uses its most prominent headline "An Appreciation," brief, yet worded and dignified.

We are asked to "criticize." We can only suggest that the back page might have been used to print briefly to any new patrons who might have attended a forecast of the future, based on a resume of the past programs that had pleased.

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Live Wire Clips "News" Story

Complete for "Ad"

Using the bright and snappy stories that appear in Motion Picture News about the stars and pictures, and even photographing the illustrations appearing in the News, is the latest live wire idea evolved by the Rex theatre at Richmond, Va. "Kalem's Dare Devil Larkin Continues His Perilous Way," was the heading of a News story telling of some of the feats of this star, with an accompanying picture of Larkin climbing four stories in a most unusual way, appearing on page 1866 of the issue of March 24.

The "Rex" photographed the stunt, reset the head into "display size" suitable for a newspaper "ad," and used it verbatim as a boost for their Kalem, "Grant, Police Reporter" series.

Every article in the News is carefully written to give the exhibitor briefly and interestingly all the news as quickly and concisely as possible. When you stop to think of it, we wonder the News has not been used oftener for just such a purpose as this. There are many stories in the News it would pay any exhibitor running the picture to make the basis of his "ad" copy. For words are never wasted.

A Picture of Your Own Front as "News" Leader Phila. Idea

An idea from the Victoria theatre, Philadelphia, can be adopted in any live town where a cameraman can be secured at not too great expense — and nowadays cameramen are pretty thick.

This is for introducing the customary "News Reel" of current events, which many theatres open with their own trademark. After "Victoria News" is flashed appears a motion picture of the theatre itself, with all the busy life in front of it and the wide front of the house showing up conspicuously. As the Victoria is situated opposite the postoffice on one of the busiest corners of the city, the scene is a real live one. This always brings forth pleased comments from the audience.

Have You Offered to Help Your Local Recruiting Office?

The United States Army is co-operating with theatres everywhere, from the big Strand in New York to the smallest theatre in the smallest town where the government has recruiting officers. Have you seen your local recruiting officer yet, and let him know that you are willing to join forces with him in stirring up patriotism and letting your patrons know you are behind the President every minute? It is good policy.

Your patrons will know you are doing it for the common good, and it will help the standing of any theatre to be always first in such thoughtfulness.
Railroad Ties as Ballyhoo Started by “R. R.” Nehls

If you see lobbies piled full of railroad ties, know that the idea was started by “R. R.” Nehls, Chicago manager of the American Film Company. “R. R.” stands for Railroad Raiders.

His method of suggesting this idea to exhibitors was to pick out the three best able to afford a little fun of a rather expensive kind—Marcus Loew of New York, and Alexander Pantages and Eugene Roth of San Francisco.

To each of these he shipped a full-size railroad tie, “express collect.” And he says they liked it. The ties each had painted on the face of them, “Helen Holmes Will Soon Appear in the Railroad Raiders.” Instructions were to deliver personally.

Guests of Honor Rival Stars as Drawing Cards in Sydney

A live wire exhibitor in the downtown district of Sydney, Australia, recently commanded the attention of the film fans by inviting as his guests of honor three very prominent soldiers of the present war in connection with the showing of “Somewhere in France,” a Triangle picture.

These three soldiers had become quite prominent in Sydney through several little publications that they had put out regarding their life in the trenches. One of them had lost an arm, whilst another walked on crutches. Their names were a bigger drawing card than those of the stars in the play. The lobby display of this exhibitor was in keeping with the drama. He used cut-out figures liberally and had a wireless outfit installed in the box office, with the cashier dressed as a female spy.

The theatre, although not in a district that is too thickly populated, was crowded for the three nights to the very limit.

McConville Becomes Maine Theatres, Inc., Publicity Manager

John P. McConville, well-known publicity man, is to take charge of publicity for Maine Theatres, Incorporated, the big circuit whose control includes the Merrimac Square theatre and Playhouse, Lowell, Mass.; Modern and Queen theatres, Manchester, N. H.; Central and Colonial at Biddeford and Saco; Star and Scenic at Westbrook, and Park and Empire at Rockland, Maine.

Mr. McConville, who hails from Portland, and is a former newspaper man, for the past two years has been secretary to Governor Oakley C. Curtis of Maine.

Prior to his service with Governor Curtis, Mr. McConville was for nine years on the staff of the Portland Evening Express and Advertiser, and on the editorial staff of the Portland Sunday Telegram. During this time he was also publicity agent for several Portland amusement houses at different times, and for some years handled the publicity for the Maine Music Festivals and the Portland Automobile Show. Mr. McConville is a brother of Joseph A. McConville, assistant manager of the Famous Players Film Company of N. E., of Boston. It is understood that the Maine Theatres, Inc., will shortly move its headquarters to Boston.

New Sort of Children’s Show Given in Baltimore

Baltimore, last Saturday, inaugurated special children’s matinees with the presentation of a juvenile show at Albaugh’s theatre. Educational, travel, historical and scientific subjects, with talking picture effects were given. While children’s performances in Baltimore have been given before, the Albaugh show was of totally different calibre, being patterned somewhat after that given each year by Lyman H. Howe. A similar performance has been arranged by the Albaugh management for every Saturday afternoon in the month of April.

John P. McConville

Striking “Six” Catches the “Punch” of the Real Action of the Picture, Which Most Posters Lack

Patriotic Display at Showing of “Heroic France”

The Strand theatre of Chicago, where Merl LaVoy’s war pictures, “Heroic France,” are being shown for the past three weeks, is attracting attention with the profusion of flags of the Allied nations that decorate its exterior and interior. All the ushers, who are girls, are attired in khaki Red Cross uniforms.

One night last week a delegation of students in uniform from the Northwestern Military and Naval Academy at Lake Geneva, Wisconsin, attended a showing of the pictures. They were accompanied by their band and marched down the street from the depot to the theatre.

Two hundred boys in khaki uniforms and about one hundred girls dressed as Red Cross nurses from the Deerfield-Shields High School at Highland Park attended a matinee showing of the pictures as guests of the management.

Strand Boosts Broadway Jones

The Friars’ Club, of which George M. Cohan is “Abbot,” honored the premiere at the Strand with a special parade, which it is understood the Artcraft cameraman filmed for advance use with the film, and later in the week the Lone Star Battalion, Junior American Guard, paraded with fife and drum corps, two hundred strong, from Columbus Circle to the theatre.

This lining up of local interest wherever possible is the boosting that counts, and exhibitors should note that the Strand, New York, does not scorn this sort of advertising as too much trouble, even where patronage is not counted in singles but in thousands. It is this intensive cultivation down to the smallest detail that has made the success of the Strand, Rialto, and other big theatres possible, where advanced prices are charged.

Cigar Stores Help Bluebirds

The “Bluebird” fad is being utilized everywhere by Bluebird exhibitors. Almost anything can be found with bluebirds as a name or decoration, and so when the United Cigar Stores in Toronto, has sales of Bluebird Chocolates, they are glad to borrow decorations from the Bluebird local exchange and boost the pictures along with the candy.
April 14, 1917

USES CLOSE VOTE ON FITNESS OF PICTURE AS AN "AD"

Exhibitor Paul of the Royal theatre, Galion, Ohio, believes in publicity which some managers would think advisable to initiate, and some not.

Brother Paul was showing Audrey Munson in "Purity." Passed by the Ohio board, he felt sure of his ground, and when the local people set up a howl against the showing he got the mayor to sanction a private review of the picture, with a committee partly appointed by the theatre, partly representative of the ministers, clubwomen, social workers, and the ministers' wives.

This committee passed the picture, 19 for and 13 against.

Brother Paul promptly carried big display space in his local paper, with accompanying news stories, announcing this favorable vote of nineteen to thirteen, permitting the picture to be shown. He also barred children under fifteen.

It is needless to say, as above noted, he "got the money."

Whether it was good business or not, in the long run, depends on how thoroughly convinced the minority "thirteen" were that they should yield to the majority in such a decision. He may hear from this "thirteen" at some later date.

A complete list of the thirty-two citizens who were consulted was published. And it was not stated who were "for" and who "against" among the committee.

Of course this made it necessary for their townfellows to ask each one which way he voted, and there is no question that Brother Paul's method gave his show maximum "publicity."

"WOMANHOOD" AIDS RECRUITING

Secretary of War Newton D. Baker has notified the Greater Vitagraph that he has instructed the Adjutant General of the United States Army to station a recruiting officer at every theatre during the run of "Womanhood, the Glory of the Nation," in an effort to increase enlistments in the army.

"SKINNER" GETS BIG SEND OFF IN INDIANAPOLIS

Bryant Washburn and Hazel Daly "Personally Appear" at Circle Theatre in Real Live Auto—Shortest "Tour" on Record

PLAYERS may come and players may go, but not for a long time will such a genuinely novel entrance and exit be made as was done last week by Bryant Washburn and Hazel Daly in connection with the Indianapolis premier of "Skinner's Dress Suit" at the Circle theatre.

Managing Director McCormick figured such an exceptional play required an exceptional setting, and that he went out of his way to provide same will be gleaned from the following description of the effect produced.

The stage of the Circle is a mammoth one, forty feet deep, a hundred feet long and seventy-five feet high. The screen was arranged to drop between two huge columns, and be hid from sight, leaving the stage a magnificent flower garden.

Behind the screen and hid from view by the stage setting a crew of carpenters built a massive bridge, eight feet high and nearly a hundred feet long. On this was placed one of the newest model Premier touring cars with full equipment, chauffeur and ready to make its entrance on its own power.

As the last scene of "Skinner's Dress Suit" faded from view the screen disappeared, and with the stage bathed in the colors of evening, in the distance one heard the shriek of an auto siren, then came the glare of headlights, the smell of gasoline, and, apparently, at a speed of sixty miles an hour the huge touring car drove in upon the stage, bearing Mr. Washburn and Miss Daly dressed in the clothes of the reconstructed Mr. and Mrs. Skinner.

The effect was startling.

Stepping from the car to the stage Miss Daly gave a gracious little speech. Mr. Washburn's remarks on the photoplay, its future based on wholesome plays and clean dramatic thought brought much applause. Following their appearance Mr. Washburn and Miss Daly held informal receptions in the beautiful lounge room of the theatre, greeting several thousands friends and admirers.

The Circle, which has a seating capacity of 1,400, broke all records as a result of this live wire "stunt." Manager McCormick is the alert sort of booster from whom Motion Picture News expects to hear many live wire ideas.
Initial Arbuckle Comedy Ready Apr. 23

*The Butcher Boy* Said to Set a New High Standard—All Exhibitors Can Book "Fatty" Subjects—Bookings Near Record Mark

_The_ first appearance of Roscoe Arbuckle under the Paramount banner is announced for April 23, on which date the round merry-maker will be seen in the initial Paramount Arbuckle production, *The Butcher Boy,* a two-part subject. "Fatty" asserts this is the most hilarious piece of screen work he has yet accomplished. The production will be completed within the next few days.

Despite the fact that this first comedy is still in course of production, Paramount has already signed contracts for over two hundred showings during the first week of the picture. In New York City alone there will be over thirty-five showings simultaneously, including the Rialto, the Marcus Loew Theatres, the Fox Theatres, and in many others, and in every big city in the United States bookings are heavy.

The Arbuckle two-reel comedies will be released by Paramount to all exhibitors, without interfering with the exclusiveness of the franchise clauses in their program distribution. This will give others than Paramount exhibitors the opportunity of contracting for these features. Extensive preparations have been made for these comedies by Paramount, and it is believed that before the release date there will be contracts signed in over three hundred theatres during the first week of its life.

This is the mark being aimed at. "Fatty" is directing his production, personally supervising every scene, in addition to acting a strenuous part. Also he has written the greater part of the scenario, and is said to have set himself stunts at which any actor would stop at fulfilling.

Comedy action in *The Butcher Boy* is said to begin as soon as the print reaches the Strand. Arbuckle's antics as a grocer's clerk and as the butcher of the adjoining butcher shop are said to be convulsing.

Supporting the big laugh-producer is AI St. John, the acrobatic comedian so long associated with Arbuckle, and a new leading lady, Josephine Stevens, of whom much is predicted in a comedy acting way. Her beauty, so say the Paramounters, is beyond dispute.

The addition of two-reel comedies to the five-reel and the single-reel features released by Paramount rounds out a complete service for exhibitors. Besides releasing the productions of Famous Players, Lasky, Pullman and Morisco, they also issue each week, the Paramount-Bray Photog-raphs, the magazine-on-the-screen, the Paramount Burton Holmes Travel Pictures, the Black Diamond Comedies and the Klever Comedies, the latter two released every other week, alternately.

"Hiram Abrams, president of Paramount Pictures Corporation recently. "We waited a long time before we could secure Mr. Arbuckle, and now that we have him, not only for our program but for every exhibitor in the country, we are going to see that they get the best comedies that can be made. Mr. Arbuckle will not overlook a solitary thing in producing these pictures, and from what I have already seen of the first one, it will be the biggest hit of any two-reel comedy ever produced."

Vitagraph Comedy Releases

"Gall and Gasoline," the latest of the "Big V" comedies made by Director Lawrence Semon for the Greater Vitagraph, is declared by the organization's Efficiency Board to be a class short reel comedy, with a laugh on every film. It is scheduled for release on May 21.

Other comedy releases and their dates follow: April 2, "Dubs and Drygoods"; April 9, "Slopheds and Slivers"; April 16, "Bombs and Blanders"; April 23, "Rogues and Rebelliousness"; April 30, "Jeers and Jailbirds"; May 7, "Chinks and Chases"; May 14, "Heavy Hugs and Hula Hula"; May 21, "Gall and Gasoline."

Augments Vita Sales Force

Joseph T. Hagerty and D. E. Boswell have been added to the sales force of the Vitagraph V-L-S-E, Kansas City branch by Manager Nine.

Mystery Role Again Taken by Earle Williams

Earle Williams, star of many Vitagraph productions, has another mystery role in a five-reel Blue Ribbon feature he has recently started work on and which has a working title of "Lincoln-by-the-Nine."

In *The Scarlet Runner* series, on through "Ariene Lupin," and again in "Apartments," Mr. Williams has had roles in which perplexing problems were solved. In his latest picture he will act the part of a wealthy man about town, whose hobby is secret service work. Paul Scardon, director, and Corinne Griffith is making her first appearance as Mr. Williams's leading lady.

Five Dollars a Word Offered for Comedy Synopsis

For the best comedy idea of fifty words or less the United States Motion Picture Corporation of Wilkes-Barre, Pa., is offering a price of five dollars a word. All other ideas that are submitted and accepted will be paid for at regular prices.

This company produces the single-reel Black Diamonds which are released on the Paramount program, and decided upon this plan to secure additional high-class material for forthcoming productions.

Leading Lights of T. H. Ince Camp in New Plays

_Quintet of Most Recent Triangle-Kay Bee Productions Is Offered in Month of April—Best Known Stars in Fitting Roles_

DOROTHY Dalton, Louise Glaum, William Desmond, William S. Hart and Charles Ray constitute the constellation of stars that will be seen this month under the Thomas H. Ince banner, on the Triangle program. Each in a new Triangle-Kay Bee play peculiarly suited to his or her capabilities, the quintette is believed to be one of the strongest yet offered by Ince within a single month.

First among the month's offerings is "The Scarlet Runner," starring Dorothy Dalton. This is a drama by John Lynch, in which Miss Dalton plays the role of a temptress, who believes herself to be the reincarnation of Cleopatra. The date of release is April 1.

Following the Dalton vehicle, Louise Glaum makes her first appearance in several weeks in "Sweetheart of the Doomed." This is another drama of the adventuress type, chronicling a chapter from the life of a siren, whose contrition God rewarded in her hour of need.

written by Jerome N. Wilson, prepared for the screen by Monte M. Katterjolui, and is scheduled for release April 14.

William Desmond is the attraction next after Miss Glaum. He will be seen in a comedy-drama by J. G. Hawks, entitled "Paddy O'Hara," released April 14.

The fourth release of the month will be a Hart play, entitled "The Desert Man," by Martin Brown and picturized by Lambert Hillyer. In this, the Western character star plays the part of a desert wanderer—a gold-seeker—who brings renewed life and good cheer into a town that long since had lost all hope of rehabilitation. It will be released April 21.

The month's last release, that of April 28, will be a light comedy by C. Gardner Sullivan, in which Charles Ray is the sole star. This is entitled "The Pinch-Hitter," and is a story of the campus, in which brown eyes and baseballs conspire to make happier the life of a spineless sluggard from the farm.
Motography and unique stunts mark the Black Diamond comedy, "Her Iron Will," released by Paramount on April 30.

The story tells of the comedy company of the Polish Film Company who start out to make some scenes near the Nitro Munition Factory. The "villain" is mistaken for a bomb thrower, a false impression, and the story continues as such. The suspense gives way to some fine comedy as the comic news is put out in the daily papers under the headline that a "snif-ter" girl detective is on the case.

On April 16 the two tramps who have been meeting favor by their work in Black Diamond comedies, reappear in "The Wish Bone." A "dream" theme is employed with laughable results when the hoboes imagine themselves on the pinnacle of society and rolling in wealth.

"Hunting of Hawk" Promises to Better "Kick In"

"Better than 'Kick In,'" That is the verdict of the Pathe film committee on "The Hunting of the Hawk," the Gold Rooster play, produced by Astra, which is to be released April 22. The comparison with "Kick In" is natural, since "The Hunting of the Hawk" has a not dissimilar story, was directed by George Fitzmaurice, who directed "Kick In," and stars also William Courtcnay, whose work was so impressive in "Kick In."

Marguerite Snow is featured with William Courtcnay, thus appearing in a Pathe picture for the first time.

Schedule of "Muzzy Suffer"
Series Releases

The first of Essanay's new series of "Muzzy Suffer" comedies, presented by Harry Watson, Jr., and titled "The Fried Egg Hero," was released April 1, while the second, "The Soda Jerker," is scheduled for April 8. The rest of the series, released as one-act comedies, are "Wet and Dry," "Truly Rural," "The Ladder of Fame," and "Stop Your Skidding." The "Muzzy Suffer" series, featuring Harry Watson Jr., is an attempt to create a popular character that will appear in eight one-act comedies at weekly intervals.

Quartet of Fox Releases Announced for April

THEDA BARA, Genevieve Hamper, Gladys Brockwell, and Stuart Holmes, are the players who head the casts of the four April releases which William Fox announces. The order of the photoplays will be:

April 2, Theda Bara in "Her Greatest Love"

"Her Greatest Love," a special production; also Genevieve Hamper in "Tangled Lives"; April 9, Gladys Brockwell in "Her Temptation"; April 16, Stuart Holmes in "The Derelict."

Miss Bara's third super de luxe feature, "Her Greatest Love," is based on Ouida's widely read novel, "Moths." J. Gordon Edwards directed the picture, and St. Augustine and Palm Beach, Fla., furnish scenic back-grounds. Adrian Johnson wrote the scenario. Harry Hilliard, Glen White, Walter Law, Alice Gale, Marie Curtis and Calla Torres are in the cast.

J. Gordon Edwards also screened "Tangled Lives," in which Genevieve Hamper has the lead. The cast includes Stuart Holmes, Robert B. Mantell, Walter Miller, Henry Leon, Claire Whitney, Genevieve Blinn, Louise Rial, Millicent Liston, William Gerald, and Hal de Forest. The story is of a psychic theme under- lies the action.

Stuart Holmes is said to have done capable work in "The Derelict," written and directed by Carl Harbaugh.
Play of the Balkans, entitled "Paddy O'Hara," written by J. G. Hawks and directed by Walter Edwards, under the supervision of Thomas H. Ince. In "Paddy O'Hara," William Desmond is shown in the role of a young Hibernian war correspondent for a news weekly, sent out to France to secure authentic news from the front. He not only secures one of the biggest "scoops" in modern journalism, but rescues the beautiful Princess Maryska, daughter of a mountain chieftain, and brings her home in triumph to share his Irish hearthstone.

DIVERSE themes and widely differing localities are featured in the Triangle program releases for April 15 and April 22. Robert Harron and William Desmond are the stars of the pictures to be shown in first-run theatres during the week of April 15. Harron will appear in the Fire Arts "transcontinental" drama of politics and love, entitled "An Old-Fashioned Young Man," written by Frank E. Woods and directed by Lloyd Ingraham. William Desmond will be starred in a Kay Bee war play of the Balkans, entitled "Paddy O'Hara," written by J. G. Hawks and directed by Walter Edwards, under the personal supervision of Thomas H. Ince.

The plot of "An Old-Fashioned Young Man" centers about the activities of a chivalrous youth, who takes it upon himself to vindicate the honor of a woman, running for the office of mayor of a large Western city, who is the victim of trumped-up charges circulated by her unscrupulous opponents in the political arena. In searching out the evidence that will unmask the instigators of this conspiracy, Harron is called upon to travel across country from coast to coast and visit eight or ten of the principal cities between Los Angeles and New York.

As "Paddy O'Hara," William Desmond is shown in the role of a young Hibernian war correspondent for a London newspaper. Upon the outbreak of hostilities between two imaginary Balkan principalities, O'Hara is chosen by his editorial chiefs to secure authentic news from the front. He not only secures one of the biggest "scoops" in modern journalism, but rescues the beautiful Princess Maryska, daughter of a mountain chieftain, and brings her home in triumph to share his Irish hearthstone.

Bessie Love and William S. Hart share honors as the stars of the Triangle feature releases for April 22. Miss Love will be seen in a Fine Arts comedy-drama, supported by George Stone and the Kiddies, entitled "Cheerful Givers," written by Mary H. O'Connor and directed by Paul Powell. William S. Hart will enact the star role in a forceful Kay Bee "thriller," entitled "The Desert Man," written by Martin Brown and Lambert Hillyer and directed by Hart himself, under the personal supervision of Thomas H. Ince.

As Judy, the daughter of an impecunious superintendent of an orphan asylum, Bessie Love has a part that gives her many opportunities to display her talents in finely shaded comedy and pathos.

In "The Desert Man," William S. Hart takes the part of a prospector who is frustrated in his search for gold, and finally takes refuge in the partially deserted town of "Broken Hope," where he is plunged into a series of exciting adventures.

Interesting Shorts Surround Two Dramas on Paramount List

BEOULAH M. DIX'S latest "thriller," "The Cost of Hatred," and F. Hopkinson Smith's story "The Tides of Barnegat," head the Paramount program for the week of April 9th. In the former Kathryn Williams and Theodore Roberts are starred, while in the latter, Blanche Sweet plays the leading role.

The story of "The Cost of Hatred" is of the alienation of the affections of Justus Graves' wife by Robert Amory and of the husband's fleeing the country after he has shot at the youthful lover. Eighteen years later Amory's son is sent as a diplomatic representative to the country where Graves is living, and the latter does his best to enlist his hatred of the father on the boy. Graves' daughter however falls in love with the young man, and eventually they are married. Tom Forman, J. W. Johnstone, Jack Holt, H. B. Carpenter, Charles Ogle, Lucian Littlefield and Lillian Rosme are in support of the stars.

"The Tides of Barnegat" is a drama of the life of a fisher-folk colony. Elliott Moore in the role of a West Point graduate, so as to gain the respect and confidence of the father of the girl whom he desires to marry. He is compelled to fix himself up in a corset-tight suit, which is instrumental in getting him into all sorts of comedy difficulties.

"Sleeping Fires" Next Vehicle for Pauline Frederick

Pauline Frederick, whose most recent appearance was in "Sapho," is to play a completely different type of character in her next production, "Sleeping Fires," scheduled for release by Paramount, April 16.

Whereas "Sapho" was a heartless, uneducated seeker after pleasure, Zelma Bryce, the character assumed by Miss Frederick in the forthcoming Famous Players production, is a woman of high mentality and very evident refinement whose life is wrapped up in her little son. Her husband, attracted by a woman of an entirely different stamp, is doing everything in his power to force Mrs. Bryce to divorce him. Using the boy as a pawn in all his schemes, the frantic efforts of this devoted mother to keep the little chap in her possession, and the final arousing of her mother-love to a frenzy as she sees the boy being taken from her, give Miss Frederick great opportunity to display her powers.
**The Power of Decision** Metro Production, April 9


Miss Nelson is seen as Margot, an artist's model whose only friend, a poverty-striken artist, dies. At an auction sale of his few effects a noted illustrator is impressed and hires Margot. He later marries her, although already married. Margot later, to save her lover, denies a ceremony was gone through. In another city she meets Bland, a novelist, and although she does not care for him consents to marriage. For his book, "The Power of Decision," Margot's former "husband" Harding, is engaged to draw the illustrations, and tries to exercise his former power over the girl. After many complications Margot and Bland dispose of their troubles and are happy.

**General Offer Wide Assortment of Two-Reelers**

With the recent announcement of the "Ham" Comedy series featuring Lloyd V. Hamilton and Bud Duncan are to be two reelers, the General Film Company will have for regular service a quartet of two-reel subjects.

Marl's "G" series featuring a group of O. Henry's filmed stories, and the Sech cycle of two-reel dramas which have been a feature of General Film Service, together with the "Ham" series, round out the group of two-reelers of varied subject.

**Next "Fortune Photoplay"**

R. Henry King, actor-director, is featured together with Lillian West in "Vengeance of the Dead," a forthcoming "Fortune Photoplay." The new series of four-reel dramas being distributed by the General Film Company.

**VIOLET MERSEREAU will make another Bluebird appearance April 2 in "Susan's Gentleman," a romantic drama based on a story by Kate Jordan, the scenario by John C. Brownell, and the direction by Edwin Stevens. Maud Cooling, Sidney Dean, Beverly Barker and Robert Congston will be prominent in Miss Mersereau's support.

For April 9 the Bluebird attraction will be "The Pulse of Life," a Rex Ingram production, in which Wedgewood Nowell and Gypsy Hart will be featured. E. Magnus Ingleton wrote the story, a tragic tale similar to others Mr. Ingram has specialized in of late. Wm. Dyer, Dorothy Barrett, Nicholas Dunaew and Millard K. Wilson will have important roles in support of the featured players.

Dorothy Phillips will be the star of Bluebird's April 16 feature "The Girl in the Checkered Coat." This feature will return Miss Phillips to the regular program after her adventures as star of "Hell Morgan's Girl," the "Bluebird Extraordinary," released on March 5 for distribution independent of the program. In "The Girl in the Checkered Coat" the requirements demand that Miss Phillips shall play two roles—sisters of opposite dispositions and assurance is at hand that in her screen career Miss Phillips has never had an opportunity to so display her abilities.

**Star Art Drama Quartet in April Announcements**

Month's Releases Lean to Strong Dramas, with Jean Sothern, Alma Hanlon, Naomi Childers and Anna Nilsson Featuring

**Many Attractive Bluebirds Ready for April Distribution**

**"The Easiest Way,"** Taken from Eugene Walter’s Famous Drama
A sensational hit at the “Rialto” New York’s finest Moving Picture Theatre, Week of March 25 to March 31

For bookings, communicate with your local BLUEBIRD Exchange or BLUEBIRD PHOTOPLAYS (Inc.) 1600 Broadway, New York City.
MOTION PICTURE NEWS

April 14, 1917

BLUEBIRD PHOTO PLAYS INC.

TENTUM AND AGNES VERNON LOCK

A BLUEBIRD EXTRAORDINARY
“HELL MORGAN’S GIRL”

(Originally a State Rights Production) — Now a Special Bluebird. Tremendous money getter everywhere. Here’s a lead for you, a wire from Garrick Theatre, Los Angeles.

Bluebird Photo Plays, N. Y.—Hell Morgan’s Girl broke all records Garrick Theatre against stiffest competition viz. Clara Kimball Young—Tallya—Mary Pickford—Clunes—Wm. Farnum—Millers—Marguerite Clark—Woodleys—Blanche Sweet—Superba—War Birds—Majestic—Kellerman—Auditorium. Garrick lined up from opening of doors and had to run to midnight—it showed to over thirty thousand people first week—just as big second week. Biggest we ever played.

B. BERSHON,
Garrick Theatre,
Los Angeles.

HAVE YOU BOOKED IT?

A BLUEBIRD SPECIAL
“The Eagle’s Wings”

Backed by Mrs. Wm. Cumming Story, National Press and the entire 1,500 Chapters of the “Daughters of the American Revolution,” and with the endorsement of Secretary Baker and the leading officials in Washington, D. C. “THE EAGLE’S WINGS” comes to you as the greatest patriotic and most powerful preparedness film of the day. Those who have seen it pronounce it “MATCHLESS” as a master production. It is NOT a one night production. You can book it—and advertise it and play it 3-4 or 5 days or better still for a full week with growing crowds each succeeding night. It’s a house packer right. Book thru any BLUEBIRD Exchange.

How can an advertiser continue advertising? By giving YOU value.
**HOW PICTURES ARE BOOKING**

**Pathe Sure of Record Results on “Mystery of Double Cross”**

Two hundred and seventy-five representative exhibitors of New York attended a trade showing on Monday, March 26th on the New York Roof at which the first four episodes of “Mystery of the Double Cross,” Pathe’s latest serial were shown. The serial was accorded an enthusiastic reception and the New York branch is having a busy time arranging for bookings.

“We are convinced that ‘Mystery of the Double Cross’ will show to more millions of the American public than has any serial of the past,” states J. A. Berst, vice-president and general manager of Pathe Exchange.

One of the important factors in the early bookings of a serial is the opinion of the trade paper reviewers, according to Pathe. The reviews of the latest serial which have been published in all of the leading trade papers are being used by Pathe as a strong selling argument.

In addition to the newspaper and magazine advertising, there is a full line of exhibitors’ helps including advance slides, and art portraits of Mollie King, a full line of posters, a wide assortment of novelties, heralds and lobby displays.

**First O. Henry Film at Strand**

Commercing April 8, the Strand Theatre will show exclusively photodramatic adaptations of the famous O. Henry stories. The first picture of this series scheduled for presentation is “The Third Ingredient.”

**United Houses Double Booking on “Broadway Jones”**

J. J. Murdock of the United Booking Offices at the conclusion of the advance showing of George M. Cohan’s initial Aircraft play, “Broadway Jones,” at the Forty-fourth street theatre, increased the booking of the picture on his circuit from three days at each house to a week’s run. Mitchel H. Marks, president and general manager of the Strand theatre, New York, in a letter to Walter E. Greene, president of Artcraft, said: “Harold Edel, Max Spiegel and myself witnessed the initial performance of ‘Broadway Jones’ this morning. It is a most happy combination of star and play, well produced and to our mind fitting the most popular and fancy. It is commendable efforts of this kind that will insure the stability of the business. We cannot too strongly endorse this production. We are sure that it will meet with favor and success wherever shown.”

**Chicago K-E-S-E Bookings**

The Hamburger circuit has signed for the new K-E-S-E service, to begin April 15. The other Chicago houses who have contracted for the new service are: The 20th Century, Pastime, Harper, Kenwood, Hamlin and Armitage.

**Harry Dull Buys “Maciste”**

Harry Dull has opened offices at No. 2 Campau Building, Detroit, for bookings on “Marvelous Maciste,” which he owns, for the state of Michigan.

**Big Demand for Paramount’s Preparedness Series**

The Preparedness pictures issued in connection with Paramount Pictographs, are being sought by exhibitors in every section of the country, according to reports from the producers.

These single-reel features visualize the needs of the country, and were prepared with the collaboration and backing of the Government, and of some of the country’s foremost army and navy experts. Frederick Palmer, perhaps the best known of war correspondents, directed the making of the subjects.

Theatres everywhere plan to run these pictures during National Duty Week, which is being promoted by the Associated Motion Picture Advertisers.

**Exhibitor Puts “Womanhood” in Legitimate House**

Having booked “Womanhood, the Glory of the Nation,” the Greater Vitagraph super-production, for Springfield, Mass., exhibitor George A. Whitney showed his confidence in the picture as a show proposition by putting it on at the Court Square Theatre instead of at his Bijou. At the former house it will play to a larger seating capacity and prices will rule at 60 cents and 25 cents. The booking begins April 2. The Court Square plays ordinary attractions of the legitimate stage.
Walsh to Make "Black Beauty"

Type of Picture

A story akin to the famous fictional tale "Black Beauty," and with a horse, already chosen, in the stellar role throughout, is the contemplated production of R. A. Walsh of the Fox forces, who directed "The Honor System."

"There have been several productions in the last year alone in which a dog has figured almost as prominently as the star," says the noted director, "and I have found a horse which is unquestionably the most intelligent animal I have ever seen."

"What my trainer has accomplished with him in the comparatively short time he has had him proves that he is capable of great development, too."

Raoul Walsh bought the horse, which he calls Ajax, last Fall while he was making "The Honor System," which William Fox is presenting at the Lyric theatre, in New York city.

Announced by Paramount

Second "Better Baby Week" Announced by Paramount

Heeding the requests of exchanges and exhibitors, Paramount has set the first week in May as another "Better Babies Week," and in hundreds of theatres throughout the country the "Better Babies" subjects that Paramount issued on its screen magazine will again be shown. Last year's occasion proved a popular success.

The "Better Babies" pictures released in Paramount Pictographs were prepared under the supervision of the noted infant specialist, Dr. Roger Bennet of New York city, and were edited by the Woman's Home Companion which has been promulgating the movement for years.

Arbuckle's Leading Lady Warmly Heralded

Much is promised of Josephine Stevens, the latest Paramount star, who is "Fatty" Arbuckle's new leading lady, who will be seen for the first time in the comedian's initial release under the Paramount banner, "The Butcher Boy."

Many adjectives are used in connection with Miss Stevens' personality and looks, by Paramount. She is really a child of the theatre, being the daughter of Benjamin Stevens, late general manager of the Klaxon and Erlander interests, and Helen Beresford, also well known in the footlight world. She has played in the stage productions "The Argyle Case," "Daddy Long Legs," and "Captain Kidd, Jr."

Selig Studios Busy

Three companies are now at work at the Selig studios at Chicago, and two dramatic companies with star comedians are engaged in the production of "slap-stick" fun.
AN extension in length in "The Great Secret" from fifteen to eighteen chapters is announced by Metro in response to requests from exhibitors. William Christy Cabanne adapted and directed the screen novel which stars Francis X. Bushman and Beverly Bayne.

After the first nine chapters had been shown, letters from exhibitors began to come in to the Metro offices stating that picture patrons were displaying keen interest in the serial, and requesting that it be extended beyond the limit at first fixed. This instance is one of few on record where popular demand from public and theatre managers has necessitated the lengthening of a serial.

According to the producers, scores of exhibitors are conducting guessing contests as to the outcome of the story, and in some cases prizes are offered for the best essays on the serial, the winner to be the one who follows the screen story accurately and comes nearest a correct outline of the secret revealed in the last chapter.

More than 300 newspapers in the country are publishing the novelization of "The Great Secret".

"The Great Secret" Lengthened to Eighteen Chapters

"A Regular Guy" —Author Unknown

Starting a picture in the East and completing it in the West is what Douglas Fairbanks will do in connection with the production of his next Artcraft picture, "A Regular Guy." The scenario of "A Regular Guy" deals with a New Yorker who goes west, and presents a number of thrills, which, however, is secondary to a vein of melodramatic humor, the basis of the story.

In this picture "Doug" hopes to bulldog a steer, ride a bucking broncho and perform a series of other stunts which he has been practicing for some time past.

Immediately following the completion of "In Again—Out Again," now being finished at the Gauntier studio, "A Regular Guy." The script of the new play is now receiving its final preparation for screening at the hands of Anita Loos. The author of the original scenario is a mystic, and Business Manager John Fairbanks is still holding a check made out to "cash" for the careless sender of the script minus the author's name and address.

Second Elliott Picture to Be Directed by Arthur Hopkins

ARTHUR HOPKINS, discoverer and producer of several successful dramatic attractions, will be at the helm in the production of Maxine Elliott's second picture for Goldwyn.

Mr. Hopkins, who is one of the partners in the Goldwyn Corporation, has practically lived in that company's studios since the formation of the Samuel Goldfish, Edgar and Archibald Selwyn and Hopkins alliance, and is now ready to undertake his first cinema production.

While Mr. Hopkins has, from the beginning, occupied the position of chief of the Goldwyn producing staff, he has devoted the major portion of his time to a painstaking study of producing problems of the screen in preparation for his debut as a director of pictures.

Theatre and screen critics have felt that Mr. Hopkins' entry into the picture field would be the occasion for the introduction of new and beneficial innovations in film making, basing their deduction on his successful work in production of stage successes.

As his first subject he is said to have chosen a difficult story which promises to be the most ambitious of three features to be begun by Goldwyn, and one which affords Miss Elliott a wide dramatic opportunity.

In this, her second picture, the star will be supported by Marguerite Marsh, R. Leigh Denny, Donald Galleher, George Odell, Florence Ashbrooks and Helen Salinger.

Latest Selig Productions on General Program

"The Daughter of Gas-House Dan" is the latest of the Selig dramatic productions offered in General Film service. The story has to do with a "gilded youth" who has inherited from his father a tendency to sow wild oats.

The latest Selig comedy in General Film service is entitled "Bill and the Bearded Lady." It is a story of circus life and of a row among the "freaks" of the side-show.

Sun Projecting Room Under New Management

The Sun Projection Room at 218 West Forty-second street has been taken over by S. Efrus and A. Weiss. This room, which seats seventy-five people, is one of the finest rooms in New York City. Alfred Weiss is in direct charge.

Rumors Stop Production

Aside from possible enlistments of motion picture players, the rumors of war have interfered with the production activities of the Mutual-Vogue studios to the extent of barring permission to photograph scenes around the Panama Canal, which were prescribed in a comedy recently undertaken by the Vogue Company. As a result the subject will be shelved for a time being and another, substituted in its place.

Lasky to Adapt "The Varmint"

Owen Johnson's widely read story of Lawrenceville School, "The Varmint," is to be adapted to the screen by the Jesse L. Lasky Feature Play Company with Jack Pickford in the stellar role.
Filming Lockwood Feature in Mining Town

The Metro-York Company is on location in Jerome, the heart of the Arizona mining district, making scenes for the Harold Lockwood feature, "The Secret Spring," a production which includes views of some of the most picturesque country of the Southwest.

The location is admirably suited to the picturization of "The Secret Spring," a story which calls for a typical mining town. Jerome fits into the story in many respects, as this city is the site of great United Verde mines, practically owned by a single individual, who is in possession of what is said to be the richest hill in the world, a small mountain valued at three million dollars.

Vitagraph to Inaugurate Wide Ad Campaign

WITH the appointment this week, of Paul N. Lazarus and N. S. Stronge, who will respectively be in charge of the Advertising and Publicity Divisions of Vitagraph, it became known that Vitagraph has had in process of development, for some time past, and it now is at the point of launching a comprehensive and intensive advertising and publicity campaign.

This campaign comprehends not alone the use of extensive advertising space in newspapers and billboards in the interest of Vitagraph exhibitors throughout the country, but involves also, a complete system of service in assisting exhibitors in the presentation and exploitation of Vitagraph subjects.

It is said that the plans for this effort, have been developed along the most thorough and scientific lines, the whole undertaking having been tested from every angle, and its effectiveness proved beyond the shadow of a doubt before any phase of it was finally accepted as part of the general undertaking.

"The Vitagraph Exhibitor," a new house organ, which is described as "a service magazine to exhibitors," will appear semi-monthly beginning with April 1.

This book is likewise handled by Mr. Laurence who will be responsible in the future, for the most of the other forms of direct advertising issued by this company.

It is said that the numerous other activities planned to tie up the national advertising of the Vitagraph Company with the advertising efforts of the individual exhibitor, will be announced at the time that this campaign becomes actually operative, which is now scheduled early in August. With the recent additions, Vitagraph's force of publicity and advertising is constituted as follows:

E. Lanning Masters, advertising and publicity director; Paul N. Lazarus, manager advertising division; Nat S. Stronge, manager general publicity division; Gordon Laurence, editor "Vitagraph Exhibitor;" Fred Schaefer, manager newspaper and magazine division; Frederick James Smith and Miss Adele W. Fletcher, special writers in the publicity and advertising department.

Essanay's "On Trial" Nears Completion

Practically all the scenes for "On Trial," a forthcoming Essanay feature, have been filmed. The release of this production will be announced shortly. The photo play has been adapted by James A. Barrier from the Cohan and Harris stage hit of that title.

Sydney Ainsworth, James Young, Barbara Castleton and Corene Uzzell are in the cast.

Another Subject for Walthall Projected

Henry B. Walthall is studying the script of another Essanay feature, the preliminary scenes of which will shortly be filmed. The title of this picture has not as yet been selected. "Burning the Candle," Mr. Walthall's current Essanay feature, is having a record booking, according to reports from the Kleine-Edison-Selig-Essanay Service headquarters.

William Nigh to Next Direct

Valeska Suratt has just begun work on a William Fox production under the direction of William Nigh, who joined the Fox organization a short time ago. Miss Suratt herself returned a few days since from Tampa, Fla., where Kenean Bud has finished the scenes showing the star in the screen version of a famous Rider Howard novel.
Screen Acquires Work of Porter Emerson Brown

Goldwyn Signs Author of "A Fool There Was" and Other Noted Works to Three-Year Contract, Effective April First

PORTER EMERSON BROWNE, author, playwright and novelist, as well as the creator of the new vampire type of picture, has signed a three-year contract, giving his exclusive screen services to Goldwyn Pictures Corporation. This contract is effective at once, with the delivery on April 1, of his first manuscript to Goldwyn for production.

There is cause for speculation in the fact that the producing concern does not set off the announcement of Mr. Browne's engagement with word that some noted player identified with the so-called "vampire" roles has also been secured. Whether or not any of its first stars are to essay screen work of this kind is a question which Goldwyn officers do not touch.

Mr. Browne is one of the best known of the younger American authors, and it is interesting to take account of the fact that his dramatic and screen productions have carried to fame several women who now rank among the highest stars of the stage or film. Miss Bara owes her worldwide vogue to the success she scored in her first picture work as the star of "A Fool There Was," which was Mr. Browne's dramatization of Kipling's "Vampire." Katherine Kaelred and Virginia Pearson both found advancement on the stage in this production, and Robert Hilliard found in the leading male role of this play the greatest part he has had in his brilliant career.

Mr. Browne had a long newspaper career prior to writing "A Fool There Was." This work he followed with "The Spendthrift," in which Edmund Breese appeared.

McClure Head Plans Big Year—Finds West Favors Long Runs

NEW production plans of McClure Pictures include the making of at least twelve features a year. The specification announcement is also made that the next McClure series, to follow "Seven Deadly Sins," is to consist of nine big productions, connected as are the Sins subjects, but in a slightly different form.

The series will be divided into three groups of three dramas each, with the stories so told that an exhibitor who cannot devote nine consecutive weeks to showing the entire series will be able to book the nine plays and show them in three different periods as best suits his program.

Shirley Mason will again be the star, and other players of wide reputation will be engaged.

President Collins, now in Los Angeles, negotiating a studio, actors and directors, will shortly announce the title of the new nine-play series and the theme of the stories. A publicity campaign in magazines and newspapers, even stronger than that behind "Seven Deadly Sins," will be launched in behalf of the new series, such publicity having proven itself of incalculable value.

Mr. Collins on his trip West found exhibitors almost solidly against the daily change system and in favor of the full-week bookings.

"Exhibitors on the coast seem bewildered by the large number of features available," said Mr. Collins, "and competition between manufacturers seeking bookings is especially strong. I am convinced the most successful exhibitor is the one who books only the best and runs each feature for one week or longer. The exhibitor by this system has the pick of the market, and establishes his theatre as one where the fan always can find a play worth seeing.

"I find a strong demand for more pictures like "Seven Deadly Sins." These pictures are making money everywhere, and exhibitors are asking when they can have more like them."

Jasper Leaves Horsley

John Jasper, for the past year manager of the David Horsley Studios, has resigned according to an announcement coming from Mr. Horsley. The resignation will take effect March 1st. His successor has not yet been appointed.

Two Metros Starring Emmy Wehlen Almost Finished

"Sowers and Reapers," a Metro-Rolfe feature production with charming Emmy Wehlen as star, is being completed at the Rolfe studios in the direction of George D. Baker, author of the play. Exteriors were taken in Florida for this five-part photodrama, as well as for "The Duchess of Doubt," written by Charles A. Logue and John Clymer, work on which was finished as soon as "Sowers and Reapers" was completed. Thus two pictures with Miss Wehlen as star, directed by George D. Baker, will be finished at almost the same time.

"Sowers and Reapers" is the life history of a great motion picture star whose early years are spent in poverty. George Stuart Christie, Kate Blancke, Walter Horton, Peggy Parr and David Thompson are in the cast.

Buck Connors to Submit Stories For Hart's Use

Following announcement from the Coast that Thomas H. Ince has secured the signature of William S. Hart to a new contract comes word that Buck Connors, the literary Texas ranger, who has contributed many successful stories to McClure's Magazine, the Saturday Evening Post and the Popular Magazine, has also been placed under contract to submit all of his future output to the Triangle-Ince organization with the object of allowing Ince and Hart first choice of any material they may think suitable for screen presentation.

Beban Back in Italian Role

After a brief departure in "The Bond Between," to the role of a Frenchman, George Beban in his next Morosco-Paramount picture "The Marcellini Millions" will revert to his favorite Italian characterization.

In this case he is an Italian truck gardener, and has many opportunities for comic and dramatic action not hitherto afforded him. Helen Jerome Eddy plays opposite Mr. Beban and other members of the cast are Pietro Sosso, Henry Woodward, Eugene Pallette and Adele Portraittoon.
Producing Activity of Goldwyn Is Setting High Mark

Jane Cowl and Madge Kennedy are the next Goldwyn players scheduled to make productions, and upon completion of these subjects the corporation will have six subjects ready for release. Barely four months old the producing company is establishing something of a record for rapidity of production.

Miss Kennedy's first screen appearance will be in a comedy that enjoyed an all season run on Broadway and played engagements throughout the country. Edgar Selwyn and Margaret Mayo have made the scenario.

Miss Cowl is at present reading a number of scripts that are at the disposal of Goldwyn and a decision on her vehicle will be made within a few days.

It is also announced that Mary Garden, now in Europe, will start on her first Goldwyn production in July.

Director Grandon Completes "Heart's Desire"

Francis J. Grandon, director of the Famous Players-Lasky Company, has just completed his second picture for that company, "Heart's Desire," with Marie Doro. As his story is laid along the Breton coast of France, it was necessary to transform the tropical scenery of Florida to the mistic atmosphere of the said coast.

"Caleb Conover" Nearly Ready

Director Colin Campbell is nearing the completion of "Caleb Conover," the latest of Selig features. There is said to be a large number of massive sets and spectacular scenes. George Fawcett will be the star. The cast announced in his support includes such players as Fritzi Brunette, Thomas Santcholi, Eugenie Besserer, Harry Lansdale, Goldie Colwell and others.

Conquest Has Enough Stories

So many good scenarios have been submitted for Conquest pictures that the concerning for the present no longer in the market for scripts.

Many Additions to Casts in Fox's East and West Studios

WILLIAM FOX announces this week the addition of many new players to the casts of pictures which are now, or soon will be, in work. To the William Farnum Company in the studios at Hollywood, Cal., are added Alan Forrest, Florence Vidor, Lillian West and Genevieve Blinn. Miss Vidor was seen in "A Tale of Two Cities" and Miss Blinn appears in "Tangled Lives," a Fox release for April 2.

Three newcomers to Fox Films have been assigned to roles in the next George Walsh feature, which Otis Turner will direct again. They are Florence Mayon, Kenneth Everett and Phil Gastrock. Mr. Walsh's leading lady will be Doris Pawn. Also in the cast are Willard Louis, William Burress and Joseph Swickard.

Swickard will be recalled for his portrayal of Dr. Lanette in "A Tale of Two Cities." George Walsh himself will have the part of a book agent in the photodrama.

June Caprice's new photoplay continues to make good progress. Ethel Cook, John Borkel, Harry D. Southard and Inez Marcelli, who was in "The Mischief Maker," have been added to the cast of the production.

Stuart Holmes, retains the quarter century mark as champion pantomimic sinister with the completion of "The Derelict." Carl Harbaugh had charge of the direction.

"The Derelict" will be released on April 16. Mary Martin, June Daye, Carl Eckstrom, Dan Mason, Olive Trevor and Wanda Petit are in the picture.

Ida M. Park Full-Fledged Director in Bluebird Forces

LOIS WEBER, who did much toward establishing Bluebirds in public favor, having gone "on her own" in the producing field, left the way open for Ida May Park to represent the fair sex in Bluebird screen management. Miss Park has furnished scores of scenarios and has assisted her husband, Joseph De Grasse, in producing numerous Bluebirds. She has gone into the open for her first picture setting.

"The Flashlight Girl," scheduled as Bluebird's release for May 21, was Miss Park's first attempt at producing. "The Flashlight Girl," with Marie Doro in the leading role, will be one of the most striking productions of the Bluebird organization. The story is one of romance and mystery, with a hint of the supernatural. The action takes place in the South American wilds, and the setting is a picturesque one.

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"Honest Japanese Schoolboy" to Be Seen in Pictures

Wallace Irwin's celebrated Japanese schoolboy, Hashimura Togo is to be visualized by the Lasky Company with Acres Hayakawa in the stellar role. William C. De Mille, who has been devoting his efforts exclusively to the scenario department of the Lasky organization the past few months, will take up his directing activities, and stage the Reverend debut of Hashimura.

The picture, which will appear under the name of "Hashimura Togo" will make its appearance shortly after a production in which Fannie Ward is starred with Hayakawa supporting her.

Although the announcement concerning "Hashimura Togo" specifies only one picture, Mr. Lasky states that he has in mind a series of these pictures, as it is difficult to condense into one five-reel production the comic material furnished.
Growth of Pictures Makes Old Terms Unsuitable

Edison Studio Manager Explains Why Company Drops Term "Release" as of No Significance and Adopts "Published"

A BELIEF that the old forms of expression as well as the old methods of marketing in connection with the picture industry are unsuitable and inadequate for present day conditions, led to the Edison Company doing away with the term "released" and the substitution of "published" in connection with the advertising matter and publicity copy of the Conquest pictures. L. W. McChesney, manager of the Edison studios explained this departure recently.

A. J. D. Biddle Is Treasurer of Argus Laboratories, Inc.

The Argus Laboratories, of which Horace D. Ashton is president, was incorporated at Albany last week, with the following officers:

The stockholders and directors of the company are: Horace D. Ashton, president and general manager; W. Whitewright Watson, vice-president; A. J. Drexel Biddle, Jr., treasurer; Professor Edgar J. Wright, secretary; Martin Justice, assistant treasurer.

Anthony J. Drexel Biddle, Jr., of Philadelphia, is in the real estate business in New York, and is also associated with his father-in-law, B. N. Duke. W. Whitewright Watson is vice-president of the Robert M. Mullen Advertising Company, and is associated with his father, Walter Watson, in other business interests.

The company will produce short subjects, as well as a Screen Magazine, under the editorial direction of Wallace Thompson, formerly of Paramount Pictographs and lately of the National Association of the Motion Picture Industry.

Frank T. Elliott, formerly of the National Association, is in charge of sales and distribution.

Selznick Buys German War Film

Lewis J. Selznick has secured "War on Three Fronts," the Captain Kleinschmidt German war pictures, which were recently given a trade showing at the Wurlitzer Hall, New York.

"Uncle Sam Awake!" Shown at New York's Hippodrome

A preparedness entertainment was given at the Hippodrome, New York, Sunday evening, March 25, at which the Rogson Film, "Uncle Sam Awake!" was shown.

The feature was introduced by Ambassador Gerard. This was his first public appearance since his return from Germany. The picture shows the Atlantic and Pacific coasts which will have to be protected in case of war or invasion, Wilson and his Cabinet, standing Army and Navy, recruits enlisting and training and as finished soldiers, scenes of American trench fighting, sham battle at Mexico, new scenes at West Point, United States coast fortifications, with large guns and mortars in action, laying of mines and explosion, wireless and telephone stations, and new motorcycle batteries.

Arrangements have been made with the Junior Patriots of America by the Rogson Film Company, Inc., to show this picture in the New England states and New York state to help raise funds for this worthy cause.

Many Interesting Subjects in Current Bray Pictographs

In the sixty-second edition of the Paramount-Bray-Pictographs is shown the ballet school of the Metropolitan Opera House of New York City, conducted by the foremost teacher of this art, Otto Bartik.

Dr. George B. Shattuck, one of America's foremost geologists, will show Paramount audiences the secrets of nature's creation of more than 100,000 years ago—old California. "Paul Revere" of Death avenue, who astride a horse rides ahead of every train that runs down that street, where countless accidents have occurred, waving a red flag to give warning of the train's approach. On top of a skyscraper in the heart of New York exists the strangest stock yards in all the land. Here hundreds of cattle are found, waiting only until the butcher can turn them into steaks and chops.

Miss Nanny Goat will make her appearance in this edition of the Paramount-Bray-Pictographs.
Government will Censor Films
Showing Ships of War

Initial steps have been taken by the Government authorities to apply a strict censorship in the event of war. The Universal Film Company's Animated Weekly Department, which produces a news film each week, received the following communication, a copy of which was sent to each film manufacturer:

"Navy Department,

"Universal Weekly,
6000 Broadway, N. Y.

"Gentlemen:

It is requested that your company show no pictures in motion picture weeklies of American naval vessels, preparations and naval activities, and pictures of American merchant ships, unless the same have been properly passed upon by the authorities at the Navy Department.

"It is only by the cooperation of all hands that information can be prevented from reaching possible enemies of the United States or their agents in this country.

"Similar letters have been written to other motion picture companies,

"Very sincerely yours, (Signed) "Josephus M. Daniels,
"Secretary of the Navy."

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Actress Urges Action Against Fake Motion Picture Schools

Beatriz Michelena, who is starred in the latest release of the Ultra Pictures Corporation, advocates concerted action on the part of legitimate motion picture authorities against the fake schools of motion picture acting which are in operation throughout the country.

"These schools," declared Miss Michelena, "are doing much more harm than any of us realize. Their real pernicious influence is not the money they take away from the victimized pupils, but the false impressions they create through their advertisements and literature as to conditions in the motion picture profession."

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Williams-Roberts Make First Co-Star Appearance

When the Jesse L. Lasky Feature Play Company's production of Beulah Marie Dix's "The Cost of Hatred" is released by Paramount on April 9, it will present Kathlyn Williams and Theodore Roberts as co-stars for the first time.

The production was staged under the direction of George Melford. In the story Miss Williams plays two roles—that of Sarita Graves, the wife of Justus, and later, her own daughter Elsie. Mr. Roberts as Justus interprets an especially difficult role, inasmuch as he is shown as a happy and devoted young husband, but is later embittered by the elopement of his wife.

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Timely Russian Atmosphere in Abramson's "One Law for Both"

THE return of Ivan Abramson and his group of players from Florida marks the completion of the Ivan Film Productions' latest special presentation, "One Law for Both." The story's situations, part Russian and part American, are said to be full of powerful, elemental emotions. Mr. Abramson because of actual experience so closely conversant with Russia and her people, claims to have foreseen the present happenings in his native land.

He considers it good luck to have procured the services of an exceptional cast for this, his biggest picture to date. Madame Jolivet as a Russian Joan of Arc, paying a price which the maid of Orleans was not asked to pay, takes the lead in the Russian situations. Leah Baird appears in like manner in the American atmosphere. With Paul Capellani and Vincent Serrano, known respectively as leads with Clara Kimball Young and Pauline Frederick, supporting, the Ivan people feel sanguine that Mr. Abramson's work has found the best possible outlets of expression.

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Ebony Film Gets Chicago Studio

The Ebony Film Corporation, which has been releasing one-reel comedies, starring colored players, on a state right basis, have leased the United Photoplays Company studio in Chicago.

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First Scenes of New Bushman-Bayne Subject Being Taken

THE taking of the first interiors for the new Metro five-reel feature "The Voice of One," in which Francis X. Bushman and Beverly Bayne are co-stars, has begun at the Quality Studios. These scenes are laid in the living rooms of a number of shacks located in a lumber region and furnishes much opportunity for local color and action incident to the home life of the lumberjack.

Director Cabanne has had much experience in filming mining and lumberjack camps and devoted much time to attaining accuracy in these particular scenes for "The Voice of One."

Besides the principals in the cast are W. O. (Pop) Kendall, Mrs. Sue Balfour, Dan Jarrett, Charles Ripley, Frank Leigh, Robert Anderson, Art Ortega and Miss Chi- chester.

There will be quite an array of extra people in the outdoor scenes, for Director Cabanne has planned to build a whole village with two saloons and an imposing main street. This location has not as yet been settled upon. It will be somewhere in the Northwest.

"The Voice of One" has been written by Director Cabanne and will furnish both Mr. Bushman and Miss Bayne with parts different from any they have hitherto played.

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Fifth Fischer Production

Margarita Fischer's next production for Mutual will be in direct contrast to the heavy emotional role she portrayed in her recently completed picture, "The Devil's Assistant," which will be released April 2. "A Night at Tazquiri", the title of this new vehicle, which will be the fifth production Miss Fischer has made for Mutual. It will be a light comedy, after the style of "Miss Jackie of the Navy."
Figures Prove Helen Holmes’ Box Office Value

New Railroad Serial “Pre-Proven Product,” Judging from $2,253,000
Report on First Signal Serial and Big Bookings of Other Pictures


Brenon’s Latest Marks Reappearance of Hazel Dawn

Hazel Dawn will make her first screen appearance in more than a year in the coming Brenon-Selznick production “The Lone Wolf.” The company has just returned from New Orleans, where exterior scenes for the picture were taken.

Baby Marie Osborn Has Her Own Company

It is announced by Pathé that arrangements have been made for a new series of Gold Rooster features with Baby Marie Osborn, to be released at regular intervals for the next two years. The four-year-old star who has won such popular favor is one of the principal stockholders in a new company, which has been formed to produce these features. She is under the management of W. A. S. Douglas, who was formerly connected with the advertising and production departments of Pathé, and is directed by Eugene Moore.

New Concern Settles on Big Tract Near Baltimore

With the purchase of a twenty acre tract of land by the Ker-Mar Picture Producing Corporation, Baltimore, is looking forward to having a miniature Universal City in its area.

Extensive improvements are to be made of the premises, situated near Herring Run, and a studio of large size, containing developing and printing room will be erected. The company will in all probability establish a zoo and jungle studio shortly, and already a number of animals have arrived.

The first Ker-Mar picture is a serial, entitled “The Haunted Millions,” in which the entire cast is composed of negroes. The subject will be shown exclusively in negro theatres. A life of Booker Washington in five reels and “The Birth of a New Race,” are other negro subjects announced.

The first picture for the general public is to be “The Prodigal Daughter,” in which it is said one of the leading screen actresses will have the principal role.

Olive Thomas, Ziegfeld Star, with Thomas H. Ince

Considerable interest was aroused last week by the announcement that Thomas H. Ince has engaged Olive Thomas, the popular star of the Ziegfeld “Midnight Frolic,” and featured beauty of a late edition of the “Follies,” to create important roles in forthcoming Kay-Bee productions. Miss Thomas, now in California, has already been assigned the lead in one of the first plays that Ince will do under his new arrangement with Triangle.

Miss Thomas made her screen debut a few months ago with Irene Fenwick in the Paramount production of “A Girl Like That,” in which she created an excellent impression.

Galleher a Goldwyn Player

Donald Galleher, well known stage juvenile, has been engaged to play in Goldwyn’s second Maxine Elliott picture. He is known to theatre-goers principally through his work, over a period of years, in “The Silent Witness,” “The Battle Cry,” “Judith Zaraine,” and “Our Mr. McChesney.”
Bluebird Shifts Release Dates of Two Subjects

In the territory served by the New York branch of Bluebird, including New York as far north as Poughkeepsie, Long Island and Eastern New Jersey the pre-release of Bluebirds at S. L. Rothafpel’s Rialto necessitates a change in issue for two features. “The Clock,” shown last week at the Rialto is regularly scheduled for April 30, and “A Jewel in Pawn,” to be shown at the Rialto, April 16, will be there on release date. To give Director Rothafpel the exclusive on “A Jewel in Pawn,” the date for that picture has been switched with “The Clock” for New York only. Consequently the correct release dates, announced to avoid confusion among exhibitors, will be: “The Clock,” April 16; “A Jewel in Pawn,” April 30, in New York territory only. Outside of the New York branch the release dates on both features will stand as originally scheduled.

Ogden Co. Promises Highest Class Production

Expect to Set New Mark in Clean Five-Reel Comedy Dramas with Happy Actor—Author-Director Combination Working

In the three-fold promising combination of Lillian Walker, film star; Aaron Hoffman, author, and Harry Raver, director, Ogden Pictures Corporation, believes they are bound to produce a class of pictures that will mark a step forward in the industry. Lester Park, general manager, who is completing arrangements for release methods and organization of a company to support Miss Walker, sums up the ideas of his company in its productions as follows:

“They will not be preachments, but five-reel comedy drama features fitted to Miss Walker’s unquestioned talents. The directors’ aim to have them answer the demand for cleaner, better pictures by combining the exposition of a basic, significant idea with high entertainment value. The distributing arrangement, which is being worked out, will give these features the widest possible circulation.”

The Ogden studio will be the first motion picture studio to be placed in operation between Chicago and the Pacific Coast. Manager Park has been in the picture business for 14 years, and was the first man to exhibit a film in Utah. Albert Scowcroft, a leading Utah business man and also a pioneer in the film business, is president of the corporation. The secretary and treasurer is W. Fred Bossner, familiarly known to Broadway as “Boz.” Mr. Bossner was for a considerable time expert “theatre doctor” for Paramount. J. J. O’Connor, associated for 16 years with some of the biggest manufacturing concerns in the country, is general representative. The other directors are: W. H. Bates, president of the Utah Construction Company, Mayor Abbot R. Heywood, of Ogden, and Fred G. Taylor, secretary and general manager of the Amalgamated Sugar Company, R. B. Porter, of the Dee interests in Utah, and Dr. W. H. Petty, director in many Utah organizations.

Big Boston House Plays “Pride and the Devil”

Art Dramas production “Pride and the Devil,” has been booked into the Modern theatre, Boston, which, occupying the position of the Rialto and Strand theatres of New York, has been noted for showing only the biggest features. The engagement is for a period of two weeks, and is said to be but the first booking of a number of Art Drama series.

Strong Supporting Cast in First Fairbanks Film

Seen in support of Douglas Fairbanks in his initial Artcraft picture, “In Again—Out Again,” are a number of well-known players, including Arline Pretty, Arnold Lucy, Ada Gilman, Frank Lalor, Walter Walker and Albert Parker. The production is expected to be completed in a few days. Artcraft officers report that they have already received a number of requests from exhibitors in the Western country for advance booking arrangements of this initial Fairbanks subject.

Contest Planned to Choose Art Drama Trade-Mark

Following the announcement recently made that Art Dramas had under consideration the advisability of holding a contest to secure a suitable trade-mark for the concern, the offices have been flooded with suggestions, none of which, however, have fully pleased Harry Raver, president of the company.

It has now been decided to hold a contest, though the details have not as yet been worked out. The contest will be open to all and Mr. Raver with several artists of note will act as a jury.

Arterfacts Go Well in Philadelphia

Boyd Cunningham, Arterfact manager for Philadelphia, has sold the “Poor Little Rich Girl” to the best theatres in all the larger towns in his territory. Arrangements are now being made to handle the towns of from 2,000 to 4,000 inhabitants by the proper scale of prices. This release has attained the largest popularity of any recent Mary Pickford in this section.

Critic Calls “Vicar” Most Picturesque Production

“The Vicar of Wakefield,” the Pathe-Thanhouser super-feature, is receiving enviable mention in the newspapers of the cities in which it is being shown.

Robert Irant in “The Cleveland Plain Dealer,” says: “The first photoplay to reach the screen bearing the hall mark of the Photoplay League is “The Vicar of Wakefield.” This play without any doubt deserves this stamp of approval as it fully meets all the requirements in making a picture, one of the worth-while sort. The play is pictured in a red-blooded fashion, and there is nothing stilted about it. It is a most picturesque production.
Telegrams of Good Will from Ince and Hart to Exhibitors

Telegrams were sent all first run Triangle exhibitors by William S. Hart and Thomas H. Ince on March 28. Hart’s telegram read:

“I have this day renewed my contract with Thomas H. Ince Triangle plays for a period of two years. My reason for doing this is because I consider the present lineup of Triangle the strongest of any in the country. I assure you that my efforts will be to make my future productions bigger and better than ever.

“W S. Hart.”

Ince’s telegram read:

“Are you cognizant of the fact that we have re-engaged the following famous and money-drawing stars for a long period: William S. Hart, Bessie Love, Louise Clam, Dorothy Dalton, Enid Bennett, Charles Ray, William Desmond, together with the raving New York beauty, Olive Thomas? Do you realize that this is the strongest aggregation of recognized box-office attractions on any program today? In addition to the above we have the new de luxe Bessie Barriscals pictures for one year, the finest ever produced under my supervision, released monthly. These pictures, with the fact of great extra cost in production, will be released on regular program. Have your exchange show you Bessie Barriscals in “The Snarl,” to be released May 6. All of these pictures are produced in the finest equipped studios in the world, with the scenario department still headed by C. Gardner Sullivan, so progress and prosperity of Triangle should be assured.

“THOMAS H. INCE.”

Instructive Topics Embodied in Gaumont’s Presentations

Gaumont has continued the introduction of timely subjects in its single releases through “Manual” for the week of April 22.

The first presentation of the week, “Tours Around the World,” No. 25, on April 24, contains pictures of Moscow, the “holy city” of Russia, where the Czar’s have been, Sarajevo, the Bosnian capital, where the present war started, and Brest, the most western fortified seaport of France, and which, in the event of conflict, might become a United States naval base.

The second release is the Mutual Weekly, and then comes “Reel Life,” No. 52, which issue marks the completion of the first year of life of the film magazine. For this number the following subjects have been arranged: “A Tabloid Bungalow,” “Red Clay Workers of Barbados,” “An Altiscope Rifle for Trench Warfare,” “Cargo Boats of Tomorrow,” “Metal Spinning,” and “Native Industries of the Sengalese in the Sudan.”

Rothacker in Lecture Role

Watterson R. Rothacker of the Rothacker Film Company, gave an illustrated lecture before the members of the Cleveland Advertising Club at Cleveland on March 28. He spoke on the educational and advertising value of the motion picture.

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Booking Firms Hold Show for Penna. Lawmakers

Favorably Impress Solons with Long Show in Which “Joan the the Woman” Features—Mutt and Jeff, Scene, Triangle Also

SEVERAL prominent producing and booking firms co-operated in presenting on March 28 in the House of Representatives, Harrisburg, for the entertainment of the members of the Pennsylvania Legislature and their friends, an elaborate and varied program of motion pictures. It was the fourth annual affair of the kind, and though the specific motive of those who arranged the entertainment for the lawmakers is not made clear, it was very evident every effort was made to impress the solons favorably with regard to the motion picture industry.

The feature of the evening was Geraldine Farrar in “Joan the Woman.” The film was taken direct from the Forty-fourth Street Theatre, New York City, where it has been playing with so much success, and with it went twenty members of the theatre’s fine orchestra, accompanied by Louis Maurice, the director. Jim O’Keefe, chief machine operator of the Forty-fourth Street house, went along to see that everything was done properly from the viewpoint of the men in the booth, and he was accompanied by three other operators from New York to attend to the minor details.

It was the first time “Joan the Woman” ever was shown in Pennsylvania, and the film play was the subject of enthusiastic comment by the legislators and their guests who filled the hall of the house to its utmost capacity.

Another firm to contribute to the success of the evening’s entertainment was the Stanley Booking Company, of Philadelphia. This company not only provided the booth and motion picture machine that were shipped here from Philadelphia especially for the occasion, but sent along Mr. Gale as a sort of general supervisor of all the arrangements for the show.

In addition to the Farrar film, the exhibition included two Mutt and Jeff pictures, “Catiline Island” scenic and the Triangle’s “Nicotine Baby.” The performance lasted until after midnight.

Garson Hunting Studio

Harry I. Garson, of Detroit, and personal representative for Clara Kimball Young, is on a flying trip to California, where he went to secure a suitable studio for Clara Kimball Young productions. Mr. Garson, who is managing director of the Broadway-Strand theatre in Detroit, and who controls the output of Selznick pictures in Michigan, is expected back in Detroit the early part of April.

Epidemic May Bar Children from Detroit Houses

The Detroit Police Department threatens to prohibit the admission of children below certain ages to the motion picture houses unless the scarlet fever epidemic in Detroit subsides. At present there are 1,200 such cases in the city, and the number seems to be increasing instead of decreasing.

K. C. Club Queen in Pictures

The Kansas City Screen Club will send Miss Ivy Fuller of Manhattan, Kan., Queen of the Screen Club Ball, on March 6, to Universal City for a tryout in May. Miss Fuller won a prize in a beauty contest before the Screen Club event, while she was a student at the physical culture educational classes of Harvard in 1916.
M.E.P.E.A. Establish Quarters for Exposition

The headquarters for the National Exposition of the Motion Picture Exhibitors' League of America were established last week on the fourteenth floor of the Masonic Temple, Chicago. Ludwig Schindler, manager of the convention plans, is in charge, and announces that within the next ten days preparations for the annual meeting will be in full swing. The convention will begin July 14, and will be held in the Coliseum.

Manager Schindler's office, according to the schedule, will be a hive of industry from now until the gavel calls the convention to order. Most of the minor details are already disposed of. The work on the program is said to be progressing encouragingly. Mr. Schindler announces that one of his earliest moves will be an appeal to the producers and accessory manufacturers to make an early reservation of floor space, in order that the exposition can be satisfactorily planned.

The personnel of two committees already appointed are as follows: Finance Committee, Peter J. Schaefer, of Jones, Linick & Schaefer Co.; Nathan Ascher, of Ascher Bros. Enterprises; Joseph Trinz, of Lubliner & Trinz, and Alfred Hamburger, of the Hamburger Enterprises. The Chicago Honorary Committee: George K. Spoor, Essanay; William N. Selig, Selig Company; Watterson Rothacker, Rothacker Film Company; George Kleine, Kleine Optical Company, and John R. Freuler, Mutual Film Corporation.

Exhibitors Attend Hearing of Guernsey Bill

A committee made up of the Chicago branch of the Exhibitor's League attended the hearing on the Guernsey censorship bill at the capital, in Springfield, Ill., on Wednesday, March 28. Heading the committee was Dr. Sam Atkinson, secretary of the Motion Picture Freedom League, of Los Angeles.

Dr. Atkinson has been in Chicago for some weeks past fighting the Guernsey bill at every opportunity. He it is stated, is to take the initiative for the committee in the recommendation to kill the bill.

The sentiment on the proposed bill is tantalizingly divided. There are those among the exhibitors, who favoring the bill, are of the opinion that it is the only alternative and will take the censorship out of the hands of the police and politics. Those lined against it contend that the passage of the bill will only allow loopholes for more drastic censorship.

Kleine Forces Arrive

The forces of the Kleine general offices at New York and Chicago, which has been moved to Chicago, arrived here Sunday, April 1. They will occupy the eighth floor of the Chapin and Gore Building at 61-63 West avenue.

In Milwaukee fifty news kids attired in dress suits and silk hats created a sensation as they did a serpentine dance through the main thoroughfare.

International Complications Narrowly Avoided by Theatre

Dunn and Zambreno, operators of the Bandbox theatre, Chicago, who took over the Paradise theatre, Milwaukee, this week, almost ran into international complications in the presentation of their picture: "Why Germany Will Win the War."

As an advertising feature they hung out a number of German streamers and dressed up several men in the uniforms of various countries, among them being a United States army uniform. A department of Justice operator, working in Milwaukee, ran across the man in the United States uniform and acting under a government regulation, which prohibits anyone not a soldier wearing the United States uniform, ordered the man off the streets and doff the uniform.

Incidentally, he suggested that the German colors come down and that the other men in the uniforms of the Allies and Central powers be laid off. The suggestion was immediately acted upon and the result is that a large American flag is now about the only attraction on the Paradise theatre front.

Fourteenth Floor of Masonic Temple Taken; Activity Abounds in Offices; Two Committees Already Named

The Fox Film Company's offices on the fifth floor of the Maller's Building have been remodeled and enlarged. The enlargement provides much needed space and isolates the various offices.

Geraldine Farrar in "Joan the Woman" began its Chicago run at the Colonial on Wednesday, March 28.

On Sunday, April 8, "Broadway Jones" makes its first appearance on the Loop at the Studebaker.

The Fox production, "The Tale of Two Cities," has been booked over the Hamburger circuit of theatres in Chicago.

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Chicago exhibitors, showing "Skinner's Dress Suit," are having Bryant Washburn, the star of that production, appear in person during the showing. Mr. Washburn in these appearances is attired in the original dress suit he wore in making the picture.

A publicity department has been added to the Selznick offices in Chicago. Its purpose is to assist exhibitors in advertising their pictures.

"The Black Stork" is to be seen soon in Chicago. It is reported that the production will follow Nora Bayes at the La Salle.

The Chicago Herald's contest photoplay, made by Essanay, began its showing in several of the Loop theatres last week.

The efforts on the part of religious leaders of Oak Park, a Chicago suburb, to prevent a vote on having 

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"Stunts" on Skinner's Dress Suit with Star Appearing

From Chicago, Milwaukee and Minneapolis comes news of special stunts on "Skinner's Dress Suit," including the personal appearance of Bryant Washburn, the star, in many theatres.

A Chicago exhibitor distributed cards among his North Side patrons reading, "Meet Me Face to Face," Bryant Washburn.—P. S. I'll be there in Skinner's dress suit."

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In Milwaukee fifty news kids attired in dress suits and silk hats created a sensation as they did a serpentine dance through the main thoroughfare.
New Fox New York Exchange to Open April 12

PlANS have been made at the home offices of Fox Film Corporation to signalize the formal opening of the new quarters on the tenth floor to be occupied by the New York Exchange.

Exhibitors from all parts of the territory covered by this exchange are expected to be present when Jack Levy and his force of seventy-five take possession April 12.

Mr. Levy has been in charge of the local branch since June, 1916. He and Winfield Sheehan, general manager of Fox Film Corporation, are attending to the preparations for the festivities. Prior to his appointment to his present duties, Mr. Levy was the manager of the Philadelphia office.

Invitations to be present at the coming event have been issued to every exhibitor served by the New York Exchange, but motion picture exhibitors, whether users of Fox program or not, will be welcomed.

The William Fox stars working in the Fort Lee, N. J., studios, who are not on "locations" will make every effort to greet personally the men who show their pictures.

Just three years ago, in the days of William Fox's Box Office Attraction Company, the New York Exchange was established on the tenth floor of the Leavitt Building in Forty-sixth street. As the Fox photoplays have forged their way to the front, more room and more employees have been needed.

The immediate results following the announcement by Mr. Fox of his super deluxe productions for 1917 were so gratifying in point of volume of new business, that it became imperative to give the New York Exchange even larger floor space.

In addition to the regular releases, Mr. Levy's office handles the Foxfilm comedies which are released weekly independent of the Fox program. Since January 1, 1917, it has also taken over the work of the branches in Newark, N. J., and New Haven, Conn. These changes have proved effective because of the advantages to the exhibitors through concentration.

The territory included in the activities of the New York Exchange is New York State up to Albany, Connecticut to the Connecticut River, and New Jersey as far as Trenton.

Branch Shift in Vitagraph

W. F. Barrett has been appointed manager of the Toronto office of Vitagraph V-L-S-E, succeeding L. H. Watrous, who goes to the Boston Exchange.

News of St. Louis Offices

Bob Worth, salesman for the St. Louis branch of Pathé, was notified by the home office in New York last week that he headed the list of a hundred of the most enterprising Pathé salesmen from all over the country, in placing Pathé films in the theatres of the country.

The L. C. F. Exchange, at 331 Olive street, St. Louis, is now under the management of Joe Levy, who was appointed to the position on the resignation of F. J. Fegan, former manager.

Minneapolis Branch of General Guests of Meyer

Phil K. Meyer of the Minneapolis branch of the General Film Company tendered his employees and co-workers a "feast" on Saturday evening, March 10 at the American Grill. The dishes of the dinner were named from famous stars and production of General, and during the evening a play, "Team Work," was given.

Noteworthy Booking Mark

J. S. Hebrew, Philadelphia manager of Vitagraph V-L-S-E, reports to the main office that during the week ended March 17, his branch booked 134 theatres in Philadelphia for an average run of a little less than two days each. As there are approximately 185 motion picture theatres Vitagraph Blue Ribbon features were shown in the majority of them.

IN AND OUT OF TOWN

P. A. Powers arrived in town last week from the Coast.

A. Hallow, representing the Standard Film Industries, Inc., of New York City, is now in Baltimore.

Guy L. Wonders, manager of the Wilson theatre, Baltimore, is in New York.

Will M. Elliott, handling "Joan the Woman" and "20,000 Leagues Under the Sea," out of Detroit, for the Barnett Film Attractions, was in New York last week, returning Saturday to Detroit.

C. Francis Jenken, of Washington, is in town.

Charles E. Barklett, director, is on from Los Angeles.

R. Amsterdam, of the Masterpiece Film Attractions, Philadelphia, is in town.

Balboa Scenario Staff
**THE Longacre Lampon**

**ALL THE NEWS THAT FITS, WE PRINT**

**Longacre Square, N. Y., April 14, 1917**

**EDITORIAL**

Alexander Woolcott, dramatic critic of the New York Times, grew wrathly and we dare say almost foamed at the mouth, when Elsie Ferguson announced her intention of taking up picture work. The esteemed critic asserted that the business of picture production is one that every good actor despises. Then the only good players of real prominence it might seem are Maude Adams and John Drew, Julia Arthur and Laurette Taylor, and — who else is there anyway? Then according to the Woolcott formula, William Gillette is a miserable actor, Emily Stevens just now engaged in putting over a bad play with a brilliant performance, must rank with the poor ones and has been, Mary Pickford is, of course, a witched actress, and Sarah Bernhardt was never any good at all we deduce. As for Mae Marsh, Douglas Fairbanks and Miriam Cooper, there is no hope for them at all, and Milton Sills and H. B. Warner and Henry Walthall have nothing to look forward to in an artless field. And if one is to fit the news to all that Alexander prints such a versatile actor as Charlie Chaplin must needs go back and begin again.

**LOCAL NEWS**

—Wilbur Bates is doing work for the debutante co. of the film, he having forsaken his desk at Arrow.
—Vic Johnson has had good byes to the Kalem family for doing p. a. work for the Williamson such, w. k. as submarine shows.
—New Borough is all right again now at Bert Adler is back with Ed Thanhauser's company of that place.

**JUST FOR FUN**

By LONGACRE

**DON'T** some kind hearted director enlighten us as to why the Pennsylvania station and never the Grand Central is seen in pictures?

**EDDIE MULEN,** who occupies a publicity desk in the Universal office, announced the acquisition of a son and heir last week and according to Eddie, who is nothing if not original, both mother and child are doing well. Under no conditions will the offspring become a press agent, nor will he be named after any picture star or president. Well, to coin, a phrase, congratulations, Eddie.

**OUR** idea of the height of scenario department efficiency is contained in the announcement made by the United States Motion Picture Corporation of Wilkes-Barre, Pa., offering five dollars a word for comedy ideas of fifty words or under. Wonder whether a, say, and the are included on the price list.

**SCREEN** warfare seems to have some of the horrors of actual conflict about it. McClure Pictures recently spent over four thousand dollars on some battle scenes.

**CLOSEUPS** of domestic animals have been unusually plentiful this week. It's a wonder some director doesn't offer a prize for the discovery of some new house pet.

**THE** mythical kingdom of Europe has lost its romantic glamour since the European war began. It ought to be easy for scenario writers to lay such stories in Asia or South America instead.

**THOSE** maxims of optimism which come from Douglas Fairbanks via Bennie Zeldman may be all very true. "The actor may think he is working for money. He isn't. All that he wants is applause." Such words — what would June say, we wonder, if on pay day she was handed a card bearing the words "Many thanks"?

**SAM RORK'S** "Mack Sennett Weekly," a four page sheet dwelling on the merits of Keystone comedies is one of the few bright spots in an otherwise dull week. When he lists such alluring beauties as Edith Valk, Ethel Teare and Beulah Sunshine, one secretly longs for fare to Los Angeles and the freedom of the Keystone studio.

**LILLIAN WALKER'S** smile has "made her the idol of all people from pole to pole," which, take it from us is quite the height of a p. a.'s enthusiasm.

**THE** fact that among the "outcasts" of "The Derelict," are a former physician, a poet, a former construction engineer and a writer is no reason why the picture should be advertised as containing an all star cast.

**W. FRED BOSSNER,** known as "Boz," disappeared westward several weeks since and now looms up on the horizon as publicity secretary for the Ogden Pictures Corporation of Ogden, Utah, as well as secretary and treasurer for the Ogden Pictures Corporation. One of his side partners is the mayor of Ogden.

**BILLIE RHODES,** it is said, carries insurance on her eyes. The cute way she has of casting them about is rather dangerous at that.

**FROM** under the heading, "Nursery Rhymes," we pick Will we select the following dedicated to Myrtle and man. In its masterly conception, its potent meaning, and its spontaneity of rhythm, it is only equaled by the Tidden Ballades now being extensively quoted throughout. Mr. Willis is certainly crowding the Bronx poet for honors and further rivalry betwixt the twain, as it were, will be watched with exceeding interest.

Oh Myrtle, oh Myrtle, tell me if I ask it. Why did you start the "Valley O'Moon?" "Peer Gynt" and "Wild Olive," it was sure a task. It sure brought you th' "American Beauty" soon. Oh Myrtle, oh Myrtle, oh Myrtle quoth I, How is it your prestige has gone up so high? To blaze your name upon the sky, May others join you? Aye, by and by.

The following comes under the signature of "Alaska Bill," and is very obviously something of a cry in distress. But evidently the fellow who wrote it has not been in the picture business for any great period of time. Recollect the flood of "Where Are You?" and "Where Is My?" pictures a few weeks after Lois Weber's production "Where Are My Children?" made its appearance.

"... YET the teacher, so far as I have seen, always maintains her poise, her sweetness of temper, her willingness to shoulder burdens, and her interest in the children. The school teacher? God bless her!" William Farnum said a lot more in an outburst of sentimental reverie. Passing over the fact that the effusion is of immediate interest to the American picture industry, we rise to ask where Mr. Farnum went to school? "Her sweetness of temper," indeed. As the school boy with a pillow on his south end remarked, "One can never tell when they movie stars are jesting."

**Lillian Walker's** smile has "made her the idol of all people from pole to pole," which, take it from us is quite the height of a p. a.'s enthusiasm.
Minneapolis Planning for Convention Session

Committee Planning Big Exposition—Entertainments for Attendants Specially Planned—Exhibitors’ Discussion

At the meeting held last week at the West Hotel, Minneapolis, the larger part of the time was devoted to discussing the progress of the Convention Committee on its work for the big convention to be held May 1, 2 and 3.

It was unanimously decided that an exposition involved so much work by the members that the important matters would be neglected and the purpose of the convention lost sight of. Therefore, it was agreed that merely a convention would be held this year, with all the day hours devoted to the several important matters which are now under discussion by the Northwest Exhibitors’ Corporation, and the evenings to the entertainment of the out-of-town exhibitors.

All entertainments for the members of the Motion Picture Exhibitors’ Corporation of the Northwest will be absolutely free. The form of entertainments have been fixed as follows:

- A banquet to be given at the West Hotel, which promised to be the best ever given, full of fun and entertainment. A grand ball for the exhibitors and public, which will positively be the biggest ball ever given by the Northwest exhibitors. A midnight show, at which will be represented the best talent the Twin Cities can furnish. A cabaret entertainment, which will satisfy the hearts of all exhibitors.

The Northwest Exhibitors’ Corporation wants it understood by their out-of-town members that this entertainment will not be paid for by the individuals, but by the organization, and promises the exhibitors the best time they have ever yet enjoyed at any convention.

Meetings will be held every day, and all the matters which have attracted so much attention of late, and which mean so much to the exhibitors, will be ably taken care of. Arrangements will be made for the exchanges to meet the out-of-town exhibitors and have ample time to display their new features.

Nebraska Censor Bill May Die in Committee

The censorship bill at present before the Nebraska Legislature has little chance of passing despite that it was approved on first reading in the House, according to a statement of an influential legislator made last week.

The press of other bills has so far kept this particular one in the background and a committee of the legislature has been appointed and is busy weeding out all but the most important bills.

“Even if the censor bill, as a special order, survives this cutting process,” the lawmaker is quoted as saying, “I and many others I know will kill it. It is a useless bill.”

If this measure does not survive, the numerous attempts to get censorship Sunday closing, fire protective and occupation tax laws in Nebraska will have been in vain, all other bills having been killed.

News Film Aids Recruiting

The Hearst-Pathe News is aiding the government by running patriotic titles designed to promote recruiting in both army and navy.

Capt. Bonavita, Famous Trainer, Killed by Bear

Captain Jack Bonavita, animal trainer at the David Horsley studio, died last Monday evening from injuries received an hour previous in an encounter with an eight-foot polar bear in the training arena at the Horsley plant.

Bonavita has served as trainer for eighteen years, and during that time won for himself an international reputation. Eight years ago when attacked by lions at Luna Park, he lost his arm. He has been clawed in many parts of his body. No one was near the training arena at the Horsley studio when Bonavita was first attacked.

When Count Pietze, another trainer arrived after hearing the noise, he found Bonavita on the floor with the bear over him. The animal was shot by a traffic officer who was called.

The funeral was held Wednesday evening so that his many friends of the film industry could attend. The burial was in charge of the Elks.

Preparation Made for F. I. L. M. Clubs Convention

The F.I.L.M. Clubs throughout the country, aspiring to become a national association will hold their annual convention at Chicago, beginning May 8. There are fifteen of these clubs in as many large cities of the United States. All will be represented and every manufacturer of film is invited to send a delegation of members.

The chief business during the convention will be the forming of a national association. A constitution and by-laws will be drafted and officers elected. The committee in charge of the arrangements for the convention at Chicago are: William H. Jenner, secretary; Harry Weiss and H. W. Drucker.
Imperial Tax May Be Laid on Nova Scotia Houses

Taxation of the theatregoers of the Province of Nova Scotia, the rate of taxation ranging from one cent on a five cent ticket to ten cents on a ticket costing more than fifty cents, is provided for in a bill recently introduced into the House of Assembly by Premier George E. Murray. This bill, which amends the act governing theatres and cinematographs, states that each person attending a performance at a theatre shall pay upon admission thereto a tax to His Majesty for the use of Nova Scotia, the tax collected to be approximately twenty per cent. of admission fee.

The measure provides that the tax be collected by the owners of the theatre by means of tickets issued by the Board of Censors.

Kansas Review Body Named

Governor Capper of Kansas has appointed the new censorship board, and it assumed its duties in Kansas City, Kansas, April 1.

This board, however, is not called "censorship," but the "Board of Motion Picture Review." There will be no appeal board, but appeal may be taken from its decisions to courts of the counties.

Following are the members who will pass on the pictures to be seen by Kansans: Chairman, Mrs. J. M. Miller; Mrs. B. L. Short, and Miss Carrie Simpson, who was a member of the old board.

New Concern Forms to Handle Art Dramas in Southwest

Under the name of "Southwestern Art Dramas, Incorporated," F. M. Sanford and L. C. McHenry, two well known exchange men in the Southwest territory, have organized to handle the Art Dramas program in that section. The company has taken over a floor in the Fotoplay Building in Dallas, Texas.

Mr. Sanford is president of the concern. Mr. McHenry vice-president and assistant general manager, and A. Peckert, secretary and treasurer.

Detroit Exchange Brevities

Paul C. Mooney, district manager in the central west for William Fox productions, announces that on April 1 a branch office will be opened in Indianapolis to take care of bookings in the state of Indiana.

M. S. Bailey, division manager at Detroit for the Detroit Universal Company, has resigned to become president and general manager of the Metropolitan Company, specializing in animated cartoon film advertising, with offices in the Peter Smith Building.

Will M. Elliott, recently assistant manager of the Detroit exchange of Vitagraph, and former special representative and publicity director for the Detroit office of Paramount, has been appointed manager of the Detroit office of the Barnett Film Attractions, Peter Smith Building. This firm has Michigan on "20,000 Leagues Under the Sea" and "Joan the Woman."

The Fable of the Wise Guys Who Were Blind

By WATTERSON R. ROTHACKER

ONCE upon a time the moving picture business made oodles of money quickly, and apparently easily, for many men who waxed rich and eloquent and who employed press agents.

And these reputation-building boys got busy and busted into big type and preferred positions early and often with columns that made the story of El Dorado look like a split reed industrial.

Press pens made dimes dollars and built a statue of Opportunity entirely of celluloid; and the Dear Public read, envied and nervously toyed with the purse strings.

Then along came the Wallingford horde, grabbed a few facts, some fabulous figures, and juggled them publicly, prominently and promisingly, and the stage was set for the Special Edition bandits who star in the separation act.

Moving picture corporations grew like Topsy—a flock of Topsies—and the mantle of easy-gotten wealth draped over the shoulders of a crowd of our well-known pioneers, was some glittering garb. The fit wasn't always exact, and the style era had changed, but—gosh!—how becoming and alluring it seemed to those looking in from the outside.

And so, a lot of summer resort literature was printed, peddled and perused, and the come-on conversation interested a flock of people who ambushed to be in the "among those present" crowd with Selig, Kleine, Laemmle, Blackton, and the other big time magnates.

Not a few of those who arrived on the one-a-minute schedule aspired to crowd Mark Pickford or Douglas Fairbanks off the screen, and sometimes the promoter threw in this opportunity along with a stock certificate in exchange for a certain amount of real money, or an iron bound mortgage on the old home, or a lien on the Victrola, flivver or Saturday envelope.

Occasionally, after having garnered the coin, some of these promoters had the presence of mind to actually start a picture, but more often they didn't let a small matter like that interfere with the more important business of selling certificates.

So we find the moving picture business classed by many with the South Sea Bubble and wild cat gold mines, and we have more than a few indignant "investors" who believe that Baron Münchausen and Captain Kidd are more representative of the moving picture industry than Thomas A. Edison.

The bee does his work well on people who fall for the get-rich-quick idea and the fakers continue to horn in on our "reel" industry and spread the gospel of untruth.

Moral: Hold a dollar close to your eye, and you can't see the sun.

Penna. Legislators See "Joan"

On Wednesday evening, March 28, a special invitation exhibition of Cecil B. De Mille’s production, Geraldine Farrar in "Joan the Woman," was given at the Hall of the House of Representatives in Harrisburg, Pa., for members of the House and Senate of Pennsylvania as well as the state officials. Louis Maurice, director at the Forty-fourth street theatre.
IN THE STATE RIGHTS FIELD

Edgar Lewis' Latest Bought by Frank G. Hall

"The Bar Sinister," Lewis' First Film to Follow "The Barrier," Sold to Newark, N. J., State Rights Man

EDGAR LEWIS' latest photodrama, "The Bar Sinister," the first to be produced since the release of "The Barrier," has been bought by Frank G. Hall, a prominent state rights' buyer of Newark, N. J., at a price said to have been $150,000.

The deal was consummated a little over a week ago, shortly following Mr. Lewis' return from the South, where "The Bar Sinister" was produced.

Mr. Hall bought the picture without having seen it, basing his decision on Lewis' past performances. Lewis is now at work cutting, assembling and writing in the titles. He expects to have the film in shape for a trade viewing some time during the first week in April.

According to Charles "Feature" Abrams, who handled the financial details of "The Bar Sinister," the sales agreement signed by Mr. Hall when he took over the picture provides that Mr. Lewis must spend a minimum of $30,000 in trade paper advertising.

"The Bar Sinister" will contain nine or ten reels, and relates to life in the turpentine country of the South. It contains a fight scene, which is said to excel that in "The Barrier."

Mr. Hall has not yet announced how "The Bar Sinister" will be handled. It may be sent out at a road show, or it may be sold territorially.


Michigan Exchanges Report Big Demand

Solid bookings until May 26 are reported by J. O. Brooks, manager of the Madison Film Exchange, Detroit, in connection with "The Crisis," which that exchange owns in Michigan. It ran for three weeks at the Washington theatre, Detroit, and is to be brought back in March for a return engagement.

"Bookings are being asked by exhibitors in every part of Michigan, large and small," said Charles Muchman, manager of the State Film Company, Detroit, in connection with "Civilization." This feature will start an indefinite engagement at the Washington theatre, Detroit, in March.

Longer runs and increased bookings are reported in Michigan by J. W. Loranger, manager of the Paramount Exchange in Detroit.

Masterpiece Buys Rights to "The Ne'er-Do-Well"

Korson and Amsterdam of the Masterpiece Film Attractions, 1225 Vine street, Philadelphia, Pa., have added another feature to their state rights purchases this week by a deal with Sol. L. Lesser of San Francisco for the Eastern Pennsylvania and Southern New Jersey rights to "The Ne'er-Do-Well."

"The Ne'er-Do-Well" was originally presented in this territory at the Forest Theatre at $1 prices, where it played three weeks to capacity business.

"Beware of Strangers"

Leon D. Netter, of the Masterpiece Film Attractions, 1201 Liberty avenue, Pittsburgh, Pa., has purchased the Ohio rights to William N. Seelig's production, "Beware of Strangers," featuring Thomas Santchi.

Four Prints of "Civilization" Being Used in Michigan

Four prints of "Civilization" are being used in Michigan by the State Film Company, 221 Broadway Market Building, who control the state rights.

Six weeks have already been secured in Detroit on one print, which is in addition to the three weeks' engagement at the Washington theatre.

"Civilization" is being sold to Michigan exhibitors on a flat rental basis, instead of percentage, which is the case with most of the big features.

"Who's Your Neighbor" to Be Sold Territorially

The Masterdrama Productions, Inc., at 116 Nassau street, New York, have begun production on Willard Mack's story, "Who's Your Neighbor?" Prominent in the cast are Evelyn Brent, Christine Mayo, Frank Morgan, Anders Randolf, William Sherwood, George Myron, Franklin Hanna, Brian Raymond, Mabel Wright, Gladys Fairbanks and others.

When completed, "Who's Your Neighbor" will be distributed on the state rights plan.

Stars of "Sin Woman" to Make Personal Appearance

Announcement is made that the seven-reel photoplay, "The Sin Woman" has been completed. The picture is the product of the George Backer Film Corporation, of which George W. Lederer is the general director.

The principal stars of the picture are Irene Fenwick, Reine Davies and Clifford Bruce.

It is the plan of the company to send these stars out on tour to the various cities where the picture will be shown.

Augustus Thomas, George Hobart and Winchell Smith have been commissioned to write and acting prologues to the filmed story. It is the Lederer-Backer plan to take the stars to the principal city of each state where state rights buyers may require co-operation, and through the medium of the novelty attract popular and critical attention to the picture.

"The Witching Hour" Sold for Western States

Lester Park, representing the Photoplay Exchange of Salt Lake City, Utah, has consummated a contract for his organization with President William L. Sherrill of the Frohman Amusement Corporation for the exclusive rights to the Frohman master production, "The Witching Hour," for the territory of Colorado, Wyoming and Utah.

Christie Comedies Sell in West

Charles E. Christie, business manager of the Christie Film Company, has closed contracts for the release of Christie Comedies in all states except Iowa, Kansas, Missouri and Nebraska. In addition, the company's subjects are going to Australia and the Orient, and negotiations are now under way for European and South American rights.
Philadelphia Ideal Exchange to Handle Griffith Reissues

The newest exchange to enter the state rights field in Philadelphia is the Ideal exchange, 235 N. 13th street, where it occupies an entire three story building. Albert Teitel, general manager of the Ideal Exchange is well known as the former president of the Ideal Laboratories and studios at Hudson Heights, N. J.

The Ideal exchange has a New York office at 206 Broadway. The building occupied by the Philadelphia office was erected especially.

The Ideal intends handling Griffith reissues. It has also acquired the rights to "Ne'er-Do-Well" Selling Rapidly

Sol Lesser, who bought the Selig seven-part feature production, "The Ne'er Do Well," for sale on the territorial plan, reports that the picture is selling rapidly. Mr. Lesser has held on of the production and is exploiting it through his own organization. He is gratified at the results so far and expects to announce the complete sale of territorial rights in the near future.

Many Inquiries Come Regarding Lois Weber's Latest

Following the announcement that the Lois Weber seven-part feature production, "Even As You and I," had been booked for the Rialto theatre and was to be subsequently released on the stage, inquiries have come in to the Lois Weber state rights department, 1600 Broadway, from leading film men in all parts of the country. Those who have been able to view this picture have been unanimous in declaring it a great film achievement.

The cast is headed by Ben Wilson and Mignon Anderson. Others in the cast include Bertram Grassby, Priscilla Dean, Harry Carter, Maude George and Hayward Mack. The story is by Willie Woods and the scenario by Maude George.

"Ne'er-Do-Well" Selling Rapidly

April 14, 1917

Comedy Flashes from the La Salle Film Producing Company's Studio. Left: Scene from "Discords in 'A Flat." Right: Director De La Parelle Making a Scene for "His Cannibal Wife."
"The Birds' Christmas Carol"

The Frieder Film Corporation of Chicago and Lankershim, Cal., makes its initial bow with a five-part offering of Kate Douglas Wiggins' story, "The Birds' Christmas Carol," work on which was completed recently at the big Lankershim studios.

The Birds' Christmas Carol" numbers its readers by the million and has been one of the most popular of the entire Houghton Mifflin line. The Eastern publishing house refused numerous offers before disposing of the film rights owing to Miss Wiggins' determination that it be produced with the care and artistry that made her story so popular.

Producers of "Trooper 44"

DIXON BOARDMAN, president of the E. L. S. Motion Picture Corporation, under whose personal supervision the five-reel feature "Trooper 44" was produced, announces that in all probability he will now proceed to make a series of features, each complete in itself, but each enlisting the services of the Mounted Troopers as a picturesque background.

It is also announced by the E. L. S. concern that they have inaugurated an "Exhibitors' Advisory Department," and upon application to the publicity bureau of the concern the E. L. S. people will be glad to furnish not only press sheets, cuts and general publicity matter, but also give special advice as to the best means of advertising "Trooper 44" in the particular sections in which it may be played. The picture is being sold on state rights.

In this connection it is interesting to note, say the heads of the concern, that legislation is now pending in thirteen states for the establishment of a state police, and, in fact, in New York state such a bill has been already passed by the Senate. The above-mentioned fact, it is pointed out, lends peculiar advertising value to "Trooper 44," particularly as ex-President Roosevelt has stated that the mounted police force would make magnificent cavalry in time of warfare.

L. Rosenbluh Says Pictures Must Be Built for Market

Louis Rosenbluh, directing head of the Variety Films Corporation, believes that a picture must literally be "built to order" for the state rights market, or else it will not succeed.

"It was something less than a year ago," said Mr. Rosenbluh, "when I decided that the Independent market was growing in importance again, and reaching that stage of development where it could absorb big, important productions. At this time, I made an effort to secure production arrangements looking forward to the creation of a story, based on theme, which, according to a prominent legislator, was to be widely discussed in various stage lawmaking bodies.

"After considerable difficulty, I secured a production arrangement with a big producer, who placed at my disposal, such of his numerous, well-known personalities as were available.

"I could have had big stage names, but selected instead, known screen personalities who had attracted me by their previous work. Then I chose a director who had earned an excellent name for his artistic, dramatic productions.

"Then I gave them unlimited time in which to make the picture. And six months later, I received the finished negative. I could have disposed of it at once, I presume, for it was a very interesting picture, with big moments, powerful climaxes and sufficient heart interest to compel comment. And the project, even six months ago, was timely. But I wanted to study my field."

Trade Showing for "Fated Hour" to Be Given April 9

The Cines Film Corporation announces that a trade showing of their latest production, "The Fated Hour" will be given state rights buyers, reviewers and all others interested, at the Simplex projection room, fifth floor of the Candler building, New York, at three o'clock Monday afternoon, April 9.

"The Fated Hour," according to Cine officials, is a melodramatic six-reeler.

Mr. Rosenbluh also has on hand several thousand feet of carefully selected educational subjects.

The recent German offensive and retreat along the western front has drawn attention to the Germanic Official War Films' production, "Germany and Its Armies of Today," which is being disposed of on the state rights plan.

While the Germanic Company's films do not show the fighting, they make up for the lack of this feature by depicting economic conditions and industrial activities far within the peaceful zone.

"The Deemster" Sold in Many Territories

B. Amsterdam of the Masterpiece Film Attractions, of Vine street, Philadelphia, purchased "The Deemster" for the states of Delaware, Maryland, District of Columbia and Virginia. The deal was completed on Wednesday, March 28. Mr. Amsterdam, who is associated with L. Korson, will present "The Deemster" in the North End theatre, Washington, the week of April 23 for a run of four weeks, and the same week in a legitimate theatre in Baltimore for a period of two weeks, and possibly more.

Mr. Amsterdam is arranging a press club showing at Washington the week of April 16. He advises that he will handle "The Deemster" throughout his territory as a road attraction, playing all the larger cities.

Mr. Amsterdam purchased "The Deemster" possibly at the Chestnut Street Opera House, Philadelphia, in the course of the next five or six weeks on an elaborate scale.

F. E. Backer, president of the Dreadnaught Film Corporation, left for Pittsburgh, Detroit and Chicago to complete a deal on the Hall Caine drama, "The Deemster," for eastern Pennsylvania. Mr. Backer will present "The Deemster" possibly at the Chestnut Street Opera House, Philadelphia, in the course of the next five or six weeks on an elaborate scale.

W. E. Shallenberger, president of the Arrow Film Corporation, left for Pittsburgh, Detroit and Chicago to complete a deal on the Hall Caine production, "The Deemster," for a group of Middle Western states. This will leave territorial rights on the Arrow production pretty well disposed of.

Mutt and Jeff Cartoons Go Up to One Thousand Feet

In celebration of the anniversary of Bud Fisher's animated cartoons of Mutt and Jeff, H. Grossman, the distributor, has decided to increase their length from 500 feet to 1,000 by the addition of an educational subject of a scenic or industrial nature.

According to Mr. Grossman, exchanges buying Mutt and Jeff films will be given the full-reel subjects on an unusual basis, made possible through his activities in the foreign market.

Mr. Grossman already has on hand several thousand feet of carefully selected educational subjects.

Germanic War Films Timely

The recent German offensive and retreat along the western front has drawn attention to the Germanic Official War Films' production, "Germany and Its Armies of Today," which is being disposed of on the state rights plan.
PETITE Gladys Leslie is coming in for many kind words from her employers these days, and ambitious plans are being made for her. Recently Edwin Thanhouser, believer in the theory that with proper material a star can be developed almost over night, declared he was fully warranted in his contention by the manner in which Miss Leslie had come to the front. Van Dyke Brooke, new director of the “find” goes farther and states he is certain the actress will make a profound impression.

JOE KAUFMAN, director of George M. Cohan’s first Arctraft picture, “Broadway Jones” met with a painful auto accident last week at Englewood Heights, N. J. Mr. Kaufman was returning home from the studio in his machine through a heavy fog which settled behind the Palisades when he ran into another car head on. Mr. Kaufman suffered from several painful lacerations and after treatment was taken to his home in New Jersey where he is resting.

WHEN Albert S. Hart, a six-footer, went so far in his pursuance of realism as to fail to “pull a punch,” Montague Love, after a painful auto accident, was fully warranted in his contention by the manner in which Miss Leslie had come to the front. Van Dyke Brooke, new director of the “find” goes farther and states he is certain the actress will make a profound impression.

ALL of Viola Dana’s studious hours in Red Cross technique have not been wasted. Recently she was able to render first aid assistance to two of the players supporting her in her forthcoming Metro-Columbia production when Robert Walker, George Morling and Fred Kallgren severely cut their hands in a struggle for possession of a knife in one of the tense scenes in “Lady Barnacle.”

BY strange coincidence Ada Gilman, who appeared in Douglas Fairbanks’ first starring vehicle on the speaking stage, also plays a supporting character in his first photoplay produced by his own company for Artcraft Pictures, “In Again-Out Again.”

When “Doug,” as a budding stage star was about to appear in his big part for the first time Miss Gilman spent over an hour soothing the nervous actor. Her kind words finally had their effect on Fairbanks who scored a big hit. The next day Miss Gilman was surprised to find her dressing room filled with flowers and a note of deepest appreciation. As “Doug” became more widely known Miss Gilman, who is now some sixty years old, prized the little note more highly and when he returned to his dressing room at the studio recently, after finishing his first scene for “In Again-Out Again,” he was surprised to find on his dressing table the same note neatly framed together with a huge bouquet and another note from Miss Gilman wishing him success in the initial picture produced by his own organization.

THEDA BARA has almost completed her work in the second super de luxe production which J. Gordon Edwards has been directing at St. Augustine, Fla., and will return to the Fort Lee studios in the first week in April.

“The Maelstrom,” the new vehicle for Earle Williams, has been completed at the Vitagraph studio by Director Paul Scardon, in spite of numerous drawbacks. Mr. Williams and Dorothy Kelly did the final scene last week and the script was turned in as finished along with a sigh of relief by the director.

On one day, during production, five members of the cast were out through illness. At another time two of the players were knocked out while staging fights. Later John Robertson while doing a drop through a trap with Earle Williams was so severely injured he was out for several days.

MAE MARSH, who made one of the screen’s most charming “boys” in “The Wharf Rat,” will return to masculine garb for a portion of her second Goldwyn production, now being made by John W. Noble.

In anticipation of the rapid completion of this subject Goldwyn has already selected Miss Marsh’s third production which will get under way the latter part of April.

GOLDWYN’S wide exploitation of Mae Marsh is not to interfere with the career of her popular sister. Photoplay fans with whom Marguerite Marsh is a favorite will be glad to learn that Marguerite has been given an important role in the second Goldwyn picture in which Maxine Elliott is to appear and which was begun last week under direction of Arthur Hopkins.

EVERY star is said, by the P. A.’s at least, to have a hobby. Now it is discovered that Alma Hanlon’s is the collection of battle flags.

The Art Drama star recently bought at the auction of a prominent millionaire’s collection what was described as the flag carried by Joan of Arc in the battle of Orleans, and has added it to her collection of the colors of all nations and periods.
THOMAS H. INCE is to supervise a greater portion of Triangle films made on the West Coast. The last week has seen indications of increased activities at the Culver City studios, and the transfer of a number of former Fine Art players to that studio.

Mr. Ince intends to increase his producing staff to ten directors. The number heretofore having been six and seven. Then, too, at the studio there is work going on toward the building of a new enclosed stage of the same type as the others built heretofore. Several months ago it was announced the studio costing a half million dollars was complete. The additional stage is to be built at the extreme south of the lot, just beyond stage No. 3.

In the past few weeks, Mr. Ince has added two directors to his staff; Roy Nye and Victor Schertzinger. It is understood he will not have under his supervision, any of the former directors at the Fine Arts studio, although Chester Withey, whose most recent production was "The Bad Boy," has a contract which continues for a number of months. Mr. Ince, it is understood, desires to use only directors who have learned his manner of picture production. All of the directors who have been with him for several years at the Ince school, and the list includes Reginald Barker, Raymond West, Walter Edwards, Charles Miller and William S. Hart. All of these advanced from either assistant director or actor to the position of director.

A number of former Fine Art players under contract with the Majestic Company are now engaged at the Ince studio at Culver City. Alma Rueben is playing opposite William S. Hart. Bessie Love, it is stated, is shortly to be cast in a subject, and Mildred Harris is already playing in a picture at the Ince plant.

DIRECTOR REGINALD BARKER, Clara Williams, an other Ince players totaling in all fifteen, are home from San Francisco, where they spent ten days making dock scenes and others aboard an ocean liner. This photoplay was written by J. G. Hawks, who is a native of San Francisco, and spent all his boyhood days there.

Thos. H. Ince has engaged another leading woman in the person of Olive Thomas, who has for the past two years been with Ziegfeld's "Pollies." Miss Thomas arrived at the studio this week, and will shortly begin work in her first Triangle-Kay-Bee production.

The first studio to adopt electrical advertising, is the plant of Thomas H. Ince at Culver City. For the first time the mammoth electric sign built on top of the three-story wardrobe building was flashed on this week. This has three separate parts. At the top is a large circle in the center of which a flame starts and proceeds to the edge. After this is shown the name of Thomas H. Ince is flashed on in white within the ball of fire, and then the words Triangle Studios is spelled out, while below a triangle are the trade-mark letters Ray-Bee, flashed on and off alternately. The sign is approximately sixty feet in length, and stands about forty feet above the roof of the administration building, from which point it may be seen for about ten miles in either direction. It was built and erected by the Greenwood Sign Company, Western, which has branches in a number of cities.

WITH the rainy season over, Universal City is to take on greater activities. In fact, the past week has seen the employment of great numbers of extra players required for big scenes, the making of which have been delayed until weather conditions were settled. Twenty of the twenty-six directors are daily at work, and statistics gathered one day during the past week show that sixty-two automobiles, six of them big forty passenger sight-seeing cars, were needed to convey the producing companies to outside locations in Pasadena, the mountains, on the deserts, and at the beaches. On this day, more than 700 people were engaged for extra parts.

But few new productions were taken up at U City this week. Of the number, two are two-reel subjects, one will consist of three reels, and another of five. The Lyons-Moran Nestor organization is making "A Rag Time Riot," and the Ince are still at work on the two-reel subject, "Twenty Thousand Legs Under the Sea." Henry McRae is directing a thriller entitled "Dropped from the Clouds," which will feature Eileen Sedgwick. A number of the Universal cowboys take part in the picture, which includes some sensational aeroplane work. The George E. Marshall Western Company, which has Janet Eastman and Neal Hart playing the leads, is making "Ole Turns the Tables." Director Marshall wrote this two-reel story, and is using several of the Universal cowboys in its making.

Herbert Rawlinson, who has been on a vacation, is back at work as the featured player in a five-reel subject, entitled "Hands Up," adapted from a story by George Bronson Howard. Playing opposite Mr. Rawlinson is a new leading woman for Universal films, Alice Lake, who was introduced on the screen by Roscoe Arbuckle when he was working in the East, and came West, and was with him at the Keystone. Jack Conway will direct this picture.

Ruth Stonehouse is taking the part of an uncontrollable inmate of an orphan asylum in three-reel comedy-drama; "The Lovable Thief," which Miss Stonehouse is directing herself.
THE Universal Serial Company filming the ten episode subject, "The Voice of the Wire" with Ben Wilson and Neva Gerber in the featured roles, and Stuart Paton the director, are now on the ninth episode. Upon the completion of this serial another of sixteen episodes will be taken up. It is an adaptation from the story by Joseph Reacli, titled "Looch."

A number of Universal companies will complete the multiple reel subjects on which they are now working within the next few days. Included in this list are: "The Fires of Rebellion," being made by Ida May Park, featuring Dorothy Granger and William Stowell; Lynn Reynolds Company making "The Three Guardians;" "The Kentucky Cinderella," being filmed by Rupert Julian; and Allen Holubar, who is directing the making of "The Adirondack Affair." The Jack Mulhall Company filming "Speeding Up Susan," will not complete their subject for a week or ten days. This consists of four reels, and will be the first one of this size turned out for the new Universal program.

Debates to the thirteenth annual convention of the American Association of General Baggage Agents in session in Los Angeles, spent a day at U City this week as guests of General Manager H. O. Davis. On another day Mr. Davis had as his guest Colonel John B. McDonald, who is making an inspection of the artillery and cavalry of the West coast and mountain states.

NOW that the eighth episode of the Mutual-Signal serial "The Railroad Raiders" has been completed, Director J. P. McGowan has arranged with Frank H. Spearman to write the fiction version of the Helen Holmes serial. Mr. Spearman is author of "The Girl and the Game," "Whispering Smith," "Held for Orders," and many other popular novels. The fifteen installments will appear simultaneously with releases of the serial in a large number of metropolitan and small city newspapers.

The recently purchased Pullman car was crushed to pieces Sunday, when a very realistic wreck was staged at the Lasky Studio. The car, which was moved forward by a passenger train at the rate of thirty miles an hour, left the track and rolled down a forty foot embankment. Following this, a wrecker crew of the railroad cleared up the debris in the usual way. The scene was made at a point where the boulevard parallels the railroad, and scores of auto parties stopped and offered aid in taking the injured to a hospital. According to the sheriff, six persons were killed, but in reality no one received a scratch. The making of the wreck was witnessed by a crowd estimated to consist of two thousand people. The wreck scene will be a part of the sixth episode, "The Overland Disaster."

THE Al. E. Christie Company is engaged in filming "Practice What You Preach," which will introduce Hazel Alden, their new leading woman. It is a farcical tale of a father fooling the parents by masquerading as a minister who is to marry their daughter, and in the end the minister does marry her, but he is not the groom. Neal Burns, Eddie Barry, George French and Stella Adams make up the cast.

EASE has been taken on the studio at Santa Monica by a new organization, the Baron Long Film Company. Mr. Long is the owner of the Vernon Country Club, near Los Angeles, and Sunset Inn at Santa Monica, and his company will make Sunset Comedies consisting of one-reel. Albert W. Hale will be general manager of the company and supervise the production.

Lou-Tellegen arrived at the Lasky studio early this week, and will shortly begin directing there. Harry Irwin, formerly head of the property department at the Ince studios, has been engaged by the Lasky Company, and the former head of the property department there, H. C. Higgins, has been promoted to the art department, where he will work with Wilfred Buckland.

The Mary Pickford Company went to Santa Cruz this week for coast scenes for the coming Arbetta subject, which it is said has to do with early frontier life of the days of the vigilantes. Elliott Dexter, Horace Carpenter, Charles Ogle, Director General Cecil B. de Mille, Janie McPherson, Director of Photography Alvy Wyckoff, were in the party which in all included about twenty.

Director Robert Thorneby, Vivian Martin, Sessue Hayakawa and other members of the Lasky Company are home from San Diego, where scenes were made early this week.

WITH three companies working at the David Horsley studio now, two of these making multiple reel subjects of five reels or more, gives the plant an atmosphere which bespeaks the result of Mr. Wilbur with director Harrish Ingram being in charge of the production. This picture will serve to introduce a new leading woman whom Mr. Horsley engaged recently while in New York with Crosby.

General Manager W. A. S. Douglas this week saw the making of the first series of the new "Little Merry Sunshine" pictures by the Lasalida organization, being directed by Jerome Moorhead. The first picture as made will be titled "When Baby Forgot." The Lasalida Films, Inc., as stated exclusively in recent issue of Motion Picture News, has leased space at the Horsley studios for all production which will be made there. The personnel of the supporting cast for the series has not entirely been decided upon, but Frank Newberg will be the leading man. Director Moore was selected by Pathe to direct the "Merry Sunshine" pictures. He was formerly affiliated with Thanhouser, where he was in charge of the Gladys Hulette release.

John Jasper, who for the past year has served as business manager of the David Horsley studio, tendered his resignation this week to become effective March 31, and a contract has been made with Norman Manning to succeed Mr. Jasper.

Mr. Manning has served in this capacity at the studios of the Balboa Amusement Producing Company, Long Beach, since the inception of Horkeimer Bros. in the film industry more than three years ago. Mr. Manning thoroughly understands every phase of motion picture production, and his will to the Balboa forces will no doubt prove very beneficial to that organization.

A contract for services of Milton Farney, director of the Cub Comedy Company, was renewed this week by David Horsley. Recently George Ovey was placed under a new contract, all of which points to the fact that Horsley Cub Comedies will continue on the Mutual program for many weeks.

AFTER a week spent in the decidedly Western mining town of Jerome, Arizona, the producing company of the Yorke-Metro organization, headed by Harold Lockwood returned to Los Angeles Friday. Jerome, Arizona, the producing unit officers found an ideal place for filming scenes for the coming release, "The Hidden Spring." The United Verde Mines owned by Senator Clarke, the greatest producers within the boundaries of the United States, are located at Jerome, and it was around these that many of the scenes were made. Hundreds of the miners worked with the players in many situations, and the company was given the privilege of using company streets or buildings while they were there. E. Mason Hopper is in charge of filming this production, and the scenario was prepared by Richard V. Spencer.

F. J. Balshofer arrived in Los Angeles this week after spending several weeks in the East. Part of his time was spent in investigating the film market in Eastern cities, and upon his return he announced he had come to the conclusion, better stories and better productions were needed, if motion pictures retained their present position as the most popular amusement of the American public. For this reason he
plans to take more time in the making of each Harold Lockwood subject, and considerable more money will be spent for the filming of each one. Scenarios are now in preparation for The Haunted Pajamas, adapted from the stories Perry Elliott andaptioned for the "Yellow Dove" from the story by Geo. Gibbs. Many of the big scenes for the coming Selig production "Caleb Conover, Railroader" were made this week by Directors Colin Campbell and the time more than four hundred people being used. A local legitimate stage theatre was leased for several days, and here a rousing political meeting continued for days. George Fawcett is a featured player of this photo- play, appearing in the name roll.

"The Lad and the Lion" is in production under the direction of Al Green who has Vivian Reed, William Machin and Al Fishon as principals. This picture will consist of five reels or more, and is by Edgar Rice Burroughs, the author of "Tarzan the Ape." The photoplay will be of a melodramatic type, containing a number of sensational scenes, including a spectacular wreck. Burroughs, author of "Tarzan the Ape." The photoplay will be of a melodramatic type, containing a number of sensational scenes, including a spectacular wreck.

It is the plan of these producers to combine microscopic motion pictures with comedy situations, and in their first reel they show the effect of a new eye salve which gives to the eye microscopic power. A number of interesting scenes are worked in showing the flow of blood in veins of the hand, the capers of a flea, the actions of a lady-bug and many similar shots.

Mr. Wing is a well-known scenario writer, having been affiliated with Selig for a number of years and later has free-lanced a number of well-known photo-plays. This is the second time that Wing has followed the Tholhurst method of making microscopic motion pictures has been used. The first was for inserts in the Fine Art-Triangle picture "The Microscopic Mystery." Pictures are drawn from a light which does not kill the microscopic subject being photographed. The combination of comedy and microscopic views make a very interesting novelty picture that will add merit to a program.

Mary Anderson and Antonio Morino are to be co-starred in the next Vitagraph subject, directed by William Walbert. The title of this is "The Lady Sheriff." The studio is an interesting place. We couldn't get the hang of any of their stories, but they acted just like we knew what they was doing. Charley Christie showed us through the property room--"You're breakable, eh?"

Right in the center of this cross fire of comedy was Charley Sebastian, our former mayor. He's working in the story department for Cubby whom.

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Billy Rhodes, the star of this series will be seen first in "Her Hero" and following this will come "When Mary Took the Cooks Out" and "Walked Uncle" and "The Kleptomaniac.

President S. S. Hutchinson of the American Film Company, Signal Films Corporation and Vogue Films, Inc., departed East Saturday, March 24, after spending four months in the Western States. While no statement was given out by Mr. Hutchinson, it was learned that there are no changes of any importance concerning future policy of the producing companies are to be inaugurated in the near future.

Hollywood Hookum

April 14, 1917

PERSONALLY CONDUCTED TOURS IN FLYCKSVILLE

With the arrival of Spring this week, a hanker for the green outdoors overcame us, and while wandering, past Monday night, we solved the problem of where we were going next. We got an insight from the six foot letters stuffed Chrissie Comedies. The next two minutes were spent in the midst of the melting pot of comedies, just off the kitchen.

At Christie was making scenes at one end of the block with Neal Burns as affdine young lover, and Betty Compson was the cut-up belle of the evening. She looked just like one, but we can't say it was from practice. Eddie Barry was wearing the cloth as a substitute, and George French charged him the stuff. George is worse than a village pirate for making people.

The other end of the block. Hen, Lebrum was making a megaphone. Hen, really needs one for his heart is so strong. Billie Ritchie was all screwed up about the mustache, and Gerrie Selby looked as if she was about to have a good time. Sahl she had on silk pajamas.

In right of the center of this cross fire of comedy was Charlie Sebastian, our former mayor. He's working in the story department for Cubby whom.

He's working on the giving scene now. Doc. Stafford was telling us how to act, and from the prop- man we learned our former mayor's life was soon to be seen on the screen. We wonder why some people don't like what they do and some people won't like what they see.

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Society note: Marin Sais gave a branding party last Sunday, the guests being her co-workers of the Kalem studio.

Congratulations are due Ceci deMille--He's a father. The boy thrives and a letter was adopted from an orphanage.

Bill Bertram played Indian this week along with directing for Balboa, just for diversion, and they say Bill made an excellent Indian.

An Elks of Bosten have notified Franklyn H. ennum that they have been friends with him a life member, and Franklyn in training for the goat.

Fקלוקק], Ela. Young claims he doesn't want to give up the game of golf and his claim to fame is that he never goes below par.

Our feature editorial staff of HOOKUM extends congratulations to Willie Hearst for placing the best comedy in the motion picture department of his Chicago Examiner.

Si Snyder, who sends HOOKUM his copy of, is home from New York, and of all the bad things he saw there--well, we have too much respect for our publications to repeat them.

Bill Werdington is not moving around as briskly as before, the cause a big bug piece of scenery that he bought last week. He was no bones broken, but Bill lumps a little.

Requisitions—that's a popular word at City—on day this week called for eleven pianos, and Property Master H. Sims had the time of his proping career stretching six to that number.

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SCREEN EXAMINATIONS

“The Whip”  
(Paragon—Eight Reels)  
REVIEWED BY GEORGE N. SHOREY

MAURICE TOURNEUR has made a very fine photodramatic production of this famous melodrama; it has all the old earmarks of this, for Mr. Tourneur could not make it over into another play entirely; it has been so elaborated and changed, however, that only the melodramatic main points of the play will be recognized as making the success of it in pictures.

There is meat enough to this plot to warrant its making a fine feature of ordinary length, and the real talent of Mr. Tourneur has been used in developing the incidental plot to sustain interest through a two-hour show. He has succeeded admirably. Our only criticism would concern minor flaws in the wreck scene.

The theme of the picture in general follows the original play of Cecil Raleigh and Henry Hamilton in its essential thrills, and a wonderful touch is given the introduction of the characters by the fox-hunt, the hounds in cry, and the introduction of even the live fox in a very clever close-up. The incidents of the horse-box and the race-track scenes are handled in a manner beyond comparison with ordinary previous attempts at this sort of thing.

“The Whip” is a much better than ordinary picture, because it has been so painstakingly done. It is a perfect example of directorial genius that entitle the picture to a place on the honor roll. THE STORY AND PLAYERS

Joe Kelly (Alfred Hemming), bookmaker, “has it on” Baron Sartoris (Paul McAllister) and his consort, Mrs. Tudge Beverley (Warren Cook), whose daughter Diana is loved by Hubert Brancaster (Irving Cummings).

Kelly forges a check of Brancaster’s and uses the two villains as false accusers to convince the Beverleys that he is a worthless sort. Mean meantime, Harry Anson (Dion Titheridge), a jockey in the employ of the Beverleys, and his sister Myrtle (Jean Dumar) know the secret that “The Whip,” an uncontrollable but very fast horse has become docile and will win the handicap event in the coming races at Saratoga. Brancaster, learning of this, wagers twenty to one with Kelly on “The Whip.” Sartoris, who seeks to dishonor Myrtle, learns of this and plans to wreck the car in which “The Whip” is shipped to the race-track. The plot fails, because Brancaster learns of the villainy and races to the car just in time to release the horse and jockey as the limited crashes into the car. Joe Kelly, turning on his accomplices, sets Brancaster right, and the tables are turned in favor of Brancaster, who, with his fortune retrieved, is reinstated.

“The More Excellent Way”  
(Vitgraph—Five Reels)  
REVIEWED BY GEORGE N. SHOREY

CYRUS TOWNSEND BRADY’S story is exceedingly difficult to express in motion pictures. Vitagraph has given it a beautiful, and in fact an exceedingly photodramatic production.

Charles Richman, as the man too old to win the young girl’s passionate love, in competition with a young blood, whose youth and dash alone attracted the girl, is an ideal type for such a part. We liked his handling of the role of John Warburton as well as anything of the kind we have ever seen.

Anita Stewart, as the girl who didn’t know how impossible it was to give up her passion for the man who appealed to her through his goodness of heart and soul, met the requirements of such a difficult

High Finance”  
(Fox—Five Reels)  
REVIEWED BY F. G. SPENCER

THIS is a feature that will go well anywhere, for it carries a finely developed plot, the picturization is uniformly good, and the small love affair running through it is so delicately handled as to reflect great credit on the director, Otis Turner. The photography of the Western scenery, and particularly of the mine-shaft, is commendable; and the interiors, too, are well selected and clearly reproduced.

The theme carried throughout is that “money is easy to get, if one is not particular how he gets it”; and George Walsh, in proving this theory, acquits himself well, as doubtless his father, whom he stung for $100,000, will readily admit. THE STORY AND PLAYERS

Preston Platt (George Walsh), after a particularly strenuous night of revelry, is called to account by his wealthy father, Jonathan Platt (Herschell Mayall), and informed that his allowance, long overdrawn, would be immediately stopped. The son, suffering from a headache of the “morning after” variety, remarks: “Oh, I didn’t know you wanted me to go to work,” and adds: “Oh, shucks, money is the easiest thing in the world to get, providing you don’t give a damn how you get it.” He therefore, under the name of William Black, applies for and obtains a position as guide and valet to a most feminine youth, Ethelbert Van derpool (William R. Marr), and goes West with him to inspect the Free Booter mine, in which Ethelbert is interested. Free Booter stock has been a drug on the market, and many a joke has been cracked at its expense. Further, Preston Platt recalls the fact that Pringle, his former valet, had some such stock, which he decides to turn to good account.

Pringle, therefore, is instructed to go to Jonathan Platt and buy a little more Free Booter stock, merely as a means of getting the skids. Then a few hundred pounds of rich ore are shipped to the mine, a fake explosion is staged, and the rich deposit discovered.

Of course, the papers carry an account of the rich find, and Preston’s father and a business rival try to beat each other getting to the mine to buy options, or maybe outright control. Pringle, the former valet, conducted himself well, and unleads his stock for $100,000 to the first arrival. Jonathan Platt, annoyed at being unable to reach the mine in time, buys a half interest from this purchaser for $100,000. The certified checks have changed hands, the son makes his appearance, and the discovery of a shipping tag convinces the buyers they have been bunted. But the son has made good his boast, and is reinstated in the good graces of his father.
part exceedingly well. In fact, if there is anything to be questioned about the popularity of this picture it must be in the story itself, which depends for its pulling power entirely on the tension of such a situation as is created here.

We would say in houses appealing to the highest class of patronage, such as the Rialto and the Strand (Manager Rothapple has announced this picture for presentation at the Rialto), this play will be a big card. Where so-called "punch," with variations and not merely one tense situation elaborated is called for audiences may get restless. Sex appeal, however, can usually be depended on for strong pulling power, and this is decidedly a play with strong sex appeal to adult audiences.

THE STORY AND PLAYERS

Chrissey Deselden (Anita Stewart) is John Warburton’s (Charles Richman) ward. When Robert Neyland (Rudolph Cameron), a ne’er do well, with an inherited taint for liquor, to whom Chrissey is engaged, insults her in an intoxicated condition, Chrissey shrinks to protection to her guardian, and impulsively accepts his offer of marriage.

After the ceremony, when John demands the kiss and affection he expects as a husband, he finds Chrissey cold as ice. Then he is told that she never promised him love.

He discovers her with Bob, and utterly discouraged, he leaves her. She goes to Reno, to get a divorce, and while there Bob tries to ruin John in the stock market. When Bob wires for Chrissey’s money, to use in this nefarious way, John’s old friend, Col. Taylor (Chas. Stevenson) wires her the facts, and she refuses, with the result Bob, instead of John, is ruined. Bob commits suicide and then she realizes she is now mature enough to appreciate her patient, but always loyal husband. He receives the first real kiss and both are for the first time really happy.

"Mr. Dolan of New York"

(Jack Mulhall, Universal—Five Reels)

REVIEWED BY GEORGE N. SHOREY

With House Peters, Myrtle Stedman, J. W. Johnston and Helen Eddy, an all-star cast has been assembled around a good plot idea, and E. Mason Hopper has given us a five-reel, beautifully staged production; but for nearly three full reels it is introductory, "getting acquainted" with the characters—nothing else.

And no audience will appreciate being dallied with for more than half an hour until enough plot can be gathered together to finish with the right dash and interest. The first reel is devoted to showing the faith of the lover in his sweetheart, and the friendship between the two men who were to be forced into rivalry later by the peculiar twist to the plot. The second reel is devoted to showing the innocence of the country girl and the danger of her being spoiled in the fast company of Diana Gordon, which is none too easy to grasp by those who have seen Miss Stedman in her many previous roles as the innocent and placid one. The third reel leads up to the impulsive declaration of love by Diana to Paul and his sacrifice to save Keith’s feelings. In each one of these three reels a single scene or two of a little child is injected, why appears later, when she is the central figure of the plot.

From the point when, a little more than half way through the play, Diana confesses her love for Paul and he, seeing Keith observing them, pretends he is the disloyal one and goes to him. The others are perfectly cast and do splendid work. But who can imagine Miss Stedman faithless to her true lover and vampire the other man? Even though, in the last scenes, as the repentant wife she is great.

THE STORY AND PLAYERS

Boyhood friends, Keith Gordon, wealthy architect (J. W. Johnston), and Paul Russell, surgeon, especially skilled in infantile paralysis cases (House Peters), mutually discuss Keith’s
love for Diana, his wife, and are very happy in one another's company. Diana (Myrtle Stedman) is obsessed with a love for Paul; and when Marjorie (Helen Eddy), Keith's innocent sister, comes to visit them from the country, she cannot bear to see Paul falling deeply in love with her. When she hears Paul about to propose to Marjorie she finds a pretext to interrupt them, and thus herself at Paul's feet. Just then Keith comes in, and thinking only of the terrible blight on Keith's happiness if he shall discover Diana's unfaithfulness, Paul lets Keith believe he is the one at fault.

Paul; and when Marjorie (Helen Eddy), Keith's innocent sister, comes to visit them from the country, she cannot bear to see Paul falling deeply in love with her. When she hears Paul about to propose to Marjorie she finds a pretext to interrupt them, and Keith's little child is stricken. Diana calls Paul to their aid, but Keith refuses "even the life of his child, for a blind girl". Eleanor's (Florence La Badie) sight is restored. She leaves him, and it is only years later, after Eleanor has been insulted by a butler. Whatever misunderstanding existed between the two is then smoothed over.

Thomas Curran, Ina Palmer, Harris Gordon and Ida Darling are others in the cast.

There can be no doubt that audiences will enjoy this play as much today as they did at the time of its first issue.

THE STORY AND PLAYERS

Robert Wainwright and Marjorie Bateman are the directors of "A-Kay". There is not a dull moment in this eight hundred feet, which we are told is the longest cartoon on record; few titles and those well placed and really humorous, help rather than hinder the continuity. Several of the "big scenes" in the play are taken off with the keenest appreciation. But first, last and always such a picture as this will turn the kids almost inside out with enjoyment.

"A-Kay" is the announced star of "The Law of the North", but the caliber of her satellites in the cast, new divorced from Ruth. Whatever misunderstanding existed between the two is then smoothed over.

"20,000 Feats Under the Sea"

(A-Kay Company—Eight Hundred Feet)

REVIEWED BY GEORGE N. SHOREY

This initial release of "A-Kay" will tickle the children, and the grown-ups who like "trick-cartoons" nearly to death. The idea that gives the picture license to run eight hundred feet without a stop in the burlesquing of "Twenty Thousand Leagues Under the Sea," one does not have to see the Universal big production first to appreciate the kind of humor evidenced in the burlesque.

Paul Terry, who "animated" this picture, clearly has a fine sense of the ridiculous in all forms. He shows the "Captain" on a barrel, which navigates over or under the water, with equal facility. He makes hundreds of feet of comedy drawing the tropical fishes in their briny element at play. His take-offs are near enough characteristic of the originals to make the fun all the greater. The "cow-fish," with horns like a cow, and the mermaid leading a dog-fish, are samples of the great ingenuity shown in this travesty on undersea wonders.

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"20,000 Feats Under the Sea"

(A-Kay Company—Eight Hundred Feet)

REVIEWED BY GEORGE N. SHOREY

Here is a picture that pleases the eye and twangs the nerves that thrill. It is check full of good acting, plenty of action and, above all, has the very best of photography to augment this. It abounds with plot and intrigue, and has the good red-blooded Northland as its background.

Shirley Mason is the announced star of "The Law of the North," but the caliber of her satellites in the cast, and the scope allowed them, demands equal praise for all. The story has Love as its backbone, with the usual byways of honor and dishonor...
We were gratefully surprised at the novel twist which made this really a suspense story which the audience could not guess out beforehand. In the main it is expected, of course, that the events pictured are a "frame-up," but that the "frame-up" is a friendly affair is the surprise, for we are so used to the simple and obvious in pictures nowadays we had thought this was just another one.

Charles Sutton, Fred Jones and Robert Keggerris makes their various parts shine.

Hiding from the Police

The corporal’s love is sincere, but he hesitates, and for a time is lost through Edith’s misunderstanding of his actions with the half-breed girl of the post (Sally Crute). In the meantime the young factor betrays the half-breed girl, throws her aside and marries the maid he loves. The half-breed starts out for revenge. The factor kills her. Circumstances lay the blame upon Corporal John. Edith makes a few discoveries; lays a clever trap for the factor, and in his vanity he admits the crime. At this crisis a shot through the cabin window ends the life of the factor. It was the Law of the North.

"A Million Bid"

(Vitagraph—Five Reels) REVIEWED BY GEORGE N. SHOREY

We were gratifiedly surprised at the novel twist which made this really a suspense story which the audience could not guess out beforehand. In the main it is expected, of course, that the events pictured are a "frame-up," but that the "frame-up" is a friendly affair is the surprise, for we are so used to the simple and obvious in pictures nowadays we had thought this was just another one.

From which it can be seen that "Apartment 29" has exceptional merit in its plot, and we will add that Earle Williams is seen at his best, and the rest of the players, including Ethel Gray Terry as "The Girl," and Denton Vane, are well cast.

The drug traffic has a good many dramatic possibilities. It is almost as fruitful to the scenario writer and has evolved therefrom a highly sensational melodrama. Subtlety was not Mr. Heustis’ aim. He calls a spade a spade, and consequently when he wants to show a beautiful woman degraded to the point of...
"The Family Honor"

(Word Film—Five Reels)

REVIEWED BY PETER MILNE

WITH a story furnished by Adrian Gil-Spear which is peculiarly French in character and not always adaptable to the tastes of the American public, "The Family Honor" maintains average interest throughout its body, but fails to convince in its climax. The sight of a father who places honor above lovecom-

manding his son to kill himself—attempting to force him to kill himself—is not altogether natural. One is more apt to smile than to thrill at it. The character of the actress, Marcia, is, too, rather an unsympathetic one. An announced vampire in the opening scenes, the author has chosen to transform her into a heroine on his own account. Says he: "Marcia, you're a heroine now; act like a lady," and she proceeds to do so, although she herself goes through no marked transposition of character. Such acts on the part of an author seem to emphasize any artificiality that the story possesses.

The cast of "The Family Honor," headed by Robert Warwick, by unusually good work, has managed to put the story over to some extent. Mr. Warwick has less to do than usual, but plays his role with his usual force and feeling. Henry Hull and June Elvidge register effectively in the more prominent roles of Anthony Wayne and Marcia. The direction of Emile Chautard is in general satisfactory.

THE STORY AND PLAYERS

Anthony Wayne (Henry Hull) becomes interested in Marcia (June Elvidge), an actress, and forsakes his fiancee (Berda Holmes). Marcia shortly tires of the boy. His brother, Captain Stephen Wayne (Robert Warwick), in attempting to straighten out his brother's affair, falls in love with Marcia himself. Straightway she reforms, seeing in Stephen the man she really loves. Anthony falls in with bad company and robs his father (Alec Francis). The old gentleman is attempting to force Anthony to commit suicide, when Stephen arrives and accuses himself of the deed. With this the father's eyes are opened to his mistake and he pardons his sons, accepting Marcia into his home as the wife of Stephen, while Anthony goes back to his fiancee.

"The Girl in the Checkered Coat"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

A vehicle to permit Dorothy Phillips to offer two strikingly contrasting characterizations, "The Girl in the Checkered Coat" is a very good thing. In its dramatic substance it is rather lean, but the author, E. M. Ingleton, has provided sufficient material for a story of gathering interest, which winds up in a climax that is sensationallly melodramatic if not altogether logically motivated. A fine production has been tendered it by Director Joseph De Grasse.

"The Test of Womanhood"

(Joseph R. Mule—Five Reels)

REVIEWED BY GEORGE N. SHOEBY

THIS picture has impossible inconsistencies and a serious confusion of story, which are hard to reconcile with the present-day standard of production. Pretentious sets, showing a mythical "Turannah" city of the Old World, are spoiled in their effect by obviously modern locations and flashes, even including our familiar telegraph pole and electric lights.

These defects could be overlooked, however, if the story had a clearness and continuity that would be understood by an audience, and if several of the heavy scenes had not been rendered lacking in effect because of the impossible situations required to be imagined as true.

Stuart Holmes does his best to put over an impossible hero.

THE STORY AND PLAYERS

Akkadia is overrun by its militant neighbor, Turania. War is rampant, and Carl, a Turanian officer (Stuart Holmes), revells with his brother officers in unbridled lust. Marie, an Ackadian governess, takes his fancy. And for trying to protect her mistress from his insults she is rewarded by a personal assault. Recovering from a dazed unconsciousness, she tells her story and how she found lying beside her, murdered, her sweetheart's brother. Carl, contritely, tells the truth, that he really loved Marie, and came to his senses just in time to leave her unharmed, and that the murdered man was killed by him in self-defense.

After a series of complications, including the rescue of Marie from the hands of her own sweetheart, who had ordered her execution for the death of his brother, this man and woman of war-ravaged countries are united in love, based on each having stood the fire test trial of manhood and womanhood.

"The Struggle in the Tavern"

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Miss Phillips accomplishes much in delineating the characters of Mary Graham and "Flash" Fan. By the skilful application of makeup she appears as a sweet young girl on the one side and a sneaking pickpocket on the other. It is not stretching the point in the slightest to say that it is hardly possible to believe that the actress is both Mary and "Flash." Only the most detailed examination brings the fact to light, so one can pardon the assertion of the Bluebird people in a brace of leaders that Miss Phillips does unusually clever work. But an audience is not blind, and just in passing, Miss Phillips' brilliance might be left for the public to discover, which it certainly will.

**THE STORY AND PLAYERS**

"Flash" Fan (Miss Phillips), a pickpocket, is tracked to her lodging house by the police. In the room next to hers is Mary Graham (Miss Phillips), a worn-out shop girl, who has collapsed from starvation. "Flash" hastily wraps her checkered coat about Mary, and as a consequence the innocent girl is arrested. An investigation brings out the fact that the girls are sisters. The mistake is discovered and she is allowed to go free. She enters the household of Miss Maitland (Mrs. A. E. Witting) and shortly becomes as a daughter to her. Her romance with David Norman (William Stowell) progresses and culminates after Hector Maitland (Lon Chaney) has introduced "Flash" into his aunt's home as a maid, intending to rob her of her valuables. Both "Flash" and Hector are defeated in their scheme.

**"Her Official Fathers"**

A COMEDY of the lighter sort, "Her Official Fathers" makes a delightful impression, due to the presence of Dorothy Gish in the stellar role. There is nothing at all approaching heavy in the makeup of the story, though it manages to maintain the interest and create a sustaining thread of suspense despite the lack. Miss Gish is at all times effective in her part, plays her scenes with a nice appreciation of their comedy values and is as attractive as ever in appearance.

Roy Somerville prepared the scenario from a story by Hugh S. Miller, while Joseph Henabery and Elmer Clifton directed.

The work of all parties concerned is adequate. Frank Bennett gives quite his best to the role of the bank clerk and the support, consisting of some of the best known members of the Fine Arts stock, is excellent.

**THE STORY AND PLAYERS**

After the death of her father, Janice Webster (Dorothy Gish) is left to the guardianship of the several directors of a bank. The two hostile vice-presidents of the directorate (Sam De Grasse and Fred Warren) desire control of Janice's fortune, and while one courts her himself the other gives the job to his son (Milton Schumann). She, however, disappoints them both by marrying Peabody (Frank Bennett), a clerk in the bank.


**"The Bond Between"**

A THEATRICAL under the direction of George Beban and Donald Crisp are a good team in providing story and direction for the character star to have full opportunity to display his well-known emotions seems to us most apparent, due to this picture. We do not think Mr. Beban registers as well as a French dear old gentleman as he did in his previous Italian characters. The

The Old Music Master Strikes a Sympathetic Chord

"Sweetheart of the Doomed" presents Louise Glaum in the role of an adventurer who is changed for the better through love. The story, though it contains at times unusual appeal and presents a story that is on the whole dramatic, the ordeal with which the author has chosen to inflict the woman...
THE tenth and eleventh episodes of "Patria" were staged out West and Marie Walcamp and a whole troop of soldiers played the parts of sheriffs and Indians. Miss Walcamp, who does not seem to have lost her dramatic ability, takes up the tenth episode with an extra thrill. She plays the sweetheart to all the doomed, and playing the heroine, the scene falls down somewhat dramatically. The zeal of the writer seems to have given her the better of his perspective. This is also shown in the subtitles, which are far too emotional and sentimental to be read without a smile. Miss Glaum is given more opportunities for acting in "Sweetheart of the Doomed" than she has had in some time, and accepts them all. The production given the story by Reginald Barker leaves nothing to be desired.

THE STORY AND PLAYERS

Honore Zonlay (Louise Glaum), a notorious adventuress, lives to make all men pay for the treachery of one man. She enlists General Durand (Thomas Guiteau) by posing as the protege of another general (Roy Laidlaw). When Durand learns her true identity he casts her off. Honore at last meets her ideal in the person of Paul Montaigne (Charles Gunn), a dispatch bearer. He is willing to overlook her past. When war comes he is reported to have died in service, and Durand, in a spirit bordering on revenge, places her in a hospital as sweetheart of the doomed. One day Paul is brought in, severely wounded. He is given up for dead, but the care and nursing of Honore restore him to health.

"The Hidden Children"

(Metro—Five Reels) REVIEWED BY GEORGE N. SHOREY

This play may appeal to those who have read Robert W. Chambers' colorful story, but to others it will be a puzzle. Oscar Apfel is accredited with having both adapted and directed the production. Either in his hands or the cutting room such havoc has been wrought with the story itself that an average audience will wonder what it is all about, and we are certain Mr. Chambers would not recognize it as his creation, a notion left to titling, and that handled in a poetic, rather than a dramatic, mood.

There are Indians, and more Indians, and they do not seem very real. There is a hop-skip-and-a-jump narrating of a double-barreled plot: a girl seeking her mother and a boy fascinated by the girl. The dramatic incidents caused the hero and heroine to become "hidden children," the reason of the story itself, we would say, is barely referred to, even in the titles; instead, "sus pense" seems to be sought.

And the result is that failure to register the big punches that could have been there.

Robert Chambers wrote a story that is dramatic in spite of its strange incidents. It is not a story that does not so readily adapt itself to the pet star requirements of the modern photoplay, and that is the pressure, the director's troubles began. But that does not excuse so badly written and poorly made a plot resolving itself mostly into the wandering of two love doves through the forest, with faithful Indians, and hostile Indians, and some early colonists for good measure, and a few fights the audience hardly knows what it all about.

This picture is nowhere near up to the Metro standard, and even the stars cannot save it from being dull.

THE STORY AND PLAYERS

An ancient custom of the Indian tribes is to "hide" children with a friendly tribe, later to be brought back to their own tribe, alive or dead, and pure of blood. Two hidden children, Evan (Harold Lockwood) and Lois (May Allison), meet and love. But Lois will not trust man, and not until Evan has saved her mother from being assassinated by a cruel Indian chief, is his complete happiness with her made possible.

"The Clock"

(Bluebird—Five Reels) REVIEWED BY ROBERT CHAMBERS

This play is nowhere near up to the Metro standard, and even the stars cannot save it from being dull.

THE STORY AND PLAYERS

A dissipated youth (George Soule Spencer) goes to the country to reform, meets a girl (Hilda Nord), induces her to go to the "big city," where he attempts to have a fake marriage ceremony performed. The girl's childhood friend (James Cruze) intervenes and furnishes a genuine minister. The husband continues to inject life into her difficult part. James Cruze also did his best with the scattered material at hand. The other players were rather indifferently cast.

"The Web of Life"

(Bluebird—Five Reels) REVIEWED BY ROBERT CHAMBERS

It is a light comedy, ingeniously evolved, and much of the humor is derived from its subtitles. These are composed of very natural-spoken lines, and are good for many a laugh. Aaron Hoffman is the author of "The Clock." He has kept away from the conventional in more ways than one, and Director William Worthington, it appears, has tried some ideas up to a good degree. Mr. Hoffman didn't bother at all about drama. There is very little of it present. The episode in which the villain hires a crook to steal the clock is rather forced, to tell the truth, but
then one doesn’t have to take it seriously. It’s the comedy that counts, and “The Clock” can unhesitatingly be termed excellent in this respect.

Franklyn Farnum is featured as the extremely unpunctual hero. His personality is attractive, and he benefits largely by the role provided him. One thing, however, Mr. Farnum should exercise more care over his make-up in the close-ups. A fetching smile doesn’t get the smiler anywhere if the border of grease paint can be seen by the eye. Agnes Vernon is a very pretty and natural heroine, while the support is of the best.

THE STORY AND PLAYERS

Jack Tempest (Franklyn Farnum) gets into all sorts of trouble because he is never on time. His fiancee, Vivian (Agnes Vernon), becomes peeved at his excursions, and her father (Mark Fenton) becomes angry and takes her away to the country. Jack receives word that a distant uncle has died leaving him a clock, which he must wind at ten every night, setting the alarm for six in the morning. If he doesn’t hold to these stipulations he loses a fortune. The peculiar inheritance proves the making of him, and then, after he’s smoothed matters over with Vivian, he discovers that she was his “distant uncle.”

Frank Whitson, Frederick Montagu and Willis Marks contribute good performances.

“THE MYSTERY OF THE DOUBLE CROSS”

The mystery enfolding the dual personality of Philippa Brewster becomes more clouded than ever in this episode, entitled “The Life Current.” Bentley, the heavy, proposes to her and is accepted, and when Peter Hale asks her for an explanation, none is forthcoming. The identity of the Masked Stranger still remains unknown.

THE STORY AND PLAYERS

After Bentley (Ralph Stuart) has been accepted by Philippa (Moira King), he resolves to get Peter (Leon Errol) tied to a gas jet preparatory to hanging. The Masked Stranger comes to his rescue, and in a fight with Bentley accidentally wounds Peter. He is taken to a hospital and immediately operated upon. In the midst of the operation one of Bentley’s gang cuts the electric wires of the hospital. The Masked Stranger arrives just in time to hold them together, that the doctor may go on with his work.

“THE CURE”

There is but one thing to be said against each succeeding Chaplin picture. That is, that it gives one too exclusive a taste in their comedy seeking among the films. To see one Chaplin after the other, and add one’s laughter to the widespread echo, means that there is very little else among the fun-making films that will satisfy that taste. The newest Chaplin, “The Cure”, tops off the feast of fun he has furnished in the past in great style.

One of the big points in its favor is the fact that Charlie works almost throughout the entire picture in his maudlin, gyrating, fish-eyed character of the “funny drunk.” In this characterization he made his first fame in vaudeville; in it he is well-night inimitable, and chuckles always change to convulsions with an audience when the plot of his pictures calls for alcohol to be mixed with his antics. The action in “The Cure” all takes place at one of those “health water” resorts.

Charlie, of course, makes his entrance early as a “patient” seeking a cure for his alcoholic tastes. Every move thereafter is a signal for laughter as carefully obeyed as a railroader’s orders. To seek superlative terms for each Chaplin comedy as they come forth is a hardship and an impossibility. The last one always makes me think that there is nothing new to be concocted by Charlie as laugh-making stunts. But the scenario of “The Cure” has a plentitude of new business in it that dispenses the idea that there is nothing new under the sun for Chaplin.

“THE DUMMY”

In aid of the Canadian Boys who are Prisoners of War in Germany, to be held at Fort William, Ont., May 24th, 25th and 26th. Help us to secure funds for the brave boys will know that they are not forgotten.

Address all communications to M. Mannist, Managing Director.
General Film Program

“The Lone Point Feud”: a episode in Palisade, N. Y. (Kalem). The rapid pace of thrills and good drama set by the film in its opening number is well maintained throughout the present episode. The practice established by a new director, who formerly dealt strictly with the railroad, and of alternating the excitement with moments of quiet, increased the interest. The story deals with the fight between the railroad sleeping car conductor and his helper, and the shadowy figure who identically names the conductor at the southbound train. The train, when discovered by the conductor, is bound and gagged and thrown into a baggage room. It is readily apparent that the plan of the inhabitants is to have the trainmen for their own benefit. The conductor, with the help of his helper, manages to escape. It is an excellent film, with the added interest of a comedy attitude in the portrayal of the characters. The cast includes: George Pearce and Jane Bernoudy are the principals.

“The Railroad Smuggler.” An episode in Hollywood, Calif. (Universal). Frederick Bechdolt obtains an excellent story from his friend and director, who has previously written and directed for the company, and has produced a picture that is a welcome addition to the Vugres that have appeared before.

“The Vulture of Skull Mountain,” an episode of “The Vulture of Skull Mountain” series. Two reels. “The Vulture of Skull Mountain” series. (Kalem). This melodrama, written and directed by A. W. Rice, is rather obscure in its silent passages and the mystery element is obscured in its dialogue. The story is good, and things happen rapidly. The Kalem motorcycle is used effectively.

Universal Program

“Nabbing a Noble,” (L-Ko. Wed., April 4.) —In which a nobleman changes places with his valet prior to his visit to a duchess and gare the amusement of the onlookers. It is an interesting show of Swedish gymnastics, the fast moves of the cast and the art of makeup impersonation. The cast includes: George Pearce and Jane Bernoudy are the principals.

“Someday Late,” (Victor. Thur., April 5.) —In which a comedy-drama, or rather melodrama is offered here. The story is average. The cast includes: Bruce Kellogg, Claire Dray, Dennis O’Brien, the central figure is the hard-working husband, who derives only a scant salary from a menial job, and the wife is the center of attraction. The cast includes: Bruce Kellogg, Claire Dray, Dennis O’Brien, the central figure is the hard-working husband, who derives only a scant salary from a menial job, and the wife is the center of attraction.

Metro

“The Awakening of Helen Minor.” (Drew Company. One Reel). —The play of the former actress, who has the talent of the public, is here rendered in the company’s new branch of comedy in this offering. Hubby is very much concerned when his wife gives birth to a baby in the hospital, and is taken by surprise when he discovers that the baby is a girl. Hubby and wife have a baby girl, and are delighted with her. Hubby is a popular character in the company, and his acting is commended by the critics. The cast includes: Bruce Kellogg, Claire Dray, Dennis O’Brien, the central figure is the hard-working husband, who derives only a scant salary from a menial job, and the wife is the center of attraction.

“Burning Silence,” (Bison. Two reels, Sat., April 7.) —This melodrama, written and directed by John B.Release, is a well-crafted story, with the addition of Jane Bernoudy, who does some good comedy work. It was written by Fred Palmer.

“Family Tree,” (Victor. Tues., April 10)—In which both husband and wife have a passion for pedigrees and high society. The cast includes: Bruce Kellogg, Claire Dray, Dennis O’Brien, the central figure is the hard-working husband, who derives only a scant salary from a menial job, and the wife is the center of attraction. The cast includes: Bruce Kellogg, Claire Dray, Dennis O’Brien, the central figure is the hard-working husband, who derives only a scant salary from a menial job, and the wife is the center of attraction.
FEATURES—CURRENT AND COMING

Art Dramas, Inc.
Mar. 8. The Cloud (Jean Soberth), Van Dyke 5
Mar. 22. A Man and the Women (Edith Hal- 5
Mar. 29. The Law That Failed (Alma Han- 5
Apr. 5. The Inevitable (Anna Q. Nilsson), 5
Apr. 12. The Great Bradley Mystery (Alma 5
Apr. 19. A Mother's Oath (Jean Soberth), 5

Artcraft Pictures
Nov.—6. Less Than the Dust (Mary Pick- 5
Jan.—8. The Pride of the Clan (Mary Pick- 5
Mar. 5. A Poor Little Rich Girl (Mary Pick- 5

Bluebird Photoplays
Mar. 19. Polly宝鸡 (Earl Hagen, Royce Mc- 5
Mar. 26. The Gift Girl (Rupert Julian and 5
Apr. 2. Susan's Gentleman (Violet Merv 5
Apr. 9. The Pulse of Life (Wedgwood 5
Apr. 16. A Jewel in Pawn (Ella Hall, Walter 5
Apr. 23. The Girl in the Checkered Coat (Dorothy Phillips). 5
Apr. 30. The Woman in Black (Leonard and 5
May 7. Little Lost Sin (Violet Mer- 5

Fox Film Corporation
Mar. 12. Love's Law (Jean Sawyer and Stu- 5
Mar. 12. A Tale of Two Cities (Wm. Far- 6
Mar. 8. The Blue Streak (Wm. Nigh and 6
May 5. The Prison Without Walls (Wallace 5
Mar. 19. The Bowling Ball (Stuart Holmes), 6
Apr. 22. The Single Code (Crane Wilbur) 6
Apr. 29. As Men Are Made (Vivian Martin), 5
Apr. 26. The More Excellent Way (Anita 5
May 7. The Art of an Inmate (Violet Mer- 5

Ivan Feature Productions
Mar. 18. Two Men and a Woman (James Morris, Florence Mayo, Royce De Renter, Guy Coombs, John Vesper), Legend and Ar- 5

Kleine-Edison-Selig-Essanay
Mar. 12. Little Lost Sister. (Selig). 5
Apr. 2. The Law of the North (Shirley Mason) 5
Apr. 16. Builders of Castles (Marc MacDer- 5
Apr. 23. Skinner's Bubble (Bryan Wash- 5
Apr. 30. The Faith of Nancy (Tom Santschi 5
May 7. The Saint's Adventure, (Henry Wal- 5

McClure Pictures
Feb. 12. Seven Deadly Sins. (Greer) (Nance O'Neil, Shirley Mason and George 5
Feb. 19. Seven Deadly Sins. "Wrath" (H. W. Warner, Shirley Mason and George 5
Mar. 5. Seven Deadly Sins. "Gluttony" (Sta- 5
Mar. 12. Seven Deadly Sins. "The 7th Sin." (George Le Uere and Shirley 5

Metro Pictures Corporation
Mar. 12. The Mortal Sin (Violet Dana), Columbua 5

Red Feather Productions
Mar. 19. His Father's Son (Lionel Barry- 5
Apr. 2. The Waiting Soul (Mme. Petraova), 5
Apr. 16. A Marginal Man (Mabel Talatero), 5
Apr. 9. The Man of Decision (Edna LaRow, 5
Apr. 23. God's Law and Man's (Viola Dana), 5
Apr. 30. The Millionaire's Double (Lionel 5
May 6. The Secret Spring (Harold Lock- 5
May 13. The Belle of the Season, (Emmy 5

Paramount Pictures Corporation
Mar. 12. Sapho (Pauline Frederick), Famous 5
Mar. 15. The Prison Without Walls (Wallace 5
Mar. 19. The Bowling Ball (Stuart Holmes), 5
Apr. 22. The Single Code (Crane Wilbur). 5
Apr. 29. As Men Are Made (Vivian Martin), 5
Apr. 26. The More Excellent Way (Anita 5
May 7. The Art of an Inmate (Violet Mer- 5

Paulist Pictures
May 14. The Marcelli Millions, (George Be- 5

Photograph Exchange, Inc.
May 11. The Empress of the Silk Road, Doria 5
May 18. The Empress of the Silk Road, Doria 5

Fame Pictures
May 25. Holland (Holland, Doria Kenyon, Wm. Morse and Lynne Dolmetsch), Popular Hayseeds and Play- 5

Other pictures listed:
12. (Double Attraction) The Girl Who Lost 5
13. The Scarlet Crystal (Herbert Raw- 5
14. The Fighting Gringo (Harry Carey and 5
15. The Bronze Bride (Clare Col- 5

Selig Pictures
Jan. 7. Panthea (Norma Talmadge). 5
Feb. —. The Argyle Case (Robert Warwick) 5
Feb. —. The Price She Paid (Clara Kim- 5
Mar. 8. The Eternal Sin (Florence Reed), 5
Mar. 15. The Easiest Way (Clara Kim- 5
Mar. —. The Law of Compensation (Norma 5

Triangle Distributing Corporation
Mar. 8. Back of the Man (Dorothy Dalton) 5
Mar. 11. A Love Sublime (Wilfred Lucas). 5
Mar. 15. The Little Brother (Enid Bennett), 5
Mar. 18. A Daughter of the Poor (Bessie 5
Mar. 25. A Twain's Awakening (Sona 5
Mar. 25. The Song of the Sea (W. M. Hart), Kay-Be 5
Apr. —. The Price She Paid (Dorothy Dalton), Inc- 5
Apr. 8. Her Official Fathers (Dorothy Gish), 5
Apr. 25. Heavenly Heart of the Doomed (Lou- 5
May 13. An Old Fashioned Young Man (Rob- 5
May 15. Paddy O'Hara, (William Desmond), Inc- 5

Ultra Pictures Corporation
Apr. 2. The Empress of the Silk Road, Doria 5

Vitagraph—V-L-S-E
Mar. 12. Arsenic Lupin (Earlie Williams) 5
Mar. 19. As Men Are Made (Vivian Martin) 5
Apr. 2. A Million Bid (Anita Stewart and Harry Morey). 5
Apr. 8. A Million Bid (Anita Stewart and Harry Morey). 5
Apr. 8. The Price She Paid (Dorothy Dalton), Inc- 5
Apr. 9. Apartment 29 (Earlie Williams). 5
Apr. 9. Captain Alvarez (Edward Saylor). 5
Apr. 9. Womanhood, the Glory of the Na- 5
Apr. 10. The Love Secret, (Alice Joyce and Harry 5
Apr. 12. The Dancer's Peril (Alice Brady). 5
Mar. 19. The Social Leper (Carlyle Black- 5
Mar. 26. As Man Made Her (Gal Kline). 5
Apr. 2. The Man's Wife (Ethel Clayton and 5
Apr. 9. The Falling Angel (Robert War- 5
Apr. 16. Forget- Me- Not (Kitty Gordon). 5
Apr. 16. Special Delivery (Fernand Her- 5
Apr. 9. The Wilt of a Woman, (Muriel Os- 5

World Pictures
Mar. 12. —-The Dancer's Peril (Alice Brady) 5
Mar. 19. —-The Social Leper (Carlyle Black- 5
Mar. 26. —-As Man Made Her (Gal Kline). 5
Apr. 2. —-The Man's Wife (Ethel Clayton and 5
Apr. 9. —-The Falling Angel (Robert War- 5
Apr. 16. —-Forget- Me- Not (Kitty Gordon). 5
Apr. 16. —-Special Delivery (Fernand Her- 5
Apr. 9. —-The Wilt of a Woman, (Muriel Os- 5
SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.
From Dimtars "Living Book of Nature" April 8 500 feet
April 9. Feeding the Smallest Animals... 500 feet
April 9. Our World as it Appears to the Fish in 1 reel
April 10. New York to Florida

Foxfilm Comedies
Mar. 26. His Merry Mix-up (Charles Conklin). 2 C
April 2. Bathhouse Tangles (Porter Strong). 2 C
April 5. A Film Spoilers (Chas. Conklin). 2 C
April 11. His Love Fight (Hanck Mann). 2 C

General Film Company
BROADWAY STAR FEATURES
Best of 1916 Rossmore (1st of 6, Henry). 1 reel
Friends of 1917 (2nd of 6, Henry). 1 reel
21850-61

ESKANAY
The Shooting Star, C, and Harvesting the Wheat Crop in Alberta, Can., Educ., 1 reel
21851
Muddling with Marriage (16th of "15 Marriage Series") (D. M. E. K. D.). 2 C 21858-59
Animated Nooz Pictorial, No. 28, and Great Lakes, Split reel
21872
Animated Nooz Pictorial, No. 29 (Cart-C). 2 C 21850

FORTUNE PHOTOS
The Devil's Dirt (Ruth Roland and Wm. 1 reel 21843
The Yellow Bullet (Neil Hardin and Lucy Peyton), 4 D 21866-69
Vengeance of the Dead (Ewen King and Lillian West), 4 D 21885-88

FROST
The Vanishing Bishop (24th of "Grant Police Reporter" Series). 1 D 21855
The Mystery of the Burning Freight (5th of "A Daughter of Daring"), 1 D 21863-65
Doubles and Troubles (Ham Comedy, 1 C 21871
The Skirkey Canyon Train (6th of "The American Girl" Series), 2 D 21873-74
The Secret of the Borgias (25th of "Grant Police Reporter" Series), 1 D 21877
The Last Point Peak (6th Episode of "A Daughter of Daring"), 1 D 21881-82
The Valley of the Skull Mountains (7th of "American Girl" Series), 2 D 21889-92

FRED STANLEY
The Power of Pin (16th of "The Mystery Series"), 2 C 21864-65
Selig Tribune, No. 27, 1 Top 21876
Selig Tribune, No. 28, 1 Top 21872
Mr. Bingo the Bachelor (John Lancaster), 1 D 21882
The Daughter of "Gas House" Dan, 2 Top 21883-84
Selig Tribune, No. 30, 1 Top 21893
Bill and the Bearded Lady, 1 C 21894

Metro Pictures Corporation
DEWEY-Putting 10 1/2 1000 Pounds (Mr. and Mrs. Sidney Drew), 1 C
SHERAL-The Great Secret (Chapter 13), 1 D
Francis X. Bushman and Beverly Beaurey 2 D

Muller Film Corporation
MONOGRAM—Shorty reduces the High Cost of Living (13th of "Adventures of Shorty Hammett") 1 and 2 C 21841-12
Sunay, April 10, 1917
GAUMONT—Mutual Tours Around the World; Copenhagel, Denmar, Russian Caucasus, Salzburg, Western Aus-
tral. 1 Top 21848-49

Pathe Exchange, Inc.
Sunday, April 8, 1917
Patricia, No. 13, Mrs. Vernon Castle, International, 2 D 21850
Mystery of the Double Cross, No. 4 (Kidnapped), 2 (Molly King, Leon Barry and Ralph Stuart), 1 C 21857-58
Max and the Fair M. D. (Max Linder), Pathe, C 21860
Florence Rose Fashions, No. 26 (Rose). Fash.; Picture Postal Cards (Japan), Pathe, Color, 2 D 21862-63
Mystery of the Double Cross, No. 4 (Kidnapped), (Molly King, Leon Barry and Ralph Stuart), Astra, 2 D 21865-66
Katie Henry and Wm. Franey), 1 C 21867

Pathe News, No. 27 (Arizona), Combitone, 1 reel. Wednesday, April 11, 1917
Heart-Patie News, No. 50, 1 Top. Saturday, April 14, 1917
Heart-Patie News, No. 31, 1 Top. Sunday, April 15, 1917
Patricia, No. 14, Mrs. Vernon Castle, International, 2 D 21868
Mystery of the Double Cross, No. 5 (The Life Current) (Mollie King, Leon Barry and Ralph Stuart), Astra
Lonesome Lake on Tin Can Alley (Harold Lloyd, Hary Pollard, Bebe Daniels and Bud Jem-
son), Rolin, T.C 21869-70
Florece Rose Fashions, No. 27 (Rose), Fash.; Picture Postal Cards (Japan), Combitone, Color, Split reel
Know America the Land We Love, No. 4 (Arizona), Sci., Color, Combitone, 1 reel
Know America the Land We Love, No. 5 (Ariz) Sci., Color, Combitone, 1 reel

Triangle Komedies
Sunday, April 8, 1917
A Birth Story (The Little Strategists), 1 C
The Bookworm Tums, 1 C 21845
Her Birthday Knight, 1 C
American Film Company
Monday, April 9, 1917
NESTOR—Under the Red (Eddie Lyons, Lee Morris and Edith Roberts), 1 C 22128
STATE RIGHTS—CURRENT AND COMING

**Anti-Vice Film Company**
Is Any Girl Safe?................................ 5 reels

**Argosy Films, Inc.**
The Celebrated Sidow Case.................................. 6 reels
Where D'ye Get That Stuff?.......................... 5 reels
Dec.—Abraham the Kneeler.................................. 6 reels
Re-issue...................................................... 5 reels

**Arrow Film Corporation**
The Deemster (Derwent Hall Caine).......................... 9 reels

**Bernstein Film Productions**
Who Knows?...................................................... 5 reels
The Seven Cardinal Virtues.............................. 5 reels

**Biograph Company**
Her Condemned Sin............................................ 6 reels

**California Motion Picture Corporation**
December—The Passion Flower. (Beatriz Michelena)...... 6 reels

**Cardinal Film Corporation**
Joan the Woman (Geraldine Farrar).......................... 11 reels

**Christie Film Company**
Jan.—15. Black Hands and Snapshocks.......................... 1 reel
Jan. 30. A Gay Discover.................................... 1 reel
Feb. 2. Small Change........................................... 1 reel
Feb. 12. I. Ad to a Wife....................................... 1 reel
Feb. 21. Bride and Groom (Special Re-issue) ......... 1 reel
Feb. 19. Huppy's Night Out.................................. 1 reel
Feb. 26. Kidding Sister......................................... 1 reel
Mar. 5. As Luck Would Have It............................. 1 reel

**Claridge Films, Inc.**
The Birth of Character......................................... 5 reels
The Heart of New York........................................ 5 reels

**Corona Cinema Company**
The Curse of Eve (Emid Markay).............................. 7 reels

**Cosmotofilm Company**
Incomparable Mollers Bellaire............................. 4 reels
Liberty Hall.................................................... 4 reels
The Black Spot............................................... 4 reels
Victoria Cross............................................... 4 reels
Her Vindication............................................... 4 reels

**Creative Film Corporation**
The Girl Who Didn't Think (Jane Gall)..................... 6 reels

**Dixie Films**
Dec.—Tempest and Sunshine (Evlyn Greely)........... 6 reels
Dec.—Just a Twilight.......................................... 5 reels

**Donald C. Thompson Film Co.**
War as it Really Is........................................... 6 reels

**E. I. S. Motion Picture Corp.**
Trooper 44....................................................... 5 reels

**Enlightenment Photoplays Corporation**
Enlighten Thy Daughter...................................... 7 reels

**E. & R. Jungle Film Company**
Jungle Beasts.................................................. 5 reels
Pawl Play......................................................... 6 reels
Discovered...................................................... 6 reels
When the Clock Went Cuckoo............................... 6 reels
When Jane Went Wrong................................. 6 reels
Napoleon's Night Out...................................... 6 reels

**Eskaly Harris Feature Film**
Alice in Wonderland.......................................... 6 reels

**European Film Company**
Fighting for Verdun........................................... 5 reels

**Exclusive Features, Inc.**
Where is My Father?........................................... 7 reels

**Jos. W. Farnham**
Race Suicide.................................................... 5 reels
The Awakening of Rees Morton.......................... 5 reels

**Friedrich Film Corporation**
The Birds' Christmas Carol (Mary Louise).............. 5 reels

**Friedman Enterprises**
A Mormon Maid (Mas Murray)............................... 5 reels

**Frohman Amusement Corp.**
Oct. 16. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shortwell and Robert Connes)......................... 5 reels

**Germanic Official War Films**
Germany and Its Armies Today............................ 5 reels

**Gold Medal Photoplays**
The Web of Life (Hilda Nord, George Spencer)........ 5 reels

**Grand Feature Film Company**
Rex Beach On the Spanish Main................................ 5 reels
Rex Beach in Pirate Haunts.................................. 5 reels
Rex Beach in Steps of Capt. Kidd........................ 5 reels

**D. W. Griffith**
Intolerance...................................................... 9 reels

**Harper Film Corporation**
November 16. Civilization................................. 5 reels

**Herald Film Corporation**
Around the World in 80 Days................................ 6 reels

**Hippodrome Film Co.**
At the Front with the Allies............................... 6 reels

**Jaxon Film Corporation**
Strife (George LaGuere)..................................... 5 reels

**Kineticartoon Corporation**
Cartoons, One Each Week.................................... 5 reels

**Kullee Features**
Germany on the Firing Line............................... 6 reels
France on the Firing Line............................... 6 reels
The Unborn (Bessie Bondhill)............................ 5 reels

**Lincoln Motion Picture Company**
The Realization of a Negro's Ambitions................. 2 reels
Trooper of Troop K........................................... 3 reels

**C. Post Mason Enterprises**
The Wonder City of the World (Greater New York).... 7 reels

**Moral Uplift Society of America**
It May Be Your Daughter..................................... 5 reels

**B. S. Moss M. P. Corporation**
The Power of Evil (Maebrick Nicholls).................. 3 reels
The Girl Who Doesn't Know................................. 5 reels
The Power of Evil............................................. 5 reels
Boots and Saddles........................................... 5 reels
The Girl Who Doesn't Know................................. 5 reels
In the Hands of the Law.................................... 5 reels
One Hour (Sequel to "Three Weeks").................. 5 reels

**Paragon Films**
The Whip......................................................... 6 reels

**Private Feature Film**
—Ignorance (Earl Metcalfe)............................... 5 reels

**Radio Film Company**
Satan the Destroyer of Humanity...................... 7 reels

**Ray Comedies**
July—12. Casey's Servants.................................. 5 reels
July—15. Casey's White-Wing............................... 5 reels

**Selig Special**
Beware of Strangers......................................... 7 reels
The Re-Do-Won................................................. 6 reels
Coming. The Garden of Allah (Selig).................. 10 reels

**Sheriotti Pictures Corporation**
The Black Stork (Dr. Harry J. Haseldin)................ 5 reels

**Sherman Elliot, Inc.**
The Crisis......................................................... 16 reels

**Signet Film Corporation**
Nov.—The Masque of Life.................................... 7 reels

**Standard Newsfilm, Inc.**
Demons of the Air............................................ 2 reels

**Sunbeam Motion Picture Corp.**
Tyo Cobb in Somewhere in Georgia...................... 6 reels

**Superior Films Company**
The Fauccet.................................................... 5 reels
The Cowpuncher................................................ 5 reels

**Triumph Film Corporation**
Dec.—The Libertine.......................................... 6 reels

**Unity Sales Corporation**
June—19. The Bishop's Secret............................. 4 reels
June—26. The Lottery Man................................. 5 reels
July—3. The Marriage Bonfire............................. 5 reels

**Universal Film Mfg. Company**
Idle Wives 70 Sp. Oct........................................ 5 reels
Where Are My Children?................................. 5 reels
Twenty Thousand Leagues Under the Sea.................. 10 reels
People vs. John Doe (Harry A. Mare, Leah Baird).... 5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer)................. 4 reels
Heil Morgan's Girl............................................ 4 reels

**Variety Films Corporation**
My Country First............................................. 7 reels
The Pursuing Vengeance..................................... 7 reels

**Warner Brothers**
Dec.—Robinson Crusoe (Savage)......................... 5 reels
Jan.—Are You Passions (Inherited) (DuBarry, Fairly and Wm. Conklin)................. 7 reels

**Edward Warren Productions**
Apr.—The Warfare of the Flesh......................... 7 reels
BULLETIN

This Bulletin gives each week the number of lines of cash advertising carried by the five motion picture trade papers.

WEEK OF MARCH 24-30

<table>
<thead>
<tr>
<th>Week</th>
<th>Lines</th>
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<tr>
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<td>5,880</td>
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<td>FIFTH</td>
<td>3,600</td>
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Editorial Excellence

Most Responsive and Largest Number of Paid Subscribers

Greatest Number of Cash Advertising Pages Each Week
CLASSIFIED

SHERMAN SAYS.—INSTALL "ADJUSTABLE LENS" or "SLIDE-ON" LENSES. PRICE, INCLUDING BUSINESS-GRADE SLIDES, $5.00. WARRNER, 334 BROAD ST., COLUMBUS, OHIO.

SUPERIOR METAL POLISH


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Many high-class tools are attractively priced in our "Odds and Ends" pamphlet which is mailed free on request. MONTGOMERY & CO., INC.

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There is only one reel Film Renovator

RexFilm Renovator Mfg. Co.
Columbus, Ohio

DUPEX

Rewinder

1000-Foot Range
Complete Laboratory Equipment
DUPEX MACHINE CO.
312-314 7th St., Brooklyn, N. Y.

PICTURE THEATRE BURSTS

If you are looking for a theatre in So. California, large or small, City, Country or Between, Correspond with L. D. TAMAN, 730 S. Los Angeles, Los Angeles, California

Adjustable Opera Chair

Can be changed from adult's chair to a lastling luster. Write for booklet.

Family Opera Chair Organization, St. Louis, Mo.

MOTION PICTURE NEWS

Vol. 15. No. 15

THEATRE AND EXCHANGE MAILING LIST SERVICE

We rent lists of or ad- dress contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50 percent on postage, etc.

N 107

MOTION PICTURE DIRECTORY CO.

80 FIFTH AVENUE, NEW YORK
Phone, 3227 Chelsea

425 ASHLAND BLOCK, CHICAGO
Phone, 2003 Randolph

Addressing Multigraphing
Printing
Typewriting

Write today for interesting book- let describing a new and unique line of ELECTRIC SIGNS for PICTURE THEATRES
Lowest prices—Highest efficiency
RAWSON & EVANS CO., 711 W. Washington Boul., Chicago, Ill

Mailing Lists

MOVING PICTURE THEATRES

Every State—Total 25,097
1400 Film Exchanges, $4.00
200 Manufacturers and Studios, $1.50
250 Picture Machines and Supply Dealers, $1.50

Particulars.

A. F. WILLIAMS
108 W. Adams St., Chicago

SEND for a copy of our big toy catalogue 150 pages. It will give you an idea of the mammoth stock we carry.

Distributors

SIMPLEX PROJECTORS
MAILING LIST NO. 1
MINUSA SCREENS

THEATRE ACCESSORIES
LEUCUS COMPANY
ATLANTA, GEORGIA

CLASSIFIED

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1000-Foot Range
Complete Laboratory Equipment
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If you are looking for a theatre in So. California, large or small, City, Country or Between, Correspond with L. D. TAMAN, 730 S. Los Angeles, Los Angeles, California

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LATEST IMPROVEMENTS
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New Condenser Mount—So arranged that either condenser can be removed by slight turn of handle.

1002-A Hand-driven Equipment  $265.00
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EVERY PROGRESSIVE THEATRE MAN IS COMING UNDER OUR BANNER

This Means Three Things:
1—Progressiveness
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Simpler Superiority of Design, Material, Manufacture and Construction is Acknowledged
THIS IS A NATURAL RECOGNITION
OUR SLOGAN IS CO-OPERATION
OUR DESIRE IS TO HELP YOU
Send for Catalog “N”

Westinghouse
Leading
Houses Everywhere
are using —
Westinghouse
Motion Picture Equipment
to change the alternating current
supply to the direct current
needed to produce the clearest
and steadiest pictures.

Westinghouse Electric & Manufacturing Company
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Be sure to mention “MOTION PICTURE NEWS” when writing to advertisers.
Operators’ Licenses

The motion picture film, when of the inflammable type, is dangerous unless properly handled. The care which is taken with it cannot be too great, yet, when properly handled by a competent person, there is but little danger. An insurance man the other day was comparing film with gasoline. He made the remark that when automobiles were first used the rates were high because of the supposed great danger, but that now they are getting used to them, scale of rates is reduced. The same will be the condition with film. It can be seen, therefore, that film traveling through a machine under normal conditions is not dangerous. This test is interesting, but it does not prove that danger is not continually present, for it is.

Too great care cannot be taken nor should an operator be allowed to run a machine until he has been thoroughly trained and made ready for his job. We have a law in New York that no man should run a machine without a license, but the trouble has been that these licenses could be obtained before the man was qualified to even enter a projection room. All that had to be done was to go to one of the so-called operators schools, learn some facts by heart, and answer the questions put to him by the examiners. His actual knowledge was a blank, yet he received a license and if he could get a job he was a first-class operator. This is wrong.

Take a much less responsible task and one which needs less knowledge and brains—the operating of a trolley car. Here a man not only has to know what each lever will do under certain conditions, but he must have a certain apprenticeship under a motorman who has proved his worth and knowledge before he is allowed to operate a car alone. If this is so in this case, how much more important it is in the case of motion pictures.

It is for this reason that we hope to see the amendment to section eighteen of article two of chapter twenty-six of the laws of 1909, introduced by Senator Walker at Albany on March 15, 1917, passed. The amendment reads as follows:

“A license shall not be granted to an applicant unless he shall have operated a moving picture projecting machine and its connections, in an enclosure or operating room, in a theatre, hall or other place devoted to the public exhibition of moving pictures, for a period of not less than six months prior to the date of the application; the application must be in writing and must be accompanied by the affidavit of the applicant to the same effect.”

This will mean that before any man is allowed to operate in a theatre he must have had proper training. It will put the burden of responsibility on the shoulders of the examiners and will relieve the theatre manager of the moral responsibility which he has to a greater or less extent at the present time. The more responsibility which can be put on the examiners the better, for it is up to them to see to it that no man works in a theatre unless he is qualified; and if it is put up to them, as it should be, they will be made responsible for allowing an incompetent man to receive a license. It is a move that should meet with the support of all competent operators. This to a large degree will do away with our fire risk, high insurance rates, etc., and will hasten the time when all inside and outside the industry will become accustomed to the motion picture film as they eventually must.

E. K. Gillett.
Operator's License

The proposed ordinance introduced to the Board of Aldermen of the City of New York by Alderman Robitzek, to amend subdivisions 1, 2, and 3 of Section 43 of Article 2, Chapter 5, of the Code of Ordinances, relating to operators of motion picture machines, had a hearing held in the City Hall, Tuesday, March 30. Present at the hearing were H. S. Wynkoop, Chief Inspector of the Department of Water Supply, Gas and Electricity; E. C. Stewart, representing the International Projection Association; Joseph Tyroler, president of Local 453, I. A. T. S. E. of Westchester County, who is also an Examiner for the City of Yonkers, and I. G. Sherman. The proposed amendment reads as follows: Be it ordained by the Board of Aldermen of the City of New York, as follows: Section 1. Subdivisions 1, 2 and 3 of Section 43 of Article 2, Chapter 5, of the Code of Ordinance relating to the operators of motion picture machines, is hereby amended to read as follows:

"Section 43. Operators of motion picture machines. (1) Licenses required. No person shall operate any motion picture apparatus or any connection thereof, unless he shall have been duly licensed as hereinafter provided. (2) Application for a license. Any person desiring to act as a motion picture operator shall make application for a license as such to the Commissioner of Water Supply, Gas and Electricity, who shall furnish to each applicant blank forms of application, which he shall fill out and file with the Commissioner, and such application must be accompanied by the affidavit of the licensed operator to the effect that the applicant has served as an assistant to such licensed operator for a period of not less than six months prior to the date of application, except any person who has operated a motion picture machine and its connections for not less than six months may present his own affidavit stating that he has so operated a motion picture machine and its connections in an enclosure or operating room in a theatre or hall devoted to the public exhibition of motion pictures. The Commissioner shall make rules and regulations governing the examination of applicants and the issuance of licenses and certificates; provided each applicant shall be given a practical examination under the direction of the Commissioner, and further provided that no license shall be granted to any applicant unless he shall have served as an assistant to a licensed operator for a period of not less than six months prior to the date of the application. This Ordinance shall take effect immediately."

After carefully reading the proposed amendment and listening to the expressions of those present, the board decided to take the matter up in Executive Session, there being many points which had not been covered and for which no provision had been made.

The Board of Aldermen were most considerate and desirous of enacting some law that will be equitable to the operators of Greater New York, and we await further developments. There is need of some sort of an amendment whereby the "home" operators will be protected and yet give the out-of-town licensed operator a chance, particularly the union operator who is licensed in some other city and who is temporarily operating in New York. It is my understanding that the Department of Water Supply, Gas and Electricity now issue permits to these men which allow them to so operate, and in this way no great injustice is done. The one serious point at issue seems to be concerning the apprenticeship clause, and it is to be hoped that the honorable board will evolve some plan whereby this clause can be covered in such a way as to be agreeable to all concerned. We will have more to say on this subject later.

Busy Screen Co. Representative

Grant Heth, Michigan representative for Minusa screens, has been appointed manager in Detroit for the branch of Erker's, at 35 East Grand River avenue. Mr. R. E. Miller, present manager, will return to the St. Louis office in several weeks. The Minusa screen will continue to be represented in Michigan by Mr. Heth just the same.

Third Eye for Operators

It has long been recognized as a fact that all operating rooms, thoroughly equipped, should also contain a good glass whereby the operator would be enabled at all times to make careful scrutiny of the picture being projected, and thus keep it in perfect focus. This is especially true where the length of throw is very great. I have visited many operating rooms, and in nearly all of them have found some sort of a glass for this purpose. Some of these glasses were absolutely worthless, their magnifying power being nil. It was only recently that I discovered what I believe to be an ideal glass. This glass is called a "Monocular," from the fact that it only calls into use one eye, and as it is possible to so arrange it by various adaptations, such as a wire frame to encircle it, allowing it to be brought into position at the operator's port for observation of the picture, and thrown out of position when not in use, thus leaving the hands of the operator free to perform his other duties, it should meet with great favor among operators. The monocular resembles a power field-glass, or a prism glass that has been cut in half longitudinally, and that is what it really is. With the high quality of lenses used and the perfected prism, the enlargement of the object under observation is very great, and it will allow the operator a more detailed view of the picture being projected than any glass I have yet seen. Local unions where this glass has been shown have been loud in its praise. Manufactured by the Crown Optical Company, Rochester, N. Y., makes of the well-known "Marlux" projection lenses, is sufficient guarantee as to its quality. To those interested in this "third eye for operators," I refer them to S. E. May, manager, Crown Optical Company, Rochester, N. Y., who will be pleased to give them any further information. It is worth while investigating, and you are under no obligations in doing so.

Lucas Supply Company Issues Catalogue

Mr. Harry K. Lucas of the Lucas Theatre Supply Company, Atlanta, Ga., has just issued for the trade a most attractive 150-page catalogue, showing the various lines of goods carried by his company. The stock includes everything for the theatre, from the projection booth to the screen, as well as the various accessories for the lobby and the house itself. Mr. Lucas states in the front of his catalogue, that owing to the uncertain conditions brought about by the European war it is next to impossible to quote prices accurately from day to day, and that the cost of the various equipments are subject to change without notice. Caution is given. This must be borne in mind in the case of every dealer for the country and when ordering from catalogues, the exhibitors should remember that they are ordering, subject to this variation in price.
International Projection Association

A

n association of motion picture operators under the above

name was chartered on February 28, 1917. The or

ganizers and temporary officers are as follows: A. Polin, president; Harry Schere, vice-president; Morris J. Rotker, recording secre

tary, and Edgar Stewart, chairman of the board of trustees. The pur

pose of the association is to promote projection by the exclude of ideas, lecture courses, etc. Club rooms are to be

open when there is no meeting of the members, and the operators may come together and enjoy the social and other benefits to be derived through such intercourse.

Any motion picture operator holding a city license is eligible for membership in the I. P. A. The next meeting is to be held at the Cortland Casino, 585 Cortland avenue, near 151st street, Bronx, New York, on Monday, April 9, at 12 o'clock midnight.

The question that might be asked is answered by Brother Stew

art in these words: "It is not a union; it will not play politics. It is a fraternal and social association; simply this, nothing more and nothing less." If it is kept that way there does not appear to be any reason why the International Projection Association should not meet with great success. And they have my best wishes.

Geneseo, Illinois

G. C. H., Geneseo, Ill., writes: "As I have not been a reader of the News for any length of time, I cannot find anything relating to my trouble in the books I have, so will come to you for a little assistance. I am operating a Powers's 6A machine, and find that the intermittent sprocket is worn a great deal. Would you advise me to get a new sprocket and try it. If you answer "can I do so, or would it be better for me to get a new sprocket all ready to put in. If so, please advise me what a new intermittent movement consists of, and the price of same."

Answer: I believe that I have treated this in some previous issue, but for your benefit will say that I do not think it possible for you to do a successful job in installing a new sprocket in the intermittent, for you say that you have only been operating for about six months, and this is a rather difficult job for even an experienced operator to handle. The better way would be for you to send to the factory and get an entire intermittent movement, already assembled, and by following the directions that come with it you should be able to install it, and then return the old one for an overhauling. The entire framing carriage, with all parts assembled, ready for quick installation, can be purchased for less than $30.00, and the insurance against faulty results upon the intermitent, through improper fitting of parts, is well worth the small outlay, and you will then have what practically amounts to two machines, for the intermittent is the heart of the projector.

Ground Blows Fuses

M. J., New York, writes: "Will a ground on the lower carbon jaw of the lamp blow a fuse when the arc is struck? If not, what is liable to happen? Will a ground in the rheostat, connected on the negative side and placed on a conductor, blow a fuse when striking the arc? If not, what would happen?"

Answer: To answer your questions in rotation I will number them. (1) If you were getting your current from a two-wire system and it was insulated and the ground was heavy enough it would blow the fuse. But if it was a three-wire Edison system with a grounded neutral, and the neutral was attached to the lower carbon jaw, nothing would happen. (2) Covered in answer no. 1. (3) It would depend upon the "ground" as to what would happen under the conditions you have outlined. If one of the coils were grounded to the frame of the rheostat, and the frame itself was insulated from the ground, nothing serious would happen, though you might get a shock should you accidentally touch the rheostat. Were it an Edison three-wire system and the rheostat the members may come together and you will then have what practically amounts to two machines, for the intermittent is the heart of the projector.

Film Catches

H. A. B., Milwaukee, Wis., asks: "Can you inform me the cause of the film catching on the intermittent sprocket? I never had this trouble before and have been running my machine over a year. It seems that whenever a loose patch or bad spot in the film reaches the aperture it will catch on the intermittent sprocket and rip off a piece of film and wrap it around the sprocket in such a way as to choke the machine and stop it. Can this be remedied, and how?"

Answer: The remedy is quite simple. Get a new sprocket. This fault is no doubt due to the sprocket having become badly worn and the teeth undressed in such a way as to catch the film in pulling it down past the aperture, but not being able to release it again, and this causes the sprocket holes on one side or the other to become stripped and wind about the sprocket. It hardly seems possible that this would cause the machine to become so choked up that it would cease running, unless you were not paying strict attention to the operation of the machine. When this happens it should never tear more than one inch, or even with the foot off film, for if you were giving your undivided attention to the operation of the machine it could be stopped almost instantly, and thus save this unnecessary wear and tear upon the film.

Slides for "The Eternal Sin"

An attractive set of advance slides has just been prepared for the Selznick enterprises on "The Eternal Sin." These slides are hand colored and contain good advertising possibilities. They were manufactured by the Excelsior Illustrating Company, 219 Sixth Avenue, New York.
It's the Quality that Counts

When ordering Slides for features consider the Quality. It is important to have the best art work in your slides to make the advance announcement successful for the Exhibitor.

We are in a position to submit to you extraordinary ideas for your Slide advertising. Designed by our artists who are specialists in this line. If you are looking for something new get in touch with us.

Excelsior Illustrating Co.
219 Sixth Ave., New York City

A TIMELY PATRIOTIC SLIDE

FOR EVERY AMERICAN EXHIBITOR

BEAUTIFULLY HAND COLORED

PRICE 25c POSTPAID

SEND FOR COMPLETE PATRIOTIC SLIDE LIST

NOVELTY SLIDE CO.
115 E. 23rd ST.
NEW YORK

SERVICE and QUALITY

When you are in need of a Machine or supplies send your order to us. We carry a large stock of all goods for the Moving Picture Theatre and we will fill your orders on receipt.

AMUSEMENT SUPPLY COMPANY

Largest exclusive Dealers to the Moving Picture Trade

Dealers in Motograph, Simplex, Powers, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and Everything pertaining to the Moving Picture Theatres.

3rd Floor, Marshall Bldg.,
Cor. Madison St. & Wabash Ave., - Chicago, Ill.

WE SELL ON THE INSTALLMENT PLAN

ANNOUNCEMENT slides have already been prepared by the Excelsior Illustrating Company, 219 Sixth avenue, New York City, for the Douglas Fairbanks feature, "In Again—Out Again," presented by Artcraft Pictures Corporation. This is the first production produced by Douglas Fairbanks' own company. The slides contain new advertising ideas, are hand-colored, portraying a good, clear, crisp announcement.

THE Radio Mat-Slide Company, 121 West 42nd Street, who are manufacturers exclusively of Radio Mat Typewriter Slide, announce that since the general publicity given in the newspapers on the probable outbreak of war, that exhibitors are using their slides to make announcements on this timely topic. Dealers are sending in repeat orders, and it is said that they are adding many new dealers to their list.

THE Greater New York Slide Company, 154 West 45th Street, state that they are increasing the production of their unbreakable mica slide. This slide is also made up into a clock slide. The exhibitor can change the hands to any hour or minute and flash on the screen the exact time. This courtesy is appreciated by the patrons who haven't time to stay for the showing of the entire program.

THE Easter slides released by the Excelsior Illustrating Company, New York, have met with marked success. Mr. Knopfleman, general manager of the company, in speaking of these slides, said that they had made up only one design for this occasion, but that he had placed the art work in the hands of his best artist to secure the most attractive announcement possible. He also said that he had received a great many orders from exhibitors requesting special patriotic slides.

THE screen will, no doubt, play an important part in aiding the United States Government in recruiting men for service in the Army and Navy. The following telegram was sent to Mr. Carl Laemmlle, of the Universal Company, by Mr. Josephus Daniels, Secretary of the United States Navy.

"You have Department's permission to display slides and trailers on moving pictures requesting American youths to join the Navy. Thank you for your patriotic offer. Please confer with Commander Bennett, Navy Publicity Bureau, 318 West Thirty-ninth street, New York, regarding suitable texts for slides. Department has wired him instructions."

Commander Bennett has supplied text matter for the slides, and the Universal are calling on exhibitors to show the slides as part of their patriotic duty to this country.

The Novelty Slide Company of New York have prepared the slides. Every American exhibitor should place his screen at the disposal of the government; make this your contribution to the good cause.
Chicago I. A. T. S. E. Ball April 25

The Chicago I. A. T. S. E. will hold their annual ball on April 25 at the Emerald Motion Picture Studio, 1717 North Wells street. President J. P. Armstrong and Fred E. Havill head the committee in charge.

San Francisco's Searchlight Attractive

The Searchlight theatre one of San Francisco's newest motion picture theatres located at 28th and Church streets, San Francisco threw open its doors to the public during the month of August last year.

The theatre is operated by Seymour and Porter under the management of George Seymour and has been doing capacity business since its opening night.

The plans for the theatre were drawn up by Welsh and Carey, well-known architects of San Francisco. The measurements of the house are fifty feet in width by one hundred feet in depth, and is a frame building.

The lobby of the theatre measures 15 feet in width and 25 feet in depth and contains several display frames of brass and some of wood. The interior of the theatre is finished in cream and chocolate colors the side walls being divided into panels making neat and attractive appearance.

A gas heating system has been installed instead of the usual steam or furnace heat. The theatre is lighted by the semi-indirect method, electricity being used. The seating capacity of this house is 400, the opera chairs having been furnished by Heywood Brothers and Wakefield.

The projection room is equipped with two Simplex projectors and a Wagner White Light Converter. The length of throw is 75 feet onto a screen of special construction.

The program for the week is made up of Triangle, Fox, Mutual and Universal productions, there being from 6 to 8 reels shown at each performance, admission prices are 5 and 10 cents, the same price for both matinee and evening.

Bausch and Lomb Projection Lenses

Scientifically computed to intensify every detail on the film, and insure brilliant illumination to the edge of the screen. They are the result of 60 years' experience in manufacturing lenses and optical instruments of greatest accuracy and refinement.

Regularly supplied with Edison and Nicholas Power machines. Procurable at all exchanges.

S. R. O.

with Clear Vivid Films

Just as important as the story told is the way it's told. Even the best film stories can be killed by poor screening. They are more likely to become hits when projected through 

Bausch and Lomb Projection Lenses

MOTION PICTURE MACHINES

Power—Simplex—Baird

HALLBERG'S 20th Century Motor Generators

MINUSA Gold Fibre Screens

SANIZONE Deodorants, the perfect perfume for Motion Picture and All Theatres

WE ARE DISTRIBUTORS

ASK FOR CATALOGS

Lewis M. Swaab

1327 VINE STREET

PHILADELPHIA, PA.

CONVARC

For Moving Picture Arc Lamps

DELIVERS true direct current from alternating current, producing STRADY WHITE LIGHT PROJECTION OF TRUE COLOR VALUE, NO FLICKER OR FLARE. And three times the illumination on a standard screen up to 160 ft. throw as compared to the alternating current arc for the same current.

It is also most economical for voltage reduction of direct-current service lines to the 60 volts, required at the arc. It is vertical in form and runs in ball bearings. It is a special machine designed especially for motion picture work.

Write for information and Booklet E. E.


GARWOOD, N. J.
Odd Film Splice

A. C., Grants Pass, Oregon, sends in his interesting letter, a diagram of the way in which he splices his film, and says in part: "In looking through the Projection Department of the News, I have seen many ideas from other operators which have been of great help to me, so now I have one of my own that I am submitting to you, and would also like your opinion on it. It is in which I splice my film, and I believe the diagram will explain itself. In splicing, make the cut as shown at X and make lines A meet. This gives you a solid sprocket hole base and makes a soft and pliable patch. The cutting out of the center portion prevents the patch from becoming hard and stiff. Sometimes I lap two sprocket holes, and at other times three, but I find that three makes too big a lap." Answer: At first I was inclined to throw aside the diagram as being N. G., but studying it awhile, and finally taking a piece of film and giving it a try, I came to the conclusion that there was some merit in the scheme. I have always favored the one-hole patch, but I can see now where your method has much in its favor. First, the two-hole sprocket base will give a greater surface for the cement, and secondly, the center, being cut out, will do away with the clicking noise that is so noticeable when an extra heavy patch passes through the projector. Operators might try this stunt, and see if it will do the things it thinks it will.

Mercury Arc Rectifier

W. Young, Ohio, asks: "Is it possible to change a Mercury Arc Rectifier that has been working on a 110 volt supply from a three-wire system to a 220 volt supply, that is the two wires of the same system, and how should I go about it? Also please be so kind as to explain the action of the rectifier. For your kindness in responding at an early date accept my thanks." Answer: In regard to the Mercury Art Rectifier, that's where I live. For a number of years I operated almost exclusively on current taken through a rectifier, and from all I have read on the subject, as well as my own experiments, I believe the changing from 110 to 220 volts will be a very simple matter. Simply change the position of the two link connections shown at "B-B" on page 2274 (October 7, 1916, issue of the Motion Picture News). In that illustration the links are in position for use on 110 volt current. To operate on 220 volts all that would be necessary is to loosen them and connect to binding posts marked "X-X." The starting and maintaining in action of the rectifier may be explained briefly as follows: When the machine switch is closed and the carbon touched, or the arc is struck, the shaking magnet is excited and operates a plunger in such a manner as to tip the
tube. In tipping the tube the mercury that is in the starting anode is spilled and flows into the mercury cathode. This forms a bridge, over which the current flows through the various parts of the rectifier, so on back to the generator. The current is now flowing through the mercury instead of the tilting magnet, which has now become weakened to such an extent as to allow the tube to resume an upright position, and breaks the stream of mercury between the two electrodes. The heat of the arc which has now been formed vaporizes some of the mercury and this vapor reduces the resistance of the path between the two electrodes and starts the arc, being immediately picked up by the main anodes. The current is now sufficiently strong to operate the cut-out magnet, which cuts the starting resistance and tilting magnet out of circuit while the rectifier is working. The alternating current now flows through, or into, each anode alternatively, passing current through the cathode to the arc lamp. As this is the positive wire, the negative returns to the neutral point of the main reactance; thus it is that the current flows only in one direction through the arc lamp. The rectifier is dependent upon the action of the tube, which is in effect an electrical check valve. When the mercury has become vaporized, as described in starting, the metallic vapor acts as an electrical conductor and allows the current to pass from either of the solid anodes to the mercury cathode, but as the mercury offers a high resistance at its surface and acts as a check valve, it will not allow the current to pass from it to either of the solid electrodes, and so the current must flow from the anodes to the cathode. I might say here that on my return from the I. A. Convention I stopped off at the "Electric City," and was shown by G. H. MacClellan, of the General Electric Company, a device which I am hopeful of seeing installed wherever the G. E. Rectifier is in use, in conjunction with two projection machines. I am under orders not to give this device any publicity, but feel that I must whet the curiosity of operators who have tried to overcome the difficulties which they have met with in "stealing" the light. I am fondly hoping that I will soon be permitted to give out the dope on this device, and I am sure it will be a godsend to such operators as mentioned above. And when permission is granted me, I will go the limit to describe in full its wonderful possibilities.

I hope all brother operators will keep this department posted as to anything new or unique in the industry.

---

Here is the reason why the new Silvertip negative projector carbon for direct current has received the unqualified endorsement of operators the country over. The picture tells the story!

Its distinctive features of small diameter and heavily plated surface insure a steady, non-flickering arc together with high current carrying capacity without heating.

Both mean dollars and cents to the careful operator.

Send today for our booklet describing this carbon

NATIONAL CARBON COMPANY, Cleveland, Ohio
"Standard Noloss" Carbon Economizers

Greatly diminishes carbon waste and materially increases the life of your arc lamp. Accurately made from Best Grey Iron—heavily copper plated.


No. 2. 5/8" only. $1.00 each.

No. 3. .75" only. $1.00 each.

No. 4. only. $1.25 each.

No. 5. only. $1.25 each.

No. 6. only. $1.25 each.

No. 7. only. $1.25 each.

No. 8. only. $1.25 each.

Connectors Terminals

Eliminates arcing at contacts, burnouts, breakdowns, effects saving in wire cost, annoyance, and loss of patronage. Made of the Best Copper Alloy.

No. 1 10c. No. 5 20c. No. 6 25c. No. 4 35c. No. 3 35c. No. 7 35c. No. 2 15c. No. 8 25c.

Applicable to Any Make Projector Lamp, or Rheostat.

If Unobtainable Through Your Dealer Order Direct.

American Standard Motion Picture Machine Co.

Manufacturers of World's Best Projection Apparatus

Chicago Office

110 West 40th Street, New York

Rheostat Office

THE MASTER MODEL STANDS FOR

PERFECT PROJECTION

Pictures Not the Same Density

Ithaca, New York, writes: "Am using two Powers's 6B machines, motor driven; Speedco Arc Controller; Hallberg Rotary Converter, with two arc control instrument board and a Hallberg Economizer, with a double throw switch for emergency only. Using Speer carbons, 3/4-inch top and 1/2-inch bottom; current at the arc is 55 amperes at 52 volts. Have a 1421/2-foot throw, and am getting a picture 171/2 feet wide. We are running pictures only, giving three shows a day, featuring Paramount, Triangle, World, Vitagraph, Artcraft and Selznick productions. It seems to me that I have an excellent equipment and that I am projecting a very good picture, but the manager complains that the light is not steady; being bright and then dim, and I am at a loss to understand this (the hands on both the ammeter and voltmeter show no variation, other than three or four amperes), unless it is the dark scenes he is complaining about. We ran "Pantha" a few days ago, and the print was very dark, and the manager thought by raising the amperage it would help. I then used all we had, but it seemed to make no difference on the dark scenes, only making them more noticeable by the glaring of the picture when a light scene was shown. Now, I claim that the fault lies in the film and not in the apparatus, but he thinks it is either me or the equipment. If I am wrong, I should like very much to know it, and if the manager is wrong, I should like to know that also."

Answer. There seems to be no question but that you are right in this instance, for, as you say, the meters show no variation other than the three or four points which are caused by the burning of a longer arc, the fault must lie in the film itself. The equipment cannot be blamed for this, neither can you. A number of films have had this fault, some of them more than others. And I think it is due to the method in which the printing is carried on. There seems to be a "flicker" in the film itself, as if the lights were burning unsteadily; at times above capacity, and at others far below capacity. While I am not into the secret of the various methods of developing and printing positives, I know that the complaint of your manager is a just one, and, instead of blaming you, he should take it up with the exchange, and they in turn with the manufacturer. The only remedy that I could suggest under existing conditions would be to give the dark scenes all the amperage you have and cut down on the lighter scenes; this will call for your whole attention, but is the nearest way that you can be assured of fairly good results with film that has not the same density in its entirety. Should that condition be present in every picture you show, that would be something else again, and would call for a deeper probing as to the why and wherefore. Would like to hear from you again regarding this, and hope that your manager will realize that an operator cannot put on perfect results unless he has the right tools to work with, the tools in this case being clear film.

Let me hear from you again, and as often as you can. In the meantime I will endeavor to get other operators' views on the same question.
SPEER
PROJECTOR CARBONS

Unapproachable in Service—Incomparable in Results—Unsurpassed in Light Producing Qualities

Obtain first hand information by giving Speer Carbons a thorough trial. State your requirements and ask for samples

Supplied in several different styles, including The Regular Solid and Cored Carbons, also the Famous Hold-Arks Thus affording any desired combination

Write for Descriptive Folders.
SPEER CARBON COMPANY
ST. MARYS, PA.

"Seventeen Years of Knowing How"
Conduct Your Own Investigation and Learn for Yourself That

Extreme Accuracy and Superior Grade Materials Form a Foundation for the Service and Durability That Characterize

POWER’S CAMERAGRAPHS

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The Commercial Aspects of Color Cinematography

The following communication on "Natural" Color Cinematography has just been received from a writer who, while formerly prominent in photographic journalism, has been actively identified with the motion picture industry in recent years:

"According to the newspapers and trade journals, there appears to be at the present time a revival of interest in 'natural' color cinematography. As this is a subject in which I have taken great interest for the last twenty years, perhaps you will be kind enough to admit a few remarks in right of the further fact that, after my interest in cinematography, I was also concerned in the making of photographic color films which please by their brilliancy and contrast?" In reply:

Since the foregoing communication has been extensively circulated, and since it well expresses the arguments of the picture-makers who have large investments tied up in ordinary (black and white) motion picture propositions, it appears desirable to set forth the facts regarding color photography and cinematography in order that misapprehension may be avoided with regard to the practicability and commercial worth of natural color cinematography. In that which follows facts shall, therefore, take the place of pronouncements, and it will be our endeavor to set forth in unbiased manner the exact status of motion pictures in natural colors.

Knowing our correspondent as we do, and having due respect for his scholarly mind and literary prowess, we are surprised that he should circulate a critique on color cinematography without being in possession of exhaustive data on the subject, and without having attempted to verify all of his statements by an investigation of all of the processes which have reached the demonstrable stage. In that which follows facts shall, therefore, take the place of pronouncements, and it will be our endeavor to set forth in unbiased manner the exact status of motion pictures in natural colors.

Considering now in detail the points brought forth by the correspondent, we agree that such a colorful and animated scene as he describes might well be taken as the test subject for a motion picture color process. Such scenes have been recorded by color-cameras with varying degrees of exactitude, and it has recently been shown that views of such character and, in fact, objects comprising a much greater range of "natural colors" may be faithfully reproduced by color cinematography.

In the past some unsuccessful attempts along this line are on record, but it is true, and not all of the methods now being exploited can be said to faithfully reproduce the coloration of the objects about us, but in addition to the chemical and physical means mentioned by the correspondent, the physiological aspects of the proposition have recently come in for some consideration by the color cinematographers.

The physiological aspects of color perception, as applied to photography, were taken into account years ago by F. E. Ives, of Kromskop fame, and upon delving into the photographic writings of our correspondent we note that at one time he specifically recognized the possibility of reproducing "natural" colors by photography through recourse to the principal - say the Young-Helmholtz- Maxwell triangle of the sensation. This was years ago (1899), however, and he may well be pardoned the slip of memory, but we have next to consider his remarks concerning the inadequacy of halogen-silver emulsions, aniline dyes, and the electric-arc for the purpose of photographically reproducing the sunlight scenes and objects about us.

It is a considerable length of time since the correspondent was actively interested in photography, and in ensuing years tremendous advances have been made in the science and practice of photography. With the rationale of these improvements perhaps he is not fully acquainted, but it should be apparent to all who are in any way interested in color photography (or cinematography) that the pictures are, in the majority of instances, recorded by the light of the sun itself.

Let us now see what we can expect of the aniline dyes as vehicles by which to record or reproduce the colors of nature. There are literally tens of thousands of aniline dyestuffs capable of duplicating any color, hue or shade which man can conceive of. From the days of Ives and his Photochromoscope up to the present era it has been known, and amply demonstrated, that by the selection and admixture of suitable dyes (anilines, of course) one can construct color filters which are capable of reproducing, with scientific exactitude, the fundamental color sensations just as they have been determined by authorities—such, for instance, as Maxwell, Helmholtz, König or Abney. Moreover, the dyes are to be dosed even when considered as pigments, for their apparent hues are due to selective absorption, which is the exact manner in which the hues of natural objects are produced. The apparent hue of most objects in nature is due to the fact that they have selectively absorbed some constituents of the sunlight which falls upon them, and the color of dyes is made apparent in the same way.

The limitations of the haloid salts of silver as regards responsiveness to the less refrangible spectrum rays was for years a serious obstacle to the proper recording of color values (luminosities) by photography, but here also advances have been made, and now the makers of photographic materials use these materials in their emulsions in our correspondent's photographic days—are regularly supplying dry-plates and films which are capable of portraying the relative luminosities of objects photographed, just as they appear to the normal eye.

Now what about the competency of the electric-arc as a substitute for sunlight? Upon spectroscopic examination it is readily apparent that the constituent rays of the electric-arc crater are capable of so stimulating the retina as to form white and consequently all other colors, while the luminosities of the fundamental sensation colors as excited by the electric-arc are not sensibly different from the sensation luminosities of noonday sunlight. This was demonstrated before the Royal Society of London by Sir William Abney, and proven by physical measurements of a refined nature.

If, therefore, our photographic emulsions, our coal-tar dye-
There are two ways of identifying Eastman film—one by the clearness of the pictures, the other by the stencil mark

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JUST TO ADVERTISE OUR NEW
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we will give one 25c bottle FREE to each customer with any purchase amounting to $1.00 or more, this offer will not hold good after April 14th. Firm Set Film Cement is all that the name implies; it cements non-inflammable film equally as well as inflammable and does not cause the film to buckle.

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Dealers in all makes M. P. machine Theatre equipment and supplies.
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Less Than Half the Price

It introduces six wonderful improvements increasing your speed—new framing adjustment, better film transmission, advanced film channel, new focusing tube, new footage indicator, and the elimination of static. Know these great features.

This "far ahead" camera is sold at less than half the price of cameras of similar quality—200 feet magazine capacity. New automatic dissolve now ready.

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Send postal. See this remarkable instrument and its exclusive improvements. Realize that the Universal now is the world's supreme value in motion picture cameras.

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I am interested in Motion Picture Photography and would like

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Automatically supplies only such voltage as arc required. No waste current in ballast.

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A Film Concern with a Music Department

THE Williamson Brothers, "Submarine Film Company," Longacre Building, New York City, have established a music department, and intend to have arranged and published a perfect musical score for every kind of feature-making film productions.

The department in question will be under the direct personal charge of Mr. M. Winkler of the Carl Fischer Music Publishing House. Mr. Winkler has achieved an enviable reputation in this particular phase of amusement, and is recognized as an authority upon the subject of music for motion pictures. In addition to acting as Musical Editor for several of the foremost trade papers, he has arranged music for such productions as "War Brides," "Idle Wives," "Eternal Sin," etc. Mr. Winkler also arranged musical scores for different state right buyers for such productions as "The Common Law," "The Ne'er-Do-Well," "The Dumb Girl of Portico," and many others.

As the first step in the perfection of his organization, Mr. Winkler has engaged the services of M. L. Lake, a composer of exceptional reputation, who is already engaged in preparing the musical themes for the first new production of the Williamson Brothers.

After the original compositions are completed by Mr. Lake, the incidental music and arranging will be taken in hand by Mr. Winkler. The completed score will then be carefully timed to the picture, and will correspond to the exact running time. In order to make these scores available to the small exhibitor, a plan has been devised whereby the exhibitor can rent them from his exchange or from the executive offices of the company at the smallest outlay.

"HIS FATHER'S SON"
(Metro Pictures)
(Reviewed on page 2032)

"Dawn of Love," by Bendix, is the Theme

1—"College Life," March by Frantzen until—T: "Father a con-

2—"Continue pp" until—S: "Boys playing poker," the con-

3—"Continue R" until—T: "Pack up Perkins," the con-

4—"Continue to action" until—R: "Rival collector also a rival

5—"Romance" (6/8 Allegro) by Rubens until—T: "Arden's

6—"Continue or repeat to action" until—T: "The collector's

7—"Continue lively"—until—T: "The prodigal's return."

8—"Love's Conflict" (3/4 Moderato) Characteristic by Tobani to

9—"Serenade" (3/4 Allegro Graioso) by Chaminade until—

10—"Theme" until—T: "Perkins believes that the early bird,

11—"Piquette" (Moderato) by Fink until—T: "Dabney is

12—"Organ to action" until—T: "That night his credit still

13—"Entr'acte Valse" by Helmesberger until—T: "Armed

14—"Theme" until—S: "Butter telling story to girl.

15—"Raindrops" (Intermezzo) by Saumell Tympany Ralls during

16—"Long Agitato" begin pp then to action until—T: "And with

17—"Organ to action" improvise on theme, etc., until—T: "Leaving

18—La Brunette" (Value de Concert) by Severn until—T:

19—Violetta" (4/4 Allegretto) a concert piece by Herman until—

20—"Language of the Roses" by Chopin until—T: "Father a con-

21—"Theme" until—S: "Perkins believes that the early bird,

22—"Theme" until—T: "Armed with a fifteen cent copy, etc.

23—"Theme" until—S: "Perkins believes that the early bird,

24—"Theme" until—T: "Father a con-

25—"Theme" until—T: "Who can rent them from his exchange or from the executive offices of the company at the smallest outlay."
A New Field for American Composers

The great American opera has not yet been composed. Who knows but what the photoplay will be the field from which will spring the flower of American music?

The old masters have drawn their inspirations from the literary sources of their period, and all of them have had their themes, which formed the foundation of their works. Music has always had a cause. Such enjoyment at the bottom of every musical composition. To express musical thoughts and ideas was always the aim of the great composers, but they did not always succeed. It was left for Wagner to be the inventor of the musical thought, i.e., to express the human emotion in musical ideas (motifs)—but, alas, some of his followers have gone to extremes. Suffice it to say that he established certain, musical ideas which cannot be separated from the emotions which they express without accompanying their expression by word.

We have automatically become accustomed to associating musical ideas with our feelings without knowing the reason for doing so. We unconsciously express these feelings in pantomime with facial expressions. If we hear pretty music, we smile; should we hear a gruesome theme, we shudder; do we hear sad music, we are moved to sorrow, and so on. But the old masters would rely on the words, either in the lyrics or by the way of title to help them out—so we have "Traumerie" and "Serenade" and "Spring Song."

But why was it necessary to give them a title? Was not the music itself sufficient to express the thought? Shall we say that they were musical thoughts and ideas in the "making," for now when we hear these themes we know instinctively what they express? The great new field within the boundless area of the photoplay is now open to the composer. The undesignated emotions are flashed before him in rapid succession, and all of them he has to copy in his musical notes. No longer does he have to wait for his inspirations; they are at his very door.

A composer need not state that he is going to write a tone poem on the "Tempest." The "Tempest" is prepared; all he needs to do is to express it in musical language.

For the photoplay there are no limitations, and so to the music writer for the silent drama the field is the world.

Who is the man who will write this greatest of all photosymphonies? Only he is capable who can embody his musical ideas through the whole gamut of all photosymphonies? Only he is capable who can embody his musical ideas through the whole gamut of all photosymphonies? Only he is capable who can embody his musical ideas through the whole gamut of all photosymphonies? Only he is capable who can embody his musical ideas through the whole gamut of all photosymphonies? Only he is capable who can embody his musical ideas through the whole gamut of all photosymphonies? Only he is capable who can embody his musical ideas through the whole gamut of all photosymphonies? Only he is capable who can embody his musical ideas through the whole gamut of all photosymphonies? Only he is capable who can embody his musical ideas through the whole gamut of all photosymphonies? Only he is capable who can embody his musical ideas through the whole gamut of all photosymphonies? 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This is why William Furst, who wrote the successful score for "Joan the Woman," spent weeks in the atmosphere of the studio with the players who were enacting so stupendous a production, which has become an epoch in the motion picture history.

The real beauty of this special music cannot be gleaned in one hearing. Music students will do well to go and see this picture with the purpose of studying the music, and go over it, since it furnishes as much enjoyment and study as going to the opera. There are moments when the audience is moved to heights of emotion and enthusiasm to rise to their feet, but one must not forget that the music has played an important part to attain this result.

To write an opera some composers have spent years in suitable surroundings. Mr. Furst did his work in a few short months; part of it was done on the train from Los Angeles to New York.

The score is equally as large as many operas, since it takes almost three hours to perform.

We would not go so far as to call this a great "American Opera," but up to the present time it is without doubt the greatest new American composition for the photodrama. The Cardinal Film Corporation is to be complimented on giving opportunity for this stupendous step in the right direction for the cause of music with the photoplay.

J. C. ROBER.
This picture does not suggest any Theme

1. "Skaters Waltz" by Waldteufel. Note: Print introduction only and repeat if needed. Fisher as Grenzer.
2. "Skaters Waltz" by Waldteufel. Note: Begin with figure 1 until "The last skater goes off.
3. "Romanza" (3/4 Andantino) for Violin and Piano by Henniger until "Every morning at the stroke of ten.
4. "She is Hope Merrill."
5. "Organ" watch sudden stop followed by "Organ." "We've won, the market is closed."
6. "Piano Solo" improvise to action (watch screen very carefully) until "Gerald Hastings was a constant caller."
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WHY not have an instrument, a touch of velvet, with that beautiful singing tone penetrating the depths of your soul?

VOX MYSTICA! Our new tone, yielding a treasure of sound and singing with the most beautiful voice, may now be had in the different models of the Fotoplayer,—the ultimate instrument for your theatre. A magnificent instrument producing a perfect symphony of orchestral and organ tones; subtle, delicate sound tints that mirror the very timbered character of every known musical instrument.

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Grand Theatre, Orlando, Fla.
Consolidated Amusement Co. houses, New York City.
New Lancaster Theatre, Boston, Mass.
Also Moe Mark’s Theatre,—the New Comique, Lynn, Mass.
Empire Theatre, Hartford, Conn.
Different models for different houses, according to your needs.
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We design orchestral pipe organs to meet your own specifications; Tivoli Opera House, San Francisco; Royal Theatre, San Francisco; Hamilton Theatre, Lancaster, Pa., and a score of others.

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Better to read fifty advertisements than to miss the one YOU need.
The Allen, Calgary, Up-to-Date Theatre

THE Allen Theatre, owned and operated by the Allen Theatre Company, Limited, located in the heart of the business district of Calgary, Alberta, at 117-119 Eighth avenue, is of modern construction.

Construction plans were drawn up by J. C. League, and the house was completed during 1914. The theatre measures 50 feet in width and 120 feet in depth, and is constructed of concrete, brick and steel.

The front of the theatre is neatly finished. The lower part is very plain, while the upper part of the building is finished in Roman Ornament, on most approved lines. An electric flash sign about twenty-five feet in height, having an abundance of different color lamps upon it, adorns the front, keeping the theatre in the eye of the public at all times.

The ground floor of the building is occupied by the auditorium and two small stores. The lobby, which measures 20 feet by 25 feet, is finished entirely in white Vermont marble and tile. The box office is constructed of black and white marble, plate glass, topped with a stain glass dome. The doors leading into the inner lobby are finished in mahogany, with small plate-glass windows in them. The box office is equipped with a Tamco Automatic ticket-selling machine. Display frames in the lobby were furnished by the Newman Manufacturing Company.

The projection room is at the rear of the balcony, and is equipped with two Power's projectors of a late type. The length of throw is 70 feet onto a Mirroroid screen. The Indirect lighting system is used, fixtures being of the chain-suspended type, bowls being of metal.

For ventilating and heating, the American Blower system has been installed, this method working out to perfection. A Kimball pipe organ of large dimension and a 10-piece orchestra furnish the music for the pictures.

The seating capacity of the theatre is 854; 554 orchestra seats and 300 balcony, finished in mahogany, were all furnished by the American Seating Company of Chicago.

The projection room is at the rear of the balcony, and is equipped with two Power's projectors of a late type. The length of throw is 70 feet onto a Mirroroid screen. The Indirect lighting system is used, fixtures being of the chain-suspended type, bowls being of metal.

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Elaborate Crandall House Planned

ANOTHER large picture house is to be added to Washington's amusement group. This comes as the sixth of the chain of Crandall theatres, which are located in the important sections of the Capitol City. It will be known as the Metropolitan, and will be at Tenth and F streets, forming the third of the amusement structures planned for this new motion picture district.

The others are the two houses of Marcus Loew—the Columbia, now in operation at Twelfth and F streets, to be much enlarged, and his new theatre shortly to be built on Thirteenth and F.

With a wide frontage on F street, which will be the entrance, the Metropolitan structure will have an L-shaped base, offering ample space for the plans for one of the largest amusement structures in the city. The acquisition of the property, it is stated, involved the outlay of about $450,000, and the theatre will cost $800,000. Plans are in the hands of Reginald W. Geare, who is also the architect for Crandall's Kneckerbecker, now under construction at Eighteenth street and Columbus road.

Busby Theatre One of the Largest in Oklahoma

THE Busby theatre of McAlester, Oklahoma, is one of the largest theatres in the state of Oklahoma. It is controlled by the McAlester Theatre Company and operated under the management of A. C. King.

The house was completed in January, 1916, and has all of the latest modern improvements, such as are to be found in newly constructed theatres. It is located in the business section of McAlester and is constructed of brick and white stone, stairways, etc., being of cement and cast iron. Measurements of the structure are 100 feet in width by 150 feet in depth.

The front of the theatre is artistically finished with white stone and white woodwork trimmings. There is a small store on each side of the entrance to the lobby, which ought to prove good investments as refreshment parlor or bootblack parlor. Above the entrance doors leading into the lobby, which measure 30 feet by 45 feet, is a large glass-covered canopy and a huge stained glass window, which measures about thirty feet in height. The interior of the theatre is finished in cream color. An overhead fan ventilating system, used in conjunction with a steam heating system, keeps the house at a comfortable temperature at all times.

The theatre has a seating capacity of approximately 1,400, there being 557 seats on the main floor, 437 on the balcony, and something over 375 gallery seats. The American Seating Company furnished the chairs. Indirect lighting system is used, the fixtures being of the bowl-shaped chain suspended type.
The projection room, in charge of Dick McCulley, is equipped with two Power's 6 A. motor-driven machines. The length of throw is 56 feet onto a Mirroid screen. A generator set is also used.

The Busby has the largest stage of any theatre in the state of Oklahoma, measuring 45 feet by 90 feet, large enough to accommodate the most pretentious road show now traveling. The music for the pictures is furnished by a piano. For the vaudeville acts an orchestra is maintained.

Paramount, Metro, Pathe, Bluebird, and all big state right productions, are shown at this theatre. Mary Pickford, William S. Hart, Florence Lawrence and Marguerite Clark prove popular favorites here.

There are four performances daily, consisting of 5 or 6 reels each. The admission prices are five and ten cents. The management of the theatre advertises extensively in the daily newspapers and on billboards.

Empress an Up-to-Date Canadian House

The Empress theatre of Kamloops, B. C., is an up-to-the-minute house located on Seymour street in the business section of Kamloops. The theatre is owned by C. O'Keefe and operated under the direction of A. K. MacMartin.

The structure is composed of brick, concrete faced, measuring 45 feet in width and 110 feet in depth. Mr. Bell of Vernon, B. C., was the architect.

The front of the theatre is finished in the Adams style of architecture and is well lighted for night display by arc lamps, incandescent electric lights and an electric sign.

The lobby which measures 18 feet by 18 feet is neatly decorated. It contains many brass display frames which were manufactured by the Winnipeg Brass Fixture Company. The box office is centered between the two doors leading into the theatre and is constructed of plate glass and concrete. The doors leading into the theatre are finished in mahogany and have French plate glass mirrors set in them.

The interior of the theatre is attractively finished in brown lending a comfortable and homelike atmosphere to the house. The walls are paneled and white scrolls in plastique ornament the finishing touches to the interior.

Steam heating and electric lighting is used.

The theatre has a seating capacity of 600; the comfortable opera chairs having been furnished by the American Seating Company of Chicago.

The projection room which is in charge of Frank J. Suave is equipped with a Power 6 A motor driven projector. The length of throw is 90 feet onto an aluminum screen.

A four piece orchestra consisting of piano, violin, cello and traps and drummer furnish the music for the pictures. For certain pictures an organ is used.

Fox, World, Bluebird, Mutual, General, Famous Players and all high class productions are shown at this theatre. There are two shows daily consisting of 6 reels each and matinees on Wednesday and Saturday. Admission prices are 5 and 10 cents at matinees and 10 and 15 cents in the evening.

Mr. MacMartin, who is a "Live Wire," has opened a nursery with a nurse in charge for matinee performances. This is to encourage mothers to come and bring their babies along with them.

The theatre advertises extensively in the daily newspapers, on billboards throughout the city and by distributing heralds.

Organ Inventor Attends Installation

Daniel W. Barton, inventor of the Bartola organ, and Charles E. Pyle, manager of the Bartola Company, went to Pontiac, Mich., last week, where they aided in opening the new Oakland theatre. It is said to be one of the finest motion picture houses in the state. A Bartola organ has been installed.

DIRECTORY OF NEW THEATRES

California

The building of the Bank of Coronado, at Coronado, which is approaching completion, is to have a theatre annex on the Loma avenue side, with a spacious lobby entrance from the Orange avenue front. The theatre structure, work on which will begin immediately, will be 95 by 145 feet in ground dimensions, will seat 1,000 persons and will have the most artistically and beautifully designed and decorated proscenium and boxes of any playhouse in the bay region. The auditorium will have an unusually lofty ceiling, and the seating arrangement will be on a liberal scale. In the basement of the building will be located the steam-heating plant for both the theatre and the bank building.

Idaho

The Raymond Hotel property, owned by James B. McCrane, the Paramount theatre at Lewiston, Idaho, has been opened to the public, with Allen H. Hilton as manager. The theatre is 26 x 100 feet in size and has a seating capacity of 500. It is the intention of the owner to install a balcony, however, which will add 200 more seats. The house has been beautifully decorated inside and the outside is provided with a large marquee. Two rest rooms open off the lobby. Allen Hilton, the manager, is well known throughout the West. He has been in the motion picture business since 1908. For the opening, a six-page supplement to the Lewiston Tribune was prepared.

Organ Inventor Attends Installation

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OPERA CHAIRS
Steel—Cast Iron
Exceptional in Quality—Comfortable
You are invited to make use of our Service Department. Send blue print or sketch for Free Seating Plan.
If you are desirous of reseating, we can help you dispose of old chairs.
Write for Catalog N.
We manufacture Special Out-of-Door Seating.

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IN a beautiful alt 3 inch width frame site over aH 25 X 22 inches. Picturee  are painted in oils  and  ...  all made from poaee to appropriately fit  this  style  of  frame.  Complete with brass name plate, 16.00 each.

OPERA CHAIRS
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Exceptional in Quality—Comfortable
You are invited to make use of our Service Department. Send blue print or sketch for Free Seating Plan.
If you are desirous of reseating, we can help you dispose of old chairs.
Write for Catalog N.
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12th Soar, OANDI^EB  BCIXJading. fiend  for Catalofne of over 600 players and amplM  fr«e.    Writ*  u rtlns  det&Us  of  7oor  doll  nlEbtfl,  and  we  will  tend  yoa  »  remadr*

In the long run you will get the most for your money by buying all of your supplies from “FULCO”—the One Price House.

Bids are invited from builders and contractors by the Hoffman Company, Philadelphia, architects, for the construction of the new Stanley theatre at the southwest corner of Nineteenth and Market streets. Plans have been completed call for one of the most elaborate moving picture theatre buildings in the country. The structure will be of steel and concrete and will be erected throughout. It will have forty-five aisles leading to the balconies, lobbies, a new ventilating system and a dozen moving stage lights among the features. The building will have a frontage of 130 feet on Market street by a frontage of 180 feet along Nineteenth street.
Mr. Wells has just returned from a tour of the cities on the circuit of which he is the guiding spirit, and found conditions excellent. The show houses are all doing good business and the people generally are optimistic. James Vason, of Wheeling, has let the contract for the erection of a new theatre to be erected at Wheeling. The theatre will be called the Liberty and it is expected to be completed by early fall. It will be one of the latest theatres in the Stogie City and will seat 2,500. It will be beautifully decorated and will be up to date in every respect.

WASHINGTON

Wilbur Robinson of the Bijou theatre, Northport, has purchased lots at Center and Fourth streets and will erect a modern movie theatre building as soon as weather conditions permit. The second story will contain a dance hall.

The new Pantages theatre at Tacoma will soon be ready for occupancy, the Jones building in which it is to be housed, fast approaching completion. The exterior on the Broadway and Ninth street fronts are to be finished in glazed terra cotta, and the structure will be one of the most imposing in the city.

WISCONSIN

The "New Butterfly," Kenosha’s latest theatre, was opened March 17 to capacity business. The theatre is located on Milwaukee avenue and is owned by Ernst Klinkert and Charles Pacini.

If negotiations now pending do not go awry, Sturgeon Bay will shortly have a grand motion picture theatre. John W. Pelton, of Appleton, is the man who is in charge of the project and from present indications the new venture will be an assured fact by early fall.

The Community Moving Picture theatre, 55th and Greenfield avenues, will open to the public on March 28. The house was built by Geo. E. Lebel, proprietor of the West Alps House, and is first-class in furniture and equipment.

Mr. Lebel, who will manage the house, promises the best pictures that money can buy.

Supply Firm Establishes Northern Offices

THE Independent Film and Theatre Supply Company, with offices in Montreal, Toronto and Winnipeg, have opened a branch exchange and supply depot in St. John, N.B., with S. Starfield, a former city salesman in Montreal, as resident manager. The new house is to be a separate head, but with the same management, the Perkins Electric Company is also establishing a branch supply in St. John. Together with these, Mr. Starfield is to have oversight of the Standard Film Service exchange, which until recently handled the Metro pictures.

The Kids in Your Neighborhood Go to the Movies

Who Gets Their Money—You—or Your Competitor?

Do you realize that thousands of exhibitors in the United States have greatly increased the earning power of their theaters by making friends with the kiddies? If you let someone else take the children’s trade away from your theater, you not only lose their nickels and dimes, but the nickels and dimes of their fathers and mothers and sisters and brothers, where the kiddies go their parents go.

Movie Rings and Buttons

are a mighty aid to the up-to-date exhibitor. They help you get the children’s friendship and hold it—and the children bring their folks to the theatre of "The Movie Man who gives rings to them."

Each ring comes packed in a neat envelope, bearing the name and address of your theatre. If you want to see your business begin to jump, let us hear from you at once.

Prices on request

CAHILL IGOE COMPANY

117 W. Harrison Street, Chicago, Ill.
MOVIE CHARITY BALL
UNDER AUSPICES
MOTION PICTURE EXHIBITORS
OF GREATER NEW YORK
AT
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TICKETS PROCURABLE AT MOTION PICTURE THEATRES, STUDIOS-SCREEN CLUB, TYSON—AND McBride AGENCIES, AND LEAGUE OFFICES

ENTIRE NET PROCEEDS TO
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ADMISSIONS
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218 W. 42 ND ST. BRYANT 3210

YOUR ATTENDANCE AIDS IN MAKING POSSIBLE THE PROPER MEDICAL ATTENTION TO OUR BOYS IN CAMP, IN THE FIELD, AT THE FRONT, IN THE SUBMARINE ZONES

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
The La Salle Film Co.

Producing

LAFCO COMEDIES

Watch for announcement of date and method of release

STUDIO    EXECUTIVE OFFICES
Los Angeles    111-W. Monroe St.
California    Chicago, Illinois

LAFCO COMEDIES
I Have Written a New Booklet

and I want you to have a copy—that is, if you are truly interested in—

How to secure the supreme degree of film quality.

The commercial-advertising value and possibilities of moving pictures.

How perfect developing and printing is obtained.

How scientific management and modern equipment make possible superior pictures at ordinary prices.

How to efficiently and economically produce a photoplay.

All this, and more, is explained and illustrated in the 24 page booklet which will be sent to you promptly, postage prepaid, provided you enclose ten cents in stamps with your request.

There are reasons—Come and see them.
The

Paramount

"issue" is Monday and Thursday

Paramount Pictures Corporation
FOUR EIGHTY FIFTH FIFTH AVENUE 651 NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
BLUEBIRD PHOTOPLAYS present
VIOLET MERSEREAU in
"LITTLE MISS NOBODY"

A Mysterious Romance of the Big Woods

Written by Alfred Solman & Robert J. Rodin
Directed by Harry Millarde
Louise Huff and House Peters make an unusually attractive stellar combination in their forthcoming picture. The large following of these stars will enjoy a most unusual story which displays the power of these stars.

"The Lonesome Chap"

is a story of a wealthy young miner who after having been betrayed, takes as his ward, the daughter of an employee who has been killed in an accident. House Peters is again seen in "rough and ready" costume and Louise Huff as the little school girl is doubly charming.

Coming April 19th

Paramount Producers believe in giving consistent support, cooperation and assistance to every exhibitor using Paramount Pictures

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE NEW YORK, N.Y.
Controlled by Famous Players-Lasky Corp.
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. De Mille, Director-General

How can an advertiser continue advertising? By giving YOU value.
presented by Jos. M. Schenck in

"THE BUTCHER BOY"

Released April 23rd

If you want to put new “pep” into your town, more people into your theatre, more money into your pocket, get the “run” and “price” of the Paramount Arbuckle Comedies from the nearest Paramount Exchange whether you are now doing business there or not.

Do you want to fill that up?

Be sure to mention “MOTION PICTURE NEWS” when writing to advertisers.
Feature Your Comedies!

"POKES AND JABS"

comedies are worth featuring. They will bring back to the theatre a steady stream of satisfied patrons, because they are so undeniably funny. And the world loves to laugh!

Bob Burns and Walter Stull are featured in "Pokes and Jabs" as they were in the Vim releases on the General Film Program, and the new open market productions are

Better—More Elaborate—Funnier

Advertise a "Pokes and Jabs" day every week. Make an asset of the comedy on your program

JAXON FILM CORPORATION
CANDLER BUILDING NEW YORK CITY

Territorial Franchises being awarded. Wire for information concerning your district.
The Brilliant Star of the
DOUGLAS Beloved

HAVE YOU SIGNED YOUR
American Film Firmament

FAIRBANKS
Idol of the Millions of Movie Fans

Artcraft announces that his first production

“In Again—Out Again” will be
RELEASED APRIL 30th

BY ANITA LOOS
Directed by JOHN EMERSON

FAIRBANKS’ CONTRACT?
GREATER VITAGRAPH

J · STUART BLACKTON'S SOUL STIRRING SPECTACLE

"WOMANHOOD, THE GLORY OF THE NATION"

Featuring ALICE JOYCE HARRY MOREY

And an All-Star Vitagraph Cast

SCORES A TRIUMPH AT

The Broadway Theatre, New York

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Enormous Crowds and Splendid Press Reviews Forecast Country Wide Landslide for "WOMANHOOD"

New York Evening Journal

"'Womanhood' is a film of the hour. It is needless to mention the cast, as they are all stars, acting to perfection. Practically every important government official, men notable in public life for their efforts in the cause of preparedness and every army and navy officer stationed in the East, attended the opening performance."

Morning Telegraph

"Fifteen hundred American men and women were aroused to enthusiasm last night at the premier of 'Womanhood.' They threw convention aside and yelled, stamped and cheered during some of the more stirring moments of the play. 'Womanhood' is a decided triumph from a photo-artistic point of view. The battle scenes have even more power than those in 'The Battle Cry of Peace.' Directing and photography triumph in the scenes in which Zeppelins are sent crashing into the sea."

Evening World

"If you have seen 'Womanhood, the Glory of the Nation' reel by reel, picture by picture to the very end, you can say that you have seen something worth seeing. Here is no commonplace movie, but an appealing and convincing spectacle built on romantic lines."

New York American

"'Womanhood' differs from most military plays in that, instead of containing several thrills, it is one long thrill. It is indeed a soul-stirring spectacle. Throughout, there runs a beautiful love story. The technical work of the film has been excellently managed."

New York Tribune

"Great outburst of patriotism at film's premier. 'Womanhood', almost the first propaganda picture to carry conviction, is excellently staged and wonderfully well cast."

New York World

"Because of its patriotic appeal and timeliness, there is no question that 'Womanhood' will win great popularity all over the country. Its battle scenes are of marvelous pictorial effectiveness."

New York Herald

"A patriotic rally developed at first showing of 'Womanhood' at the Broadway Theatre last night. Had a recruiting officer been there, he would have had a busy night, the spectators being moved to applause and cheers."
GREATER VITAGRAPH

Thomas Dixon's Mighty Message of Warning

"The Fall of a Nation"

In Seven Awe-Inspiring Parts
With Special Musical Score by Victor Herbert—
Show This Master Spectacle Now—
When National Enthusiasm is Running High—And Break All Box-Office Records

This Man Did—One of a Host of Exhibitors Who Are Reaping Big Profits with this Superb Production:

"'The Fall of a Nation,' which I played three days, broke all previous records, as I turned away fully 500 people a night, having to run an extra show the opening day. Great credit is due 'The Fall of a Nation' as a sure box office winner."

E. U. CADUGAN, Booking Mgr.
Bon Ton Theatre, Jersey City, N. J.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
This splendid five-reel production, "THE HERO OF THE HOUR," featuring dashing Jack Mulhall, is the kind of feature that makes people love to go to moving pictures. It is absolutely distinctive. It’s the kind of play that every theatre clamors for but rarely gets. It’s the kind of play that sends people away bristling with enthusiasm for more pictures of this kind. It’s a crackerjack. Book it for the popularity it will bring your house. It’s ten to one you’ll play it and repeat.
TWO GREAT OFFERINGS


NOTABLE as have been the many past successes produced by the Universal in the serial field, there are none which in so short a time have taken such a firm hold upon the minds of the fans which brings them back, episode after episode, as "The Voice on the Wire." The mysterious voice, giving its ghostly warning over a disconnected telephone, baffling every turn of the ingenious traps laid for it by John Shirley, private investigator, stimulate the curiosity and apparently raise in the minds of the audiences the same perturbation that Ben Wilson, in the character of Shirley, so aptly depicts on the screen. Beautiful Neva Gerber, Shirley's charming assistant, who has rescued from the clutches of a gang, also has the fans guessing. Like Cronin, the chief of police, they do not know whether she is "on the square" or not. And so they come back night after night in the hope of finding some clue that will settle, in their own minds at least, the cleverest mystery story ever filmed. The story is from the popular novel of the same name by Eustace Hale Ball, author of "Traffic in Souls" and many other notable successes. It was directed by Stuart Paton, the successful producer of the Universal's stupendous spectacular submarine drama, "20,000 Leagues Under the Sea," and bears every evidence of his master hand. Supporting Mr. Wilson and Miss Gerber are Joseph Girard and a large and brilliant cast. The production is lavish in the extreme, and is well worthy of the phrase, "The Universal's latest and greatest serial." Fans, Exhibitors and Exchange men alike are enthusiastic and, as everyone knows, that is proof positive that a serial is big and very much worth while, as an entertainment and as a profitable box office attraction. Bookings may be made through any of the 73 Universal Exchanges or through the Home Office of the Universal. For those Exhibitors who for any reason do not care to run a serial or connected film story, the Universal has prepared a remarkable novelty in the form of seven two-reel dramas, each COMPLETE IN ITSELF, released under the general title of "The Perils of the Secret Service." The stories were written by the famous American novelist George Bronson How-ard, world-traveler, playwright and author of "God's Man," one of the literary sensations of a decade. The stories here offered are based on the famous "Yorke Norroy" series which appeared in a magazine of wide circulation recently, and it is gratifying to note the eagerness with which their filmization has been greeted. As Yorke Norroy, diplomatic agent of the Secret Service, Kingsley Benedict, the popular Universal star, has the opportunity of his career. Cool, suave and resourceful, he holds his audiences in breathless suspense, always to triumph in the end. He is supported by a different Universal woman star in each of the seven stories and the entire series gives a wonderful example of this capable actor's versatility.
PROFITS PROVE PROGRAM'S POPULARITY

Exhibitors Giving Universal Program Show Are Reaping Good Profits and Growing in Popularity

In every section of the country there are Exhibitors who have found that switching from “features” to program they have changed their business from one of loss to one of profit. Any Universal Exchange man can give you the actual proof whenever you want it. The reason is that the public don’t care to arrive at a theatre late and find that they must see the last half of a feature first; in other words, look at a picture backwards. They like to go to the movies when they feel like it, stop in for a few good short and varied subjects, and leave feeling that they had their money’s worth. On the Universal Program there is always something to please everyone, no one is ever disappointed. If one subject does not please there is sure to be several that do, and the patron goes out to BOOST YOUR HOUSE.

SPECIAL RELEASES

On the Universal Program for the Week of April 30, 1917

THE „specials” on the Universal Program are the type and class of picture that you like to use to strengthen your enrollment. They may cost you added business that they bring you. In fact, they are the pick and cream of the entire program. They are released as specials to enable you to make a quick and sure selection.

SPECIAL ATTRACTION— „THE BRAND OF HATE” (Five Reels). All Star Cast.

COSMOPOLITAN— „WHAT A CLUE WILL DO” (One-Reel Comedy). Eddie Lyons, Lee Moran and Edith Roberts.

L-KO— „THE CABARET SCRATCH” (One-Reel Comedy). Dan Russell.

GOLD SEAL— „BILL BRENNAN’S CLAIM” (Three-Reel Western Drama). Earl Hord and Janet Eastman.

UNIVERSAL ANIMATED WEEKLY—No. 39.

IMP— „A MIDNIGHT MYSTERY” (Two-Reel Mystery Drama). Thomas Jefferson.

L-KO— „SCRAMBLED HEARTS” (One-Reel Comedy). Billie Ritchie.

REGULAR RELEASES

On the Universal Program for the Week of April 30, 1917

The two lists given above combined constitute the complete weekly Universal Program Service—the entertainment that is making more Exhibitors successful today than all other forms of film entertainment combined. If you are not familiar with Universal Program Service and want to get next to something that will net you real profits, write or wire your nearest Universal Exchange for full particulars and PROOF today. Or address the Home Office at above.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

Better to read fifty advertisements than to miss the one YOU need.
Goldwyn Declines

GOLDWYN Pictures Corporation will deal face to face with the exhibitors of America through its own branch offices in all of the important distributing centres.

This decision means that we have declined one million dollars in cash from men ready to pay in advance for regional franchises or become our zone partners.

No middlemen will step in between Goldwyn's owners and the Goldwyn exhibitors. No outside agents or third parties can do for the theatre-owners what Goldwyn itself can do.

Our other reasons in the adjoining column will interest you:

Advisory Board:

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Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
THE right kind of parents never send their children to institutions or farm them out to strangers. Goldwyn wishes to follow its productions into your house and aid you in their presentation.

This important decision is made because we have tremendous confidence in our productions, our stars, our authors and our future achievements.

By using other people's money Goldwyn could have escaped assuming great risks. But we have the courage as individuals to stand behind the organization we have created and the policies to which we have committed our membership.

Goldwyn Pictures Corporation

16 East 42d Street, New York City
Telephone: Vanderbilt II
WILLIAM FOX OFFERS

THE HONOR SYSTEM
R. A. WALSH'S MASTER DRAMA
FOR SALE ON BASIS OF STATE RIGHTS

FOX-FILM CORPORATION
130 W. 46TH ST, NEW YORK CITY
NOW PLAYING 3 MONTH
LYRIC THEATRE, BROADWAY
AND 42" ST, NEW YORK CITY
TO CAPACITY BUSINESS

THE HONOR SYSTEM
A STATE RIGHTS MAGNET
TWO TERRITORIES SOLD
CHOICE STATES ARE OPEN

FIX YOUR DATES NOW
FOR NEW YORK OR NEW JERSEY
BOOKINGS -- APPLY
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VALESKA SURATT
IN A MARVELOUS PICTURIZATION
OF 'SHE'
ADAPTED FROM SIR RIDER HAGGARD'S
UNIVERSALLY FAMOUS NOVEL
WONDERFUL SETTINGS
GORGEOUS EFFECTS
SCENARIO BY MARY MURILLO
DIRECTED BY KENEAN BUEL

--- FoXFILM ---
COMEDY SERVICE
RELEASE FOR WEEK OF APRIL 23
HIS LOVE FIGHT

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
"THE SINGLE CODE" IS SECOND CRANE WILBUR MUTUAL PICTURE

The second of the Crane Wilbur series of Mutual Pictures is released the week of April 16. "The Single Code" is its title. It is five reels in length and contains innumerable, powerful situations. Thomas Ricketts directed it. Mr. Wilbur is surrounded by a capable company headed by Florence Prity.

Deals With Old, Old Problem.

The story of "The Single Code" deals with an old, old problem. It raises once more the question of whether the man is equally entitled to blame with the woman—whether there should be a single code of morality equally applicable to men and women. Mr. Wilbur appears in the role of Hugh Carrington, a young purist, who writes and preaches "I believe in a single code of morality. Why blame the woman for a sin which you committed? I say man is the greater sinner, for he is of the stronger sex." Yet when sin enters his own home and both himself and his bride falter in the path of righteousness, he seeks absolution for himself and condemns his helpmate. Crying, "You are different. You are my wife!" he rushes away, and so the double standard wins a new advocate.

Released Week of April 16.

"The Single Code" is released the week of April 16. Bookings on it can be made now at any Mutual Exchange. "The Painted Lie," the first of the Wilbur productions released as Mutual Pictures, is showing to tremendous success. There are four others still to come. Reservations can be made for all of them at this time.

Coming Ann Murdock Film Has Big Setting

In "Outcast," the coming Ann Murdock production which is to be one of the first offerings of the Empire All Star Corporation to the Mutual Pictures, a 120 foot stage setting, representing Monte Carlo, will be shown. It depicts the famous gambling resort with true fidelity and is one of the largest ever created. Still another big scene in this same picture depicts the Hotel Savoy, London. More than a hundred players appear in support of Miss Murdock in these massive sets. Reservations on the Empire All Star productions in which Miss Murdock will be seen can be made now at any Mutual Exchange. The exact release date of the first of these Mutual Pictures will be announced later.

MARY MILES MINTER STARTS NEW SERIES WITH "ENVIRONMENT"

A NOTHER Mary Miles Minter five-reel feature is released by Mutual Film Exchanges everywhere the week of April 16. "Environment" is the first of the second series of Mutual Pictures starring Mary Miles Minter. It was written and directed by James Kirkwood. The American studies at Santa Barbara, California, were used for its staging.

A Quaint New England Story. "Environment" is a typical Minter production—sweet and wholesome, filled with smiles and tears. It is laid in a quaint, old fashioned, New England village. Miss Minter is cast as a native of the village loafer and ne'er-do-well. On graduation day she meets for the first time the new minister, who promptly proceeds to fall in love with her, though her clothes are not so fine as those of her girl friends, and her home is anything but inviting. Through a strange combination of circumstances the heroine is placed in a decidedly bad light before the minister. For a time he thinks her anything but a "good" girl. But the old saying that "The darkest cloud has a silver lining" is aptly illustrated in this picture, for just when all seems hopeless to the minister, everything is explained satisfactorily to the pastor and the daughter of the village loafer becomes the bride of the minister.

Strong Supporting Cast.

George Fischer is again Miss Minter's leading man in this picture. Assisting them in the production appear such favorites as George Periolat, Margaret Shelby, Jack Vosburgh, Harvey Clark, Lucille Ward and Al Vosburgh. "Environment" is now booking at all Mutual Exchanges. Exhibitors are still packing their theatres with the first Minter Series and open dates can be arranged for them also, enabling a manager to arrange a whole Minter week for his house if he so desires.

"A Daughter of War" Is Timely Released

Just now while things are at fever heat—while bands are playing and recruits are rushing to the colors, exhibitors have an opportunity of doing their bit to aid the country by showing "A Daughter of War." This is a Mutual special of five reels, starring May Ward. Its scenes are laid in 1776. It is released April 12th. Home patriotism among your patrons, stimulate recruiting. Book "A Daughter of War" at your nearest Mutual Exchange.
MARY MILES MINTER
in
"ENVIRONMENT"

Written and directed by JAMES KIRKWOOD

A story of laughter and tears,
laid in a quaint Old New England village. Having for its central figure the daughter of the town loater and the new minister.

Environment is in five acts.
Its the first of the new Minter Series of Mutual Pictures. Released through Mutual Exchanges the week of April 16th.

Coming: "ANNIE-FOR-SPITE"
With MARY MILES MINTER
CRANE WILBUR in
“THE SINGLE CODE”

Dealing with the old old problem of who to blame—the man or woman? Hugh Carrington preaches a single standard of morality, but when his own loved one is involved, becomes an advocate of the double code.

Second of the Crane Wilbur Series of Mutual Pictures. In five acts. Directed by Thomas Ricketts. Released through Mutual Exchanges everywhere the week of April 16th.

Now playing: “THE PAINTED LIE”
With CRANE WILBUR
MUTUAL FILM CORPORATION

presents

CHARLIE CHAPLIN in

“THE CURE”

Tenth and newest of the Mutual-Chaplin Specials Depicting Charlie's visit to a health resort. His indulgence in the health-giving waters is hampered by a private stock of liquor he imports. The scenes in the 'steam room' and the 'massage department' will cure any grouch.

NOW BOOKING AT ALL MUTUAL EXCHANGES

"THE FLOORWALKER" - "THE FIREMAN" - "THE VAGABOND"
"ONE A.M." - "THE COUNT" - "THE PAWNSHOP" - "THE BUNIC"
"BEHIND THE SCREEN" - "EASY STREET" and "THE CURE"

Released on Monday April 16th.
Monmouth Film Corporation
Presents
"The Mitser Murder"
Released April 13th

As the fourth episode in the new series of mystery-detective tales—released now for the first time as Mutual Featurettes under the general title

Jimmie Dale
Alias "The Grey Seal"

Featuring
E.K. Lincoln
Paul Panzer
Doris Mitchell
Edna Hunter

Brains against brawn—For pure love of adventure, a millionaire clubman pits his wits against the minions of the law. The contest that develops will hold audiences spellbound in their seats.

Sixteen absorbing stories—each complete in two reels.

Four featured stars,

Produced by
Monmouth Film Corporation
Harry McRae Webster, President
Jules Burnstein, General Manager

Directed by Harry McRae Webster

NOW Booking At All Mutual Exchanges.
Mutual Signal Film Corporation Presents

Helen Holmes
The Fearless Film Star

in

The Railroad Raiders

A Stupendous Motion Picture Novel in 15 Chapters:

ACTION - PUNCH - THRILLS!
Patron Acceptance:

Due to the threatened railroad strike the whole country is now interested in railroading. Right now—while railroads are in the public eye—show your patrons Helen Holmes' newest success—"The Railroad Raiders". Nothing could be more timely. Theatre patrons everywhere accepted "The Girl and the Game". It delighted them. "A Lass of the Lumberlands" was a tremendous hit. It satisfied all audiences. Now the third Helen Holmes success is ready. It's "The Railroad Raiders". Its timeliness and its sustained interest make it a feature that will be readily accepted by your patrons. You can book "The Railroad Raiders" at any Mutual Exchange NOW.

Released one chapter each week beginning MONDAY, APRIL 9th

Directed by
J.P. McGowan

Produced by
SIGNAL FILM CORPORATION
Samuel S. Hutchinson, Pres.
Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.
Caulfield Photoplay Company Presents

"AND IN WALKED UNCLE"

The Third of the One-Reel
Mutual Featurettes Starring

Miss Billie Rhodes
Supported by Jay Belasco

Jack and Mary were newly-weds. Jack's uncle was a woman hater and had threatened to disinherit any of his relatives who even so much as glanced at a girl. Then along came Eddie to visit the honeymooners. And right on top of that in walked Uncle. Jack insisted Mary was Eddie's wife and for a time they had Uncle going South—but at last—well the end of this Strand comedy is a scream—and the biggest kind of a surprise. Released Wednesday April 25th. A new Strand Comedy every week.

Booking NOW at all Mutual Exchanges

Produced by
Caulfield Photoplay Co.

Distributed by
Mutual Film Corporation
John R. Freuler, President

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
April 21, 1917

MOTION PICTURE NEWS

A-TABLOID BUNGALOW

RED CLAY WORKERS OF BARBADOS

AN ALTISCOPE RIFLE

CARGO BOATS OF TOMORROW

METAL SPINNING

LIFE IN THE SOUDAN

WHAT TH? O!XCUSE ME!

MORE CLAY ON TH WAY!

THERE! I'VE BEANED ANOTHER ONE!

TORPEDO US' MISSED US, CAPN

POOH POOH

THIS IS TOO HARD FOR ME! I WISH I WAS IN THE MOVIE BUSINESS!

HEY! WHAT'S TH' SCORE?

MUTUAL
REEL LIFE No.52
Released Apr. 26

Kicking the slats out of the cradle

Yea, bo! That’s just what this reel is doing.

The kickingest, fightingest, make-’em-want-it-against single-reel in the whole industry is “Reel Life”, Gaumont’s Mutual Magazine in Film.

“Reel Life” sits with its feet in the Gulf of Mexico, and its hands in the Atlantic and Pacific, while it cools its head in Hudson’s Bay. It covers the country as king of the magazine single-reels.

“Reel Life” is faster than a Cuban revolution, more interesting than a centipede putting on its boots, and more profitable (for what you invest) than Standard Oil.

Step right up, gentlemen, and get your order in right away for one day a week. You get all the best pictures of things worth writing about in magazines. And your patrons come back next week for more.

Any Mutual Branch Will Accommodate

Gaumont Co.
FLUSHING, N.Y.

The more YOU read these advertisements the more useful to YOU we can make the " NEWS."
David Horsley's

CUB COMEDIES

featuring

George Ovey

—a brand of one reel subjects upon which an exhibitor can depend for consistent high grade comedy of the better sort.

Next Subject, Released April 19

SOMEWHERE IN THE MOUNTAINS

Book through any exchange of the Mutual Film Corporation.

DAVID HORSLEY PRODUCTIONS

2009 South Main Street

Los Angeles, Cal.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
SELZNICK\ Pictures

NOW PLAYING AT THE FAMOUS RIALTO THEATRE ON BROADWAY

CLARA KIMBALL

YOUNG

"THE EASIEST WAY"

By Eugene Walter
A Perfect Picturization of America's Greatest Play

Directed By
ALBERT CAPELLANI

SELZNICK\ Pictures

JOSEPH M. SCHENCK

Presents

NORMA TALMADGE

"THE LAW OF COMPENSATION"

By Wilson Mizner
Directed By Julius Steiger and Joseph A. Golden.
ALL World-Pictures Are "SPECIALS"

CARLYLE BLACKWELL
JUNE ELVIDGE
ARTHUR ASHLEY
EVELYN GREELEY
In "The Social Leper"

GAIL KANE
In "As Man Made Her"

ETHEL CLAYTON
In "Man's Woman"
With ROCKCLIFFE FELLOWES

CURRENT RELEASES

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
ALL World-“Specials” Are KEPT ON the Dependable Program

ROBERT WARWICK
JUNE ELVIDGE and HENRY HULL
In “The Family Honor”

KITTYGORDON
In “Forget-Me-Not” With Montagu Love

ALICE BRADY
In “Darkest Russia”

WORLD-PICTURES BRADY-MADE

The more YOU read these advertisements the more useful to YOU we can make the “NEWS.”
Begging
King Solomon's Pardon

There is Something New Under the Sun.

It is Triangle's new booking policy.

You can read all about it, Mr. Exhibitor, in the news columns of this magazine.

This policy means the dawning of a new day—a day of solidly-based prosperity and success—for every exhibitor who heeds the call.

Read our message. If you are a Triangle exhibitor, it means much to you. If you aren't, it means everything—the solution of your biggest problem; the assurance of better days than have been possible under any existing system.

Triangle Bulletin No. 222 gives detailed information of the new plan. Be sure you get your copy.
The year's best "Books"

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

If you like the "News," write our advertisers; if not, tell us.
THE VICAR OF WAKEFIELD

"It is almost as human and delightful on the screen as it is between the covers of a book; and Frederick Warde, who acted before the camera as the kindly old Vicar, interpreted the character with as close an approach to perfection as cinema interpretations can hope to achieve."

N. Y. World.

POTS-AND-PANS PEGGY

"Another very entertaining Thanhouser picture. It is a grateful relief to view a picture that avoids the sordid side of modern life."

Exhibitors’ Trade Review.

HER BELOVED ENEMY

"A mystery story from a little different angle, that may be added to Thanhouser’s ever-growing list of unconventional screen stories."

Sunday Telegraph.

HER LIFE AND HIS

"A mingling of the lives of Henry Ford and Thomas Mott Osborne, told in an entertaining and melodramatic way. Climaxes are well constructed, human interest strong, and acting first class."

Sunday Telegraph.

A MODERN MONTE CRISTO

"Used just the underlying theme of the novel—namely, revenge—and provided a vivid, colorful tale and one almost as elaborate in presentation as the transference of the original story might be to the screen."

New York Mail.

THE IMAGE MAKER

"The broad sweep of color supplied by the followers of the ruler of the Nile and the Arabs of to-day are in keeping with the character of the story."

Moving Picture World.

HER NEW YORK

"Isn’t it a remarkable thing what a film-producing firm can do with a good scenario? Thanhouser has released for Pathé’s program one of the best—yes, one of the very best—features ever turned out."

Variety.

DID YOU EVER SEE SUCH NOTICES?

THANHOUSER FILM CORPORATION
NEW ROCHELLE, N. Y. EDWIN THANHOUSER, PRES.
EUROPEAN OFFICE, THANHOUSER FILMS, LTD., 167 WARDOUR ST. W., LONDON

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
STATE RIGHTS!

GRAPHIC FEATURES PRESENT

MARIE SHOTWELL
Late Star of "THE WITCHING HOUR" in

"The WOMAN AND THE BEAST"

WITH
ALPHONSE ETHIER      FRED ERIC,
KATHRYN ADAMS      AND J.H. GILMOUR

SENSATIONAL - BUT CLEAN
5 GRIPPING ACTS

PRODUCED BY
ERNEST C. WARDE

FROM THE STORY BY
EMMET MIXX

Which was the Beast?

FOR SCREEN INSPECTION APPLY
GRAPHIC FEATURES
ROOM 401, 729-7th AVE, N.Y. PHONE BRYANT 9360
Mack Sennett presents

Miss Mabel Normand and her own company in
"Mickey"

The little girl you will never forget

Method and date of release later.
Mabel Normand Feature Film Co.

Longacre Bldg., New York City.

Be sure to mention "Motion Picture News" when writing to advertisers.
"In all of our experience in the Moving Picture Business (and we started with the same in its infancy) we have never had a Serial that has proven so wonderfully strong as PATRIA

With

Mrs. Vernon Castle"

Aronson and Browne
Amusement Enterprises, Raleigh, N.C.
Written by Louis Vance

Produced by Wharlon Inc. for INTERNATIONAL
Released by Pathé
Reason No. 5 why you should book

MYSTERY OF THE DOUBLE CROSS

The Star - Mollie King

Winsome, talented, and beautiful "Kick In", her first Pathé picture, established her as a popular favorite. The Tremendous Advertising campaign on the "Mystery of the Double Cross" has made her a powerful box-office attraction.

Miss King does the best work of her career in this serial. Your audiences will come back for fifteen weeks to see her.

Produced by Astra
under the direction of Wm. Parke
May Blossom
with
Pearl White

The Most popular of all Stars.
A Picture of the rarest Beauty, with the most Picturesque backgrounds, filled with the Spirit of Spring

Produced by Astra.
Better than "Kick in" -
William Courtenay
and
Marguerite Snow
in the Stirring Detective Drama
The Hunting of the Hawk
Produced by Astra
Directed by George Filmaurice

**Pathé Gold Rooster Plays Please Patrons and Exhibitors**

"During the past seven or eight years we have shown almost all the feature productions that have been released through the various companies, none have seemed to please our patron or secure for us the business that Pathé Gold Rooster Plays have. We have yet to see an uninteresting story, a poorly cast production or inferior quality in Gold Rooster Plays and we exhi"
"Little Mary Sunshine
(Baby Helen Marie Osborne)
Pictures are the Greatest
on the Market to-day"
Book Her In
Sunshine and Gold
Released April 29,
and find out why.
Produced By Balba.
"The new two-reel Lonesome Luke Comedies are in that small class of preferred comedies."

Peter Milne in the Motion Picture News

Produced by Rolin

Harold Lloyd Star of the Comedies

One two reel comedy a month
The Irresistable

Florence La Badie
Known and admired everywhere,
in the five part Gold Rooster Play

When Love was Blind
Produced by Thanhouser
Released April 15th

WHAT THE CRITICS THINK OF MISS LA BADIE

The Motion Picture News says of "Saint, Devil and Woman", another picture in
which Miss La Badie starred: "Florence La Badie plays her part exceedingly
well and as a result the production can be ranked with the best of its kind."

Photography says of the same picture: "This picture, featuring the irresist-
able Florence La Badie, fulfills all requirements in stirring action and real-

istic artistic production."
WEEKLY AMERICAN WAR NEWS SERIAL

MR. EXHIBITOR
YOUR PATRONS WANT
THE LATEST WAR NEWS
IN PICTURES TODAY

A MOST INTERESTING PROPOSITION
FOR WEEK RUN HOUSES.
A REAL FIND FOR THE
STATE RIGHT BUYER.
A LIFE SAVER FOR THE
INDEPENDENT EXCHANGE

SOMETHING NEW
ILLUSTRATED TITLES
AND TINTED SCENES
IN A WEEKLY

AMERICAN
WAR
NEWS

STATE RIGHTS FOR SALE

FREDERICK W. BROOKER
PRES.

CINEMA WAR NEWS SYNDICATE
LONGACRE BLDG., NEW YORK

WIRE NOW!
READ THIS — ACT NOW

EXHIBITOR AND STATE RIGHTER!

IT WILL PAY YOU TO READ THIS CAREFULLY

WHAT IS OUR AMERICAN WAR NEWS SERIAL?

A graphic record of America's entrance into the European War, our program of industrial and military preparedness, our development of American resources to aid our cause, and of our stirring campaigns by land and sea in defense of American rights.

It will be issued in weekly installments of one reel, as events dictate. These releases will not only mark the apex of modern war correspondence in subjects, but in quality of film also. Titles will be tinted and illustrated, fade-ins, dissolving effects, and fade-outs will be used, and a general high standard of screen excellence will characterize the pictures.

THE FIRST EXCLUSIVE AMERICAN WAR NEWS WEEKLY.
THE ONLY INDEPENDENT WEEKLY.

YOUR OWN PRODUCTION

This will be your own production, direct to you from your own camera correspondents who work under the supervision of Captain Robert R. Reynolds. Prints will be sent you with no name or trademark thereon, for attaching to your individual leader (furnished by us).

EXHIBITED AS YOUR EXCLUSIVE NEWS SERVICE.

ADVERTISING

Most alluring advertising matter will be supplied you at standard rates. Twenty-four, three, and one-half sheet lithos in regulation colors, slides, set photos with each release, souvenir American flags, printed news bulletin blanks for posting war bulletins, life size paintings of your special war correspondent for lobby display and autographed photos for distribution to your patrons are being gotten ready for arousing local interest in this greatest of war pictures.

MUSIC

Patriotic national and sectional song and march scores will be supplied for musical accompaniment.

THE STRAND PRESENTS;
THE STRAND AMERICAN WAR NEWS
CAPT. R. R. REYNOLDS
SPECIAL CORRESPONDENT FOR,
THE STRAND THEATRE

WE HAVE VERY FORTUNATELY HAD OPPORTUNITY TO SELECT CAPTAIN ROBERT R. REYNOLDS, FORMER CAPTAIN OF CAVALRY, AUTHOR AND JOURNALIST, AS STAFF CHIEF OF A BATTERY OF CAMERAEMEN AND STAFF CORRESPONDENTS WHO WILL BE DISTRIBUTED THROUGHOUT THE VARIOUS UNITS OF THE AMERICAN FORCES AND WILL WORK UNDER CAPTAIN REYNOLDS' DIRECTION. THESE CAMERAEMEN WILL EXPOSE THOUSANDS OF FEET OF NEGATIVE EACH WEEK IN ORDER THAT THE FINAL ASSEMBLY OF A VARIETY SELECTION OF GOOD, CRISP, VITAL NEWS WILL BE PRESENTED IN THE REEL RELEASED EACH WEEK.

CAPTAIN REYNOLDS HIMSELF WILL BE STATIONED AT THE MOST IMPORTANT BASES IN ORDER THAT INFORMATION MAY BE OBTAINED AT FIRST HAND AND THAT YOUR FILM WILL BE "HOT FROM THE BARRELS OF THE FOREMOST RIFLES." HIS MILITARY TRAINING, HIS WIDE ACQUAINTANCE IN ARMY CIRCLES, HIS ABILITY TO HANDLE MOTOR CAR, AEROPLANE OR CHARGER, WILL AVOID PRECARIOUSLY TO PLACE HIM IN A POSITION TO GET UP-TO-THE-MINUTE NEWS, AND HIS JOURNALISTIC TRAINING WILL INSURE ONLY WHAT IS REAL NEWS AND OF GENUINE HUMAN INTEREST.

CAPTAIN REYNOLDS WILL BE PRESENTED TO YOUR AUDIENCE AS YOUR SPECIAL CORRESPONDENT.

CINEMA WAR NEWS SYNDICATE

WIRE US TODAY FOR PARTICULARS.
FREDERICK W. BROOKER, PRES.
LONGACRE BLDG., NEW YORK
"The Barrier" is the greatest photo-drama ever produced," say press, critics and public everywhere.

Literally every one of the thousands that are packing big theatres to see "The Barrier" declare it the most wholesome, most enjoyable entertainment ever offered in picture form.

The fame of "The Barrier" has spread all over the country. Applications for advance bookings are pouring in daily. It is the year's greatest box office attraction. Wire or write for bookings today. Be the first to show "The Barrier" in your locality.

Rex Beach Pictures Co., Inc.
440 Fourth Avenue, New York
Entrancing Romances in Pictures

The O. Henry story is the story you can never forget. With a swift, sure hand he sets his simple stage, fills it with delightfully human and absurdly romantic men and women whom he alone could portray, and makes them play out those droll comedies and pathetic tragedies which will live forever in the hearts of millions of people all over the civilized world.

O. Henry stories make motion pictures you can never forget. They bring to life upon the screen the vivid, picturesque, whimsical characters—the quaint, surprising situations—the sudden, unexpected climaxes that move you to laughter or to tears.

O. HENRY
BROADWAY STAR FEATURES

These Wonderful pictures have a vast audience ready-made, for practically the entire population has read the O. Henry Stories.
Each O. Henry picture is a faithful reproduction of the story, with all the great author's whimsicality and droll humor. Each is beautifully produced under the direction of Thomas R. Mills.
Millions of people are waiting to see the O. Henry Pictures. Their box office value is far above the average. Book them now—be the first to show them in your locality.

DISTRIBUTED BY GENERAL FILM CO., Inc.
Everything entitled comedy isn’t comedy. The Exhibitor has learned this fact to his own expense and to the sorrow of his audiences. The audiences have paid their good money for promised laughs and have felt like crying.

Good comedy is not easy to produce. As much time, thought and care must be put into comedy production as in other plays—more, sometimes!

The Selig Polyscope Company is releasing a number of one-reel farce comedies. Up to date they include, “No Place Like Home,” “Over the Garden Wall,” “Everybody Was Satisfied,” “Mr. Bingo, the Bachelor,” “Bill and the Bearded Lady,” and “Romance and Roses.”

General Film Company reports these comedies are fulfilling a long felt want; that they are being booked on sight. If you like good comedy for your theatre, book the Selig comedies.

“The Daughter of Gas-House Dan,” a drama of love and politics, is the latest Selig multiple reel drama announced for General Film Service. There’s a lot of action and a gripping plot.
Aim Before You Fire!

When you are hunting big game you take careful aim before you shoot. Random shots bring poor results. Are you firing at random or aiming carefully to get good photoplays? When an Essanay "Black Cat" feature or the "Is Marriage Sacred?" series are sighted pull the trigger quick. You are sure to bag a good one!

Read how the exhibitors of Chicago rate these two series in their own reviewing service:

"Is Marriage Sacred?" "The Pallid Dawn"—Essanay drama featuring Marguerite Clayton, Edward Arnold and Ernest Maupain. Subject is interesting; good clean entertainment. Will be enjoyed and go over very good with any audience. Acting, photography and scenery very good. Rated 95." Don't fail to book "The Wifeless Husband" and "Meddling With Marriage."


Essanay
1333 Argyle St., Chicago

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
WID SAYS:

"Essanay Said They Were Going To Make Better Films, And By George—They're Doing It!"

See the Next Essanay Feature Yourself And You'll Know It!

Presenting

NELL CRAIG

With SYDNEY AINSWORTH, ERNEST MAUPIN and RICHARD C. TRAVERS in

"The Trufflers"

From the famous stories by Samuel Merwin in the COSMOPOLITAN MAGAZINE

Arranged and Directed by Fred E. Wright

Screen Time, 1 Hour, 10 Minutes

Essanay

PRODUCERS OF PICTURES FOR THE FAMILY
George H. Wiley

Presents

Jean Sothern

in

"A Mother's Ordeal"

A fascinating Photodrama

graphically depicting a

woman's battle with society

Interpreted by an exceptional cast of picture players:

including

Walter Miller and

Arthur Housman

Produced by

Van Dyke Film Corporation

Written and Directed by

Will S. Davis

ART DRAMAS PROGRAM

BOOKING AT THESE EXCHANGES

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 205 Pleasant Avenue.
PHILADELPHIA—ELECTRIC FILM SUPPLY COMPANY, 1221 Vine Street.
PITTSBURGH—LIBERTY FILM REPEATING COMPANY, 828 Penn Avenue.
DETROIT—TRI STATE FILM EXCHANGE, 100 Broadway.
CLEVELAND—TRI STATE FILM EXCHANGE, Sycamore Building.
CINCINNATI—TRI STATE FILM EXCHANGE, 22 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 201 South Wells Avenue.
DALLAS—SOUTH WESTERN ART DRAMAS, Inc., 1818 Main Street.
KANSAS CITY—STANDARD FILM CORPORATION, 1240 Walnut Street.
ST. LOUIS—STANDARD FILM CORPORATION, 244 Empire Theatre Building.
DES MOINES—STANDARD FILM CORPORATION.
SAN FRANCISCO—SOL LESSER, 234 Eddy Street.
LOS ANGELES—SOL LESSER, 122 West 8th Street.
CANADA—INDEPENDENT FILMS AND THATCHER SUPPLY CO., Phillips Square, Montreal.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
VALUABLE TERRITORY OPEN

FOR THE POPULAR

ART DRAMAS PROGRAM

COLORADO UTAH
IDAHO WYOMING
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MINNESOTA
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NO. and SO. DAKOTA

GEORGIA FLORIDA
TENNESSEE ALABAMA
NO. and SO. CAROLINA
MISSISSIPPI

The above Three Territories are available for ART DRAMAS Productions

Applications considered in order of their receipt. Options granted subject to investigation as to Responsibility and Competency of the Applicant.

AN OPPORTUNITY is offered Experienced Distributors in the above territories to Establish a Sound, Sane Business on a Reasonably Modest Investment

Fifty-two Releases Yearly. All Popular Female Stars
Sixteen Productions Already Issued

For Particulars, Address

ART DRAMAS, INC.

1400 BROADWAY, NEW YORK

Better to read fifty advertisements than to miss the one YOU need.
IN
IN PHOTOPLAY PRODUCTION
A NAME LINKED WITH THE PHO
INAUGURATING A SERIES OF
FEATURES ON
UNDER BRA

RALPH

MASTER CREATERS
PROD
TREMENDOUS SUBJECTS

12 PICTURES
FOR FULL DETAILS

INCE PRODUCTIONS INC.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
TOPLAY SINCE ITS INCEPTION
MOST IMPORTANT HIGH CLASS
FRANCHISE BASIS
ND NAME OF
DUCTIONS

LEADERS FOR A DECADE
UCING
IN SEVEN REELS
ES A YEAR

COMMUNICATE WITH
TEMPORARY HEADQUARTERS,
1600 BROADWAY, Suite 305
NEW YORK

A magazine's success is measured by its advertising. Look at the "News!"
AT LAST --- THE SERIAL SUPERLATIVE

"THE TWISTED THREAD"

By H. M. Horkheimer

starring

KATHLEEN CLIFFORD

soon

Ready for Release

Produced by

BALBOA

(The House of Serials)

HORKHEIMER BROTHERS

Stake Their Reputation on the Assertion That

"THE TWISTED THREAD"

Will Surpass Every Previous Continued Screen Story in the Film World, Past or Present, as to

STORY       PRODUCTION       STAR

EXHIBITORS

will also be interested to hear
that more of the famous, cunning

"LITTLE MARY SUNSHINE PICTURE PLAYS"

will soon be released by BALBOA

THE BALBOA AMUSEMENT PRODUCING COMPANY

H. M. HORKHEIMER  E. D. HORKHEIMER
President and General Manager  Secretary and Treasurer

Studio and General Offices, Long Beach, California
H. N. Holde, Eastern Representative, 1600 Broadway, New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
SMASHING
STATE RIGHTS NOVELTY

HALL CAINE'S
Gripping Drama of Human Emotions

THE DEEMSTER
WITH A SPLENDID CAST INCLUDING

DERWENT HALL CAINE

A NOVELTY THAT WILL INJECT VARIETY INTO EXHIBITORS' BOOKINGS

ARROW FILM CORP'N, TIMES BUILDING
NEW YORK CITY

NEW YORK RUN BEGINS

BROADWAY THEATRE, APRIL 15

Many a packed house is directly traceable to an advertisement in the "News."
An Unusual Request

was made by Governor Whitman for the privilege of a private showing of "Trooper 44" for the Governors of New York, New Jersey, Pennsylvania, Maryland and Delaware and their aides-de-camp on the occasion of their conference to devise effective means of co-operation and action during the war.

The interest of the Governors was so intense that the E. I. S. Motion Picture Corporation was then requested to show the picture before the members of the Senate and Assembly and other officials of New York State. This showing of April 3rd in Albany evoked enthusiastic applause and appreciation.

Although this drama is in no sense a propaganda picture, the producers of "Trooper 44" are now deluged with requests for showings of this film in the thirteen States where legislation for the creation of a State Police is pending.

The E. I. S. Motion Picture Corporation announces that it is not at liberty to make any more private showings of this picture since the enormous interest aroused must be conserved for the advantage of the state right buyers.

E. I. S. Motion Picture Corporation
203 West 40th St., New York City, Telephone Bryant 8155

OR THE SALES AGENT
Jos. R. Miles - 220 W. 42d St., N.Y. City

Be sure to mention "Motion Picture News" when writing to advertisers.
Unanimously Proclaimed an Epoch

GOD'S MAN

WITH

H. B. WARNER

3,500 People crowded the Rialto Theatre on Wednesday morning last and with one accord placed their stamp of approval of "God's Man" as

THE GREATEST MOTION PICTURE PRODUCTION OF THE AGE

READ WHAT THE CRITICS WRITE

"The Frohman Amusement Corporation's picturization of George Bronson Howard's novel stands as the most intense dramatic picture of extra reels of both recent and distant date."
Peter Milne in MOTION PICTURE NEWS.

"The most striking photoplay of a modern story I have ever seen."
Agnes Smith in MORNING TELEGRAPH.

"One of the most beautifully staged, well acted and effectively produced pictures that has ever been shown."
Harriette Underhill in N. Y. TRIBUNE.

"'God's Man' is an ambitious photoplay dealing with an ambitious story. There is no denying the effectiveness and high quality of both."
Tom Kennedy in EXHIBITOR'S TRADE REVIEW.

"Forcefully human and effectively truthful."
"WID."

"'God's Man' should set a new pace in flimdom."
J. E. Edwards in THE BILLBOARD.

"I consider 'God's Man' one of the three or four really great pictures which have been produced. Many pictures have all the qualities of greatness except story. 'God's Man' has all that the others have, plus story."
S. M. Weller in N. Y. REVIEW.

TERRITORIAL BOOKING PRIVILEGES
NOW BEING ALLOTTED

The Frohman Amusement Corporation
WILLIAM L. SHERRILL, President
18 EAST 41ST STREET, NEW YORK CITY

We have secured good advertisers to talk to YOU. Listen to them!
THE FLORA FINCH LAUGHACTORY POINTS THE WAY TO S. R. O.

---FIRST RELEASE---
APRIL 22

FLORA FINCH IS AS POPULAR AS WEBSTER’S DICTIONARY — AND IN COMEDY JUST AS STANDARD!

WRITE US FOR THE EXCHANGE IN YOUR TERRITORY

FLORA FINCH COMEDY FILM CO.
H. CROSSMAN DISTRIBUTING CO. 729 SEVENTH AVE., N. Y. C.

Be sure to mention “MOTION PICTURE NEWS” when writing to advertisers.
The reason why this is a STATE RIGHT PICTURE is because it has the same relation to a Program picture that a BEST SELLER has to an average book. It has all the talking points and HIGH SPOTS that are essential to the success of a STATE RIGHT PRODUCTION. It is rich in subject matter, in title, in presentation, cast and exploitation ideas from the box-office viewpoint. It is a safe and sane investment for the safe and sane BUYER and EXHIBITOR. The theme is a spiritual as well as a material analysis of the eternal conflict between mind and matter. It is a BROADSIDE against slanderers of VIRTUOUS WOMANHOOD.

Here is the cast:—
Sheldon Lewis, who starred in The Iron Claw; Walter Hampden, who starred in The Servant in the House; Charlotte Ives, now starring in the Morosco Broadway hit, The Brat; Marie Shotwell, appearing in Enlighten Thy Daughter; Harry Benham, of The Million Dollar Mystery, and Theodore Friebus, for years the idol at the Castle Square Theatre, Boston.

The feature was produced and directed by EDWARD WARREN, maker of many successful state right attractions.

Wire bids for Territorial Rights to H. Z. Levine, Business Manager, 1482 Broadway, New York City.
THE STORY THAT HAD
13 MILLION READERS
IN MUNSEY "ALL STORY" WEEKLY

WHO KNOWS?
- QUIEN SABE -

WITH
BETTY BRICE
SUPPORTED BY
CHARLES ARLING
AND A STRONG CAST
A CHOICE PRODUCTION

THE AWAKENING
People demand clean pictures
and are willing to pay for them
—nine tenths are clean minded—
the other one-tenth look for the
lurid—Which will you cater to,
the nine-tenths, or the one-tenth?

Here is Actual Proof
State Rights for New York and New
Jersey sold to James McAvoy, 353
East 125th Street, New York City,
while this picture for the
clean minded is in the making.

REPUTATION PAYS

COMING
THE SEVEN
CARDINAL VIRTUES

BERNSTEIN FILM PRODUCTIONS
DOYLE & STEVENSON AVE'S, LOS ANGELES

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
She stood in the path of the man she loved and sought the wrong way out.

COLUMBIA PICTURES CORPORATION presents

Little VIOLA DANA in

GOD'S LAW and MAN'S

From the Novel by Paul Trent
A METRO wonder play
in Five supreme acts
Directed by John Collins

RELEASED ON THE METRO PROGRAM APRIL 23.
the theatre that uses them as a High Class Theatre!

Established Success of All Serials

Wm. Christy Cabanne's

The master serial

Great Secret

With Story by Fred de Gressac

Francis X. Bushman and Beverly Bayne

18 Chapters

Produced by SERIAL Producing Co.

Presented by QUALITY Pictures Corp'n.

Are you sharing in the big profits?

Booking through METRO Exchanges
Look Back for a Minute!

George Loane Tucker has directed some of the best money-getting features that have ever been made. His past performances are your guarantee for "The Manx-Man".

Think This Over!

If one person in every ten who swear by Hall Caine and his books, go to see this picture, "The Manx-Man" will make a fortune for Exhibitors!

George Loane Tucker Announces

That offers are now invited for The United States and Canada, or any part thereof for

"The Manx-Man"

by

Hall Caine

Address all communications to

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She Was Shown at the Broadway Theatre, New York!

A STRANGE AND GLORIOUS CREATURE!

THE GREAT AUDIENCE RAVED!

SEVEN BIG HEART ACTS!

ALL THRILLING SUSPENSE!

THE SEED OF A WOMAN THAT CRUSHETH!

This Mystic, Winsome, Ever-Young, Ageless SINF WOMAN

Impressively Staged by GEORGE W. LEDERER of the GEORGE BACKER FILM CORPORATION

PASSED BY THE NATIONAL BOARD OF REVIEW

NOW READY FOR TERRITORIAL DISTRIBUTION FOR THE UNITED STATES, CANADA AND ALL FOREIGN RIGHTS. ADDRESS THE

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The Dawn of a Great Opportunity

State Rights Now Offered

"The Wrath of the Gods"

A Spectacular Dramatic Production With
Sessue Hayakawa
An Unequaled Box Office Attraction

As a State Rights Proposition

There are few spectacular dramatic productions on the market today that can compare with "The Wrath of the Gods." Its whirlwind success proves that it has every element of popularity that goes to make the supremely profitable box office attraction.

You can get Quick Action

You can get it from Exhibitors in every town in the country on this mighty production—and if you mean business you can get quick action in the purchase of State Rights in the choicest territory. Address all inquiries as below. First come, first served.

Hiller & Wilk, Inc.
924 Longacre Bldg., New York
Moe Streimer, Representatives
126 West 46th Street, New York City

Many a packed house is directly traceable to an advertisement in the "News."
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FOR THE PHOTOPLAY WITH AN INTENSELY HUMAN LINCOLN
Wm. N. Selig's

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South Dakota
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Nebraska
Kansas
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Arkansas
Texas
Oregon
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Montana
Idaho
Colorado
Utah
New Mexico
Wyoming

Particularly timely in this new National CRISIS
When every American heart is aflame with patriotism

LINCOLN-DOUGLAS DEBATE
FALL OF FORT SUMTER
BATTLE OF VICKSBURG
ROMANCE OF WAR

Highly successful runs already scored in New York, St. Louis, Minneapolis, Detroit, Pittsburgh, Louisville, Indianapolis

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EBONY COMEDIES

The New Comedy Creations That Not Only Make Them Laugh But Make Them Talk

Talk—mouth to mouth advertising—is the best yet. Get the people talking about you and their curiosity will be aroused to such an extent that they are going to drop in on you just to see what you are doing.

If you want to reap the full benefit of mouth to mouth advertising—the kind that pays better than any other kind—book Ebony Productions. They create talk; excite curiosity. They will get the fellow and his family who seldom, if ever, attend your theatre, when nothing else can. Then when they see one Ebony they are going to come to see the next and the next.

Ebony Comedies are opportune. Their novelty makes them big attractions. All you have to do is to announce the exhibition of an Ebony and, right at this time, it will create more curiosity than the announcement of any photoplay you can run. And attract—they will flock to see it. Exhibitors everywhere are being convinced this is a fact. So will you. Try an Ebony. If you haven't booked one, begin with this release.

“DAT BLACKHAND WAITAH MAN”

It’s running over—brim full of the funniest situations you ever saw. Every one of the cast brings a laugh. Actors are colored. That’s why.

Just imagine—picture in your mind, what would take place in a colored folks hotel, when all of the guests are having the kind of a good time no other but these people can have, and are anxiously awaiting a feast of fried spring chicken and hot biscuits being prepared by the big fat, black cook, the boss of the kitchen, when a blackhand letter is received from a discharged waiter threatening to blow up the place, and it is finally blown up. Imagine this, if you can, as it is then, and only then, that anyone can begin to realize the unheard of humor and naturally funny situations there is in this snappy one-reel Ebony Comedy. By all means book it. Get it from one of the following:

REGAL FILM SERVICE,
315 Mallers Bldg., Chgo.

DICKSON FILM SERVICE CO.,
St. Louis, Mo.

CO-OPERATIVE FILM & SUPPLY CO.,
Bromley Bldg., Omaha, Neb.

SUPREME PHOTO-PLAYS CORP.,
Denver, Colo.

AMERICAN STANDARD FILM SERVICE,
Baltimore, Md.

ATLANTA FILM SERVICE,
Atlanta, Ga.

LYRIC FILM & SUPPLY CO.,
Terror Haute, Ind.

UNITED FILM SERVICE,
Kansas City, Mo.

NATIONAL BOOKING SERVICE,
Pittsburgh, Pa.

RALEIGH FILM EXCHANGE,
Raleigh, N. C.

EASTERN FEATURE FILM CO.,
Boston, Mass.

REELPLAY FEATURE CO.,
Seattle, Wash.

C. W. FILM SERVICE,
Syracuse, N. Y.

UNITED FILM SERVICE CO.,
Detroit, Mich.

BELMONT FEATURE FILM CO.,
Cleveland, Ohio.

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How can an advertiser continue advertising? By giving YOU value.
A Ralph Ince Production

EVERY EXHIBITOR WILL WANT THIS

HARRY RAPF presents

Florence Reed
In the Sensational Play

"TO-DAY"

By George Broadhurst and Abraham Schomer

Directed by RALPH INCE

Supported by FRANK MILLS and an ALL-STAR CAST including LEONORE HARRIS, GUS WEINBERG (the Father in the original production); ALICE GALE (the Mother in the original production); and KATE LESLIE

Only High Class Offers for Territorial Rights will be Considered

PRODUCED BY

To-day Feature Film Corporation

HARRY RAPF, General Manager

1564 Broadway

New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Edgar Lewis

PICTURE PRODUCTION OF

"The Bar Sinister"

By Anthony P. Kelly

WILL BE GIVEN A PRIVATE SHOWING AT

THE BROADWAY THEATRE

10 O'CLOCK, WEDNESDAY MORNING, APRIL 18, 1917

Other pictures made under Mr. Lewis' direction were

The Light at Dusk  The Great Divide  The Plunderer
The Bondman  The Barrier  Samson, etc., etc.

World rights sold to
Frank G. Hall
Newark, N. J.

Distributors
Abams and Werner
Candler Building, New York
$1,000,000 FOR EXHIBITORS!

This is a conservative estimate of profits made by exhibitors on each comedy of Max Linder based on actual reports of proceeds of those running this series.

ARE YOU IN ON THIS MELON?
Your campaign is prepared for you!
WE PAY HALF your advertising expenses in newspapers

Here they are—
"MAX COMES ACROSS"  "MAX WANTS A DIVORCE"
"MAX IN A TAXI"

Essanay
GEORGE E. SPONDO PRESIDENT
1333 Argyle St., Chicago.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Speaking Editorially:

The Picture and Patriotism

ON April 6 a new America was born. We stand today upon a new world position and facing a gigantic task. Every man, every individual at work in this industry, wants to do his share, be it great or little. And the immediate opportunity is facing us. The Associated Motion Picture Advertisers have crystallized the patriotism of the industry. Through slides, film leaders and trailers, posters, and newspaper publicity they will spread that propaganda so necessary to the immediate mobilization of the country's great resources. Everyone can help the movement—manufacturers, distributors, exhibitors and all. If you cannot, yourself, make or display this propaganda, you can make a contribution, however modest, to the cause. It is a great and good one. Help the motion picture do its share.

Motion Picture Indigestion

TOO much food causes indigestion. Too much reading causes mental indigestion. The analogy is obvious: Too many motion pictures in an evening cause motion picture indigestion.

But the ultimate consumer—in this case the exhibitor—may rest assured that a two million dollar burden will eventually land on his shoulders. It remains for the exhibitor to say whether he will accept the load. In proportion to his activity during the next few days may the prospects of escaping it be measured. In its present form the Wheeler Committee's bill is easily the most outrageous bit of legislation that an exasperated and much hounded industry has yet faced. The counts against it are many and varied, each arousing a new sense of amazement at the lawmaking attitude toward the motion picture. It creates a one man censorship with almost despotic powers. Its positive tax levies a fine on quality and rewards inferiority. It levies a tax, not on profits, nor even incomes, but on the very tools of the industry. It stamps the motion picture—in law-maker's eyes—blood-brother to the liquor traffic. Its apparent solicitude for the religious and educational value of the screen is a sham—and we face the astounding prospect of being taxed for the dissemination of news, the aid of education and the work of the church.

It shows the way to the tax-hungry legislators of the nation—and in equal measure it is a call to arms to men who would prove worthy of being recorded in the ranks of the fifth industry.

Facing the Industry's Greatest Battle

THIS is the account of an "old timer." The old timer ran a picture show in the "opera house." He charged an unvarying price of admission. His program was liked, as he was liked—because both could be depended upon. When the question of a new wing for the high school came up, his opinion was taken as seriously as the town banker's.

Along came a bright young fellow, with new-fangled notions, who built himself a dazzling theatre, installed sensational pictures, and charged ten cents, against the old timer's fifteen. The old timer changed his attitude—not a hair's breadth. He continued to be a figure in the town's activities. The Bluebird distributing manager tells us he cannot afford to give paper to exhibitors free. The daily program change makes it impossible, he declares.

Has anyone anything to say?

Stop-Watch Advertising

LAST week we published an article on the efforts of V.L.S.E. to render service to the exhibitor. The main point of that service seems to be to bring folks into the theatre by newspaper advertising. The plan is succeeding, because V.L.S.E. demands of its exhibitors runs longer than a day. If that advertising depended upon daily program change, would it be a sound investment? The Bluebird distributing manager tells us he cannot afford to give paper to exhibitors free. The daily program change makes it impossible, he declares.

PUBLISHED on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., N. Y. Phone 0360 Bryant, Wm. A. Johnston, Pres. and Editor; Henry F. Sewall, Vice-Pres.; F. Kendall Gilbert, Sec.; H. A. Wyckoff, Treas. & Bus. Mgr.
Entered as second class matter October 18, 1913, at the Post Office at New York, New York, under the Act of March 3, 1879.

Copyright, 1917, by Motion Picture News, Inc.
A ROUSED by the exclusive forecast of the Wheeler Film Bill, appearing in last week's MOTION PICTURE NEWS, film men are already beginning to gather forces for one of the most vital struggles the industry has yet faced. Faced with a levy last week's Motion Picture News, film men are already beginning to gather forces on the industry that has been estimated at $2,000,000, and also the realization that the prospects for victory are of the slimmest sort. New York's Legislature closes its session within the next two weeks, and political wiseacres prophesy that the hold-up legislation will be jammed through in the maze of hasty lawmaking, that marks the close of the Empire State's legislative terms. A united drive on Governor Whitman to induce a veto will then be the only course left.

MOTION PICTURE NEWS' forecast of the bill tentatively agreed upon by the Wheeler committee gives the industry its first news of the proposed levy. During the week copies of the bill reached New York city, and at a meeting of the National Association, held Friday afternoon, consideration was given to the drafts. The official statement then declares: "It is decided that the proposed motion picture license and tax bill was so unjust and unfair that the National Association is opposed to it."

It is not likely, however, that the opposition can prevent the introduction of the bill in both Houses of the Legislature during the coming week. As told in last week's News, the bill provides for the erection of a motion picture department in charge of a commission, and as many deputies as necessary. It will then be necessary for exhibitors, operators, producers and distributors to secure licenses, at annual fees, from this commission.

The provision of the proposed bill stating the annual license fees is as follows:

1. By an applicant for a producer's license, two hundred dollars; by an applicant for a distributor's license, three hundred dollars;
2. By an applicant for an exhibitor's license, five dollars, if the place of exhibition has a seating capacity of three hundred or less; ten dollars, if the place of exhibition has a seating capacity of more than three hundred and not more than six hundred; twenty-five dollars, if the place of exhibition has a seating capacity of more than six hundred and not more than one thousand; fifty dollars, if the place of exhibition has a seating capacity of more than one thousand and not more than fifteen hundred; one hundred dollars, if the place of exhibition has a seating capacity of more than fifteen hundred and not more than two thousand; two hundred dollars, if the place of exhibition has a seating capacity of more than two thousand.
3. If an applicant for an operator's license, two dollars.
4. If a license, other than an operator's license, be issued for a term of less than one year, the license fee shall be proportioned accordingly, but a minimum fee of one dollar shall be charged for any term. Such a fee, other than a fee for an operator's license, may be charged for the state tax collector. The fee for an operator's license shall be paid to the Commissioner, prior to the issuance of the license."

But the provision of the bill that is contested on to result in a million dollars turnover tax is the one where every foot of negative film "sold, leased, distributed or exhibited" in the State. The schedule sets the tax figure in proportion to the cost of the production of the negative, plus a "fair and just proportion of the producer's overhead." This section of the draft reads:

\[
\text{SCHEDULE} \\
\begin{align*}
\text{If one dollar and fifty cents or less, one-quarter of a cent per foot.} \\
\text{If more than one dollar and fifty cents and not more than two dollars, two cents per foot.} \\
\text{If more than two dollars and not more than three dollars, one cent per foot.} \\
\text{If more than three dollars and not more than four dollars, one and one-half cents per foot.} \\
\text{If more than four dollars and not more than five dollars, two cents per foot.} \\
\text{If more than five dollars and not more than six dollars, two and one-half cents per foot.} \\
\text{If more than six dollars and not more than seven dollars, three cents per foot.} \\
\text{If more than seven dollars and not more than eight dollars, four cents per foot.} \\
\text{If more than eight dollars and not more than nine dollars, six cents per foot.} \\
\text{If more than nine dollars and not more than ten dollars, seven cents per foot.} \\
\text{If more than ten dollars and not more than twelve dollars, eight cents per foot.} \\
\text{If more than twelve dollars and not more than fourteen dollars, nine cents per foot.} \\
\text{If more than fourteen dollars and not more than sixteen dollars, ten cents per foot.} \\
\text{If more than sixteen dollars, eleven cents per foot.} \\
\end{align*}
\]

An estimate of the footage released in New York State each week, with four and five the average number of prints on each subject, will bring speedy conviction that the statement of two million dollars as the probable return to the State is a conservative one.

In addition the proposed bill allows the commissioner drastic powers whenever he shall determine that a motion picture exhibited, or about to be exhibited, is improper. For violations of any of the bill's sections, the commissioner may at his own discretion revoke the license, court action through a writ of certiorari being the only appeal.

Free showings of educational and religious plans are exempted from taxation, but such pictures are not exempt from the positive film tax, which applies to all films "sold, leased, distributed or exhibited."

Red Cross Charity Ball Plans Are Maturing Rapidly

Many prominent players have announced their intentions of being present at the movie charity ball.

This week prominent film actresses will attend a session of the stock exchange in the afternoon and another in the evening in order to give the artists an opportunity to sell tickets to the brokers.

Noted film actresses will sell tickets at the restaurants at night. All restaurants have signified their willingness to allow the selling of tickets, while every film and legitimate theatre box office is acting as selling agencies for the sale of tickets.

A number of professional dancers will make their appearance on the floor of the ballroom, including the Amazons, White and Rock, the Marinis, Dickson, Joan Sawyer, Mrs. Castle and a host of others have consented to appear.

Many film companies will be represented. Mrs. Vanderbilt, Mrs. Belmont, the Ben Ali Hagans, all have secured boxes. William R. Hearst will be present.

F. P. Lasky Signs Billie Burke for Two Years

Billie Burke, winsome stage and screen star, is shortly to return to the silent drama, having signed a two-year contract with the Famous Players-Lasky combination. Arrangements for the reappearance of her wife in the films were completed by Florenz Ziegfeld. Miss Burke will soon take time from her maternal and other duties to begin operations in "The Mysterious Miss Terry," written by Gelett Burgess. Her film work will be confined to the summer months, as she expects to pursue the drama during the theatrical season.

In "Perry," a Triangle production, and "Gloria's Romance," a serial, Miss Burke has on past occasions made her bow to motion picture fans.
A UNANIMOUS vote by the Motion Picture Exhibitors’ League of Philadelphia to affiliate itself with the Pennsylvania League, and to become part of the National organization, followed by application for its state charter were most important of several noteworthy steps marking the renaissance of the body, taken at a meeting on April 6.

Fred Harrington, national organizer, stimulated action by the Philadelphia body, and outlining the fight against necessity of vigorous unjust bills up before the Legislature. In particular he pointed out the injustice of the measure which would tend to prevent attendance of a child in a motion picture house unless accompanied by an adult.

Another resolution passed at this meeting was to the Mayor and Home Defense League of Philadelphia, offering any theatre of its members to the city for any purpose whatsoever.

The high-water mark of the meeting was reached when the announcement was made that the state convention for 1917 will be held in Philadelphia in June. Committees will be appointed to take in all the leagues throughout the state. Men known to be the hardest workers and the best boosters will be put on the committees. It is the determination of the Philadelphia League to make this convention one long to be remembered for its novelty, its brilliance and its results.

After the meeting a luncheon was held at which Mr. Harrington again spoke on the necessity of co-operation between exchange men and exhibitors. Edwin Meek, manager of the Philadelphia World Exchange, outlined the steps which had been made for hand-in-hand work between every branch of the industry. As a closing work Mr. Harrington urged all to work hard and long for the Philadelphia convention.

Charles H. Goodwin, secretary of the Philadelphia League, was appointed state secretary, to fill the vacancy caused by the death of James Dell.


Subsidiary Selznick Company Is Formed

Lewis J. Selznick has organized a subsidiary company to be known as the Film Advertising Service, Inc., which he has placed in charge of his son, Myron Selznick, who holds the position of purchasing agent in the Lewis J. Selznick Enterprises. This new company is formed for the purpose of distributing the exchange and exhibitors advertising novelties of all sorts for the exploitation of Selznick Pictures.

Mr. Selznick, Jr., will leave New York this week on a complete tour of the Selznick exchanges to arrange the operations of the Service Company. He will be accompanied by E. J. Doolittle of the National Printing & Engraving Co., which concern holds the contract for producing all posters used for the Selznick pictures.

St. Louis Exhibitors Meet

At the last meeting of the St. Louis Exhibitors’ Association, Mr. Bob Taylor manager of the Red Feather department of Universal, was admitted to associate membership, and Mr. Lew Bent, manager of the Missouri Amusement Company, making two new members. The Legislative and Grievance committees reported activities, and a motion was carried to have the Grievance Committee prepare a substitute for the objectionable deposit system.

This association is becoming recognized as a force in civic affairs, and listened to a plea by Colonel Rumsey, representing Mr. Connell, requesting that it not inordinate any mayorality candidate, assuring the association that Mr. Connell is not in favor of censorship, or of Sunday closing.

Julius Timer Engaged to Direct Motoy Pictures

Charles P. Jaeger, president and general manager of Toyland Films, Inc., of Chicago, producers of Motoy pictures, has engaged Julius E. Timer to supervise and direct productions.

Mr. Timer was previously with the Ideal Film Studios and Laboratories and the Combine Pictures Corporation. Before that he was associated with the Fox Film Corporation, Biograph, and other equally well-known concerns. Mr. Timer has been in the film game more than ten years.

Mr. Jaeger states that his company has in use fully equipped studio facilities having five stages. Five companies are at work.

The American rights of the Motoy films have been purchased and will be distributed by Peter Pan Films, of 729 Seventh avenue, of which H. C. Allen is manager. F. Brockliss has bought all foreign rights.

Fairbanks Bids Newspapermen Farewell

Douglas Fairbanks has said good-by to the East for the time being. He is now on his way to sunny California to produce more Artcraft pictures accompanied by John Emerson and Benny Zeidman. He left New York City for Easter, and on the Saturday previous a luncheon was tendered him at Murray's by Artcraft to which members of the trade and daily press were invited. Speeches were scarce. Of course, Mr. Fairbanks made one and lived up to his reputation as a comedian by making every one laugh. Al Lichman acted as toastmaster, and called upon Kelcy Allen for a speech, but the first nighter declined. K. C. B. was more agreeable, and spoke of his visit to the Eastern Fairbanks Studio. The luncheon was served in the Peacock dining-room at Murray's.

Film Activities in Britain

An English correspondent of Motion Picture News has a number of things to say of value to producers and distributors. Excerpts from his letter follow.

The new British Censor has just issued a letter saying that in future, films which deal entirely with crime will not be passed.

We are not so wonderfully pleased with national flags that we use our own in our productions—cut yours down to the minimum if you are thinking about us when you start your production.

Comedies, give us comedies. Short, good, laugh-making comedies and comics. It doesn't matter wild films. In-spoke or straight long as they are not nonsensical. For preference one thousand footers.

Extensive Western Advertising by General

As a part of the General Film Company's campaign to acquaint the people of the whole country with its films, the Western office of which Fred H. Meyer is manager, has just placed contracts for more than 150,000 lines of advertising in the daily papers. The advertising each week tells where the stars may be seen, in what they may be seen and the nature of the drama.
Merger Stories Denied Flatly From All Quarters

Merger Stories Denied Flatly From All Quarters

Reports printed on Saturday and Monday by trade papers, and given a veracious appearance in their presentation, to the effect that a merger involving consolidation of General Film, V-L-S-E and K-E-S-E was in prospect, were emphatically denied, and branded as containing not the slightest basis of truth late Monday.

In this respect Walter W. Irwin in his official capacity as general manager, treasurer, secretary and a director of V-L-S-E, said: "The rumor that the V-L-S-E is to merge with the General Film Company, and the K-E-S-E, or with any other distributing organization, is absolutely without foundation. Of all the rumors that daily spread through the motion picture industry, none has been brought to my attention so completely devoid of substance as this one."

"I have read the article published this morning, and am totally at a loss to understand how any official connected with either of the three companies could say that such a combination was even contemplated."

"The V-L-S-E has been importuned in the past to join its sales organization with the sales force of one or more other companies, but has never considered such a proposition, for the reason that the V-L-S-E is far too successful by itself in furthering and promoting the good-will of Vitagraph and of its trade-mark."

"Moreover, the V-L-S-E has entered into many contracts with exhibitors under which they are extensively advertising Vitagraph product, and thus enhancing the prestige and good-will of their theatres, and Vitagraph and the V-L-S-E purpose to see that nothing shall interfere with the proper execution of those contracts."

"You, therefore, are at liberty to say, in fact, it is requested that you do say, that the V-L-S-E has not contemplated, does not contemplate, nor does it intend to contemplate any merger with any other distributing company."

Much significance is attached to the announcement issued by General War Pictures to the effect that its war films have been withdrawn from the General Film program, and will be released by Pathé instead.

It will be recalled that these films were secured especially by General Film by an arrangement with the British war office.

Benjamin B. Hampton, when questioned regarding the rumors of his resignation from General Film, said: "I entered General Film last December as president, with the intention of doing all in my power to straighten out the affairs of the company. I had expected to remain until this was accomplished, and I am perfectly willing to remain longer if the directors should deem it necessary."

Motion Picture Engineers at Atlantic City

The meeting of the Society of Motion Picture Engineers was held at Atlantic City on April 6-7. It is the hope of the society that with the future progress of the house in relation to projection was taken up, and will be incorporated in the final draft of Dr. Kellner's article.

All these papers will be in bound form, and can be obtained within a short time from Mr. Jenkins, 712 Eleventh Street Northwest, Washington, D. C.

In discussing definitions Mr. H. A. Wilkins brought out strongly the advisability of using such terms as "movies," "still," etc.

Mr. N. T. Brown, though unable to present a paper on screens owing to experiments at his factory, ... time should be during the annual convention of the Exhibitors' League of America, July 14-22, inclusive.

Eclair Suit Settled

From the office of the Eclair Film Company, Inc., comes the announcement that the suit instituted against them and other allied companies and individuals by the Société Française des Films et Cinématographes "Eclair" of Paris, France, shortly after Emmanuel Jenkins, 712 Eleventh Street, has been withdrawn by the French company and a satisfactory agreement has been reached.
Triangle to Produce Specials Once a Month

W. W. Hodkinson, in Los Angeles, Outlines Plan to R. W. France for Combined Program and Open Booking Plan

TRIANGLE is about to put into effect a new service which will combine the best features of the program system together with all the advantages that attend open market booking.

R. W. France, General Manager of the Triangle Distributing Corporation of New York, has issued the following statement relative to this new distributing plan.

I have just received a letter from W. W. Hodkinson, president of the Triangle Distributing Corporation, who is at present in Los Angeles, in which is outlined in detail the new plan.

We are firmly convinced as to the soundness of the program method of distribution and thoroughly believe that this method will inevitably survive all others, we nevertheless realize that the present chaotic and unsettled conditions (brought about principally by sky rocket promotion tactics and irresponsible and destructive management), make it necessary for us to inaugurate some modification of the program idea. Briefly, our plan is as follows:

1st. He can book the special picture. A schedule of prices is being arranged which will little more than cover our costs. Our plan does not include any idea of making large profits on these productions but rather to allow our exhibitors to book them at a price which will enable them to make a profit, and this is practically assured to them as they will not have to pay for some program release which must lie on the shelf.

2nd. In the event of his rejecting the special production the exhibitor may re-book any Triangle subject which he has already shown at a fifty per cent reduction from the price he originally paid for this subject.

3rd. In case the exhibitor does not care to book the special production or re-book a Triangle program feature he is free to go into the open market. He will have to pay a rental charge to us for the period on his program which is left open through our release of the special production.

"The purpose of this plan we are frank to say is to supply to our exhibitors a type of production which we cannot afford to give them for the moderate sum paid for our regular program service, and we believe our course will be appreciated."

Outrageous Film Measure Killed in Minnesota

Due to the energy and effectiveness with which the Legislative Committee of the Motion Picture Exhibitors of the Northwest, attacked a bill introduced in the Minnesota Legislature, intended to restrict the power of exhibitors, the measure has been killed.

The creators of the bill desired to regulate a motion picture theatre and everything in it, including the operator, machines and films. It was also the object to regulate advertising of all kinds and to impose a tax in order that the regulators could meet their expense accounts.

The license fees should have defeated the bill by their own absurdity. Every theatre giving more than fifty entertainments annually was to be taxed from $5 to $10. Those open for only one performance were to be taxed $1. For each advertisement, motion picture "or representation of the same" the exhibitor was to pay $1.

Every operator and assistant was to pay $2 for the privilege of being examined.

No "Sentimental Nonsense" in Paralta, Says Fichtenberg

Herman Fichtenberg, the chairman of the board of directors of the Paralta Productions corporation, who took up his residence in New York the past week, says in reference to the new venture on which he has entered:

"While I am approaching this proposition primarily from the standpoint of benefiting our own exhibitors, there is no sentimental nonsense in it.

The Paralta plan of production will mean good plays as well presented as talent and generous outlay will permit. Our plays will not be photographs of a star five to six thousand feet long. The star will have a conspicuous play in each story, of course, but we propose to make productions that will enable an average player for other talent to be seen. We do not propose to kill our stars in public interest by overrunning them in our screen stories.

The publication of our plans and details of Paralta plays will be begun in extensive trade press advertising in editions dated April 28, which will be issued April 10."

"The People vs. John Doe" Changed to "God's Law" 

The Universal Film Manufacturing Company has changed the title of the Universal state rights feature "The People vs. John Doe" to "God's Law," and exhibitors and state rights buyers are now offered this film under its new name: "The People vs. John Doe." This production which was directed by Lois Weber, producer of such film successes as "Where Are My Children?", "Hypocrites," is "Even as You and I," "The Dumb Girl of Portici," and scores of others, is an argument against miscarriage of justice in our courts. It is a severe argument against capital punishment.

The creators of the bill desired to regulate a motion picture theatre and everything in it, including the operator, machines and films. It was also the object to regulate advertising of all kinds and to impose a tax in order that the regulators could meet their expense accounts.

The license fees should have defeated the bill by their own absurdity. Every theatre giving more than fifty entertainments annually was to be taxed from $5 to $10. Those open for only one performance were to be taxed $1. For each advertisement, motion picture "or representation of the same" the exhibitor was to pay $1.

Every operator and assistant was to pay $2 for the privilege of being examined.

Unfair Legislation Knifed in Western States

SUCCESS has crowned the efforts of the exhibitors and exchange men in their war to prevent the passage of unjust legislation in Colorado, Arizona, Wyoming, Utah, and it is believed the censorship bill in California will be killed in committee.

The first censorship matter to come up, was in Utah where the bill died in committee after several very sensational public hearings.

In Colorado there were two pieces of legislation proposed. One was brought by the National Welfare Plays corporation, who took up his residence in New York the past week, says in reference to the new venture on which he has entered:

"While I am approaching this proposition primarily from the standpoint of benefiting our own exhibitors, there is no sentimental nonsense in it.

The Paralta plan of production will mean good plays as well presented as talent and generous outlay will permit. Our plays will not be photographs of a star five to six thousand feet long. The star will have a conspicuous play in each story, of course, but we propose to make productions that will enable an average player for other talent to be seen. We do not propose to kill our stars in public interest by overrunning them in our screen stories.

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Real Service That Distributors Are Anxious To Give

The Second of a Series of Articles—The Bluebird Plan

Are you, as an exhibitor, satisfied with the service that your exchange is giving you? Is the distributor who is so determined to rent you films, equally determined to help you bring people into your theatre to see those films? That's what he ought to do! If he is not, he is not giving you a square business deal.

We are going to give every distributor a chance to tell his story. Last week you learned what V-L-S-E is doing. This week, Bluebird is "on the mat." Next week is Paramount's turn.

If you have cause to doubt the statements that any of these distributors make—tell us.

BARNUM stated that the public enjoys paying money to be fooled. Barnum was a showman. His theory has been applied to the motion picture theatre with unhappy results. Barnum moved on at the .

The Bluebird catechism might be expressed thus: 

**Exhibitor:** What are you? 

**Bluebird:** What you are a merchant, not a showman.

**Exhibitor:** Entertainment, without misrepresentation, to the public.

**Bluebird:** Whom do you liken yourself unto?

**Exhibitor:** The butcher, the grocer, the druggist.

On its surface, that creed might sound as if it were not true. The Bluebird succeeds because it has more money than any other exchange. Bluebird takes the attitude that the truth is self-evident.

Bluebird has built a service plan which links expert knowledge of better business—bigger audiences—to you individually. If your audiences do not satisfy you, Bluebird and its corps put themselves at your service. They like to be considered as doctors in allaying your ills. They express it bluntly: If you have a problem to solve; if your attendance for any reason has dropped off, we have a man in your section who will work with you; and his service is free.

This service considers no "dream stuff." Every suggestion is for your financial benefit, is practical, is localized. What does for Oshkosh does not always suffice for Os- kaloosa. The "stunt," for example, that you, an exhibitor in Iowa, Kansas or Louisiana, parade a live ostrich in front of your cashier's window to draw crowds, as was suggested by one so-called trade publication recently, earns exactly what it deserves from the Bluebird corps—a loud chuckle.

In addition to local exhibitor service, general service sheets small but comprehensive, are provided, telling you how best to advertise a coming play. We have on the desk before us the exhibitor's plan booklet of "Polly Redhead," which contains, besides the story and cast, cuts for newspaper advertising and a list of good advertising display lines.

The publicity copy, which you are supposed to clip and send to the newspapers, is, in this instance at least, not strong. It reads as if it had been hastily written.

All of the lobby photographs are better than average. They areclamatic, interesting, and they arouse a desire to see the play.

The "stunt" suggestion we consider excellent. It costs little, and it can be used anywhere. We print it verbatim:

**Mr. Exhibitor:** Have the following invitation printed and either mailed to the names on your mailing list, or handed in your programs. Properly worked up, it cannot help bringing you Big Business. If you ask the publicity man at your BLUEBIRD Exchange to help you, you can obtain his assistance in working up novel and effective stunts.

**THIS ASSISTANCE IS FREE.**

BLUEBIRD PHOTOPLAYS, Inc.

**You Are Cordially Invited to Attend a Get-Together Party**

TO BE HELD AT THE (theatre name here) ON (day and date here)

Every Red-Haired Man and Woman Attending will be Admitted to the Presentation of "Polly Redhead"

A Bluebird Photoplay

As the Guest of the Management (come and count the redheads)

The paper for "Polly Redhead" comprises a one-sheet, a three-sheet and a six-sheet, any or all of which the exhibitor must pay for. We believe that the exhibitor should be furnished paper free. The Bluebird distribution manager's reply is that if the posters remained for six months or more, like Uneeda Biscuit posters, the exhibitor would get them free. The daily program change, he says, prevents free paper. Nevertheless, we believe in free paper.

Another Bluebird patron getter is a circular letter, furnished free, which the exhibitor sends to his mailing list. Four of these letters, which are well worded and attractive, sent out for four successive Bluebird showings in a community bring up the patronage to a point where no more letters are necessary.

One of the latest devices to drive home the you-are-a-merchant—not-a-ballyhooer notion, is to bring about co-operation between the exhibitor and some well-known druggist or candy store owner. So far, this plan has been tried only in certain Eastern states, where Repetti candies are sold.

Repetti makes a trademarked brand of chocolates called "Bluebird." The Repetti local agent and the Bluebird exchange man (Continued on page 2480)
Sherman Will Sell All Territory of "Crisis"

THE remainder of the territory of the United States for "The Crisis" is to be sold. Harry A. Sherman and his associates decided on this step after acquiring the world rights to two new features which will demand undivided attention.

Mr. Sherman, in one of the quickest and most spectacular campaigns in filmdom, sold the greater part of the country last fall, reserving for himself only the territory he controls for "The Birth of a Nation," together with the New England states, Illinois, Texas, Oklahoma and Arkansas. A few days ago, he disposed likewise of the New England territory, and is now offering everything else for sale.

The territory remaining is to be sold in six blocks. The first consists of Illinois alone. The second includes Wisconsin, Minnesota; and the two Dakotas. The three Southwestern states, Oklahoma, Arkansas and Texas constitute the third group. North of these are combined Iowa, Nebraska and Kansas. Finally, there are two Western divisions, the first including Colorado, Utah, New Mexico and Wyoming, and the second Oregon, Washington, Montana and Idaho.

"The Crisis" has been thoroughly tested by Mr. Sherman, and the various state rights buyers who have already acquired territory, and has more than met expectations. Mr. Sherman himself staged it in his Lyric theatre, Minneapolis, where it ran for four weeks to more business than was ever accorded a feature film in that city, with the single exception of "The Birth of a Nation." This hit was scored in spite of the fact that "The Crisis" at that time had no great metropolitan run back of it. Similar hits were scored afterward in St. Louis, Detroit, Pittsburgh, Louisville, Indianapolis and a number of other cities. A short time ago, it opened in New York, with ever prospect of a long and prosperous run.

"The Crisis" is founded on Winston Churchill's novel. It is from the studios of William N. Selig, and is generally considered Selig's masterpiece.

Ralph and John Ince to Produce for Open Market

Ralph Ince has contracted with the Harry Rapp forces to produce "To-Day" for them, which will be exploited as an Ince production, after which he will devote his entire time to the Ince concern's efforts. He will begin actual work on Ince features May 1.

The idea of release and distribution to be followed by the Ince concern will be of the franchise nature, the distributing exchanges receiving the entire twelve pictures, with the usual financial obligations imposed upon the exchanges. Five territories have already been closed for the entire output.

Balanced casts will be employed. "Balanced casts," according to Mr. Ince, are more susceptible to direction and absorb the directors' ideas better.

John Ince, who will share activities with Ralph Ince in all productional matters, most recently created "Sealed Lips" and "The Struggle" for the World Corporation. Since he resigned from the World staff he has traveled, accumulating a library of elaborate sunsets, cloud effects, coast and maritime views, which he will place at the disposal of the organization which bears his family name.

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N. A. M. P. I. Has New Members

Important additions to the membership roll of the National Association of the Motion Picture Industry were made at a recent meeting of the executive committee, when the following companies were unanimously elected to the class indicated: Sanger Picture Plays Corporation, producer, Class A; Goldwyn Pictures Corporation, producer, Class A; E. I. S. Motion Picture Corporation, producer, Class B; Argus Laboratories, producer, Class B; Acme Lithograph Company, Supply & Equipment, Class 3.

Third Anniversary Celebrated by Strand Theatre

The Strand theatre will celebrate its third anniversary this week and an elaborate display was made at a recent meeting of the executive committee, when the following companies were unanimously elected to the class indicated: Sanger Picture Plays Corporation, producer, Class A; Goldwyn Pictures Corporation, producer, Class A; E. I. S. Motion Picture Corporation, producer, Class B; Argus Laboratories, producer, Class B; Acme Lithograph Company, Supply & Equipment, Class 3.

Werner Also Concerned

Arthur M. Werner, who is associated with Charles "Feature" Abrams, was equally concerned in the sale of Edgar Lewis's latest production, "The Bar Sinister," which, as "Movie Picture News" announced last week, has been sold to Frank G. Hall, of Newark.

Masters Goes to Washington to Tell Plan of Film Patriots

E. Lanning Masters, secretary of the Associated Motion Picture Advertisers, who are making an appeal for a patriotism by means of the screen, has gone to Washington, D. C., to present the association's plans to the National Council of Defense. Various mediums used by the association, such as film leaders, slides, posters, newspaper advertising, and stories, were sent in sample form by express.

At the last meeting of the association, Charles Moyer of Paramount, was elected to co-operate with the Vigilantes, a body of writers and artists who are working along the same general lines as the advertisers.

"The Deemster" Opens at Broadway

Hall Caine's "The Deemster," converted into a photoplay from the book of the same title, will be the attraction at the Broadway theatre, New York, beginning Sunday, April 15.

A special orchestration, together with appropriate effects, will be introduced to lend atmosphere to the new production.

An erroneous idea has gained currency that all of the territory for "The Deemster" has been disposed of, W. E. Shallenberger, president of the Arrow Film Corporation, wishes to announce that such is not exactly true, and states that, although many very important sales have been made, there are a number of states still available to the right people.

(Continued from page 2479)
George Irving Resigns from Frohman and Goes West

April 21, 1917

Florida Exhibitors Meet to Fight Sunday Bill

For the purpose of perfecting their organization; discussing the Sunday Closing Laws in Florida, protesting against the decision of the National Association, forty-eight Florida exhibitors met in Jacksonville, Sunday afternoon in the offices of the S. A. Lynch Enterprises, owners of a string of theaters throughout the South. C. D. Cooley of Tampa, manager of the Strand theater in that city was elected president of the Exhibitors League of Florida with I. LaBelle, manager of the Bonita theatre, also of Tampa, was elected secretary. The session was closed to all but exhibitors, not even the exchange men being allowed to attend, as it was believed the minutes should not be made public on account of the Florida Legislature being in session at the time, and the league wanting any undue publicity given to the fact that they intend fighting the Sunday Closing Bill which it is understood, will be introduced in the legislature during the present session.

The league decided to hold another meeting in Jacksonville in the near future for the purpose of selecting delegates to attend the Chicago convention in July.

Bill Would Bar Children Under 16 from Picture Shows

Among other bills affecting the industry now up for consideration of the Pennsylvania legislature, is one introduced by Representative Reading, of Philadelphia, which would prevent any child under sixteen years of age, unaccompanied by an adult, to attend a motion picture show. There is a clause excluding from the provisions of the act, "any exhibitions for purely educational, charitable, fraternal or religious purposes."

Exhibitors declare the bill if passed, would go far toward crippling the motion picture industry of the state.

Goldwyn Corporation to be Own Distributor

GOLDWYN Pictures Corporation will own and operate its own distributing organization in all of the principal distribution zones of the country. This announcement by Samuel Goldfish ends the speculation that has been going on since the Goldwyn Corporation was organized last December.

Plans Under Way to Open Offices in Larger Cities of Country—Decision Is in Answer to Exhibitors' Wishes

Goldwyn feels certain that its determination to own and operate its own branches without outside assistance represents the sanest and best thought in distribution.

One of our strongest efforts will be made in aiding exhibitors in the presentation of our pictures in their theaters and in solving many of the troublesome house problems with which he is vitally concerned.

Selznick Puts Lid on Exchanges Selling Inferior Pictures

Lewis J. Selznick declares that he will not sell his pictures through exchanges handling inferior grades of films. He has decided that the franchise system is a failure.

Wherever the Selznick Pictures have been distributed through exchanges which handle a class of film that Mr. Selznick does not regard as up to his standard, branches of the home office will be established immediately.

"I have been forced to take this step," says Mr. Selznick, because of the actions of my own franchise holders. They have been displaying rhinestones and diamonds in the same showcase. The exchange man who is loaded up with cheap films naturally has to work twice as hard to sell them as he does to sell the good ones, which he lets take care of themselves. Also, he uses my pictures to bolster up his junk. This has got to stop."

Jesse E. Lasky Leaves for New York to begin a visit to his Western studios, where, among other things, he will take up with Cecil DeMille the production, this summer, of two new Farrar features. "Mr. DeMille has wired to me to hire a new star for the Lasky Studio. Last summer he visited the Lasky Studio. Impressions of the great success of 'Woman,' reports of the great success of other Lasky productions, have brought to Lasky the most intelligent picturegoer; there is less rank sensationalism."

In Fairness to Rev. F. J. Finn

The Rev. F. J. Finn, pastor of St. Xavier's Catholic Church, Cincinnati, and a sincere worker in the interests of the better motion picture, was recently attributed in publicity department statements with having condemned the Ohio Censor Board for banning "Hypocrites." As a matter of fact, Rev. Finn, after witnessing a private exhibition of this subject did state that he considered the intent of the picture as good, but said he did not believe it suitable for exhibition to the general public, and hence thought the Ohio censors used good judgment in banning the film.
Seek Film Board of Trade in San Francisco

Fully realizing the need of an organization of the exhibitors, exchange men and others of the industry, the managers and owners of the larger theatres in San Francisco are working for an affiliation with the Exchangemen's Board of Trade of San Francisco. It is the plan of the leading exhibitors to have an organization associated with the exchange men, but conducted by its own officers.

The plan already suggested, provides that the two organizations shall work together by a committee system, there being a committee of three from each organization to work together. The meetings of the exchange men and the exhibitors will be conducted separately, but all will work toward the same end. By such an organization it is believed that difficulties which arise between exchange men and exhibitors can be disposed of to the mutual advantage of all concerned, and at the same time they will be all amalgamated into one organization to fight anything of an unjust nature which threatens the interest of either.

Plans for such an affiliation will be discussed shortly at the regular meeting of the Exchange men's Board of Trade to which a number of the larger exhibitors of San Francisco will be invited. The list includes Eugene Routh of the Portola, Messrs. Johnson of the T. & D. Circuit, L. Greenfield of New Filmore and New Mission theatres, Lorre Sheehan of Rialto, Jack Parkington of Imperial, Tim McCollough of New York, and others.

Bronx Exhibitors Meet

A well attended meeting of the Cinema Association of the Bronx, Local No. 2, was held on March 29 at association headquarters. The Sunday Opening Bills and other pending legislation were discussed.

Adolph Baunefriend tendered his resignation as trustee, which was accepted with regret. A. B. Samuelson of the Art theatre was elected to fill the vacancy.

A resolution was passed, making April 12 Bronx Maternity Hospital Day, throughout the theatres of the Bronx.

Forster Theatres, Brooklyn, Employees' Third Annual Ball

The Joseph Forster Employees Association, comprising everybody from Manager Thoms to the newest usher, is looking forward to a grand old time April 18, at Arcadia Hall, Brooklyn, when the third annual ball of the employees of the Central, Gleebe and Summer theatres will be held. These three theatres combined seat in the neighborhood of three thousand, and as they are picture theatres exclusively this meeting is a very large patron representative of the best class of picture fans.

This year's carnival and ball promises to be a "humdinger."

ON THE FIRING LINE

"With our patrons we find that it is necessary to change from one program to another frequently," declares Leo Montler, of the Majestic, Cullom, Ill. "At present we are using Fox and Paramount, while big crowds never fail to respond when we put on big shows and charge 25 cents."

The Cissna Park (Ill.) theatre uses Universal service, giving two shows a week, on Tuesday and Saturday, with business "fair." An occasional special attraction is offered on Thursdays.

"My opinion of the Pennsylvania censors would not look good in print," declared C. C. Hubert, of Newark, Del., who finds that they spoil many of his subjects. "I am using Fox, Paramount, Metro, Mutual, Pathé and Artefact. Isn't this 'some' program?"

D. Lee Short, of the Opera House, Bridgeville, Del., says that the only kick he has is against the weather man who has given him rain every other day for the past five weeks. "Business in general is good," he adds. "I show on Wednesday and Saturday, using Paramount and Vitagraph subjects."

"Seven days a week of Mutual Pictures is our bill," says the management of the Champion theatre, Birmingham, Ala. "And business is very good."

S. V. Crowe, of the Princess theatre, Boiseville, Miss., declared "We boast of having the best pictures and prove it by showing Paramount, Triangle and K-E-S-E." Jack Auslet is manager of the Princess.

"My greatest kick is on the deposit and contract systems," comes from J. C. McKee, of the Electric theatre, Bolivar, Mo., "Business is not so very good. I have been using Mutual Service mostly for the past three years."

George S. Poulin, of Page's Hall theatre, Ayer, Mass., finds "Business booming. I am now running Metro and World features, changing twice a week. After Easter I expect to run Mary Pickford's productions."

H. M. Ernst, owner and manager of the Atchison, Kan., Airdrome, announces that no picture will be too great or too high-priced for his house this season.

St. Louis Exhibitors Protest Free Picture Shows

The free picture show bugaboo is again staring the St. Louis exhibitors in the face. This time the free pictures will be shown by an advertising concern, who propose to utilize a moving van, on the back of which will be adjusted a screen, the pictures to be projected from the inside. The program will consist of mostly advertising films, with enough comedies and other subjects to keep the public interested.

The Exhibitors' Association appointed a committee to look into the matter, and it was found out from the city authorities that the moving van shows cannot be stopped, or even be made to pay a license, if no admission is charged.

Cincinnati Exhibitors Make Patriotic Offer

The Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce at its last meeting adopted resolutions offering the hundred screens of Cincinnati motion picture theatres for use by the War Department officials as media for increasing enlistment in this city. The resolution was adopted unanimously. Telegrams were sent to Secretary of War Baker, Secretary Daniels of the Navy and President Wilson, making the offer and stating that the nature of the appeals would be left solely to the government officials.

Odorous Bombs in Cleveland

At the Motion Picture Exhibitors' League meeting this week, at Cleveland, O., it was learned that several motion picture theatres have been seriously annoyed by the throwing of stink bombs. To combat this difficulty, a committee of three prominent league members, namely, B. J. Sawyer, Walter Horsey and Adolph Mahrer was appointed to enlist the aid of Mayor Harry L. Davis and Chief of Police Rowe. In order to make their objections to this nuisance more emphatic, the league will advertise a reward of $100 for the arrest and conviction of anyone found guilty of throwing these bombs in any motion picture theatre.

Mormons Object to "Mormon Maid" in Utah and Idaho

Strong sentiment against the showing of "A Mormon Maid" in Utah and Idaho, strongholds of the Mormon church, is crystallizing in these states, following the publication of reviews of the film, which give the impression that "A Mormon Maid" is an attack upon the Mormon church and its doctrines.

Exhibitors in Ogden, Salt Lake, and other cities where the Mormon church has thousands of members, have turned down the film upon learning the nature of it.
DISTRICT  OF  COLUMBIA—Washington:  V.  [oiiL'-i  li;is  taken  ovlt  the  proprietorship  of  1909  ...  daily  change  of  program  using  Metro,  Triangle,  and  Paramount  productions,  offering  a  feature  and  a  comedy.

April  21,  1917

Wabasha :  The  Princess  theatn ^  l-y  Joseph  Mars.  ,  ,  

Macon:   Harry   Logan  has  leased  his  Logan  theatre  to  G.  L.  Tibbs.  a  local  business  man.

Pipestone:  Jerry  Hiues  has  bought  H.  J.  Updc- Kraft's  interest  in  ilif  Gem  theatre.  MISSOURI.—Rich  Hill:  ...  Ihe  Gem  ihealrc.     Mr.    lUrr^    h.i.  v.  r  cn- fi^'K^'K  in  the  moving  piilur^    l,n>iiu"  )..forc.

■Keceni  of  the  Co^y  theatre  here.  Duluth:    Thv    Hl.ickmore    Brothers    of  K.rmy Hivcr  .ir.-   now   the   proprietors  of  the  Dia-

theatre  from  C.  O.  Haiinen.  Alexandria:  R.  S    Hess  has  assumed  the  ninn-

W.  ni"  mil;!:

The  theatres  offered  are  the  Stanley,  Ar- cadia, Regent  and  Palace  in  the  central  part  of  the  city,  the  Alhambra  in  South  Phila-

FEEDBACK  for  All  Exhibitors'  Convention  Activities

TENNESSEE.—Kingsport:    [-Li-ur,    Mollis  and Griffith  are  now  parnu  r  -  in  Hi.    ik'W  motion l.icture  hou.-^e         Orna!  street.

star industries  are  to  hold  their  annual  conven-
tion  the  same  week  in  Chicago,  according
July  14,

The  floor  space  for  the  exposition  has  been  mapped  out  and  is  being  daily  appor-
tioned  under  the  direction  of  Manager  Schindler.

Trouble  Looms  Up  for  Minne-
apolis  Exhibitors

The  Minneapolis  exhibitor  is  just  now  between  the  horns  of  labor  troubles  and  a  new  censorship.

The  Supreme  Court  in  a  recent  decision  decided  that  peacable  picketing,  such  as  carrying  banners  and  urging  patrons  to  keep  out  of  a  theatre,  is  legal.

Mayor  Thomas  Van  Lear's  Citizens'  Advisory  Committee  has  formed  a  motion  picture  sub-committee.  While  this  commit-
tee  hasn't  any  plans  for  more  than  to  let  in  a  new  censorship  it  is  enough  to  make  the  whole  place  stop  and  think.

Stars  to  Attend  Baltimore

M.  P.  E.  L.  A.  Dance

Members  of  the  Maryland  branch  of  the  Motion  Picture  Exhibitors'  League  of  America,  are  jubilant  over  the  success  of  the  special  committee  which  went  to  New York  to  secure  stars  for  the  annual  dance  of  the  organization  to  be  held  at  the  Lyric  on  Saturday,  April  28.  The  delegation  re-
turned  with  a  list  of  some  of  the  most  prominent  stars  appearing  on  the  screen  today,  who  have  promised  to  attend  the  Baltimore  event.

Among  those  who  said  they  surely  would  be  present  are  Pauline  Frederick,  Thomas  Meighan,  Anita  Stewart,  Robert  Warwick,  Earle  Williams,  Peggy  Hyland,  Antonio  Moreno,  Ethel  Clayton,  Alice  Brady,  Carlyle  Blackwell  and  Edward  Earl.

EXHIBITOR  PERSONALS

MONTANA—Butte:  A  new  Jensen  &  Van  Hor-
berg  Rialto  theatre  at  Butte,  Mont.,  will  be  opened  with  a  grand  opening  on  April  30.

NEBRASKA—O'Neill:  Alva  Plummer,  of  Crawford,  has  purchased  the  theatre  equipment  of  the  Star  theatre  and  will  hereafter  direct  the  destinies  of  that  establishment.  Mr.  Plummer  has  moved  his  family  and  furniture  here  and  they  will  make  this  their  future  home.

OKLAHOMA.—Viinta:  T.  B.  Stiehlow,  of  Waltha,  is  now  in  the  management  of  the  theatre  of  A.  A.  Miner.  He  will  take  charge  April  1.  M.  H.  and  F.  O.  Stiehlow  St.  Louis.

Pennsylvania  — Philadelphia:  C.  M.  Morton,  formerly  assistant  manager  of  the  Manager's  Club  house,  has  purchased  the  theatre  of  the  Regent,  Phila.,  one  of  the  houses  under  the  Stanley  theatre  system.  The  new  Simplex  machines,  latest  1917  models,  have  just  been  installed  from  J.  M.  Swab  for  the  Regent.  New commodities  with  the  girl  usher,  dark  grey  with  white  collar  are  attracting  attention.  Professor  Roselli  and  Miss  M.  McConnell  are  the  new  organsists.

Missouri  — St.  Louis:  Stanley  V.  Mastbaum  in  a  letter  to  Mayor  Smith  has  made  a  formal  offer  of  all  his  thea-

ter  for  Saturday,  April  28.  The  delegation  re-

Moreno,  Ethel  Clayton,  '  .^Mice  Brady,  Carlyle  Blackwcll  and  Edward  Earle.

Stars   to   Attend   Baltimore

M.  P.  E.  L.  A.  Dance

Members  of  the  Maryland  branch  of  the  Motion  Picture  Exhibitors'  League  of  America,  are  jubilant  over  the  success  of  the  special  committee  which  went  to  New York  to  secure  stars  for  the  annual  dance  of  the  organization  to  be  held  at  the  Lyric  on  Saturday,  April  28.  The  delegation  re-
turned  with  a  list  of  some  of  the  most  prominent  stars  appearing  on  the  screen  today,  who  have  promised  to  attend  the  Baltimore  event.

Among  those  who  said  they  surely  would  be  present  are  Pauline  Frederick,  Thomas  Meighan,  Anita  Stewart,  Robert  Warwick,  Earle  Williams,  Peggy  Hyland,  Antonio  Moreno,  Ethel  Clayton,  Alice  Brady,  Carlyle  Blackwell  and  Edward  Earl.
"What Nielson Did"

The Moving Picture Weekly exploiting Bluebird pictures, tells an interesting story entitled "What Nielson Did." "What Nielson Did" is very much to the point. He took over the "Crystal," a losing nickel house in Wayne, Nebraska, and turned it into a successful 13-cent theatre. He did this principally in two ways. First, by securing the co-operation of the local schools and women's clubs, and secondly, by special co-operation of his local newspaper. He got acquainted with the former and advised them fully in advance of the character of his pictures. They were glad to co-operate. With respect to his local paper he induced the editor to run a column right along headed "Crystal News." He had his features reviewed in advance and also after the show. His theory on the matter was that people were not only interested in reading about what they had seen, but it made other people feel disappointed if they had not seen them. He compiled a mailing list and used it for all it was worth.

Nielson says: "The manager of a picture theatre in a small town, not far from Wayne, recently told me ... wouldn't book features and advertise them as they should be advertised. The best proof of what I have just said," he continued, "is the fact that where I started out with a losing game, I am now compelled to run matinees."

The Pathe publicity department is responsible for the statement that, among other stunts used by exhibitors, the following has been found most effective in connection with their "Mystery of the Double Cross" serial.

"Who is the girl living in our town that has the mark of the Double Cross on her arm?"

Street Car Advertising Draws to Theatre Not Downtown

Street car advertising is getting the business for the Calhoun theatre, Minneapolis. About a month ago the theatre decided to have a card in all the cars crossing Lake street. The theatre is at Lake street and Hennepin avenue, and transfers are free to all cars crossing that thoroughfare. The plan has been successful. The cards are changed on Saturday and announced the program for the week ahead. Films with well-known stars are booked, and there are no regrets for the patron once he gets to the theatre. Lake street is an outgoing business street.

Theatre Name on Umbrella Tops Marks New Orleans Patrons

What do you know about this? The New Carrolton theatre, a Sobel-Shear-Richards house, New Orleans, La., has a "prop" room chock full of umbrellas for its patrons on rainy nights.

Fancy they are, too, each conspicuously decorated on top with the theatre name. The borrower's name is registered, and the theatre promises to return the umbrella by a return messenger or by mail. The borrower returns the umbrella to the theatre in a special return box at the entry. He is given a receipt for it, and the theatre promises to return it to him.

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Will our readers who try this please report results?

Engage a good-looking young girl, place her in box on left side of theatre, take off her coat and expose a well-dressed girl in evening gown, but wearing a domino and having a large double cross on her bare right arm. Throw spot-light on her, she to keep right arm hanging over rail of box. Run story in your local newspapers headed, "Who is the girl living in our town that has the mark of the Double Cross on her arm?"

Incentive for Sanitary Theatres

The Southern Paramount Pictures Company which handles Paramount Pictures throughout the South, is offering a prize to the different theatre managers throughout their district who have the cleanest and most sanitary and most attractive theatres. This has become an incentive to a large number of managers to have their houses painted and overhauled inside and out.

The movement is in conjunction with the "Clean your town" movement, which is forwarded by the Southern States, in an endeavor to bring about a high standard of municipal cleanliness and to attract the traveler to these communities, by reason of the manner and ways in which the streets, parks and public places are kept clean.
Window Cards Out-of-Ordinary Part of Vitagraph “Service”?  

One of the most attractive features of the Vitagraph “service” is the different sort of posters and window cards coming from this company. As much pains seem to be taken with each individual release, in this respect, as if this company were only releasing big-time specials.

With our present star system to have posters and other material suggest the star at a glance is of inestimable importance. Vitagraph posters never fail to register an instantly recognizable likeness of the star featured, and the individual pains taken, as above noted, results in the posters not looking “all alike” so that the change of bill really attracts attention.

One of the best examples recently of this getting away from sameness is the window card produced for Peggy Hyland in “Babette.” This particular “poster” has a two-tone design in sepia brown on soft lemon card, with a sepia-tone seven by nine reproduction of Miss Hyland. The posters not looking “all alike” so that the change of bill really attracts attention.

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This card will be accepted in any high-class shop window or hotel lobby as an added attraction. We ... regularly have a number of neat frames, with glass, for use in choice locations with these window cards.

Vitagraph is doing much to raise the dignity of the motion picture in providing window cards. This card will be accepted in any high-class shop window or hotel lobby as an added attraction. We have figured on a number of neat frames, with glass, for use in choice locations with these window cards.

Bluebirds Off for New Flight  

Bluebird began its second advertising contest for exhibitors April 2, showmen exhibiting Bluebirds on that date, and during April, being entitled to compete for prizes. The competitions will be forwarded along the same lines as applied to the February contest, first of its kind, ever promoted by a producing firm. Lobby display forms a separate part of the exhibits, while the general advertising embraces lobby, billboard, newspaper and special methods used during April to create public interest in Bluebirds. The contest ends with April and the awards will be announced by May 15.

Staging Your Lobby—Newest Ideas of M. Kashin  

M. KASHIN, of the Midway theatre, Montreal, sends us pictures of some recent lobby displays which attracted the usual crowds to this busy theatre. As usual, Charlie Chaplin heads the list, for there is always a chance to get motion into a Chaplin display, and that is sure to attract the crowd. In “Easy Street” Charlie is shown clubbing the big bully, who it will be remembered has a skull thicker than the armor plate on a battleship cruiser. The arm and club in the cut-out is attached to a motor so as to rise and fall rapidly in a very good imitation of the scene from this picture.

Valeska Suratt, in “The Victim,” offered a striking opportunity for sensational pictorial work, as seen by the cut hereewith. A woman in such startling distress would naturally draw a sympathetic crowd, and the well-chosen headlines on the panels to right and left of the figure catch the interest and attention of passers-by effectively.

“The Men She Married,” depicted in three circles, showing the “three viewpoints on marriage,” is a very good illustration of what genius can do with a simple theme to set people thinking deeply along a certain line, and get them in sympathy so that they will want to see more—viz., the picture itself—to satisfy a curiosity as to its teaching. On the left the “cynic says marriage is a lottery”; the “pessimist says marriage is a dangerous venture”; the “optimist (top right) says marriage is best for man.”

“Voice on Wire” Stunts Being Pushed in Omaha  

Universal Omaha exhibitors are being urged by Jake Mitchell to take full advantage of several stunts suggested by an elaborate book on “Voice on the Wire,” and Jake has specially pointed out that local telephone companies will be glad to furnish telephone “dummy” instruments for lobby display, and otherwise assist in boosting the idea of using the phones. A number of telephones, and an arrangement of bells so that several phones located at different places in the lobby will ring in a mysterious way, cannot fail to attract attention.

Local exhibitors can devise ways of their own to attract attention with such conspicuous and “noisy” material.

Globe Up-to-Minute in New Orleans  

The Globe theatre in New Orleans has adopted all the latest wrinkles, including flashlights for the ushers designating the seats vacant. Loge seats are very much in demand at the Globe also, and a telephone system between the usher on the floor and the box-office assures instant filling of every seat vacant, with no confusion.

Mary Pickford “Clarion” Born in Arctaft Offices Last Week  

Vol. 1, No. 1, of “The Mary Pickford Clarion” was born last week. John C. Flinn and Pete J. Schmidt father this new publicity aid for Arctaft exhibitors.

Four full-size newspaper pages, of six columns, tell the praise given “A Poor Little Rich Girl,” by the well-known critics country wide, with half a page of exhibitor endorsements. By the time the theatre patron finishes reading these praises, he will conclude there can be no doubt about the merit of this production.

“The Mary Pickford Clarion” is designed for distribution by the theatres as a special herald. That it will be the greatest boost imaginable in the smaller city, where complete house to house distribution can be accomplished, goes without saying.

State Militia Attends “War Brides” in Baltimore  

With the opening of Herbert Brenon’s “War Brides” in Baltimore at Ford’s theatre the week of April 2, owing to the timeliness of the picture, the state militia were invited to view the film. Superior officers were present on Monday, the opening night, and at each performance thereafter various companies were in attendance.
Day Nursery Helps Matinee Attendance of Mothers
Manager A. K. MacMartin of the Empress theatre, Kamloops, British Columbia, has recently opened a day nursery in charge of a well-known local nurse, who takes all the responsibility of looking after the kiddies while the mothers attend the performances in the afternoon.

Naturally the women folk who are left at home during the day have a problem deciding what to do with the children, in case they happen to think of going to the show.

To solve this problem Manager MacMartin has acted upon the idea of Manager MacMartin's has made a decidedly favorable impression on the mothers, many of whom have been heard to say, "The service is splendid and the children are happy while in the nursery." Many of the mothers have expressed their gratitude to Manager MacMartin for the valuable assistance rendered them.

The nursery has been well received and the mothers have been greatly relieved of the tension of keeping their minds on the kiddies every minute of the day.

Rational Publicity Output Pathe's Aim
The Pathe press department has put into operation a publicity plan in sending to photoplay editors of papers a card asking for suggestions as to the output of press matter by the corporation.

The idea started with a contest in the Chicago Herald, whose live wire activities have before been noted in these columns, in which Harry C. Moir, Jr., was selected by popular vote as the star of a two-reel photoplay from the pen of Luella C. Parsons, the noted photoplay writer of the Herald.

The Alcazar theatre started the ball rolling by featuring the production and the local star on its big banner, and several downtown theatres booked it first run the week of release, and the box-office possibilities from the stunt will be readily appreciated when the facts are stated.

As the entire hundred and twenty-five were "contestants," and had a big backing of friends working for them, it can be imagined how the exhibitors profited by the publicity given through the Herald and the combined boosting of the local exhibitors themselves.

Out of many such contests conducted before, we doubt whether any has resulted in such a big way in following up the advantages of keenest anticipation with "get the money" results for so many local exhibitors.

The Chicago Herald, "father of the thought," got a tremendous stimulus to circulation through the contest, and the consequent connection with the theatre patronage afterward.

Double Length Shows and Extra Quality Gets Higher Price
The Powell-Croak Amusement Company of Oklahoma City, operating the Empire theatre, have hit on the scheme of an occasional price raising with two pictures of extra quality instead of one. Obviously this enables them to do twice as much advertising at the same proportionate cost, and Manager T. H. Bichard thinks the scheme is a success. We have some doubts. The answer is to be found, of course, in the effect on his regular days, and we have not been advised about that.

In the same way that a big department store can make a drive on a certain day, and with its several departments support a heavy advertising expense, so there is a real legitimate idea behind this plan. But on the face of it, it looks like building on dangerous ground, like cultivating a taste for long shows and extra quality, with no actual gain in the long run, because such material as he used is not available for every day.

The pictures paired off for these big drives were, Marguerite Clark in "Snow White" and Douglas Fairbanks in "American Aristocracy"; William S. Hart in "Truthful Tulliver," and Fairbanks in "The Lamb"; Dorothy Dalton in "Behind the Man," and Fairbanks in "The American."" 

Think what a drive could have been made on all of these pictures separately, at the minimum ten cent price. We believe in the price that gets the most from the largest patronage, and LONGER RUNS.

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Bluebird Completes Program for May

Last Friday there arrived from Universal City the Bluebird scheduled for May 28. Lynn F. Reynolds made the production. Its temporary title is "Three Guardians," but this caption will be changed before the regular advertising for the feature is prepared. Myrtle Gonzalez and George Hermandez, regular leaders of the Reynolds company, will be the featured ones.

"Three Guardians," like all the Reynolds pictures, is a "nature study" production, its scenes being very largely taken out-of-doors. The locale is Kentucky, and the plot carries on the criminal or crime. Jean Hershold, Jack Curtis, George Marah, Elwoos Bredell, Maxfield Stanley, Fred Church and Charles H. Mailles will be supporting members of the company.

Thus the May program for Bluebirds is completed: Violet Mersereau in "Little Miss Nobody," May 7; Allen Holubar, Joseph Girard and Lois Wilson in "Treason," May 14; Dorothy Phillips in "The Flashlight," May 21, and Myrtle Gonzalez and George Hermandez in "Three Guardians," May 28. The title of the May 21 Bluebird has been changed from "The Flashlight Girl" to conform with the original title of the story, published in a popular magazine, "The Flashlight.

"Birth" Opens at Eltinge

The Eugenic Film Company will present "Birth," a feature dealing with the life and care of the child, at the Eltinge theatre, April 8. Performances will be for women only.

Birth is illustrative of the methods practiced in one of the prominent institutions for children in New York. Only women will be connected with its public presentation. There will be women ushers and a woman ticket taker.

ADVANCE OFFERINGS OF THE PROGRAMS

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Chaplin Heads Mutual Array Week of April 16

Mary Miles Minter Seen in "Environment" and Crane Wilbur in "The Single Code"; Three Comedies, Topicals and Serials

CHARLIE CHAPLIN, he of the cane and feet, is to furnish more merriment in "The Cure," the tenth Mutual-Chaplin special, which will be ready for the public on April 16. In this picture Chaplin chooses a health resort as the background for his antics, going there with a firm purpose to rid himself of the drink habit.

April 16 also brings Mary Miles Minter in "Environment," a story laid in a New England village. Miss Minter is another star whose name will bring the crowds. This picture will hold a special attraction for high school pupils as it deals with the graduation exercises and the life of the young people of the village.

"The Single Code," schedule for April 16 is the second of the Crane Wilbur series and treats, as the title suggests, with the question of whether there should be a single code of morals for both men and women.


"Shorty Lays a Jungle Ghost," the fourteenth story of the "Adventures of Shorty Hamilton" series will be ready April 16. The scenes of this picture are laid in the Philippine Islands, and show some fights in a Filipino uprising.

The fifth of the "Jimmie Dale, Alias the Grey Seal," series, entitled "The Fight for Honor," will be released on April 20.

The second Strand Comedy "When Mary Took the Count" goes to the screen on April 18. Billie Rhodes and Jay Belasco are the featured players, and a big wedding is one of the important scenes of the picture.

On April 19 comes the Cub Comedy, featuring George Ovev and entitled "Somewhere in the Mountains." The Vogue Company released April 21, "Masked Mirth," features Ben Turpin.

"Mutual Tours Around the World," released April 17 shows views of Russian Caucasus, Copenhagen, Denmark, and Salzburg, Austria.


Triangle's Program Innovation

An innovation in the Triangle program for the week of May 20 will be the release of two five-reel subjects simultaneously. Dorothy Dalton will be presented as a star in a social study, "Unfaithful," written by Lambert Hillyer. The other half of the program, and of equal importance, is William Desmond, starring in an adaptation of W. Carey Woolsey's "One Week," a comedy entitled "The Marriage Bubble." This is in the nature of an experiment to test the attitude of the public.

Fairbanks Play April 30

The initial Douglas Fairbanks production, "In Again—Out Again," to be released by the Artcraft Pictures Corporation, has been completed. The film is now being cut and assembled and, it is expected, will be entirely complete in the course of a few days.

"In Again—Out Again," it is announced by Walter E. Green, president of the Artcraft Pictures Corporation, presents the April offering from this organization and will be released on the 30th of this month.
Big Universal Program

Five-Part Oriental Drama, Number of Comedies Among

LEADING the program of releases for the week of April 16 of the Universal Film Manufacturing Company is the five-act Red Feather feature production, "The Flower of Doom," a heart interest drama in which the Oriental customs are intertwined with present-day life in the West. The story was written and directed by Rex Ingram and gets its name from the sign and emblem of the Hop Sing tong, one of the most powerful of all Chinese organizations whose death warrant was the Flower of Doom.

Gypsy Hart and Wedgwood Nowell head the cast which includes Nichols Dunae, M. K. Wilson, Yvette Mitchell, Tommy Morrissey, Frank Tokmaga, Gordo Keeno and Evelyn Selfie. April 16 is the release date.

On the same day will appear the Nestor one-act comedy, "Follow the Tracks," featuring that popular trio of screen comedians, Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday, April 17, is the Laemmle one-act drama, "For Lack of Evidence," which will be released Wednesday, April 18. The leading role is by Blair Hall and the scenario by John C. Brownell. The picture was produced under the direction of Edwin Stevens. Tina Marshall has the leading role, supported by George Marlo, Ted Burton and Adella Barker. "It Happened in Room 7," a Victor one-act comedy written and produced by Capt. Leslie T. Peacocke, is the other offering of this date.

An L-Ko two-part comedy, "Love and Blazes," featuring Phil Dunham, will be released Wednesday, April 18. The leading role is by Blair Hall and the scenario by John C. Brownell. The picture was produced under the direction of Edwin Stevens. Tina Marshall has the leading role, supported by George Marlo, Ted Burton and Adella Barker. "It Happened in Room 7," a Victor one-act comedy written and produced by Capt. Leslie T. Peacocke, is the other offering of this date.

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A "Century Girl" New Leading Lady for Fairbanks

For "A Regular Guy," his next production to be released by Artcraft following "In Again—Out Again," Douglas Fairbanks has engaged Eileen Percy, who for the past year has attracted particular attention on New York's rialto in the Orange Grove and at present in "The Century Girl" show. Eileen, now appearing in "The Century Girl," recommended Miss Percy to Mr. Fairbanks, who, after an interview and photographic test, immediately engaged her to appear opposite him in his second picture for Artcraft. Miss Percy will leave with the Fairbanks organization for California in the near future.

Many Stars Crowd Pathé's April 22 Schedule

WITH William Courtenay, Marguerite Snow, Mollie King, Mrs. Castle and Max Linder on Program of Week's Releases

Mabel Taliaferro in New Metro Feature

"A Magdalene of the Hills," with Mabel Taliaferro as the star, is the feature released April 16. This, a story of a mountain girl's love, is presented by B. A. Rolfe and was produced by Rolfe Photoplays, Inc. Harry Chandler wrote the story, which was put on the screen by June Mathis. John W. Noble directed the production.

William Garwood, William B. Davidson and Frank Montgomery are chief players in the supporting cast.

First Comedy from Walt Mason's Works Finished

The first comedy taken from Walt Mason's writings, which the Filmcraft Corporation, a new concern, has acquired producing rights to, has been made under direction of Addison J. Rothermel. The picture is titled "The Dipper," and, like all following subjects, is a single-reel production.

Royale V. Rothermel, general manager of Filmcraft, having reviewed the present market, is said to contemplate releasing these comedies through independent exchanges. Definite announcement will be made shortly.

Blazing Secret," featuring King Baggott and Leah Baird.

The Powers comedy cartoon, "The Good Story About a Bad Egg," and the Big U two-act animal drama, "Her Great Mistake," with Marie Walcamp in the leading role, are the offerings for Sunday, April 22.

During the week the sixth episode of the popular Universal serial, "The Voice on the Wire" entitled "The Death Warrant," will be released.

Mabel King in "Mystery of the Double Cross," No. 6, is another feature on the Pathé bill. This episode is called "The Dead Come Back." The production is by Astra under the direction of William Parke.

The fifteenth episode of "Patria," in which Mrs. Vernon Castle brings to a triumphant close the serial-romance of preparedness and society, is entitled "For the Flag." It is claimed for this chapter that it is the greatest serial episode that has ever been made.

Max Linder appears in a one-reel comedy, entitled "Max the Lady-Killer." The story tells how Max's little cousin pins a note, reading "Kiss me, I love you," on his back. The housekeeper, the janitress, and every other lady in town do their best to obey the command, and Max is forced to seek protection at the home of his fiancée.

The twenty-eighth release of the Florence Rose Fashion Films is called "The Season's Novelties," and it shows beautiful girls in beautiful garments of an unusual nature.

On the same reel with the fashion release is a Pathé-colored picture, called "Chiffa Gorée," which is part of "Picturesque Algiers." The Katsenjammer Kids are represented in the International Cartoon, "Robbers and Thieves," on the same reel with which is an interesting International Industrial called "Tree Stars."
Rialto Plays Weber Feature
The latest Lois Weber feature, "Even as You and I," was played at the Rialto theatre last week to good audiences, in spite of the fact that Holy Week is notably poor for theatres and has been for the past ten years. Mr. Rothapel is said to have selected "Even as You and I" from a score of feature offerings. The cast, headed by Ben Wilson and Mignon Anderson, includes Bertram Grassby, Priscilla Dean, Harry Carter, Maude George and Hayward Mack.

Lois Weber, herself, has declared that "Even as You and I," is the greatest accomplishment of her career as a director. Miss Weber has produced such successes as "Where Are My Children?", "Jewel," "Sandbar," "Hypocrites," "The Dumb Girl of Portici," "The Mysterious Mrs. M." and a score of others.

Louise Huff Makes Her Debut as Pallas Star
Co-stars with House Peters in "Lonesome Chap" on Paramount
April 16 Program—Pauline Frederick in "Different" Role

A FAMOUS PLAYERS production, "Sleeping Fires," the story of a self-sacrificing mother, with Pauline Frederick in the leading role, and a Pallas presentation, "The Lonesome Chap," in which Louise Huff and House Peters co-star, are the two features on the Paramount program for the week of April 16.

Miss Frederick in "Sleeping Fires," to be released April 16, is seen as a woman of high mentality whose life is wrapped up in her young son. Her husband, attracted by a woman of entirely different stamp, is doing all in his power to force her to divorce him. The boy is used in the scheme as a pawn, and the star is given opportunity to display her emotional powers as the frantic mother determined to keep the child in her possession.

Hugh Ford directed the production, which was written by George Middleton. In the supporting cast are Thomas Meighan, John Sainpolis, Helen Dahl and Joseph Smiley.

In "The Lonesome Chap" Louise Huff makes her first appearance as a Pallas star, co-starring with House Peters. She plays the role of a little schoolgirl who captivates her guardian, a man somewhat older than she is, only to be convinced that he does not care for her. For his own part, the man is doing his best to conceal his feelings, believing that he is doing so in justice to his ward. A happy solution is brought about. In the cast are John Burton, Eugene Pallette, J. Parks Jones, Senor Buzzi and Betty Johnson.

The week's issue of Paramount Pictures contains four subjects, chief of which is "Curiosities of New York." A visualization of the methods of conducting the ballet school of the Metropolitan Opera House, New York; some of the secrets of Dame Nature's creation, and a comedy element supplied by "Miss Nanny Goat at the Circus" are other portions of this subject.

The Black Diamond comedy "Wishbone," re-introducing the two tramps who have been so well received in former comedies of this brand, is also released during the week.

College Life and Bandit Stories on Triangle Program

WILFRED LUCAS and Charles Ray are the stars of the Triangle feature releases for April 29. Lucas will appear in a Fine Arts mystery story, entitled "Hands Up!" directed by Tod Browning. Charles Ray will be starred in a Kay Bee production of college life from the pen of C. Gardner Sullivan, known as "The Pinch Hitter," directed by Victor L. Schertzinger under the personal supervision of Thomas H. Ince.

As the star of "Hands Up!" Wilfred Lucas takes the part of a reformed bandit who has paid the penalty of his wrongs to society and has become a successful businessman and president of a railroad. He believes that his past is safely buried, but while he is taking a journey with his young daughter, the private car in which they travel is held up by outlaws, and complications ensue which enmesh the railroad builder and his daughter in a series of stirring events.

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Kalem Releases Combine Thrills and Comedy

"American Girl" and Helen Gibson Series Hold Thrills;
First Two-Real "Ham and Bud" Will Be Released Soon

KALEM'S current release, "The Vulture of Skull Mountain," a two-reel episode of "The American Girl" series, gives Marion Sais an opportunity to do a bit of detective work. She is at San Remo ranch when a horse drags in an injured man. Glenn standing over the injured man's ravings about "Skull Mountain," and associating it with a newspaper clipping which she had, giving an account of bandits in these mountains, starts off to solve the mystery. Her adventures in the mountain and subsequent rescue of a girl captive and her father who has been robbed and confined in a treacherous mountain lair, are said to be sure thrills. Director James W. Horne is now working on the twelfth episode of this series.

"Hard Times and Hardscrapple," the current "Ham" comedy in one-reel; and "Ham" and "Bud" in some exceptional comedy. They buy a restaurant with a few worthless gold nuggets they pick up by the roadside, and the fun starts. The "bad man" enters and abruptly disturbs their prosperous lunch business, and hard trials again comes knocking at the door.

The latter part of April, Kalem will release the first of the two-reel comedies, featuring "Ham" and "Bud."

Helen Gibson does more thrilling stunts in "The Munitions Plot," a forthcoming Kalem release of "A Daughter of Daring" series. Among other things she drops from a car and arrangement running on a cable stretched between two telephone poles, one on either side of the railroad tracks. The train approaches, she shoots across the cable, hanging to the car all arrangement, and as the train rushes by, drops to the top of one of the cars. The next instant she is seen jumping from the top of a passenger to the top of a freight car, and there are other such thrills.

Two New Lasky Stars Make Their Screen Debut During May

THE month of May will mark the advent of two new and distinguished stars upon the Lasky Company's roster of players, and will see the release by Paramount of six Lasky pictures within the month with a total stellar representation of eight players. Madame Petrova will make her first appearance in a Lasky-Paramount picture, and Margaret Illington, the distinguished stage star, will make her motion picture debut. Other stars represented in the six productions for the month will be Fannie Ward, Mae Murray, Blanche Sweet, Thomas Meighan, Wallace Reid and Anita King.

The first Lasky picture scheduled for release in May is "Sacrifice," written especially for Margaret Illington by C. Kenyon. The second Lasky picture for May is "The Primrose Ring," starring Mae Murray. Its release date is May 7.

Madame Petrova's first Lasky picture will be "The Undying Flame," to be released May 10. It is a story of ancient Egypt and of the present day, directed by Maurice Tourneur.

The fourth Lasky picture in the month is "The Silent Partner," starring Blanche Sweet and Thomas Meighan, which is scheduled for release by Paramount on May 24.

On May 26 Wallace Reid and Anita

Art Dramas Sold in Canada

Harry R. Kaver, president of the Art Dramas, Incorporated, closed a deal last week, whereby the Art Dramas Program has been sold to the Independent Film & Theatre Supply Company, for Canada.

George F. Perkins and A. H. Sawyer, representing the Independent Company, spent last week in New York, and after screening the first fourteen Art Drama releases, closed the deal and bought the franchise for the new program.

Mr. Perkins is well-known to the trade in Canada as the head of the Perkins Electric Company.

Warren Tells Experiences in "Warfare of the Flesh"

Edward Warren, who has just completed "The Warfare of the Flesh," talked the other day of some of his experiences, while the modern and allegorical scenes of his play were in the making.

"Like all feature plays it went through many stages of development," said Mr. Warren, "from the scenario mill the script had to go through a process of expurgation, annotation and then placed in the 'oven of hope.'

"In the early stages when the casting was being done, I saw nothing but a great kaleidoscope of types. There were types for Adam, Eve, Satan and Sin, the Good Samaritan, angels, the loving, gentle wife, the adoring and hard working husband. Thousands of aspiring hopefuls were interviewed and many wanted to be angels. There were hundreds of Eves and Adams, of all shapes and sizes and nationalities.

"Then there was the work of finding locations for both the modern and allegorical settings. The entire country was fine-combed for places that looked like Heaven and Hell, the Garden of Eden and a primitive settlement."

Costly Comedies Announced

Two comedies, each of which is said to have cost more to produce than the average five-reeler, are offered by Kleine through K-E-S-E service.

"The Fixer" and "The Politicians" are the titles. The first will be released April 15, and the second on May 13. Harry Watson, Jr., is featured in both subjects.
World Wide Distribution for
"The Great Secret"
Contracts have been signed by which
"The Great Secret," Metro's serial in
which Francis X. Bushman and Beverly
Bayne are co-stars, has been released to the
exhibitors of Japan, Mexico, Dutch East
Indies, India and the Philippines
and Straits Settlements.
Flattering offers are also said to have
been received from exchanges covering
all of South America, Cuba, Australia,
Spain and other European countries.
"The Great Secret" is in demand in
Canada and will have its first release in
Montreal on April 16 and at Toronto on
April 23, after which it will be generally
distributed.

Loew Takes Universal Serial
The new Universal serial "The Voice
on the Wire" was booked into the Marcus
Loew chain of theatres last week. The
first showings will be at twenty-five Loew
theatres in the metropolitan district, fol-
lowing which it will be featured at Loew
houses throughout the country.

Fast Work on Vita Feature
A hurried ten-day trip through the sec-
tion adjacent to Chicago netted A. H. Mc-
Laughlin, of the Chicago branch of V-L-
S-E, substantial bookings on "The Girl
Philippa" in eight towns.

"The Price of Her Soul" Is Well
Received
A lively reception, by buyers, was ac-
corded the announcement of the Variety
Films, that their production "The Price
of Her Soul" is being sold on territorial basis.
From display and circulation, over sixty replies were received and from the
tenor of the various letters and inquiries, Mr. Rosenbluh, head of Variety Films, con-
cludes that the independent market is in a
healthier state now than at any time during
the past three years.
"Disregarding 'sucker' money," said
Mr. Rosenbluh, "for it is hard to tell who is
the sucker until months after a film is
sold, the tone of the inquiries received by
us demonstrates the highly satisfactory
condition of the independent market. From
many of the biggest exchange men in the
country we received wires and letters ask-
ing for quotations and from smaller deal-
ers, inquiries making appointments for
viewing the film and making general in-
quiries as to the class of picture, its length,
its importance on this, and that style of
program then sending their representatives
to see the picture with a view to buying it.
I am so convinced of the stability of the
state rights field that I am going to follow
'The Price of Her Soul' with another pic-
ture equally as big.

"Skinner" Breaking Records
Essanay's "Skinner's Dress Suit" has broken
every record in the Philadelphia
office of K. E. S. E. Manager A. G. Buck
has no open dates until late in May and
exhibitors are clamoring for repeat dates
at the same price as the first run, an
unusual condition in these regions.
The new method of contract booking
in vogue April 16, by which exhibitors will
get all special releases at the same price
as ordinary ones by taking the whole
program, is arousing much interest in
Philadelphia, especially as there is the
choice of booking each feature separately if
desired. In the latter case the exhibitor
will pay according to the value placed on
each film.

Pathe Serial Gets Long Runs
Fewer single day bookings on "Mystery of
the Double Cross" are reported by Pathe
than on any previous serial. Some
of the important first-run houses are
showing each episode from three days
to a full week. Widespread demand for
the subject indicates that the first episodes
have established it in popular favor with
the public, and there is every indication
that the demand will continue.

Change in Academy Bill
"The Crisis" will be shown at the Acad-
emy of Music, New York, the first half of
the week of April 8 instead of "Her Tem-
peration" exhibition of which has been post-
poned until the latter part of the week.

Beatriz Michelena in Ultra Pic-
ture Draws Well
Beatriz Michelena proved a strong draw-
ing card last week at the Triangle
theatre in Brooklyn, where the latest release of the Ultra "The Woman Who Dared" played.
Although Holy Week is one of the
worst weeks in the entire year for moving
pictures or theatrical productions, the
theatre has been doing an excellent busi-
ness.

Many Requests for Re-Bookings
of "Broadway Jones"
The success of George M. Cohan in his
initial Artcraft picture, "Broadway Jones," has resulted in many re-bookings of the
production throughout the country.
At the Rowland & Clarke, Liberty thea-
tre, Pittsburgh, "Broadway Jones," regist-
ered a success that a re-booking of the
picture was immediately arranged for.
Many other requests for re-bookings have
been received.

Los Angeles House Runs Only
Pathe Product
Los Angeles now has a theatre carry-
ing an exclusive Pathé program, exchange
manager B. E. Logan having contracted
for the showing of Pathé Gold Rooster
subjects, the "Mystery of the Double
Cross" serial and the Pathé News Weekly
at the Palace theatre, a downtown house
on Seventh street, just off of Broadway.
Lockwood to Appear in Master Productions

Popular Star Has Signed New Contract with Balshofer—Many Large Attractions Planned for Metro Program

FOLLOWING the return of Fred J. Balshofer from the East and the announcement that Harold Lockwood would be featured in several big Yorke-Metro productions in the near future, comes the news that Lockwood this week signed a new contract with Mr. Balshofer, president and general manager of the Yorke Film Corporation, the contract to run for two years, during which Harold Lockwood will be starred in a number of Master-Features, which will be bigger than any pictures in which the Yorke-Metro star has yet appeared.

During the past year and a half which Harold Lockwood has been associated with Mr. Balshofer, quite a number of promising Yorke-Metro successes have been filmed. Some of these were: "Pidgin Island," "Big Tremaine," "The River of Romance," "The Masked Rider," "Mister 44" and "The Promise." "The Hidden Children," has just been released through the Metro organization, and "The Hidden Garden" has just been completed at the Hollywood Studios.

That all of these pictures are successes is evidenced in the anxiety of Mr. Balshofer to re-sign the popular star for another term under the Metro banner. Mr. Balshofer’s recent hurried trip home to Los Angeles may have been occasioned by the expiration of his contract with the star, and his desire to affix Mr. Lockwood’s signature to a new document which would keep him at Mr. Balshofer’s plant in Hollywood.

In speaking of his renewed alignment with the Yorke-Metro, Mr. Lockwood declared that since his relations with Mr. Balshofer had been so happy during the last year and a half, there was no reason why he should give serious consideration to the offers which have come to him from other organizations of motion picture men, and further that he was only too glad to continue the association with Mr. Balshofer and the Yorke-Metro.

Mr. Lockwood is beginning work at once on the picturization of "The Haunted Pajamas," the popular novel by Francis Perry Elliott, a comedy-drama which will give him a popular role, but one which is different from anything hitherto attempted. Immediately following the production of this picture, work will be started on "Under Handicap," the novel by Jackson Gregory, and "Paradise Garden" by George Gibbs. Mr. Balshofer has already begun to whip into shape his picturization of "The Yellow Dove," the novel by George Gibbs, dealing with the war in Europe. It will be a Master-Feature in about seven reels.

In making the Lockwood Master-Features, Mr. Balshofer will pursue the policy of adapting novels which are rated in the class of the best sellers. For evidence that the production of novels on the screen is successful, the Yorke-Metro producer points to the pictures which have been made during the last year, in which Harold Lockwood has been featured in several picturizations of popular novel successes.

"Alma, Where Do You Live?" to Be Filmed

Ruth McTammany, at the head of her own producing company, is preparing as her next offering a film version of the operetta, "Alma, Where Do You Live." The subject will be in six parts, and the script is being made by Hal Clarendon, Miss McTammany’s stage director.

Mutual’s "Navy Week" Schedule


Hawk Company Starts Well

The initial release of the Hawk Film Company, "The Monster of Fate," is, according to General Manager Joseph Lamy, being marketed with wide success. Work is now under way on a second production of pretentious character.

Gaumont Presents Interesting "Reel Life" Issue

"Our Patriotic Maidens" is the title of an important section of Gaumont’s "Reel Life," released through Mutual May 3. Inspired by the call for national service, women are enrolling in automobile service. The pictures show them at work in the service shops with swords and sharp sticks, eating cactus plants and swallowing nails while in a religious frenzy.

Dick Travers with Sunshine Co.

Dick Travers, formerly of the Essanay forces, has signed up with the Sunshine Motion Picture Company of Chicago. He will be featured in a six-reel production to be made shortly. It was reported erroneously recently that he had signed with the American Standard Motion Picture Company.

Warners Pay Record Price for Wilcox Poems

After several months of negotiation, the Warner Brothers have closed a contract for the Ella Wheeler Wilcox poems for which they are said to have paid $215,500. In the terms of the contract the Warners hold the rights to the world for the films of these famous poems.

Full details of the deal have not yet been given out.

Hearst's Newspapers, the Cosmopolitan, McClure's Magazine, Good Housekeeping, and other widely distributed journals circulate the writings of Ella Wheeler Wilcox. Her works have enjoyed popularity for twenty-five years in England and Europe in addition to acknowledgment of the power of her pen given by the United States.

Warner Oland with Astra

Warner Oland, who played the role of Baron Huroki in the International serial, "Patria," has been engaged by Astra and is now at work in a new Pathé serial which is being directed by George B. Seitz. Pearl White is the featured player in this production and her leading man is Earle Fox. Ruby Hoffman is another member of the cast.
Hodkinson Outlines Purpose of Conquest Brand

W. W. Hodkinson, in an interview, outlined the purposes for which Forum Films, exploiting the Conquest Brand pictures, was formed. Mr. Hodkinson said:

"Better films for the family have long been demanded by the public. It has here-tofore been a problem to get them. The head of a family may be entertained by a certain type of screen story. He is mature enough to separate the tares from the wheat. Should he chance to witness a sex play, he will doubtless take the 'instructive' part light-ly, if indeed not carelessly. He is old enough to know that the exhibitors who specialize on this sort of thing are not going into the schoolmaster business."

"Edison Conquest pictures are clean pictures. They are red-blooded stories transplanted from library shelves to the screen. The heroes of many of the stories are boys, but it does not follow that the films will interest boys only. "Kidnapped," by Robert Louis Stevenson, is one of the early releases. As a book the boy hero of 'Kidnapped' was a great favorite of grown-ups. He will not prove less of a favorite on the screen. Men will ever be interested in boys, for men are grown-up boys. For that matter the hero of another early Conquest feature is a horse. The title of the feature is 'Your Obedient Servant', adapted from 'Black Beauty', by Anna Sewell."


Edison to Film "The Little Chevalier"

The motion picture rights to M. H. E. Davis's, "The Little Chevalier," a tale of Louisiana, laid in the days when that territory was a French colony, have been secured by Thomas A. Edison, Inc., for production of the picture. Shirley Mason will play the title rôle. While the story warrants a five-reel production, it will be made either in three or four reels in order to have it conform to the requirements of the new program.

Credit to Robert Burns

Through an inadvertency, recent trade paper stories created the impression that the comedy role of Pokes in the "Pokes and Jabs" series to a George Burns instead of to Robert P. Burns, who originated the character, and who still plays that part in the comedies, which are to be released on the open market by the Jason Film Corporation.

Cecil De Mille Stages Next Pickford Offering

"A Romance of the Redwoods" Title of Newest Vehicle—Now Being Completed and Will Be Released May 14

CLOSELY following the announcement which involves its affiliation with D. W. Griffith, the Artcraft Pictures Corporation, through its president, Walter E. Greene, offers another surprise for the trade as well as the general public, which leads the art of Mary Pickford and Cecil B. De Mille.

For some time past Miss Pickford, following the completion of "A Poor Little Rich Girl," has been appearing before the camera in California under the personal direction of Cecil B. De Mille.

The new Pickford vehicle will be released under the title of "A Romance of the Redwoods," and is now rapidly nearing completion. It will be released May 14. A Western subject of dramatic action, it presents "Little Mary" in a rôle that is entirely different from anything in which she has ever appeared on the screen. The story was written by Mr. De Mille in collaboration with Jerome Macpherson. The settings are of the days of '49, during the time of the big gold rush. Mary Pickford as Jenny Lawrence, a little New England miss, journeys to the West in search of her only relative, an uncle. Before she is aware of it, she falls in love, and as a result becomes emmeshed in serious complications.

The new Lasky studios at Hollywood are being used for the production of the picture, and as a result of the novel technical installments of this model plant, under the direct supervision of Director-General De Mille, whose "Joan the Wom-an" is creating a sensation throughout the country, an artistic triumph is anticipated in the next Pickford-Artcraft offering.

Thrills in First Chapter of "Railroad Raiders"

"Circumstantial Evidence," the first chapter of the Mutual-Signal photodrama, "The Railroad Raiders," released April 9, gives a promising start to the serial. Helen Holmes is once more surrounded by railroad trains and the atmosphere of the yards. Miss Holmes appears as the daughter of the station agent of Deer's Head, and his assistant. Because of her popularity on the division she is known as "The Daughter of the Road." Helen's world is bounded entirely by the little desert town and station where she spends her time buried with railroad duties.

Appearing with Miss Holmes in this chapter are Thomas G. Lingham, Leo D. Maloney, Paul C. Hurst, William Buehler, William Brunton, Will Chapman, G. H. Wischusen, Florence Holmes and F. L. Hemphill.

House Peters Leaves Morosco

House Peters has just completed his contract term at the Morosco Photoplay Company's Los Angeles studios, and is considering offers from several large Western producers, although it is rumoured that he may finally decide to build his own studio, produce his own plays, and release them under the state rights plan.

Pre-Release Advertising of Goldwyn Successful

Publicity Campaign Carefully Planned—Response to the "Exhibitor Appeal" Reported to Be Country Wide and Warm

An advertising and promotion campaign has attracted much attention in the film industry, that is of the Goldwyn Pictures Corporation.

Inaugurating a campaign ten months before its company planned to market a picture, this office has, in no instance, attempted to sell a product as yet unmanufactured. In sequence it has revealed to exhibitors the name values of the Goldwyn owners, their stability, their record of sound business ethics in their previous ventures and business, and the successes these men have achieved in related fields of business. This phase of the campaign covered six or seven weeks, and is reiterated about once in each three weeks.

Following this came a sequence of advertisements designed solely to reintroduce and further popularize the names of the Goldwyn stars, with the hint of other stars to be announced in addition to Gold- wyn's first five—Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl and Madge Kennedy. In between these two phases of the campaign there has been introduced a constant element of "exhibitor appeal." In other words, exhibitors have been invited regularly to assist the Goldwyn executives in outlining the methods of organization to be employed by the company. The response to these appeals has been big.

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MORE than ordinary interest attaches to the announcement of the forthcoming Balboa serial, "The Twisted Thread," through the initial screen appearance of Kathleen Clifford, the latest celebrity to come from the stage.

The story of the serial as conceived by H. M. Horkheimer is said to be unlike anything previously offered in a serial, and an excellent cast has been provided.

For the production of "The Twisted Thread," a $30,000 specially constructed stage at the Balboa studio was provided, and on it some very artistic sets were arranged. Officials say no limit was placed on the expenditure for this subject.

Said President Horkheimer in discussing this photoplay:

"Because of its past success as a producer of continued screen stories, Balboa has become popularly known to the trade. For the production of "The Twisted Thread," a $30,000 specially constructed stage at the Balboa studio was provided, and on it some very artistic sets were arranged. Officials say no limit was placed on the expenditure for this subject."

"The story was written by George B. Seitz, famous as the author of "The Iron Claw," and many other successes. George Fitzmaurice is the director."

"The story centers around a bold attempt to steal a valuable necklace. The heroine falls in love with a man and helps him escape. The action develops to a thrilling climax."
STATE RIGHTS
NOW SELLING ON
LOIS WEBER'S
LATEST PRODUCTION
"T'VEN AS YOU AND I"
A POWERFUL DRAMA OF SOULS AT RAY:

THE LATEST TRIUMPH OF THE PRODUCER
OF SUCH GREAT SUCCESSES AS "WHERE
ARE MY CHILDREN," "JEWEL," "SCANDAL,
"HYPOCRITE," AND OTHERS.
THIS
STATE RIGHTS OPPORTUNITY
ON
LOIS WEBER'S Newest Production
"EVEN AS YOU AND I"
A DRAMA OF SOULS AT BAY

is another one of those huge dramatic accomplishments that offers financial possibilities equal to LOIS WEBER'S past successes which include: "Where Are My Children," "Idle Wives," "Shave," "Hypocrites," "Scandal," and others.

Chosen without even having been seen by S. T. Rothafel of the Rialto, New York, and having played to capacity houses for one solid week at that Theatre, this huge production in seven reels must compel the immediate attention of State Rights Men who are aware of the returns from such former LOIS WEBER Productions as enumerated. The best possible description and the strongest is: "IT'S A LOIS WEBER PRODUCTION!"

Wonderfully conceived, wonderfully invested, wonderfully produced. State Rights now selling. Communications for territory given attention in order of their receipt.

ADDRESS
LOIS WEBER. STATE RIGHTS DEPT.
Third Floor — 1600 Broadway, New York City
Uncle Sam Using Slides to Stimulate Recruiting

That Secretary of the Navy Daniels appreciates the far-reaching publicity value of the film in the campaign of the Government to recruit the Navy up to the war strength is proved by his quick acceptance to a telegram sent by Carl Laemmle, president of the Universal Film Manufacturing Company, suggesting that slides, trailers and other motion picture devices be utilized in the patriotic work of requesting the youth of America to enlist.

Later, Mr. Laemmle conferred with Commander Bennett, who supplied a number of texts to be used on slides, trailers and other means of the moving picture theatre owners and exhibitors throughout the United States, beginning at once. Some of the more striking texts to be shown are: "The Navy Needs You Now. Don't Wait for a Second Call." "We've Got the Ships, We've Got the Guns, but We Need You! Join the Navy." "If You Want to Get Anywhere You Have to Start. Join the Navy Now."

High Play" Said to Embody Absorbing Story Elements

The Mutual production, "High Play," in which William Russell, Francia Billington and Lucille Young appear, is described as a "hundred per cent production" through the co-operative efforts of star, director and author. The feature tells a story of society, finance, love and mystery. A murder, a financial crisis in a great bank, and a conflict between rival sweethearts of the hero, are among the threads upon which the action is strung.

First Jefferson Film Ready

The first production of the Jefferson Film Corporation, Louisville, Ky., has been completed. This is a one-reel comedy, "A Bad Girl and Little Girl," written and directed by Jack Breime and starring Carolyn Hutchins.

Hammons Reports That Educational's Are Striding in West

E. W. HAMMONS, vice president and general manager of the Educational Films Corporation of America has just returned from the coast and reports a very successful trip from his visit to several of the exchanges handling the Educational Films Corporation of America's releases.

"This company's releases," said Mr. Hammons, "seem to have taken like wildfire through the country, and theatres which a few years ago turned their noses up at an educational and scenic picture are now bidding against each other in an effort to get the first run for their particular houses." Mr. Hammons reports that J. A. Quinn, one of the old time exhibitors in the film game, and one of the best known on the coast, is opening a beautiful new theatre in Los Angeles, which will be known as the Rialto theatre.

Astra Has Two More Productions Completed for Pathé

With the completion of two more features for release on Pathé's Gold Rooster program, in the near future, George Fitzmaurice and William Parke, directors of the Astra Film Corporation, have started work on new subjects. It is reported that a famous motion picture star has been engaged by Pathé for Mr. Fitzmaurice's future productions. According to the reports the contract has already been signed, but no definite announcement has been made.

Mr. Fitzmaurice's latest picture is entitled "Fifth Avenue." Mollie King is the featured player. The cast includes Donald Hall, Adaire Dalmores, Ernest Lawford, one of the best actors on the American stage, who made a big hit as a featured member of Grace George's Repertory Company at the Playhouse, New York, last season, and Paul Everton. The cast of Mr. Parke's picture has not been announced.

Mr. Fitzmaurice's next picture will be a Secret Service story. A society drama has been selected by Mr. Parke.

Get-Rich-Quick Schemes Shown

The so-called get rich quick corporations and the fake building and loan associations which fleece the poor are exposed in the latest Edison feature, "Builders of Castles," released through K.-E.-S.-E.

Mare McDermott and Miriam Neshbit are featured in the subject, which is announced for release April 16.

Miss Clark in Child Role

Marguerite Clark will be seen in another elish character in her new Famous Players-Paramount picture, "The Valentine Girl," playing a child part. J. Searle Dawley directed the production.
Independent Producer to Put Out American War News Weekly

THE interest of the American public in their army and navy has been productive of an independent American War News Weekly, which is to be issued in one-reel releases by a new concern the Cinema War News Syndicate. State-right distribution will be employed.

Application to the Secretary of State for a charter has been made, and registration papers have been filed for the transaction of general business in New York city.

In charge of the new concern are Frederick W. Brooker, president; Robert R. Reynolds, field and editing director; C. Edgar Burton, general sales manager, and J. F. Natteford, director of publicity. Besides, it is understood that a corps of able motion picture men have been added to handle the various departments incident to such an organization and that every effort will be put forth to release for rapid distribution the latest American war news in pictures.

Mr. Brooker, the president, is a New York manufacturer, and he enters this new field aiming to inject business policies and economical principles into the cinema world. To quote Mr. Brooker, "We are entering the field to supply a demand—the public demands only high-class and truthful war news pictures showing their own soldiers and sailors in action."

In Captain Robert R. Reynolds (retired) the Cinema Syndicate has found an amalgamation of soldier, author, journalist, and outdoor sportsman who is familiar with the producing end of the motion picture industry.

Marital Problems and Lessons Basis of New Pathe Serial

PATHE announces the title of its next serial as "The Neglected Wife." The release date has not been definitely set. The pictures are based on stories of Mabel Herbert Urner.

Ruth Roland, heroine of "Who Pays?" and "The Red Circle," is the featured player. She is supported by Roland Bor- tomley. The serial was produced in California by Balboa from the scenarios of Wilh. M. Ritchey, the author of the two original stories on which Miss Roland's previous serial successes were based.

The two stories on which the serial is based, "The Journal of a Neglected Wife" and "The Woman Alone," were syndicated to a score of the largest newspapers in the country and have been widely read.

The theme is of a neglected wife, wedded to Horace Kennedy, an attorney. Heart interest and thrills are furnished by the entrance of the "other woman." Trials in business of the husband and love of the wife complicate the marital existence. The fight of the two women to win the love of a man makes for intense drama, and strong situations predominate. "Stunts" in every reel are promised by Pathé. The humanness of the story is counted on as its best advertisement. Without preaching, it is said to carry a lesson to every married man and to point out the dangers that may lie in the path of a young girl who carries on an "affair" with a married man.

Rath Scenario Editor for Art Dramas

Fred Rath, well-known as a motion picture writer and journalist, has just been appointed scenario editor of Apollo Pictures, Incorporated, releasing on Art Dramas program, according to announcement made by Harry Raver, president of the company.

Mr. Rath has just completed the adaptation of "The Mystic Hour," written by Agnes Fletcher Bain, which is to be released in May.

New Play for House Peters

Kathlyn Williams and House Peters make their first appearance as co-stars upon the screen in the Morosco-WesternPictures, to be released for the week of April 23 to exhibitors and to the public on the regular William Fox program.

Initial Bernstein Film Nearly Ready

The first Bernstein "production for the clean minded," is practically finished all the scenes having been taken and some film editing being necessary before it is shipped to the purchasers.

The last scenes to be made was that of the embassy ball at Washington, in which more than 600 people took part. With this, the initial subject from the producing organization completed, General Manager Bernstein is giving all his attention to the filming of his series of seven subjects to be known as the "Seven Cardinal Virtues." The making of these will be taken up during the coming week by Director Pratt.

MacQuarrie who is considered one of the best character actors and make-up artists of the American screen, remembered for his remarkable characterization of Richelieu, has been engaged by Manager Bernstein, and will be given character parts in the coming productions from this studio. Mr. Bernstein feels he has added one of the greatest possible assets to his producing organization by MacQuarrie, who was formerly associated with Mr. Bernstein when the latter was manager of the Universal West Coast studios.

Vita Comedy with Lillian Walker Soon

A Blue Ribbon feature from Greater Vitagraph that will soon be released is "Sally-in-a-Hurry," a comedy drama from the pen of A. Van Buren Powell with Lillian Walker starred. This picture is noted for the appearance of Miss Walker in a slightly role such as she had in her success "Green Stockings" and in "Kitty Mackay," her latest current release.

The story, directed by Wilfrid North, has a Cinderella-like atmosphere, dealing with the dreams of a beany wedding about her fairy prince which come true after she incidentally manages to save him from the machinations of a gang of crooks.

Work on New McClure Series to Begin

The return of President Collins of McClure Pictures from the Pacific Coast this week will be the signal for work to begin on the new McClure series to follow "Seven Deadly Sins," to consist of nine plays in three groups of three each.

Mr. Collins while on the Pacific Coast signed a number of contracts with directors and actors and made special arrangements, which he will announce upon his return, for producing some of the new McClure Pictures in Los Angeles.

Valeska Suratt in Film Version of Novel "She"

Rider Haggard's novel, "She," a weird, fantastic story laid in the Africa of two thousand years ago, is announced by Fox Film Corporation as the next release starring Valeska Suratt.

The picture, which was many weeks in the making, will be released for the week of April 23 to exhibitors and to the public on the regular William Fox program.
Margaret Illington's First Play
"Sacrifice"

Contrary to a former announcement, the first photoplay in which the celebrated stage star, Margaret Illington, will appear upon the screen will be "Sacrifice," which was written especially for her by Charles Kenyon and adapted for the screen by Beatrice De Mille and Leighton Osnun. It is now in the course of production at the Lasky studio under the direction of Frank Reicher and will be released by Paramount in May. It is an interesting coincidence that it was Margaret Illington who appeared in the first play which Charles Kenyon had produced upon the stage, and it will be remembered that she scored a success in his great drama "Kindling." Mr. Kenyon has been engaged by the Lasky company to write photoplays for Miss Illington, and "Sacrifice" represents his first direct contribution to the photoplay.

Goldwyn Takes Possession of Fort Lee Studios

Losing no time after announcing its lease of the Universal's big Fort Lee studio and related plant, Goldwyn Pictures Corporation installed some of its producing units there on Monday morning, April 2. Acquisition of this plant will greatly aid Goldwyn in speeding its operations. Aubrey M. Kennedy, known throughout the industry, has been installed as studio manager at the new Goldwyn plant. For three years he was general manager for the Essanay, for two years general manager of the American and general manager of production for the Universal for three years.

English Actress in Screen Debut

Olive Tell, renowned beauty of the English stage, will make her film debut in "The Silent Master," in which she plays the leading role opposite Robert Warwick. "The Silent Master" is taken from E. Phillips Oppenheim's book, "The Court of St. Simon," and also marks the American debut of Director Leonce Perret.

H. B. Warner with Selig; Working on First Film

"Sacrifice"

The acquisition of H. B. Warner was announced last week by Selig. The first photoplay in which he will be seen is now being completed at the Chicago studios. In addition, Violet Heming and W. Lawson-Butt have become members of the Selig stock company.

"The Danger Trail" will be the first starring vehicle for Mr. Warner. Miss Heming and Mr. Butt will support in this feature, which will be the next Selig release of K-E-S-E.

Snow scenes have been filmed for the picture in northern New York during the past few weeks. Frederick Thomson is the director in charge of the production.

Mr. Warner is one of the most popular stage and screen stars, and William N. Selig feels in getting his signature to a contract that he has a decidedly strong asset.

Determined to outdo, if possible, the famous fight in "The Spookers," Warner and Butt engage in a struggle during the action of "The Danger Trail" which is reported as realistic and spectacular. It was Warner's expressed ambition to outdo "The Spookers" battle if possible, and those who have seen the nearly completed drama say the fight is sensational as could be expected when engaged in by two athletes.

Miss Violet Heming, the leading lady for Mr. Warner, is a widely known star of the spoken drama. She created the role of Rebecca in "Rebecca of Sunnybrook Farm," and has been a leading lady since she was sixteen years of age. She played for two years with George Arliss, was a prominent member of the New York production of "The Lie," appeared in "Under Cover," and supported William Courteney in "Under Fire.

"The Danger Trail" is her second experience in motion pictures, but critics say she has scored as great a triumph in the silent drama as she has in stageland.

W. Lawson-Butt, the English actor, came to the United States to enact the role of Boris in the original production of "The Garden of Allah." He also supported Robert Mantell.

Vivian Martin and Jack Pickford Co-Star

The first production in which Jack Pickford will appear since his transfer from the Famous Players Studio in New York to the Lasky Studio in Hollywood will be "The Girl at Home," in which he will co-star with Vivian Martin. This, by the way, marks Miss Martin's first appearance under the Lasky management. The story was written by George Middleton, the playwright, and adapted for the screen by Ethel Marie Dix. It was staged under the direction of Marshall Neilan.

James Neil, Edythe Chapman, and Olga Gray play important roles in this picture.

Mae Murray Signs Again with Lasky

Just before departing for California to visit his studio at Hollywood, Jesse L. Lasky announced the signing of a new contract with Mae Murray, by the terms of which she will appear in Lasky-Paramount pictures for the next two years. Miss Murray has just completed "The Primrose Ring," an adaptation of Ruth Sawyer's delightful story, for the eastern scenes of which she had made the transcontinental journey.

Hawaiian Stories to Be Filmed by Paramount

After the success scored by Lehua Waipahu, the Hawaiian actress who is seen in support of Sassa Hayakawa in the Lasky-Paramount adaptation of Robert Louis Stevenson's "The Bottle Imp," the Lasky Company engaged Miss Waipahu to prepare for them a series of photodramatic scenarios founded on the wonderful legends and folk stories of the Hawaiian Islands.
Bray-Pictograph. No. 63, Has Many Human Interest Subjects

The subjects composing the sixty-third release of Paramount-Bray Pictographs, to appear April 15, include "Mallonee Pearl Fishing," which makes up the first subject. It was necessary to construct a platform on a reef more than a hundred feet out in the Pacific Ocean, as the oysters from which these iridescent bulbs make their home cling to the rocks when the heavy surf pounds continuously. The picture is one of rare beauty and the conditions under which the divers work make it extremely interesting.

The second subject, "An Old-Fashioned Coon Hunt," was taken in the forests of North Carolina, where an occasional four-footed "coon" is hunted down by sportsmen of the two-footed variety, called by the same name.

The third installment of Sam Loyd's amusing Picto-Puzzles follows. The interest which was created by the first two issues will be materially increased by the present group. Mr. Loyd has furnished some clever ideas which the Bray studios have animated.

Once more Bobby Bumps comes forward with his pup to furnish the laughter in this release. This time the story centers around Daddy Bumps' efforts to get rid of the dog and Bobby's determination to keep him at any cost.

Big Patriotic Spectacle Completed by Rob Goldstein

In "The Spirit of '76," the massive patriotic spectacle, Director Robert Goldstein has imbedded a great many original ideas.

This visualization in twelve reels of the true cause and effects of the American Revolution was written and personally directed by Mr. Goldstein. A strong theme underlying the cause of America's struggle for independence and every phase of the revolution is portrayed.

"The Spirit of '76" is said to contain scores of stupendous scenes, remarkable for magnitude and correctness of detail.

Norma Talmadge Enacts Society Role

In "The Law of Compensation," the next Selznick-Pictures feature, in which Norma Talmadge will appear, this young star will be seen in the role of a young society woman who fails to understand the difference between love and infatuation. In "Panthera," her previous offering, she played the part of a young Russian pianist, who suffered persecutions at the hands of the police, and made a tremendous sacrifice for the man she loved.

These are but two samples of the great range of characters, which have been enacted by Miss Talmadge. In the six years she has been playing before the moving picture camera she has been seen in almost every conceivable sort of role, from comedy which verged upon burlesque, to high tragedy.

Warwick on New Picture

Robert Warwick is at work on his next Selznick Picture, "The Modern Othello," written by Director Perret, in which Elaine Hammerstein will again appear as his leading woman. Mr. Warwick's recently completed picture, "The Silent Master," is ready for release.

Marion Swayne in First Film for Erbograph

"Little Miss Fortune" is the title selected for Marion Swayne's first feature with the Erbograph Company, releasing on Art Dramas program. The story was written by Clarence J. Harris, the prominent scenario writer, especially for the star.

In support of Miss Swayne are Hugh Thompson, Bradley Barker, Lucile Dorrington, Anna Day Perry and Charles Macdonald. Joseph Levering is directing the production, which is rapidly nearing completion.

Miss Swayne plays the part of a poor house girl of unknown parentage, who is known as "Sis," for want of a better name. In the small town where she lives she is smudged by all the other girls, and life is made generally miserable for her. It is her ambition to be a famous actress, and when an opportunity for escape comes, she takes it and goes to the city.

Extensive Advertising Campaign on "The Trufflers"

Because of a desire to give exhibitors full benefit of a nation-wide advertising campaign, K. E. S. E. announce that "The Trufflers," originally scheduled for release April 9, will not be presented until later in the month.

This means that full page display ads and full page illustrated feature stories will be printed in all the Hearst daily papers from coast to coast during several weeks preceding release date. Besides many smaller "ads" and shorter stories there will also be a campaign of exploitation in behalf of "The Trufflers" through the International News Service, an agency controlled by William Randolph Hearst.

Sunshine Co. Completes Comedy

The Sunshine Film Company has finished its first of a series of one-reel comedies they are making at the Bioscope studios. It is entitled "Some Baby" and was released Saturday, April 7. The next is to be entitled "A Forceful Romance."
Hypnotism Theme of "Her Temptation," Fox Subject

Gladys Brockwell is the star of "Her Temptation," a William Fox production which will be released for the week of April 16. Howard K. Hawks is in charge of the direction. The script was written by Norris Shannon.

Chief among the supporting company are Bertram Grassby, Ralph Lewis, Beatrice Burnham, James Cruze and Carrie C. Ward.

Miss Brockwell plays the role of Shirley Mordand, a young girl, who, for lack of a fortune, is forced into marrying a man she does not love.

Shirley carries on a flirtation with Gerald Halsted, who in want of money hypnotizes her and causes her to poison her husband. Paralysis is assigned as the cause of death, but his estate is found to be willed to Shirley's younger sister Helen. Eventually Shirley, deserted, finally tells the truth of her husband's death. Halsted, forced to confess, is accidentally killed, and Shirley finally finds happiness with the secret that had burdened her, removed, and in the love of another man.

Ivan Gets Director Humphrey

William Humphrey has been added to the producing staff of Ivan Film Productions, and some big things are promised.

Commenting on Ivan Film Productions' acquisition of Mr. Humphrey, Mr. Chadwick said: "We have engaged Mr. Humphrey because of the artistry he brings to the screen, which will mutually benefit the exhibitor, exchangethens and ourselves. Mr. Humphrey is an expert who has studied and mastered his profession as few in the business have. Having been an actor of renown before the Motion Picture era, and for seven consecutive years Director of the best productions of one of the largest companies in the country, I believe we did wisely to have contracted for his services."

Peckham to Distribute Facts Film Productions

Under an agreement entered into last week by the Facts Film Company, Cincinnati, and Ralph E. Peckham, the latter becomes sole distributor for the United States and Canada for the products produced by the Facts Corporation.

"Big Question," initial production of the concern, has already been released. "How About You?" is the title of the second picture to be introduced next. Two pictures will be produced and released each month.

Topical Problem in Comedy

A subject at present prominent in the public mind is treated in "Shorty Reduces the High Cost of Living," thirteenth of Mutual's "Adventures of Shorty Hamilton."

The picture shows food riots in which mobs of women raid the carts in the market. Mothers appeal to the mayor for food, crying that their children are starving.

Shorty decides as potatoes are about the most valuable product on the market, he will experiment with them, and he does all kinds of things with spuds.

Brady Explains Purchase of "Mothers of France"

Declares Real Program Features Are as Good as Specials—More French Pictures Coming—Interchange of Stars Planned

OUR purchase of "Mothers of France," said William A. Brady, director-general of World-Pictures Brady-made, last week, "had an object very considerably beyond money-making. In the first place, it enabled us to do something of very unusual value for exhibitors using the World program, and in the second, it placed us in the position to prove our contention that specials are no better than real program features—only sometimes longer."

"In his letter to our corporation, Mr. S. L. Rothspigel, managing director of the Rialto theatre, New York, said "Mothers of France" was the most valuable attraction that had ever played in his theatre, because it brought people in who had never been there before. This is precisely what we are going to do for theatres taking World service.

"We are convinced that World-Pictures Brady-made are, in fact, a program of specials. In case there may be persons who think we are overenthusiastic about our own product, let us refer them to the Sarah Bernhardt picture play, which we did not make, but which we place upon our program, first, to give our exhibitors the best that the market affords, and, second, to indicate that we do not fear comparisons.

"If we are willing to sandwich a feature like 'Mothers of France' in between two of our regular releases, we are certainly submitting our own pictures to as severe a test as could possibly be brought to bear.

"What is more, the test is not to end with this particular instance. At the time of making the arrangement for the Miss Bernhardt play, Mr. Brady, who made it, concluded a deal under which we are to have the rights for certain other great French pictures made by the same company and under the same director, Louis Mercanton.

"Certain stars under engagement to the foreign organization will come to America in due course to play in our dramas, while several of our own stars will go to Europe for productions under Mr. Mercanton's direction. The French players will sail as soon as they have finished the picture upon which they are working at present, but our American stars will not leave this country until the finish of the war, which naturally enough makes our pictures parallel the manufacture of picture plays in the countries involved.

"I think this interchange arrangement will not alone give us a wider range of material than we could hope to get in any other way, but will be of value to our players as well as those sent to us from the other side of the ocean."

"Womanhood" Novelty Advertised by Philadelphia Exhibitors

PHILADELPHIA, March 31 — (Philadelphia) — "Womanhood," Vitagraph's spectacular war and preparedness picture, showed their patriotism on Saturday, March 31, by using the picture to increase enlistments and incidentally told more than half a million people all about the big picture in every manner known to the circus showman.

March 31 was Philadelphia's big preparedness day, when more than one hundred thousand able-bodied men paraded the streets through lanes of people estimated at half a million persons. The parade terminated at Independence Square, where another hundred thousand persons listened to patriotic oratory.

To further advertise preparedness and the picture the exhibitors procured a float upon which they installed a tremendous reading: "Womanhood," is the wonderful preparedness picture suggested by Colonel Roosevelt, endorsed by Secretaries Baker and Daniels—See it now."

William Humphrey
Added to Ivan Directing Staff
CHICAGO NEWS AND COMMENT

Senate Committee Hears Guernsey Bill Argument

The fight on the Guernsey bill, which proposes statewide censorship for Illinois, shifted from the capital at Springfield last week to the La Salle Hotel at Chicago. Here for two days, beginning Saturday, March 31 and continuing on Monday following, the advocates of the Guernsey measure, those against it and who favor no censorship of motion pictures at all, put their arguments before a sub-committee of the Senate on license and miscellany. The bill, it was said, ready to be reported out at Springfield on Wednesday, March 28, when a committee of exhibitors and officers of the motion picture industry made their appearance at Springfield. It was then turned over for action to the sub-committee, meeting in Chicago.

The Senate committee consisted of: Thomas Curran, chairman; Thomas Boyer, Roger Marcy, Robert Muley, Lawrence O'Brien and Thomas P. Devereux. At the first day's hearing the side sponsoring Senator Guernsey and his bill was heard. The exhibitors and the non-censor advocates presented their side on Monday of last week.

The faction that spoke in favor of the Guernsey bill was made up almost entirely of women, members of the various welfare and uplift clubs of Chicago and State federations of women's clubs. They endorsed censorship in the gist of their remarks and in general they contended that the proposed bill to place censorship in Illinois in the hands of a State board was the best means.

They scored the police censorship of Chicago as inefficient and bringing no results to the rest of the State.

The "pink permit," originated by Major Funkhauser and his censor board in Chicago was soundly rapped by the women and by the exhibitors and those against the Guernsey bill. The argument for the Guernsey bill was opened by Mrs. Guy Blanchard, secretary of the Chicago Political Equality League. She marshaled the rest of the women speakers, among whom were: Mrs. Harriet Stokes Thompson, president of the Political Equality League; Mrs. C. N. Rowley, of the Civic League; Mrs. Francis D. Everett; Mrs. W. W. Whitmore and others.

When the motion picture men printed their guns on Monday they not only declared against the Guernsey bill but against all censorship of any kind. However, there seemed to be an inference that if they had to put up with censorship for the present, the police plan as in effect in Chicago, was more suitable to them than the proposed State board.

Dr. Sam Atkinson, who was among those who gave the knockout blow to censorship in Southern California, took the initiative for the opponents of the Guernsey bill. He declared against censorship in any form as un-American and unconstitutional. "State censorship or any form of censorship," Dr. Atkinson said, "can (Continued on page 2506)

Leaks in the Loop

British war pictures are to be shown at the Auditorium theatre, April 11, by a committee of Chicago society women. The proceeds are to go to the American Ambulance Field Service.

The O. Henry pictures were shown to a large delegation of Chicago exhibitors at the Selig projection room last week. Approval for the picturization of the famous stories was heard on all sides.

The Ascher Bros. new Metropolitan theatre is receiving commendation from the patrons for its rich and comfortable appointments.

Henry Waldbill and Mary Charleson of the Essanay tiara, were present at the opening of "Joan the Woman."

Louis Selznick dropped off at his Chicago offices last week on his way to Kansas City. He stopped long enough to say that Clara Kimball Young's next picture is the best she ever did.

Manager Bush of the Beach theatre, announces that every Wednesday after April 14, will be Paramount Day at his theatre.

The Argomore is boasting of a new novelty orchestra.

The girl ushers and ticket sellers at the La Salle, where "The Black Stork" is being shown are all garbed as hospital nurses.

At the Colonial, where "Joan the Woman" is running, the male attendants are garbed in blue uniforms decorated with buttons bearing the fluer-de-lis.

The Selig News Weekly announces that they are faithfully and patriotically going to follow the Government's admonition not to disclose in film weeklies any military locations or preparations.

John Fiske, a 24 carat publicity and promotion man, has joined the Mutual publicity forces. Seems to fit like the proverbial round peg in a round hole.

George K. Spoor was granted an honorary membership to the Reel Fellows Club at their last meeting on March 30. They are also planning a banquet in his honor. A special committee was appointed to apprise him of his election as an honorary member. They are: Jack Haig, Theodore S. Mead and H. C. Miller.

Wid Gunning of New York, Harry Sherman of Sheriott Company and E. W. Hammons of the Educational Films Company of New York were visitors at the Rothacker plant last week. Like others, of course, they marveled.

Watterson Rothacker is becoming quite a wanted feature with his illustrated lecture on "How Motion Pictures Are Produced and Made." His next engagement is before the Rotary Club at Battle Creek, Mich.

This month marks the seventh anniversary of the building of the Rothacker plant and studio.

Walter E. Green,
Manager Kleine Optical Company
AMONG THE EXCHANGES

A View of Artcraft's New Offices Recently Opened in Seattle, Wash.

New Canadian Concern to Handle General's Product

A new company which will distribute in Canada the same product handled by the General Film Company in the United States has been organized and will be known as the General Film Company of Canada, Limited. Its headquarters will be in Montreal and it will have branches throughout the Dominion. The business of the company will be conducted from the main office in Montreal. The officers of the company are: President, T. A. Hubley; Vice-President, Harold Bolster; Secretary and Treasurer, T. Coppelman.

Amalgamated Program in St. Louis

The releases of the Amalgamated Film Distributors Corporation, recently organized in New York, will be handled in the St. Louis territory by Sam Werner, manager of the Unicorn Exchange, 3138 Olive street. Mr. Werner will have twenty-one reels a week on the new program, he says, all short subjects, and all new and up to date.

Canadian Exchange Shifts

William J. Reid, formerly manager of the Toronto office of the Regal Film Company, has been appointed manager of the new exchange just opened at St. John, New Brunswick. There are now nine exchanges in St. John supplying more than a hundred theatres in the maritime provinces.

The new Philadelphia quarters into which Famous Players Exchange has moved, at 1219-21 Vine street, are of the most up-to-date character. In construction, furnishings, and decorations the exchange is said to present an imposing and dignified appearance. Other exchanges are shortly expected to move into the Vine street building.

Monmouth Officers Tour in Interests of "Gray Seal" Series

W. E. Kesting, for many years connected with the motion picture industry, leaves New York this week on an extended tour in the interest of the Monmouth Film Corporation. He will visit the various exchanges of the Mutual Film Corporation in Texas, touching St. Louis, Indianapolis, Cincinnati and Pittsburgh in the interests of the "Jimmy Dale" picture series.

His trip will be followed up by Mr. Marcus, vice-president and general manager of the Monmouth Film Corporation, who will extend his trip to the coast, touching the various exchanges throughout the Far West.

Philadelphia Concerns Combine

The A. G. Fontana Productions, of which Marcus and Newman were the Pennsylvania representatives for "Civilization," have amalgamated with the Peerless Feature Film Attractions and moved their offices to the home of the latter, at 1339 Vine street, Philadelphia.

Mr. Marcus remains with "Civilization" in Philadelphia, while Mr. Newman has charge of the Pittsburgh office.

The Peerless has acquired the southern New Jersey and Pennsylvania rights to "The Deemster," with Derwent Caine. The California Motion Picture Company's "Woman Who Dared," with Beatrice Michelena, is another special release just bought by Peerless for Pennsylvania.

This picture will have its Philadelphia premier at the Arcadia on April 9 and run for a week.

Return Expressage to Be Paid by Canada Exhibitors

As a result of the rapid increase in the cost of maintaining service, exchanges through Ontario have notified exhibitors that on and after May 1 all return express charges will have to be paid by the theatre men. The Exhibitors' Association is expected to take action in protest.

General Cuts Out Branch

The Harrisburg branch of the General Film Service has been discontinued, and the territory will hereafter be served by the Philadelphia and Wilkes-Barre offices. J. T. Healey, manager, will work from the Philadelphia buying exchange in the future.

Fox Men Transferred

M. O. Turner, formerly manager of the Fox San Francisco offices, has been transferred to the Milwaukee office. Charles Phillips, who was in the Milwaukee office, goes to the Indianapolis branch.
JUST FOR FUN
By Longacre

In vague manner Charlie Moyer attempts to prove that one may save thirty-five cents by going home instead of waiting. Such fragments of news, however small, are invaluable to the industry at large. Won't some one enlighten us as to how to spend the thirty-five cents and so complete an unfinished story?

"There is a great future in pictures and the surface has, as yet only been touched." — Extract from a speech delivered by King Bagger before an audience at Springfield, Ohio. We always insisted the day was at hand when someone would give that secret of the business away.

"Somebody," writes Rube, "has been circulating the report that Flora Finch's company, which was in danger of going out of business, will now be reorganized instead of selling home. Such news, however small, is invaluable to the industry at large. Won't someone enlighten us as to how to spend the thirty-five cents and so complete an unfinished story?

"The great man, Mr. J. Will Showen, was seated in the midst of a mass of flummery when the reporter approached and drew his stenographer's note book from his pocket. Mr. Showen has just inaugurated the Super-Supreme Photoplay Motion Picture Corporation, Inc., capitalized in the state of New Jersey for at least seven million dollars if not more.

"And what are your plans for your company, Mr. Showen?" asked the reporter.

The great man almost blushed before replying: "I am firmly convinced that there is a deplorable lack of sound business methods in the business today," he said, clearing his throat to denote that the end of the sentence had been reached. "The class of pictures which I will produce will be an entirely original departure from the regular program feature. Clean, wholesome pictures that the whole family will enjoy. Nothing offensive. The name of the first subject now in preparation is 'Lost in the Cesspool of New York.' This is something altogether different, teaching a striking lesson—a picture that every young girl should see.

"I am also on the lookout for better stories. The screen must have better stories to keep pace with the times. I have some of the best names on my pay roll now,—er, let me see, er—well I can't remember them offhand.

"Of course my pictures will be distributed after an improved fashion. There is too much waste motion in the business just now. It's all wrong and I mean to set it right.

"But, er—would you like my picture, I have several poses here.

A week later the Super-Supreme Photoplay Corporation Corporation, Inc., filed a petition of bankruptcy when the U. S. Printing Company sends in its bill for $12.98 worth of letterheads. "If the country sees action on the battlefield there are a large number of motion pictures extras who will know just how to fall down after being struck by bullets.

The Longacre Lampoon
All the News That Fits, We Print
Longacre Square, N. Y., April 21, 1917

EDITORIAL
Every director has his own way of producing a picture. The handling of details as well as spectacular stuff is very often left to his sole direction and through such channels has he an advance to display what originality and artistic sense he possesses. We hesitate in casting a withering glance upon one which has not yet arrived. We hesitate on the production methods of a certain set of directors, but there is nothing else to protest against this week. These fellows have adopted the process of dissolving all scenes taking place in the same setting into one another. From the full set they fade into a closeup and there is just an instant when the spectator sees a double screen. It is useless to say that this practice is bound to be confusing particularly when there is utilized for so many other tricks of picturization. We sat in the midst of a crowded house one day last week and watched such a produced picture unfold itself on the screen to such audible accompaniments from the audience as: "What the devil is this with the matter with the projection?" "This is one of the slowest pictures I've ever seen," and, last but not least, "Where do you get this stuff?" The second criticism was to us most to the point. A story is much more likely to make when the dissolve is employed in this fashion. The excess footage resulting from it must total in big figures. And the question, "Where do they get that stuff?" conveys a whole lot in itself.

LOCAL NEWS

-H. Cauie is hoping quite a picture writer these present days. His latest work, being "The Maxivan," has been as many from here as will testify when questioned.

— Miss Cummings is going around wearing a blue collar these days.

-There is a tale that Miss Pickard is round in our busy midst for a short spell.

— Mrs. Moore, sometimes known as M. Pickard, is round in our busy midst for a short spell.

— Have just received a copy of "Womanhood" by J. T. Blackton, a first subject now in preparation.

— Pete Schmid has a new coat of paint on his car and of starting emerald hue. Pete is quite solicitous.

— Mrs. and Edward Earle were only two of those who saw J. T. Blackton's "Womanhood" last week, they occupying a box with ye ed and others.

— There is a rumor that Miss Wilson, the w. k. a. of pictures was a Lampoon caller last week, occupying a box with ye ed and others.

— And finally we are informed that Miss Schmid has a new coat of paint on his car and of starting emerald hue. Pete is quite solicitous.
Theatre Building in Australia

Restricted by War Act

A new regulation under the War Precautions Act, now in force in Australia, provides that no person, firm, company, society, club or association shall, without the written consent of the Treasurer, erect any building or structure for amusement; make any structural alterations in or to a building used or intended to be used for amusement purposes; or expend money for the purpose of establishing an amusement business at or in any building which is not at the commencement of this regulation used primarily for amusement purposes.

Benefit Showing of "Mothers of France"

Through the courtesy of Manager Edwin Meeker, of the Philadelphia World Film Exchange, "Mothers of France" will be shown at the Metropolitan Opera House, Philadelphia, on April 12, 13, and 14 for the benefit of the American Ambulance Service, of which Mrs. George Wharton Pepper is chairman.

Jesse Lasky deserted New York last week to return to the company's studios in Hollywood.

C. R. Seelye, sales manager of Pathé, spent a week in Los Angeles a guest at the Wm. Fox studio.

"The Mystic Hour" is the title of the Apollo-Art Drama, which is to be released on May 10. Agnes Fletcher Bain is the author of this, and the direction is in the hands of Richard Ridgely. Alma Haunlo and Edward Ellis are the featured players.

The story is a mystery tale, dealing with the subject of dreams and their relation to the waking life. It is based upon the studies in dream psychology and the subconscious made by Dr. Sigmund Freud.

IN AND OUT OF TOWN

C. R. Seelye, sales manager of Pathé, after visiting the exchanges in Seattle and Baltimore, returned to Los Angeles last week.

R. H. Cochrane, vice-president of Universal, is back at the 1600 Broadway office, after a business and vacation trip to Universal City.

Jesse Lasky deserted New York last week to return to the company's studios at Hollywood.

Picture Men of Philadelphia

WITH more than 150 of the representatives of the film industry in Philadelphia pledging their support to Mayor Thomas B. Smith in the present national crisis, all of the motion picture houses will be utilized to stir patriotism, aid in home defense and stimulate recruiting.

Every branch of the industry was included in those who met the mayor at City Hall. They asked him to appoint a committee of seven, of which the chairman could be a member of the executive body of the home defense organization.

Both the Philadelphia Exhibitors League and the Stanley Exhibitors Association through their respective presidents, John O'Donnell and Joseph McCready, placed the 104 theatres of the former and 102 of the latter at the disposal of the city.

Many Big Productions Play Baltimore

The big productions are beginning to fall toward Baltimore with the opening of spring. All this week Ford's Opera House, the biggest theatre in Baltimore, has booked Nazimova in War Brides" and Sidney B. Lust, the Selznick man of Washington, has reported that it is going big.

On April 23 Geraldine Farrar will come to the Auditorium in "Joan the Woman," and on May 1 Annette Kellermann in "A Daughter of the Gods." will be shown at the Academy of Music. These will probably be followed by "The Honor System" and "Twenty Thousand Leagues Under the Sea."

Cleveland Women Form a Cinema Club

The organization of the Cinema Club for Cleveland has been decided upon as the conclusion of the study of motion pictures as conducted by the Civics committee of the Cleveland Federation of Women's Clubs, during the past two months. The organization occurred at the close of the last film review which was held in the auditorium of the Y. M. C. A. Saturday at 4 P. M. Miss Bertelle M. Lytle was appointed temporary chairman, and Mrs. E. S. Conner, permanent chairman, Mrs. Elmer G. Dier was chosen to build up the membership and arrange the time and place of meetings. The object of the new club is to study the art of the motion picture, and encourage its best development, by assisting exhibitors in making up suitable programs.

Tea
er Owner Visits Fox Studio

Harold L. Sheehan, owner and manager of the new Rialto theatre at San Francisco, where Fox Film subjects receive their first showing in the Bay cities, is spending a week in Los Angeles a guest at the Wm. Fox studio.

Co-operate in Patriotic Way

It is proposed to flash patriotic slogans on screens, show films with patriotic plots, have orchestras play patriotic airs, and allow prominent speakers to make patriotic addresses between films from the stages of picture houses.

It is estimated that more than 200,000 daily picture patrons will be reached in this manner throughout Philadelphia alone, and by such methods many more may be reached.

The following committee was appointed:

Chairman, John O'Donnell of Exhibitors League; Secretary, Manager Abe L. Einstein, of Stanley Company; J. D. Clark and Harry Schwalbe for the exchanges; C. H. Goodwin, Exhibitors League; Joseph McCready and Frank W. Balder, of Stanley Division; and Walter G. Murray for the Operators.

Women May Be Called to Canada Censor Boards

At a meeting of the executive of the National Council of Women held last week in Ottawa, a movement was set on foot to have a woman member added to every provincial board of censorship throughout the Dominion. The executive unanimously approved the project, and it has now been referred to the various councils in the different provinces before being urged upon the various provincial governing bodies, which control the appointment of censors.

It has been announced that the Maritime Provinces Motion Picture Exhibitors' League will not oppose the bill recently introduced in the Nova Scotia House of Assembly, providing for the taxation of theatre owners, on a basis of 20 per cent increase. The bill will not be opposed for patriotic reasons.

Former Empress, San Francisco, Now Picture House

The Strand theatre, San Francisco, made its debut as a high class motion picture house with Mary Pickford in her newest Artcraft Picture, "A Poor Little Rich Girl," as the feature attraction, playing to seven thousand people on the opening night.

The Strand was formerly known as the Empress, playing vaudeville and musical comedy productions, and has been overhauled, and newly equipped and so rendered absolutely available for pictures.

Boston Society Sees "Viceroy"

An enthusiastic reception of "The Viceroy of Wakefield" by a gathering of society folks at a special Boston showing has led to arrangements for a run of indefinite length of the Thanhouser feature at the Tremont Temple, that city.

The showing was held under the auspices of the Boston Branch of the Photoplay League.
IN THE STATE RIGHTS FIELD

"The Honor System" to be Sold Territorially

In response to many inquiries, The Fox Film Corporation desires to announce that "The Honor System" will be disposed of on the State rights plan.

A special booking office, in charge of Carey Williams, has been established on the fourth floor of 130 West Forty-sixth street. Only the bookings for New York and New Jersey will be made direct to exhibitors. All others will be sold territorially. Two of these territories have already been sold.

According to William A. Fox, the telegraphic inquiries have been enormous. "There is hardly one of the better class exhibitors in the metropolitan district who is not represented by a telegraphic or mail offer for 'The Honor System,'" said Mr. Fox. "These exhibitors, who by reason of their close proximity to New York are best able to watch the market, have been quick to realize the box office possibilities of the production. They have not only had their own judgment to rely upon, but they have been able to watch the effect of 'The Honor System' upon the 240,000 people who have seen it during its three months' run at the Lyric theatre, Broadway and Forty-second street, New York city."

"The State rights proposals will be handled by Winfield Sheehan, general manager of the Fox Film Corporation, who already has received propositions aggregating $400,000, from some of the best known men in filmdom.

"'The Honor System' received from the New York newspaper and trade press the greatest praise ever accorded a picture. Some of the enthusiastic critics have declared that 'The Honor System' eclipsed 'The Birth of a Nation.' All of them were unsparing in their commendations."

"Birth Control" to Have Early Broadway Showing

"Birth Control" is the title finally decided on for the six reel photoplay which will introduce Mrs. Margaret Sanger, the pioneer birth control crusader, as the principal character in a propaganda subject founded on the theme of her agitation. "Birth Control" was passed by the National Board of Reviews at its headquarters, at 80 Fifth avenue, last week, and the delicate subject was handled in such a way that the censors passed the picture without eliminating a scene.

Under the direction of the Message Photoplay Company, Inc., a B. S. Moss unit, negotiations are now open for exploiting this picture in a Broadway theatre with April 12 set as the opening date. The propaganda also calls for Mrs. Sanger appearing in person, along with the picture, in a lecture on the substance of her convictions and those of the Birth Control Society of which she is a charter member. After the Broadway engagement, Mrs. Sanger and "Birth Control" will make a tour of the country. Arrangements have been made for the co-operation of the Birth Control Leagues of the different states.

Hearing on Guernsey Bill

(Continued from page 2502)

not be accomplished successfully. There is too much diversity of opinion as to what is good and what is bad. How can any selected members of this proposed State board determine what will hurt the people of Chicago and the whole State. It is an insult to the intelligence of the citizens of the cities and the State."

The others who spoke against the Guernsey bill were: Arthur J. Pegler, representing the Mutual Producing Corporation; Alfred Hamburger, owner of seventeen theatres in Chicago; George L. Reker, an attorney; Joseph Hopp, president of the Chicago Motion Picture Exhibitor's League; Maurice Choyinski; Rev. F. G. Dineen and William Heney. Rev. Dineen, while opposed to the State censorship plan advocated the police censorship employed at present.

The hearing was adjourned until Friday, April 6, when the last of the speakers against the Guernsey bill will be heard. Senator Guy Guernsey, the father of the bill, was present both days of the hearing. Whatever will be the decision of the sub-committee, it was palpably shown that they were keenly interested in what the sponsors of the bill had to say, while when it came turn for the opponents of the bill to present their side they were absolutely disinterested and many times discourteous.

Peerless Moves to Larger Quarters

General Manager E. H. Emmick of the Peerless Film Service, with exchanges in Los Angeles and San Francisco, has found the need of larger quarters and has moved the Los Angeles exchange to 802 South Olive street (film row). At this place the Peerless will have four times the space as at their former exchange. A film vault of large capacity and fireproof examining and cleaning rooms are a part of the equipment at the new location. The exchange is very handsomely furnished with attractive private offices for the managers of the several departments. The Peerless has become known as the "House of Comedies," they having a weekly release of Christie, Mutt and Jeff cartoons, E and R Jungle, Katzenjammer Kids and Tweedledum comedies. The new location is a duplication of the furnishings and equipment of the Los Angeles exchange of the Peerless Service, Inc.
McAvoy Buys "Who Knows"
What is believed to be an innovation in film circles was consummated this week when Isadore Bernstein sold rights for his first production of the month for the "Sin Woman" sold abroad to the States of New York and New Jersey for "Who Knows," featuring Betty Brice, before the subject was nearly completed. Negotiations were carried on by wire entirely, and the price asked was paid and transmitted by telegraph, reaching the studio two weeks before the last scene was made. The purchaser is James McAvoy, of 353 East 125th street. He has also taken an option on the coming seven Bernstein productions, the Seven Cardinal Virtues.

"Deemster" Opens in Atlanta
The Arrow Film Corporation's photodrama, "The Deemster," by Hall Caine, opens at the Rialto theatre, Atlanta, Ga., on April 2, at prices ranging from 25 cents to $1.

"Trooper 44" Strongly Endorsed
"Trooper 44," the five-reel feature photodrama, just released by the E. I. S. Motion Picture Corporation, and for which Jos. R. Miles, No. 220 West Forty-second street, is exclusive sales representative on a state rights basis, has been warmly endorsed by the country's most prominent men, including ex-President Theodore Roosevelt.

The force which Katherine Mayo describes so interestingly, "from the standpoint of sound American citizenship, is so interesting and so valuable, that it should be in every public library and every school library in the land."

"God's Man" Given Professional Showing in New York
More than three thousand invited members of the motion picture and theatrical profession visited the Rialto theatre, New York, Wednesday morning last, to witness the premiere showing of the Frohman Amusement Corporation's production, "God's Man," in which H. B. Warner is starred.

The Frohman Amusement Corporation has received many compliments and gratulations since the showing.

Foremost among these letters and telegrams is the letter received from GeorgeBronson Howard, the author, which reads in part: "I want to get right on record both as author of the book and a director myself by saying that you have set a fast pace for anyone to follow... it was the first time I ever saw subtitles applauded... you have faithfully and generously and ingeniously made my novel live on the screen... the picture has everything which made the critics call the novel 'worthy to stand beside David Copperfield, Vanity Fair... a really great novel (Chicago Post), and the greatest novel ever written by an American (Pittsburg Dispatch)... it should duplicate the novel's success, for, as you know, for many months, 'God's Man' has been the best selling book in New York. I congratulate your corporation and the director, Mr. Irving, and Mr. Kelly, who wrote the scenarios."

Graphic Offers "Woman and Beast"—Clean, Though Strong
A FIVE-PART Graphic Film production, "The Woman and the Beast," characterized by the producers as sensational, though clean and with a same plot, was announced for state right consumption by Graphic Features last week. Marie Shotwell, a star of "Enlighten Thy Daughter," heads the cast, which includes Alphonse Ethier, Fred Eric, J. H. Gilmour and Kathryn Adams. Ernest C. Warde is the producer.

The story, by Emmet Mixx, deals with a timid man—a first-rate pacifist—who took himself a spirited wife. He believed that meekness was more attractive than aggressiveness, she in not turning the other cheek. Their opinions clashed continually. She came to lose respect for him.

One day their little daughter wanders into the woods and is lost; the same day a lion breaks loose from a visiting circus and wanders into the woods.

Here the pacifist himself "breaks loose" and the real story begins. The moral of the play becomes evident: Is a pacifist necessarily a coward?

Showings of the picture are being given to state right buyers daily at the office of Graphic Features, Room 401, 729 Seventh avenue, New York.

A-Kay Cartoon Sells Rapidly

The A-Kay Company, 720 Seventh avenue, New York, reports a lively sale on its initial production, "Twenty Thousand Feet Under the Sea." The picture is being sold on the State rights plan. Its New York run commenced two weeks ago at the Broadway theatre. The title of the second A-Kay comedy will be travesty on a well known screen success and will be announced shortly.

Herman Jans Owns N. J. Rights to "Twenty Thousand Leagues" in New Jersey
It was erroneously stated in course of an article appearing in the April 14 issue of the News that Frank G. Hall held the New Jersey rights to "Twenty Thousand Leagues Under the Sea." In reality Herman F. Jans of the Modern Film Company purchased and controls the rights to that picture in New Jersey.

"Unwritten Law" at Liberty, Detroit
"The Unwritten Law," controlled in Michigan by J. B. Hunter, is booked for an early attraction at the Liberty theatre, Detroit.
THE EASTERN STUDIOS

THESE are busy days at the Triangle studios in Yonkers, where Allan Alice Brady in widow's weeds will be seen in an approaching World-Picture Brady-Made. This photoplay at 2508 Robert War\Mck ;unl ;i  company Elda Furry, who will be featured of an outdoor stage. The new restaurant is an attractive feature of the plant. Situated in the basement ... ^laff an out-of-door dining room, which commands a, beautiful view of the Hudson and surrounding country.

THAT Roland Bottomley, actor and screen star, is also a dramatist of no mean abilit)' is not known t(» the majority of his admirers, He is the author of two working on "The Great White Trail," which will be the first of the Wharton Super-Feature releases. The company is headed by Doris Kenyon, who is supported by Thomas Holding, Paul Gordon, Hans

Robert, Edgar L. Davenport and Mrs. Charles Willard. The interior scenes are being taken at the studios at Ithaca, and Director Leo D. Wharton expects to finish the studio work within the next four weeks.

A two-reel comedy entitled "Below Zero" has just been completed at the studios and will be released at the same time as the first feature.

ART is going to be uplifted by the screen. Brooklyn, which is the butt of many uncomplimentary remarks, is proud. For Clarence F. Underwood, illustrator, announced he has found the perfect model in the person of Shirley Mason.

Mr. Underwood first saw Miss Mason in a picture. It merely took him a little time to meet her in person, and as a consequence a number of magazine covers will later have likenesses of the photoplay star.

THEDA BARA, leading light of the Fox constellation, returned last week from St. Augustine, Fla., after a two months stay. Special Pullmans brought the entire company of forty to New York City. Director J. Gordon Edwards screened two super de luxe pictures, starring Miss Bara while in the Southland.

FOR more than a week, in fact since the local Naval Militia were called out on active duty, the "Gladys Leslie Coffee Station" has been running at the Long Island entrance to Queensboro Bridge, New York.

It was Miss Leslie's own idea, and represents her "duty" as she feels it, in as much as she is not able, like her brother, to answer the call.

Miss Leslie would like to see the wives and mothers of the boys organize coffee stations for them on a systematic basis, that is, a stand wherever a detachment is on duty. She is assembling some of the others' wives for this purpose, and hopes to make the organization a fact within a short time.

LEAH BAIRD has come out with a few kind words in which Ivan Abramson, her director is described as "The Abraham Lincoln of Directors." He says that Mr. Abramson is at all times so careful of the feelings of others, so thoroughly human, democratic and kind that from the first day of his acquaintance with him she has been impressed with the above thought.

Mr. Abramson first became attracted to Miss Baird, through being struck by the remarkable beauty shown in a photograph which mentioned no names and which gave him no inkling that it was the famous motion picture star, due to an unfamiliar pose and draping, in addition to a peculiar lighting effect. He insisted that his agent not rest until he had found the original of the art picture, having no idea she would be found.

LIBERAL recruiting from stage ranks was done to fill "Fatty" Arbuckle's company. Among those who deserted the speaking stage for the silent drama are Lou Anger, erstwhile vaudeville monologist and German comedian, Herbert Warren, leading man in many productions, and William Jefferson, son of Joseph Jefferson of "Rip Van Winkle" fame.

GRANDMOTHER and grandson will be seen in the support of the little Metro star, Viola Dana, in her next two pictures. In God's Law and Man's," a picture version of Paul Trent's novel, "A Wife by Purchase," will appear Mrs. Adele Clarke, and in "Lady Barnacle," a picturization of Edgar Bronson's story of the same name, will be her grandson, Fred C. Jones, who has already appeared in a number of Metro productions.

Mrs. Clarke is 73 years old, and has spent a lifetime on the stage. She is the mother of the well known actor, Harry Close Clarke, who with his wife, Margaret Dale Owen, is at present playing abroad.

Fred Jones, Mrs. Clarke's grandson, has been seen in "A Wife by Proxy," "Threads of Fate," and "The Flower of No Man's Land."
WITH the change of the Triangle West Coast productions to the supervision of Thomas H. Ince, several of the players who have been with the Fine Arts will in the future appear in Ince-Kay-Bee Pictures. Already Besie Love, Alma Rubens, Mildred Harris, Kenneth Harlan and little George Stone are at work at the Ince-Culver City studios. Paul Powell is to be added to the directorial staff of the Ince Studios as soon as he completes his present picture.

With the announcement of the change of the players to the Culver City Studio comes the statement from Mr. Ince himself, that on the week of May 20, the Triangle will introduce an innovation releasing two Ince subjects that week. Dorothy Dalton will be starred in the Lambert Hillyer story, "Unfaithful," and William Desmond is the featured player of "The Marriage Bubble," adapted from the W. Carey Wonderly comedy, "One Week." Proctor Ince looks upon this innovation as an experiment which will show the manufacturers the attitude of the public and exhibitors toward his productions. He states definitely that the plans contemplated the double release of his pictures for the one week only, at least at the present.

With the William S. Hart contract consummated and the well-known Western actor to continue under the Ince banner for two years, Mr. Ince has made an important purchase of stories suitable for Mr. Hart. These are from the pen of the well-known writer, Buck Comnors, which are founded upon incidents in his life of adventure when he was a Texas ranger in which capacity he served for a number of years. In all, ten of Mr. Comnors' stories were bought by Ince, and the first of these is now being prepared for production. In each instance the principal character is of a type that will suit Mr. Hart, and it is believed will add to his popularity in the future.

THE first story has been prepared for Olive Thomas, who recently was added to the Ince list of stars. R. Cecil Smith is the author of this which is described by Mr. Ince as being a good humored satire carrying throughout a spirit of carefree youth. Miss Thomas is spoken of by Harrison Fisher as the most beautifiil girl in America, and Mr. Ince anticipates she will leap into instant popularity. And now that the winter or rainy season is over, the Ince scenario department has assigned Director Charles Miller to the filming of an Alaskan story with an atmosphere of the early days. Dorothy Dalton is to be starred in this, which was written by Monte M. Katterjohn. Melbourne McDowell has been selected as leading man, and another member of the cast will be Josephine Hedley.

Charles Ray and Victor Schertzinger this week took up the third Ray subject to be put in production since the first of the year. Marjorie Wilson is to play opposite Ray, and Howard Hickman and Frank Fanning are included in the cast.

The new enclosed stage at Ince Culver City studios was completed this week, and is now in use. The new one is larger than the ones built formerly, this being 50 x 200 feet in size.

KENNETH A. OHARA has left the Ince Studio, where for three years he has served as manager of the publicity department. Mr. O'Hara has established a record for retaining a publicity position on the West Coast, his length of service with Mr. Ince being longer than the record of any other publicity manager. He created the publicity department, prepared all the publicity matter from the studio for Kay-Bee-Triangle and previous releases, as well as writing practically all of "Civilization." His recent accomplishment was the thirty-thousand word life of Thomas H. Ince written for Motion Picture Magazine. His expert work for the Ince Studio won for him words of praise from all film publications in the country, and he is now considering several offers which will prove a marked advancement from his former position. Harold P. Keeler, who for six months has been Mr. O'Hara's assistant, has been promoted to the position made vacant by O'Hara's leaving. The new manager has had a wide newspaper and press-agentry experience.

WILLIAM DUNCAN and a company of Vitagraph players including Carol Halloway, leading woman, are home from Kernville, where a number of scenes were made for a serial now in production. The company found excellent location near the Kern River, and secured scenes of the many rapids in that vicinity.

Upon the completion of the present William Wellman Vitagraph subject which has Mary Anderson and Antonio Moreno as leads, Mr. Moreno is to be transferred to the Eastern studio. He will be succeeded at the Hollywood plant by Harry Morey, who is to come West in April. Director Wellcut is now filming "The Lady Sheriff." A baseball picture is being made by the Big V Comedy Company, under the direction of Lawrence Semon. Those playing the leading parts are: James Aubrey, Dorothy Armstrong and Edward Dunn. Earl Montgomery, member of the comedy troupe, is suffering from three fractured ribs as the result of an automobile accident recently.

Albert E. Smith, president of the Vitagraph Company, who was taken ill recently while en route to Los Angeles, has sufficiently recovered to resume his trip, and arrived in the motion picture filming center the latter part of this week.

FIRE caused by cross-power wires completely destroyed the studio of the Nevada Film Company, Saturday, March 24, causing a loss estimated at $25,000 by General Manager Harry Drum. While the destroyed buildings were still blazing, the management received an invitation from Isadore Bernstein to complete the picture now in production, "The Planter," at his new studio, and the invitation was accepted. Mr. Bernstein offered them all the facilities of his convenient plant, with the result that by the following morning, sets were up ready for the company to continue work. In two days' time a large three-room interior, needed for the New England ballroom scenes was ready. With these were being prepared, General Manager Drum secured duplication of costumes, and the company will not be delayed for any material length of time because of the disastrous fire.

J. P. MCgowan has the seventh chapter of the Railroad Raiders, "Mistaken Identity," completed, and is now at work on the eighth release which will require the most hazardous stunt Helen Holmes has accomplished to this time. She will ride an automobile off a pier, leap a gap of twenty feet, and alight on the deck of an outgoing ship. There will be no rehearsal of this scene. In the episode just finished, a number of night light effects will add materially to the photographic beauty of the subject. Many of the scenes are laid about a brightly lighted lawn fete in the center of which is a fountain lighted by a great quantity of electric bulbs. At the Signal Studio this is regarded as the most beauti-
ful scene coming from this plant. The company is to leave shortly for Nevada, where the final episodes of the serial will be filmed.

Fire in the stables of the Signal Studio this week caused a small damage to the building and the lives of two horses. Fortunately it was discovered by Tom Lingiam and Leo Maloney, and extinguished before material damage was done.

Al. E. Christie this week engaged Margaret Gibson, former leading woman for Ince, Biograph, Horrory, Universal, and Fox, to play leads in coming releases, and she is now being featured in "The Milky Way," her first Christie comedy. Supporting in this are: Neal Burns, Ethel Lynn, Harry Rattenberry and Stella Adams.

Another film in which Miss Gibson is to be featured is titled "With the Mummy's Help." This will have the atmosphere of the Nile, with Eddie Barry as the principal support.

An out-of-the-ordinary set occupies a prominent position on one of the Lasky stages this week. It is being used by George Melville in a scenario in which Sue Hayakawa and Carmen Phillips were to go out to sea, pull a plug from the bottom of the boat and drown.

The Lasky Company was this week forced to buy an ocean-going launch as they could find no Los Angeles dealer who would lease them a boat. The particular scene was needed for a subject being made by Director Robert Thorsby, in which Sue Hayakawa and Carmen Phillips were to go out to sea, pull a plug from the bottom of the boat and drown.

The new building for the Lasky scenario department is nearing completion, and will be ready for occupancy within the next few days. To assure better service and prevent interference of the muse, the building will have sound-proof walls throughout and every writer will have his separate compartment.

Wallace Reid and Myrtle Stedman are to be co-starring at the Morosco Studio under the direction of William D. Taylor, and Kathlyn Williams is this week working at the Lasky Studios.

The first subject of the Arizona Film Company, which has its offices in Chicago and has produced at the old Biograph Studio in Los Angeles for the past two months, has been completed. The story has not been named up to this time, but is spoken of as being based on information given by the Illinois Senate Vice Committee reports. The film was made under the direction of George Seigmann, and the supervision of former Lieutenant Governor Barrett O'Hara, of Illinois, for the Society for Preservation of American Homes, of which Mr. O'Hara is president. The film has a cast composed of well-known players of the Los Angeles colony, including Gene Gening, Lula McGregor, Billie West, Alice Wilson, Ruth King, Norbert Myles, James Harrison, Webster Dill, Andrew Arbuckle, and others. The scenario for this subject was written by Roy Somerville. Harry Rice will be in charge of distribution of the picture, which is first to be shown in New York City, if the present plans of the organization are carried out. The Arizona Company has offices at 6 North Michigan avenue, Chicago.

Roy Somerville, who has been on the Coast associated with the Fine Arts scenario writers, left this week for New York, where he will become a member with the Eastern Fox scenario department. On the Coast, it is reported, the Fox organization has recently added a number of new people, including Frederick Arnold Kummer, George Bronson Howard, Mrs. Wilson Woodrow, in addition to Roy Somerville and Hettie Grey Baker, who has been in charge of subtitle writing.

Don Meaney, who has been in the East for the past three weeks, arrived in Los Angeles this week after a trip across the continent. While in New York, Mr. Meaney made arrangements with Chamberlain Brown, and in the future the New York and Los Angeles publicity agencies will be affiliated. Mr. Meaney will also act as representative for the Illinois Lithograph Company of Chicago.

The Bad Little Good Boy" is an L-Ko comedy nearing completion this week, under the direction of Vim Moore. Phil Dunham is the featured comedian of this slapstick, which has a number of railroad thrills, one being the destruction of a Santa Fe condemned station by a train running through it.

Alice Howell, Director General Jack Blystone and a company of L-Ko players, are working in the making of a circus picture.

Bob McKenzie, who was formerly affiliated with the Essanay at Niles, has been added to the L-Ko directorial staff, and will make comedies in which he takes the featured comedian part.

A number of minor accidents are reported from this comedy foundry. Bob McKenzie drove a Ford through a frame house and seriously injured Bessie Brewster, member of the cast, who was watching the action.

W. E. Keefe, who has served as publicity writer at Fine Arts Studio in connection with serving as personal representative and business manager for D. W. Griffith, this week tendered his resignation to the Majestic Company, and is leaving shortly for the East, where he will continue his work for Mr. Griffith, for the present in working with exhibitors and exchange men against undesirable legislation. Keefe has had a wide experience in fighting censorship in San Francisco, Utah, Arizona, Colorado, and other states, in connection with the making of "The Birth of a Nation" and since that time. During Mr. Griffith's absence in Europe he will handle matters pertaining to "Intolerance." Keefe first joined Mr. Griffith when the Majestic Studio was opened here, and has served continuously since that time. He was the first publicity writer at any of the Coast studios, and for the past nine months has been in charge of Fine Arts Studio in addition to his work for Mr. Griffith.

W. E. Fox has made a long-term contract with Tom Mix for making of Western comedies, and this week Mr. Mix organized his company to start work at a specially constructed Western town, which will serve as a studio. The players selected for the Mix company are: Victor Potel, Pat...
Sunday, Sid Jordan, Clif Ryan and Boss

No attention to Miss Holmes' jewels, only taking the more valuable articles from the household.

She is proud of a wound received in service as a Red Cross nurse with the English

A Wonderful prize of value 10 the one who tells the identity of the star.

As a result of the stirrup strap breaking while the actress rode down a steep incline. Miss Hart was rushed to the hospital, where she regained consciousness, and two hours later insisted on finishing the scenes in which she took part, because she feared she would not be able to work for several days after reaction from the fall.

Director McRae is now completing the fourth subject, "In African Wilds." A majority of the scenes for this being taken at the Universal Studios, Hollywood, all week and an 18-months-old baby play the most important parts in this picture.

Lynn Reynolds and his company, including Myrtle Gonzales, Geo. Hernandez and Jean Lea, have gone to Santa Cruz Island, where they will spend a week on an out-of-door picture now being made.

Chapter VII

She is proud of a wound received in service as a Red Cross nurse with the English Army in France. In extracting a sliver of shell from a soldier's wound with her tiny fingers, she cut herself badly, and the scar is her fairest adornment.

A Wonderful prize of value to the one who tells the identity of the star.

SHREDDED WOOPS.

(Being a biographical serial in fifteen parts.)

(To be continued in our next.)
"God's Man"

(Frohman Amusement—Nine Paris)
REVIEWS BY PETER MILNE

THE Frohman Amusement Corporation's picturization of George Bronson Howard's long and powerful novel of New York's darker side stands as the most intense and dramatic picture of extra evils of both recent and distant date. To Mr. Howard New York was indeed a city of blasted ambitions, unfilled hopes and broken hearts. Arnold L'Hommedieu and his two companions who set out in life with rosy ideals and a spirit of optimism find the smallest of their lofty conceptions unattainable. In one episode after another they are crushed under the heel of either politics or vice. Mr. Howard may be ultra pessimistic at times, but analyzed, his novel runs along logically and so convinces.

The author has dealt intimately with the underworld of the city—with the drug traffic, the private lives of the apparently superficial denizens of Broadway cafes, with the hypocrisy of supposedly respectable leaders of society—and has spared nobody's feelings. And the detail with which he has embellished various incidents of his work sheds something of an irresistible glamour over the whole. One becomes absorbed in the struggle of the three boys, and despairs at their failures as if he were an invisible member of the trio. To balance the dramatic details, to ultimately save them from becoming depressing, there are two comedy characters that punctuate the action with many a laugh. It is real human comedy relief that never fails to strike a responsive chord.

Anthony P. Kelly, who adapted Mr. Howard's book for the screen, did excellently. A smooth running, well-balanced piece of continuity he produced from a novel which was nice in characterization and rich in stirring incident, but which was discontinuous and episodic to the point of being meandering. One almost marvels at the manner in which Mr. Kelly has introduced his characters—there are so many of them and he has avoided confusion so deftly.

George Irving, in directing, has given of his usual sterling work. The production never lacks reality, and in many scenes where others might have offended by excess boldness he has merely though clearly, suggested by his art. His was a happy thought also, in making the character of Hugo Waldemar comical in the opening scenes of the picture. Such intelligent casting deserves special praise. In the detail of his work Mr. Irving has excelled. Of note is his work with all his groups. The rain scenes are realistic. The varied tints of the film in the cabaret scene bespeak of a close attention to detail.

H. B. Warner in the stellar role is excellent. His ability to portray the suffering of a man groping for the solution of just why the city treated him unjustly is remarkable. His performance is full of appeal—he has caught the true spirit of the part. Edward Earle as Archie, and Walter Hiers as Hugo, were happy choices also. The former is natural to a degree, and plays his several big scenes with feeling, while the latter, his excess weight standing him in good stead as usual, is responsible for plenty of comedy. Barbara Castleton, Barbara Gilroy, Betty Bellairs, Jean Stuart, William Frederics and Jack Sterrill are well cast and contribute work which merits individual praise.

THE STORY AND PLAYERS

Arnold L'Hommedieu (H. B. Warner), together with his chum, Archie (Edward Earle), and Hugo (Walter Hiers) is expelled from college on a false accusation of gambling, brought on by his defense of another student who was cheated by a bookmaker. The boys go to the city to work. Arnold becomes a reporter, but loses his position when he refuses to turn in a story exposing the character of Hugo's father, Waldemar (William Frederics), a dealer in opium. Thus another good deed has worked him harm. He sinks lower in life, and becomes familiar with various underworld characters before he finally decides to banish his conscience and work for mammon alone. But Archie, gone deeply in debt through the extravagances of his fiancee; and Hugo, penniless because the show for which he was engaged goes broke, come to him for financial assistance. He conceives the idea of contracting to import a shipment of opium in time for its arrival. The day for its arrival is at hand. Archie in a nervous state from use of the drug is frantic. Detectives have been warned of the affair, and with Waldemar they approach the cabin in which the others are waiting. Fearful to the point of insanity Archie shoots and kills Waldemar. Hugo is shot in attempting to escape. Arnold successfully evades the detectives, and takes refuge in the cabin of an old philosopher. He tells him to face the law and serve his term, and that then he will be more worthy the name L'Hommedieu, which means God's Man, than any one of his more virtuous ancestors.

"Womanhood, the Glory of the Nation"

(Greater Vitagraph—Seven Reels)
REVIEWS BY PETER MILNE

We don't believe that J. Stuart Blackton meant "Womanhood" to be a regular form of dramatic entertainment. It is distinctly propaganda—a call to arms, a stimulus for preparation that will in no wise go amiss. In his picture here he shows New York City out of America's hands and in the grip of the invaders; a spectacle which, however possible, refuses to convince perhaps because we have become saturated with a more or less substantial idea of our country's invulnerability. But after words when the producer preaches preparedness to make such a probability utterly impossible, the audience is with him first and last. In other words Mr. Blackton's picture has a better effect than it has cause.

In a review of the picture it would be an injustice to overlook its timeliness. It was first shown on Sunday, April 1, and even now it made a great hit. Today and tomorrow it is even better, and its value will increase with time. And so commercially it appears to be a picture that will soon rank among the super-productive features.

We said that "Womanhood" was not a regular form of dramatic entertainment with some hesitation. Anything that deals with the American flag, patriotism, and Theodore Roosevelt is bound to be more or less emotionally inspiring, even thrilling. Anything that shows a woman being shot down in the street by the...
Thos. H. Ince presents
William S. Hart
in "The Desert Man"
by Martin Brown
Pictured by Lambert Hilger
Triangle, Kay, Bee
Released Apr. 22.
Grim, taciturn, sinister, was this rugged wanderer who braved sun and sands in his search for gold... He came upon a village—the village of Broken Hope; they called it—and when he decided to unpack and stay on account of a pretty girl, things began to happen.
April 21, 1917

MOTION PICTURE NEWS

firing squad of the invaders is bound to make men, women and children rise up and demand a 42 centimeter on every corner. But Mr. Blackton’s preachments in behalf of preparedness have quite eclipsed his story and he had the nucleus of a fine drama. There is a certain continuity, and there are hints of extreme pathos such as the meeting of the sweetshearts after the boy’s face has been disfigured and after the boy has lost his eyesight and there are immense panoramas of fighting men, with mine explosions, and the hurling of gas bombs as indicative that no expense was spared in bringing them up-to-date. But the story runs amuck. Characters are picked up and dropped at will, and the sight of the American leader bearding the invading general in his headquarters in the Woolworth Building is more amusing than thrilling. Of course, Mr. Blackton puts his picture out for a purpose, and, inasmuch as he accomplishes it, one can forgive the sub-ordination of technique to patriotic fervor.

The cast headed by Alice Joyce and Harry Morey does good work throughout. The mobs which appear don’t create as realistic an impression as the trained soldiers. The silhouettes of the ships accomplishing by trickery is so perfect in illusion that it might have been actually done.

Mr. Blackton was assisted in the story by Cyrus Townsend Brady, and in the direction by William P. S. Earle. Albert J. Olsen edited the picture. The military advisor was Captain George W. Johnston, C. A. C. N. Y.

THE STORY AND PLAYERS

Traveling in Europe Mary Ward (Alice Joyce) meets Count Dario (Walter McGrail), of Ruritania, who falls in love with her. She promises to give him an answer later. Returning to America by way of the Philippines, Mary meets Strong (Harry Morey), United States representative there. Here she learns that her mother and younger sister have been killed in an air raid over the United States. She and Strong return together. Mary’s brother Philip (James Morrison) has been in the service, and has been blinded. His fiancee (Peggy Hyland) acting as a nurse has been scaring about the face. The invading army is headed by Marshal Prince Dario (Joseph Kilgour) and his son the Count. Mary gains their confidence, and enters their ranks as an American spy. Strong is made master of energies of the country, and tours it, arousing that portion of the states not under the head of the invader to action. His sister (Naomi Childers) dressed as Joan of Arc and carrying the flag is brought out to inspire the public. She does such a tremendous good that Prince Dario captures her and has her shot in public. But finally. Strong’s enticing efforts bear fruit. An army is raised, and after battles on land and sea the Ruritanians are driven out.

Mary Maurice, Templar Saxe, Edward Elkas, Bobby Connelly, Bernard Siegel and John Costello have parts of importance.

“The Manx-Man” (Cosmofotofilm—Running Time Two Hours) REVIEWED BY PETER MILNE

In “The Manx-Man,” the producing company clearly demonstrates its ability to rank with the best. The story is adapted from Hair Caine’s novel of the same name, and the Isle of Man is a veritable garden of plots. Its Deemsters and its Tynwald Hill and the Isle itself, with its various local traditions, are prominent in “The Manx-Man” as they are in “The Deemster”. There is, however, no comparison between the two pictures other than their location. Caine’s story contains one of the most sympathetic characters in the person of Pete as played by Fred Groves, that ever the screen has reflected. Mr. Groves’ Pete can be likened to Mitchell Lewis’ Poleon Doret in “The Barrier.” Mr. Groves is a fine type for the part and has played it wonderfully well. He brings out the best in the character. Mr. Groves has an admirable foil in many of his scenes in the person of the best behaving baby that the writer has ever seen. The baby never cries when he is supposed to laugh, and the same cannot be said of the majority of infants who brave the glare of the studio lights.

Elisabeth Risdon as Kate gives a brilliant performance, too. Here is another difficult role taxing her versatility to an unusual degree, but the actress rises to every occasion delightfully. Henry Ainley as Philip completes the stellar trio with a performance characterized by a weakness that never detracts from his character’s significance. The principal supporting roles are adequately played.

George Loane Tucker in the production of “The Manx-Man” has achieved a distinct triumph. The exteriors taken on the Isle of Man itself are rich in atmosphere. The few spectacular scenes which are introduced when the action shifts to the court at Tynwald Hill are handled realistically and with due regard to their dramatic value. The double exposure work is without a doubt the best ever done. It is employed to introduce a vision of Philip’s and is truly visionary to the last degree. In fact, G. L. T., as he calls himself on the leader, has rightly earned Mr. Caine’s praise which the latter has duly given him.

THE STORY AND PLAYERS

Both Philip (Henry Ainley), grandson of the Deemster, and Pete (Fred Groves), his illegitimate cousin, are in love with Kate (Elisabeth Risdon), daughter of the keeper of the public house. Philip keeps his love a secret out of consideration for his cousin. When Pete goes to Africa and is reported killed, Philip asserts his love for Kate and discovers that his advances are more than equitably returned. He betrays Kate and promises to marry her. But then his ambition to become Deemster and later governor of the Isle intervenes. Pete’s unexpected return is welcomed by Philip, as then, under the guise of selflessness, he leaves Kate to him. Kate marries Pete, still loving Philip.

A child is born and it is the joy of the husband’s heart. After a time Kate deserts him, and for a time lives with Philip. But she, in her high position of Deemster of the isle, is unable to bear the strain, and later, when the governorship is offered him, he confesses his guilt. The blow breaks Pete’s heart, but still loving Kate, he divorces her and goes away that she and Philip may be happy together.

Christie Comedies

(“Hubby’s Night Out”—One Reel. “His Flirting Ways”—One Reel. “Kidding Sister”—One Reel) REVIEWED BY PETER MILNE

The latest shipment of Christie comedies discloses two one-reelers of a quality somewhat above the average and a fairly diverting number, “His Flirting Ways,” as the remaining member of the trio.

“Hubby’s Night Out,” a comedy by C. A. Frambers, is based on the familiar story of a stay-at-home husband being reformed by
his pretty wife. The complications introduced are in some respects amusingly original and afford the players many opportunities for comedy work. Betty Comson appears at her prettiest and best as the wife, while Neal Burns is a sufficiently comical husband. Eddie Harey gets in some good character work, while Stella Adams and Joe Jansenke are also in the cast. "His Flirting Ways," the fair number of the lot, was written by Walter Graham and shows the husband cured of flirting through the efforts of his wife's friend. Some of the opportunities have not been seized upon in the best comedy style, although the reel offers a number of laughs and not a few smiles. Billie Rhodes, Neal Burns and Ethel Lynne are the principals.

"Kidding Sister" gives Billie Rhodes a chance to dress up as a little girl, in which role she does some very clever work. Short dresses and hair ribbons are inflicted on her by an older sister, who wants to marry a certain young man. But it doesn't take him long to penetrate the deception, and the kidded sister turns out to be the kidder in the end. This is decidedly the best of the trio and is certain to amuse. Harry Ham, Ethel Lynne and Stella Adams are in Miss Rhodes' support. Walter Graham is the author.

"The School for Husbands"  
(Lasky-Paramount—Five Reels)  
REVIEWED BY GEORGE N. SHOREY

This picturization of Stanislav Stanege's play, adapted by Harvey Thew, is sure to appeal to Fanny Ward's large following and especially to the women folk. The idea of the "school" for husbands is carried through the whole plot, and a number of clever touches are given the story in its adaptation to pictures. It is not made as clear and plain as it should be that the husband's fascination for better dressed women than his wife does not amount to serious impractical relations, until the story is nearly half over, but the subject is by no means an easy one to handle without resorting to some expository explanations.

The admixture of comedy and serious plot makes it difficult to draw a division between them, without the help of spoken lines. Miss Ward's exaggerated homeliness before, and fascinating beauty after she has received the "hunch" to dress up, could not be in greater contrast. And the wonderful raiment procured for the beautifying process should be the talk of the ladies in the audience for weeks after.

Frank Elliott as Sir Harry Lovell is the hit of the piece among the character artists. The whole support was excellent.

THE STORY AND PLAYERS
Betty Manners (Fanny Ward) is the exact opposite of her husband, who cannot appreciate her willingness to economize, but thinks she should dress up and look pretty. Mrs. Airlie (Mabel Van Buren), and other women of their society set.

When the crash comes, and he loses all but his fine California estate in stocks, he does not know that in the mean time his wife has inherited over a million dollars. Sir Harry Lovell (Frank Elliott) brings her the glad news and suggests that she teach her husband a lesson by beating the rival Mrs. Airlie at her own game. She does so, in the mean time purchasing the family estate and presenting it to her husband after he has had a very thorough and practical lesson in financial conservation.

"An Old Fashioned Young Man"  
(Triangle—Fine Arts—Five Reels)  
REVIEWED BY GEORGE N. SHOREY

We liked this story, and we think most audiences will find it good entertainment, although Frank E. Woods has expected us to overlook some great improbabilities in the story, which, as most stories do, on chance to bring everything out just right at the psychological moment.

That a telegram should be returned to the sender as undeliverable, when a personal visit to the address secures instantly the new address of the party is one instance. And considering the actual book itself (a record in a doctor's diary) as the only possible proof of simple facts that were known to be true, and making no attempt to make the proof in any other way when the villain has stolen the book is inexcusably crude. But average audiences are not bothered by improbability nowadays, or we would not have the picture fans we do, and so we credit this as a very good production.

Thomas Jefferson as the father, Robert Harron as the boy, Loyola O'Connor as the mother, and Colleen Moore as the adopted daughter are the principal characters, and they do their work well. The boy, ready to fight for the weaker sex at the drop of the hat, because he has been brought up in the "old-fashioned" conception of respect for the feminine, the pleasing chivalry of good manners in the "past," is a unique conception. The contrast of the modern office boy, with his feet on the mahogany desk in the reception room of the senator, is not so far-fetched, as we all know.

This play is acceptable as furnishing lively action and good dramatic finish. It measures above average, but hardly reaches the heights of exceptional production.

THE STORY AND PLAYERS
Reared by his father in the "old school," of chivalry and handi-
ness with his fists, Frank Trent (Robert Harron), through a chain of circumstances finds himself the champion of Mrs. James Burke (Loyola O'Connor), woman candidate for mayor of Los Angeles. Also, he is much in love with her adopted daughter, Margaret (Colleen Moore).

An old friend of his father, Senator Briggs (Wilbur Higby), gets him his first job with the rival faction against Mrs. Burke, which is led by Harold King (Sam De Grasse). King steals a letter written years before to Mrs. Burke by Mr. Burke (Thomas Jefferson), denouncing her as the mother of a child she in reality had only adopted.

Frank seeks the doctor who can prove the adoption to be legitimate. He also writes his father of his mission. When he re-
turns without proof he finds his father with Mrs. Burke. Frank's father is in reality Mr. Burke, who still believes his wife to be unfaithful, and the girl Frank loves to be Frank's half-sister. Frank, in desperation, accidentally runs across the man who stole the evidence, and all is made right.

"The Hunting of the Hawk"  
(Astra-Pathe—Five Reels)  
REVIEWED BY PETER MILNE

That type of crook-detective story which in play form is at present finding vast popularity on Broadway is presented in picture form.

"The Hunting of the Hawk." In sheer entertainment value it is one of the best features the writer has seen this year. From every angle it far eclipses the ordinary program feature, and some of the so-called "specials" are dwarfed beside it. George B. Seitz is the author, and all the tricks of producing a maximum amount of suspense at a minimum of waste action which he has accumulated through serial writing he has incorporated in the picture.

The production tendered it by George Fitzmaurice is of the
highest grade. Here is a director who never fails, it seems. His ability to inject realism into his productions is perhaps his outstanding one. The atmosphere of his pictures is perfect, whether high or low. William Courtenay is featured in a role to which he is no stranger, that of a detective who is thought by the other characters and audience alike to be a crook. He carries the part excellently. Marguerite Snow makes an appealing heroine, and Robert Clurston does fine work as the heavy. "The Hunting of the Hawk" is indeed a feature that has no faults perceptible even to the eye of the reviewer.

THE STORY AND PLAYERS

Desselway (William Courtenay), a gentleman of leisure, falls in love with Diana Curran (Marguerite Snow) on their return trip from Europe. Diana's past, however, robs her of present happiness. It is revealed that she is the wife of a notorious criminal, Wrenshaw (Robert Clurston), whom she married in the belief that he was honest; and she also is under the delusion that she has killed a man. Arrived in America, Desselway is invited to a house party given by a family to whom Diana serves as social secretary. Here comes Wrenshaw in the guise of an Indian prince and carries her to the palace to save her from who capture the palace. "Her Greatest Love" is a screen star of first magnitude. We must confess, however, that this is the first play with this star that we have seen which made us feel the vampire roles were not necessary to bring out her fullest powers. It is one thing to be versatile and to creditably enact almost any role; it is far more to make the part of the most innocent girl seem absolutely real after accustomed one's clientele to expect and look for just the opposite. We felt sure the innocent child was to learn the wicked ways of the world and demonstrate once more the other side of herself, and she comes out of the demonstration with one hundred per cent credit.

THE STORY AND PLAYERS

A sweet, innocent girl, Vere Herbert (Theda Bara), falls in love with Lucien Correze (Harry Hilliard), an opera singer, who very much dislikes the fast social set among which he finds his patronesses. Vere has been sent to her mother, who is openly living with Lord Jura (Glen White), and finds herself very much out of place in the fast company. Lady Dolly (Marie Doro), lies to Vere, who marries the degenerate Prince Zouroff (Walter Law), as she supposes, to save her father's honor. After the ceremony Vere leads a wretched life, finally culminating in her discovery of the mother's lie, and she and her nurse (Alice Gale) choose exile in Siberia to the indignity of living under the same roof with the prince and his consort, Jeanne De Soisson (Caille Torrez).
In Siberia Lucien and Lord Jura discover her, and a tense scene ensues, with a duel between the prince and Jura, in which both are killed, leaving Lucien and Vere free to begin life anew.

"Forget-Me-Not"
(World Film—Five Reels)
REVIEWED BY PETER MILNE

KITTY GORDON is featured in "Forget-Me-Not" and Montagu Love is prominent in her support. We think Mr. Love might have been featured. He plays three parts and dies twice, which creates something of an epoch. "Forget-Me-Not"

The Wedding Feast

is too full of incident to be always dramatic. There is quite a bit of confusion resulting from the many parallel plots introduced. Sufficient stress is never laid on any single one of them to bring out its full value.

Miss Gordon's part is that sort generally referred to as "vampire." The character itself is somewhat artificial, due partly to the author's definition of it perhaps, and partly because Miss Gordon's expressions never reveal any deep emotions. Her love, her revenge and her supreme cattishness never penetrate below the surface. Mr. Love contributes three very good performances. But casting him in three roles was unfortunate. His first part might easily have been taken by another actor. As it is, the idea of three men looking alike is unconvincing.

Part of the action is supposedly on the Isle of Corsica. The atmosphere procured for these scenes is very fine; indeed. In fact the photography is not always up to standard.

THE STORY AND PLAYERS
Stefanie Paoli (Kitty Gordon) jilts her sweetheart, Gabriel (Montagu Love) to marry Marquis de Mohrivart (Alex Francis). Despondent Gabriel takes his life. The Marquis runs a gambling house in Paris and years later Stefanie is its mistress. Her son studies in England. Benedetto (Montagu Love), Gabriel's brother seeks out Stefanie for revenge. In an attempt to kill her he stabs the Marquis and is sent to jail. Meanwhile for some reason or other Stefanie has refused to recognize the marriage of her son to Rose Verney (Norma Phillips). He dies from the shock of her stand. Later Stefanie thrusts herself on the Verney family in order to obtain a foothold in society. Sir Horace Welby (George MacQuarrie), an old admirer of Stefanie's now engaged to Alice Verney (Lillian Herbert) gets rid of her by finding a man of marked resemblance to Benedetto and prey on her fear of the man, who is in reality dead.

"Builders of Castles"
(Edison-K-E-S-E—Five Reels)
REVIEWED BY GEORGE F. WORTS

REPRESSION and lots of it is the particular reason why "Builders of Castles" leaves the impression that it is a different type of film. This applies not only to the characters but to the story. It moves along with suspense which is at times imperceptible. The most notable achievement of the piece is the casting, which is excellent. But the parts are so subdued that none stands out more vividly than another, with the possible exception of Marc McDermott, whose sardonic grin, as the villain, still lingers unpleasantly.

"Builders of Castles" was filmed several years ago, in the days when repression was thought to be the best thing, and it will appeal to many audiences. Nowadays, plots move more quickly.

THE STORY AND PLAYERS
Gittens (Marc McDermott) hatches a realty swindle which ensnares many unwary persons who believe that his company will make their dreams of self-owned homes come true. When the concern blows up Morton (William Wadsworth), his business partner, is suspected of decamping with the funds. One of the victims is Marie (Miriam Nesbitt) who is the fiancee of a minister (Edward Longman). Marie becomes Gittens' mistress, from press of circumstances, but exposes his double dealings to the police, and is restored to the arms of the minister. A leading figure of the play is "The Servant," a Christ-like character (Robert Brower).

"The Cost of Hatred"
(Lasky-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

This play is both artistic and dramatic from start to finish. Seldom has a finer touch been given a play or picture than the terse retort of the woman whose mother he had married, than the retort of the daughter, which is the final punch in the play.

"Perhaps she saw in you what I have now seen," said the girl, and left the startled and beaten villain to finish his life of hate alone.

Theodore Roberts in this play returns to the villainous sort of roles which have made him famous. Kathryn Williams appears as both the mother and daughter, and her portrayal of these roles is perfect in our judgment.

Tom Forman, as the son of the man who was held responsible by Justus Graves for the loss of his wife's affections, had a most difficult part. Humbled and lashed by the cruel Justus, he scarcely had the appearance or character of a hero, and we can believe that sympathy stimulated the love of the girl, and the unkempt growth of beard, which appeared not to be "make-up," would indicate that he had lived the part seriously for many weeks.
for Robert Amory (J. W. Johnston). Justus shoots at Amory and thinks he has killed him. Amory, a widower, marries Elsie after Justus has fled the country with the little daughter, Sarita (also later Kathlyn Williams).

On the road, Amory's son, Ned, in Mexico gets into trouble with the authorities, and falls into the power of a crook. Recognizing the son of the man he most hates in the world, Justus's schemes are so abhorrent that Sarita cannot bear to live with her father, but freeing Ned from the room in which he is locked they leave together and are married. Pursuing them Justus demands her return home, when she says no, the cruelly that drove her mother away has driven her too. Sin is the cost of hatred.

THE MYSERY OF THE DOUBLE CROS

(Pathe—Sixth Episode)

REVIEWED BY PETER MILNE

The identity of the Masked Stranger continues to baffle even the closest observer in this, the sixth, episode, "The Dead Come Back." The mystery surrounding this character of the story is without doubt the outstanding feature of the serial. Peter Hale again attempts to learn his identity, but to no avail.

STORY AND PLAYERS

Phillips (Mollie King) tells Peter Hale (Leon Bary) that she loves him, and calls upon him to help her reform certain papers pertaining to the mystery surrounding her birth that Beatley (Ralph Stuart) has stolen. Beatley desires further papers belonging to Phillips's father, and opening his safe, is about to make away with the case when the Masked Stranger intervenes. Brewer comes in and Beatley informatively tells him that he has discovered the Stranger at the safe. A policeman is called and takes the mysterious person away. A distance from the house the policeman removes his disguise and reveals himself as Peter Hale. He asks the Masked Stranger's identity, but receives no satisfaction.

"High Play"

(The American—Mutual—Five Reels)

REVIEWED BY F. G. SPENCER

"HIGH PLAY" well merits its name, for the high spots in the game are aimed at by a backhand. The former three loses, while the last mentioned quiffs the game a winner.

The play throughout carries remarkable punch, its interest is well sustained, and the several tense dramatic situations are thrilling to a degree, and the climax is worked up to gradually, though so wonderfully as to leave not a weak spot in the whole structure.

The photography of the interiors of the bank, the gambling house and the fashionable club are all natural reproductions of the real; there are few exteriors, but those that are, are good, too. Exhibitors whose patrons relish the thrilling and the strenuous will make no mistake in booking "High Play." The cast is competent and do the utmost with the parts assigned them.

THE STORY AND PLAYERS

John Servier (William Russell), vice-president of the Commercial National Bank, is enamored of Elaine (Lucille Young), daughter of Gerald Morier (Clarence Burton), the gambler, and the latter is using his daughter to enmesh the banker. The proposition and uses the fact of Servier's presence in Elaine's room as a cudgel to silence the matter.

The latter declines unless the confession is forthcoming by eight o'clock that night. He then announces the facts to save an innocent man in spite of the consequences, and at eight o'clock a policeman arrives at the club. He wants Brooks only on a charge of auto speeding, but Servier turns this to good advantage and arranges Brooks to write the confession. An interruption here calls Servier away for a moment, when Brooks shoots himself and the incriminating paper is found crumpled in his hand.

"The Inevitable"

(Department Art Drama—Five Reels)

REVIEWED BY GEORGE N. SHOREY

There is every reason to believe that this picture will satisfy any casual audience. The story is interesting; the characters are well suited to their parts; the direction is careful. The production has nothing mammoth about it, nothing to distinguish it from scores and hundreds of other film dramas; it falls into the well-defined middle class of pictures which are good, if not exceptional.

Anna Q. Nilsson is given a rare opportunity to show the real colors of her versatility, and she puts the breath of life into every character phase. Chester Barnett behaves in the film very much as one would expect a millionaire's son to behave in real life. William Bayley is something new in villain. He is not the black, waxed-moustached sort of screen villain; he is just the kind of man who would walk into your office, persuade you to invert his bad check and walk out without arousing suspicion.

Clear photography, in this day of expert cameramen, is supposed to be taken for granted. Yet the lighting and photography of "The Inevitable" deserves honorable mention.

THE STORY AND PLAYERS

Donald Grey (Albert Favernier) dies when accused of robbing his business partner, Decatur Burnham (Wilson Reynolds). Florence Grey (Anna Nilsson) vows to avenge her father's death. Alan Burnham (Chester Barnett) returns from college and finds his father, who is said to be an office clerk, Frank Lyons (William Bayley), who is convicted and sent to prison. Florence Grey plans to strike at her father's business partner through his son. The son becomes infatuated. He pays her bills with his father's money and, when the father finally objects, knocks him down. The jailbird escapes and enters the girl's apartment as she is confronting Alan. The two men fight, while the girl calls for the police, and the jailbird is rearrested. Then she realizes that her love for the man exceeds her desire for revenge.

"The Power of Decision"

(Metro—Five Reels)

REVIEWED BY GEORGE N. SHOREY

Frances Nelson registers some very fine emotional acting in this story by George W. Gunn, adapted by June Mathis and directed by John W. Noble for Rolfe Photoplays, Inc.

The theme, of the woman who must choose the right or the wrong direction, according to her strength of will, is forcefully interwoven with the idea that circumstances may overpower and conquer the strongest will.

Everything seems to be against this girl, and it is not a cheerful role that Miss Nelson is called on to play. It is a powerful portrayal, and much to the credit of this talented star. The two scenes with the Davidsons, Richard Tucker and Sally Crute, fill their parts, too, with credit.

We consider this one of the finest productions Metro has released in many weeks. There is a lesson and an absorbing interest in the plot. In only a minor detail is the direction and handling to be criticized. The heavy storm seen through the window on the tragic night was omitted in the exteriors instantly following.

This sort of story always can be told with variations when well acted, and makes pleasing entertainment for theatre audiences.

THE STORY AND PLAYERS

Margaret (Frances Nelson), about to jump off the dock and end all, is persuaded to stay with a poor old artist (Fuller Mellish), whose work is the butt of some of the other artists, who attend a sale of his effects after his death. Margaret, at this auction, impresses her personality on Jean Duhanel by her im
passionate defense of her benefactor, and breaks down with grief at her loss. Duhanel comforts her and takes her home with him. Love grows apace, and although already married to a woman who refuses to consent to a divorce (Sally Crute), he places a wedding ring on Margaret's finger.

Mrs. Duhanel returns and Margaret learns of her terrible predicament. She leaves Duhanel, and later meets and marries Austen Bland (Richard Tucker), an eminent author. Bland knows her secret, but not who the man is. He engages Duhanel to draw the illustrations for his new book, "The Power of Decision." Margaret, persuaded to pose for these as her husband's idea, endures the torture of days and months in the studio. Later she proves her loyalty, after her husband has learned, as he supposes, of her infidelity. Tempted and found not wanting, they are reunited and she attains full happiness in the right decision.

"Patria"

(International-Pathe—Thirteenth Episode) Reviewed by William J. McGrath

There is more Western stuff in this number entitled "The Wings of Death," and several big thrills fall in the two reels. One is staged when two cowboys jump from their galloping mounts into an automobile and tackle one of the conspirators. Another comes when the automobile is blown to pieces by a hidden mine, and still a third which sends shrapnel down and down the spine arrives when Patria stuns her passenger in an aeroplane and sends him spinning through the air to the earth.

"The Railroad Raiders"

(Signal-Helen Holmes—First Chapter) Reviewed by William J. McGrath

The much-heralded "Railroad Raiders" has been well primped for a successful getaway with its opening chapter, entitled "Circumstantial Evidence." Of course, it is Helen-Holmes-By-Powers-Béchard. It is a logical, convincing story of a possible railroad railroad robbery. There has been described as a railroad railroad novel. That is what it promises to be, and one of the most exciting and adventurous of all Helen Holmes productions. The ground covered is the first chapter, and covered capably, too, gets the story away for a good start. Usually, with serials, and as was the case with several Helen Holmes productions before this, there is a burden of prefacing material. But in the "Railroad Raiders" this is absent.

While this first chapter furnishes little or no opportunity for Miss Holmes to get in some of her death and hospital fighting leeks of leaping and racing, there is an encouraging hint that there will be plenty of such feats that make Miss Holmes famous, in the chapters to follow. Not that it is without thrills, however. There are speeding trains, hurtling bodies, intrigue, flight and other hostie action in the first chapter, but Miss Holmes just don't happen to figure in it as yet. It will probably be the best serial story that Director John P. McGowan has handled, judging from the opening chapter and the care being given to it.

"The Sin Woman"

(George Backer Film Corporation—Seven Parts) Reviewed by Peter Milne

George Backer's first production made under the supervision of George W. Lederer offers Irene Fenwick in a story frankly suggestive. A good many of its scenes were molded for a direct appeal to baser sensibilities. There may be something dramatic in missing Miss Fenwick start to disrobe before taking her morning bath, but we fail to see it. The effect such a scene has on an audience is rather funny. Some grab their hats in anticipation of making a hasty exit, while others sit with eyes riveted on the screen. Ruth tries all her wiles on John, but to no avail. In the end they part and feather Ruth and leave her lying in the snow.

Miss Fenwick is more or less delightful and acts well. Clifford Bruce is a manly John, and Renee Davies is his wife. She has little to do and does that little fairly well. The production is excellent. The snow stuff is fine and the photography remarkable. There are several allegorical bits preceding the story proper, including an Adam and Eve scene of the usual variety. Its appeal will always be limited. The theatre that shows it is no place for family reunion.

"Even As You and I"

(Universal Special—Seven Parts) Reviewed by Peter Milne

Lois Weber offers another allegorical preachment in "Even As You and I," a fitting picture to rank with "Hypocrites" and "Sacred." It formed the piece de resistance of the Rialto's bill the week of April 1, and although none of those present at an afternoon performance were inclined to be more amused than edified at the various efforts of the Devil to wreck a happy couple, it will undoubtedly find approval in other houses. A Rialto audience, it seems, is more fond of amusement than it is of a sermon.

Miss Weber has worked her story out in a logical, convincing manner. The assortment of characters which her Satanic Majesty sends up to earth to work his will are the embodiments of vices, and proceed on their duties after the correct fashion. The continuity runs evenly and there is nothing false presented.

The direction of the author is characteristic of the subject. Several times is one startled by flashes of the Infernal Regions which bespeak of care in the production. In passing, it was these scenes that the audience with which the reviewer sat fused to take seriously. Hell is a hard thing to make convincing on the screen. Perhaps if Billy Sunday had started his New York campaign earlier there would have been more serious faces when the glowing red flashes illuminated the house.

"Over the Campaign"

Even earlier in the campaign earlier there would have been more serious faces when the glowing red flashes illuminated the house.

"The Story and Players"

Carrillo (Ben Wilson), a sculptor, and Selma (Mignon Anderson), his wife, begin life under the protection of the former's three statues. Youth, Love and Honor. In the end they soon lose Youth. The pair are only reunited and the purposes of Satan finally defeated by Repentance.
**TABLOID REVIEWS FOR BUSY EXHIBITORS**

**Pathé Exchange**

"**Button Making.**" (International. Split reel. Week of April 15.)—The detailed process of making buttons from the thread to the finished product is shown in this half picture, making a very interesting industrial. On the same reel with "**Mugie Hath Charms.**"

"**Mugie Hath Charms.**" (International. Split reel. Week of April 15.)—One of the "**Bringing Up Father**" animated cartoons by George McManus. In this episode, Mugie meets a drink with a pianist, comes home and raises the roof, and then laughs in this. On the same reel with "**Button Making.**"

"**Tree Surgery.**" (International. Split reel. Week of April 22.)—The interesting processes of killing decayed trees to prevent further harm and the grafting of fruit trees are dealt with in this short subject. On the same reel with "**Robbers and Thieves.**"

"**Robbers and Thieves.**" (International. Split reel. Week of April 22.)—The Kettensjamer Kid presents a new and interest some variety of the old song-and-dance. Zulph has a bad case of "nerves," sees a Vision of the Great Master's child wife and other Alondike people. Beverly recognizes in Whalen Ackerton's murderer, from the fact that one finger is missing from his left hand.

"**The Lady Detective.**" (Cub. One Reel Comedy. Thurs., April 5.)—This is another laughable comedy. Strong, regaining consciousness, turns the tables by stealing on the butler while he is reporting to the master. The detective closes with Strong and Beverly behind a thin door hoping to hold it until reinforcements shall arrive.

"**Robbers and Thieves.**" (International. Split reel. Week of April 22.)—A small boy pins a paper reading "**Lost Man.**" Beverly, on Max's behalf, is great is his trouble evading three old maids. It remains for the little detective to discover how truly. Really a high-class comedy in all but settings; the car is4833, and there are many laughs in it and it measures up with some of the best of present-day comedies.

"**The Great Secret.**" Chapter 13. ("**The Struggle. Two Reels.**)Synopsis. Just as Strong is weakening a policeman enters. Strong rejins Beverly at the bazaar. Dr. Zulph now has, as a wife, a very crippled woman. She recalls to him the Klondike tragedy. He begs and she promises not to tell.

"**Max, the Lady Killer.**" (Reissue. Week of April 22.)—A small boy pins a paper reading "**Lost Man.**" Beverly, on Max's behalf, is great is his trouble evading three old maids. It remains for the little detective to discover how truly. Really a high-class comedy in all but settings; the car is4833, and there are many laughs in it and it measures up with some of the best of present-day comedies.

**Universal Program**

"**The Desert Ghost.**" (Big U. Thurs., April 12.)—An episode of the "**Desert Ghost.**" John Cavendish is the hero. There is a suspense to the 16th degree is offered in this one-reeler, written and directed by Vaden Young. It tells of a hold-up man who makes friends with a foreign spy not knowing his identity. When at last he discovers his true nature, he is in too deep and tries to escape but is caught.

"**The Adventure of the Signet Ring.**" (Imp. Two reels. Sixth Episode of the "**Secret Service Series.**" Fri., April 13.)—A mystery story, pictured cleverly in that it is all a mystery through the narrative. George Bessenger Howard is the author and he has done much to familiarize the public with the history of America and other nations. The girl's approach is a fantastic means of introducing supposedly valuable documents which she asks for. The story is well told and the mystery is so cleverly done. Also the author's conception of how the one approached should be handled. The hero has no evidence on him with which to contest the authenticity of the documents or asking the lady's identity. The same girl then complex of other pockets until she is satisfied. Kingsley Benedict and Jay Belasco are in the cast in their usual roles.

"**The Voice on the Wire.**" (Universal Special No. 5. Two reels. Week of April 9.)—Written and produced by Captain Leslie T. Peacocke this comedy is the latter half of "**Mr. McKinley Non.**" Violet Lind and Evie Wicks prepared the situations while William Mong and Violet Schramm are the leads. E. Magnus Jegion wrote the story.

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"**Maquillage.**" (Metro. Two Reels. Wed., April 18.)—The conventional rivalry of the Police and Fire chiefs for the hand of the Mayor's daughter is brought to the fore in these two reels of snicker and trickery. The gags are always amusing, but there seems to be too much emphasis on the love story which adds much to the comedy value of the picture. Lucille Kellogg, Merta Sterling and Charles Indris are others.

"**The Topsy Turvy Twins.**" (Victor. Two reels. Thurs., April 19.)—Carter De Haven appears in the last of the "**Topsy Turvy Twins.**" The zest of the two twins one of whom is a woebegoneelixir and the other a raudier bear is very well taken care of by Raymond Wells. The result is a well-prepared emulsion which offers complications of genuine entertainment value. Walter McGrath, Margaret Whistler, Jane Bernoudy, Mrs. Em- ma Goertzen, Vola Smith and Lucille Young do credit- able work.

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"**The Face That Kills.**" Big U. Thurs., April 19.)—Though mismatched this little epic of the desert brings the life of two men for one woman is well produced and absurd in suspense. Raymond Wells wrote and directed while Claude McDowell, Jay Belasco and Malcolm Bevins play the only parts.

"**The International Spy.**" (Imp. Two reels. Fourth Episode of the "**Spy.**" Thurs., April 26.)—In which the two detectives continue their search for the traitor and the international spy. The matter in which Norroy turns the trick is cleverly handled. The whole production is well done and engaging while while the romantic interest is well handled for a good lot of suspense. In addition to Kingsley Benedict and Jay Belasco there are Merta Sterling, Violet Schramm, Harry Mann and Seymour Hastings in the cast.

"**The Tell-Tale Clue.**" (Bison. Two reels. Sat., April 21.)—A story of the amorous escapades of the woodpilots by George Cochrane when his company, including Morgan, Jack Nelson, Tom Lonon and Henry Gavin was at its best. The scenery are very pretty, the production good and the comedy material is plentiful throughout. Clyde Johnstone did the same story of a heist by Alex Jonas.
UNUSUAL POLICY

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By Rex Beach

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Asst. Treasurer,
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FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Mar. 8. The Cloud (Jean Søthern), Van Dyke, Faulk.
Mar. 16. A Madame and the Women (Edith Hal- lewell), Shirley Mason and George Le Guere.
Mar. 29. The Two in Love (Wilburn Mansel and Emily Pal- len), Duff.
Apr. 26. A Mother's Ordeal (Jean Søthern), Shirley Mason, Duff.

Artcraft Pictures

Nov. 6. Lost in the Dust (Hartford).  
Jan. 4. The Price of the Skunk (Ollie M., Cohan).  
Mar. 2. A Poor Little Rich Girl (Mary Pick- ford).
Mar. 26. The Valiant (George M. Cohan). Coming In Again-Out Again (Talamridge and Banks).

Bluebird Photoplays

Mar. 19. The Devil's Rail (Ella Hall), Hal Ro- bertson.
Apr. 2. Love's Lane (Violet Merriweather).  
Apr. 9. The Painted Lady (W. Desmond), Nowell and Gypsy Hart.
Apr. 16. A Kiss for Money (Helen and W. Russell, Helasco and Minnie Chief).  
May 7. Little Miss Nobody, (Violet Mer- riweather).  

Fox Film Corporation

Mar. 18. The Thin Curtain (Wayner, Paramount), Special.
Mar. 19. The Blue Street (Wm. High and Violet Palmer).  
Apr. 2. Her Greatest Love (Theda Bara, well).  
Apr. 9. The Desires of Her Friends (Stuart Holmes).  
Apr. 23. She, (Valeska Suratt).

Ivan Feature Productions

May 15. Two Men and a Woman (Antonio Moreno and Edith Storey).  
May 2 2. The Spirit of Romance (Vivian Martin, Alice Joyce and Harry Morey).  
May 29. The Bachelor Imp (Susie Hayskova).  
May 29. An Old Fashioned Woman (Myrtle Stedman), Pakula.
Apr. 2. The Brides Between (George Be- rman), Pakula.
Apr. 9. The School for Husbands (Kathlyn Wil- liams), Pakula.  
Apr. 13. The Brides Between (Blanche Sweet), Pakula.
Apr. 16. Sleeping with Spiderwebs (Robert Frederick), Famous Players.
Apr. 23. The Square Deal Man (Wm. S. Han- lion), Fine Arts.
May 7. The Secret of the Verdict (Maurice Lon- don), Fine Arts.
May 16. The Marcella Millions (George Be- rman), Fine Arts.
May 21. Half of the Year (Pauline Frederick), Famous Players.

Kleine-Edison-Selig-Essanay

Mar. 15. Satan's Private Door (Essanay).  
Apr. 2. The Law of the North (Shirley Mason).  
Apr. 23. Skinner's Bubble, (Bryant Wash- ington), Essanay.
Apr. 30. The Faith of Nancy, (Tom Santschi and Bessie Eyestone), Selig.
May 7. The Mystery (Ralph Herlong and H. Selig.

McClure Pictures*

Feb. 12. Seven Deadly Sins, Greed (Nance O'Neil), Shirley Mason and George Le Guere.
Feb. 19. Seven Deadly Sins, Envy (Nance O'Neil), Shirley Mason and George Le Guere.
Feb. 26. Seven Deadly Sins, Passion (Nance O'Neil), Shirley Mason and George Le Guere.
Mar. 5. Seven Deadly Sins, Sloth (Charl-ottesville), Shirley Mason and George Le Guere.
Mar. 12. Seven Deadly Sins, Stout (George Le Guere), Essanay.

Metro Pictures Corporation

Mar. 16. His Father's Son (Lonie Boy- more and Irene Howley), Royce.

Mutual Film Corporation

Mar. 19. The Painted Lie (Craft Whirl), Horsey.
Mar. 29. Six of One (Jackie Saunders), Schar-heimer.
Apr. 2. The World of a Billionaire (Margaret Fiesler), Pakula.
Apr. 9. A Daughter of War (May Ward), Mutual Special.
Apr. 9. Mrs. Ballance (Nance O'Neil), Powell.
Apr. 23. The Single Code (Craft Whirl), Syd- ney.
Apr. 23. The Debt (Marjorie Rambeau), Powell.

Paramount Pictures Corporation

Mar. 19. The Dummy (Jack Pickford), Fam- ous Players.
Mar. 22. The Spirit of Romance (Vivian Martin, Alice Joyce and Harry Morey).  
Mar. 29. The Bachelor Imp (Susie Hayskova).  
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Path Exchange, Inc.

Apr. 2. The Great City (Harry Carey).
Apr. 9. The Enemy of the World (Tristan), Robert Hardy and Gordon.
Apr. 15. The Fighting Gringo (Harry Carey), Frank Mills and Gerda Holmes.
Apr. 23. The Spider (Maurice journalism and Rockcliff), Famous Players.
Apr. 9. The Family Honor (Robert War- beck), June Smith, Henry Hull.
Apr. 16. The Devil's Nest (K loud Gordon).  
Apr. 23. SPECIAL FEATURE—Title not announced.
Apr. 30. Darkest Russia (Alice Brady).
May 7. The Page Mystery (Carlyle Black- well), June Elvidge and Harry Morey.
May 14. The Wit of a Woman, (Muriel Os- trich and Arthur Ashley).

Red Feather Productions

Mar. 25. The Fighting Gringo (Harry Carey).
Apr. 2. The Bronze Bride (Clare Mac- Dowell, Francie Floyd).
Apr. 9. The Eternal Sin (Florence Reed), Bronco.
Apr. 23. The Hero of the Hour (Jack Mulhall).

Selznick Pictures

Feb. 3. The Argyle Case (Robert Warwick), Ince-Kay-Bee and (Clara Kimball Young).
Mar. 15. The Little Brother (Enid Bennett), Ince-Kay-Bee.
Mar. 18. A Daughter of the Poor (Bessie Lasky, Fine Arts.
Apr. 23. Womanhood, the Glory of the Na- nation (Alice Joyce and Harry Morey).
Apr. 28. Secret of the Enchanted (Louise Glau), Ince-Kay-Bee.
Apr. 15. An Old Fashioned Woman (Rob- ert Harron), Fine Arts.
Apr. 22. Cheerful Givers (Bessie Love), Fine Arts.
Apr. 27. The Desert Man (W. S. Hart), Kay-Bee.

Ultra Pictures Corporation

Apr. 2. The Woman Who Dared (Beatriz Michelena).

Vitagraph—V-L-S-E

Mar. 19. Aladdin from Broadway (Edith Storey and Antonio Moreo), Ultra Pictures.
Apr. 2. A Million Bid (Anita Stegert and Antonio Moran).  
Apr. 9. The Devil's Nest (Chris Peters and Louise Vogl), Fine Arts.
Apr. 10. Womanhood, the Glory of the Na- nation (Alice Joyce and Harry Morey).
Apr. 16. Her Secret, (Alice Joyce and Harry Morey).
Apr. 23. Sally in a Hurry (Lillian Walker).
Apr. 30. The Horse (Earle Williams).
Apr. 5. The Silent Master (Robert Warwick).
May 7. The Capt. of the Grey Horse Troop.

World Pictures

Mar. 19. The Social Lepers (Carlyle Black- well, June Elvidge, Arthur Ashley, and Antonio Moran).  
Apr. 2. The Man Who Made a Mistake (Gladyd Hulett, Wayne Arey, George Mars, Kay Burke, Grace Gor- serene).
Apr. 9. The Enemy of the World (Tristan), Robert Hardy and Gordon.
Apr. 15. The Fighting Gringo (Harry Carey), Frank Mills and Gerda Holmes.
Apr. 23. The Spider (Maurice journalism and Rockcliff), Famous Players.
Apr. 9. The Family Honor (Robert War- beck), June Smith, Henry Hull.
Apr. 16. The Devil's Nest (K loud Gordon).  
Apr. 23. SPECIAL FEATURE—Title not announced.
Apr. 30. Darkest Russia (Alice Brady).
May 7. The Page Mystery (Carlyle Black- well), June Elvidge and Harry Morey.
May 14. The Wit of a Woman, (Muriel Os- trich and Arthur Ashley).
SHORT SUBJECTS CURRENT AND COMING

Eduational Film Corp. of Amer.
From Ditmars' "Living Book of Nature"
Apr. 23, 1917. 360 feet 1 reel
2524
Foxfilm Comedies
Apr. 2. Bathouse Tangles (Porter Strong) 2 C
Apr. 16. The Man Who Didn't Care (Arthur Lake) 2 C
Apr. 23. His Love Fight (Hank Mann) 2 C

General Film Company
BROADWAY STAR FEATURES
Past Quaker Escapes (O. Henry Series), 2 D 21850-61
Friends in San Rosario (O. Henry Series), 2 D 21879-80

The Shooting Star, C, and Harvesting the Wheat Crop in Alberta, Can., Edu., Split reel 21851
Meddling with Marriage (16th of "12 Marriage Stories"), 2 D 21858-59
Canimated Nocis Pictorial, No. 28, and Great Lakes, Ed., Split reel 21872
Canimated Nocis Pictorial, No. 29 (Cart-C) 21890

FORTUNE PHOTOPLAY
The Devil's Bank (O. Henry and Wm. Conklin), 4 D 21846-46
The Yellow Bully (Neil Hardin and Payton), 4 D 21865-66
Vengeance on the King, 4 D 21885-88

KALEM
The Vanishing Bishop (6th of "Grant Police Reporters"), 1 D 21886
Dog Pits and Trouble (Ham Comedy), 1 C 21871
The Skeleton Canyon Raid (6th of "The Lonedale Adventurer"), 1 D 21873-74
The Secret of the Borgias (25th of "Grant Mystery"), 1 D, Fash. 21877
The Lost Point (6th Episode of "A Daughter of Daring Hamilton"), 2 D 21881
The Long Skull Mountain (7th of "American Girl" Series), 2 D 21891-92

The Power of Pin Monty, 2 D 21866-65
Selig-Tribune, No. 29, 4 D 21870
Mr. Bingo the Bachelor (John Lancaster), 2 D 21882
The Daughter of "Gas House" Dan, 2 D 21893-94
Selig-Tribune, No. 30, 1 Top 21895
Bill and the Bearded Lady 21894

Klever Pictures
Apr. 23. Ballads and Bologna (Vicotor Moore) 1 C

Metro Pictures Corporation
DREW—Handy Henry and Mrs. Sidney Drew 2 D C 21920
SERIAL—The Cure (Chapter 14), Francis X Bushman and Beverly Bayne 2 D Monday, April 16, 1917
DREW—One of the Family (Mr. and Mrs. Sidney Drew) 2 D 21921
SERIAL—The Great Secret (Chapter 15), Francis Bushman and Beverly Bayne 2 D Monday, April 23, 1917

Universal Film Corporation
Monday, April 16, 1917
MUTUAL SPECIALS—The Cure (Chap. No. 10) 2 C 01422-23
MUTUAL SERIALS—A Double Siesi (Episode No. 2 of "The Railroad Clique", Portland Andrew, 2 D 01423-25
MONOGRAM—Shorty Sings a Jungle Song ("Jungle Stories of Shorty (or Hamilton.") 2 D 01438-37
GAUMONT—Mutual Tours Around the World; Copenhagen, Denmark, Russian Empire, Sing, Western Australia, 1 Trav. 21440
MUTUAL—Weekly, No. 120, 1 C 21447-49
STRAND—When Mary Took the Count (Billy Mather), 1 C 21459-60
CUB—Somewhere in the Mountains (George Ovey), 1 C 21461-62

GOLD SEAL—For the Sake of Evidence (Tim Marshall), 3 D 21829-30
VICTOR—The Conqueror (Henry Bemis), 1 C 02340
Wednesday, April 18, 1917
LAEMMLE—Chubby Takes a Hand (H. M. V. Moore and Jane Gail), 2 D 02341
L-KO—Love and Blazes (Phil Dunham), 2 D 02342
UNIVERSAL—Animated Weekly, No. 66, 1 Top 02343
VICTOR—The Toppy Turvy Twins (Carter DeHaven), 2 C 02344
BIG U—The Face That Killed (Cleo Madison), 1 D 02345
V. REX—The Perilous Rhyme (Berto Uberti and Cleo Madison), 1 D (Re-issue) 02346
LAEMMLE—Chubby Takes a Hand (H. M. V. Moore and Jane Gail), 1 D 02347

Vitagraph-V.L-S.E.
Tuesday, April 17, 1917
GOLD SEAL—For the Sake of Evidence (Tim Marshall), 3 D 02359
VICTOR—The Conqueror (Henry Bemis), 1 C 02340
Wednesday, April 18, 1917
LAEMMLE—Chubby Takes a Hand (H. M. V. Moore and Jane Gail), 2 D 02341
L-KO—Love and Blazes (Phil Dunham), 2 D 02342
UNIVERSAL—Animated Weekly, No. 66, 1 Top 02343
VICTOR—The Toppy Turvy Twins (Carter DeHaven), 2 C 02344
BIG U—The Face That Killed (Cleo Madison), 1 D 02345
V. REX—The Perilous Rhyme (Berto Uberti and Cleo Madison), 1 D (Re-issue) 02346
R. REX—The Face That Killed (Cleo Madison), 1 D (Re-issue) 02347
LAEMMLE—Chubby Takes a Hand (H. M. V. Moore and Jane Gail), 1 D 02348

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BISON—The Told-Off One (Molly Malone), 2 C 02350
JOKER—Take the Eiffel Tower (Mrs. T. E. Dewey and Wm. Franczy), 1 C 02351
IMP—The Blazing Star (H. W. Baudet and Leila Baudet), 1 D (Re-issue) 02352
UNIVERSAL SPECIAL—The Nick of the Wire (The Death Warrant) (Ben Wilson and Neva Gerber), 2 D 02353

Tuesday, April 19, 1917
BISON—The Told-Off One (Molly Malone), 2 C 02350
JOKER—Take the Eiffel Tower (Mrs. T. E. Dewey and Wm. Franczy), 1 C 02351
IMP—The Blazing Star (H. W. Baudet and Leila Baudet), 1 D (Re-issue) 02352
UNIVERSAL SPECIAL—The Nick of the Wire (The Death Warrant) (Ben Wilson and Neva Gerber), 2 D 02353

Wednesday, April 20, 1917
BISON—The Told-Off One (Molly Malone), 2 C 02350
JOKER—Take the Eiffel Tower (Mrs. T. E. Dewey and Wm. Franczy), 1 C 02351
IMP—The Blazing Star (H. W. Baudet and Leila Baudet), 1 D (Re-issue) 02352
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<td>Claridge Films, Inc.</td>
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<td>The Heart of New York</td>
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<td>Cosmofotofilm Company</td>
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<td>Dixie Films</td>
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<td>December 26. Tempest and Sunshine (Evelyn Greely)</td>
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**Anti-Vice Film Company**
- *Is Any Girl Safe?* | 5 reels

**Argosy Films, Inc.**
- The Celebrated Siblow Case | 6 reels
- *Where's Your Get That Stuff* | 5 reels
- December—Absalom, King of Judah, Universal | 5 reels

**Arrow Film Corporation**
- *The Deemster* (Derwent Hall Caine) | 9 reels

**Bernstein Film Productions**
- What Do We Know? | 3 reels
- The Seven Cardinal Virtues | 8 reels

**Biograph Company**
- Her Condoned Sin | 5 reels

**California Motion Picture Corp.**
- *December*—The Passion Flower (Beatriz Michelena) | 2 reels
- *January 29, A Gay Deceiver* | 1 reel
- *January 15, Black Hands and Soapsuds* | 1 reel
- *February 12, Oh, for a Wife!* | 1 reel
- *February 19, Hubby's Night Out* | 1 reel
- *February 15, Bride and Gloom (Special Reissue)* | 2 reels
- The Birth of Character | 5 reels
- *March 5, As Luck Would Have It* | 1 reel
- The Curse of Eve (Enid Markey) | 7 reels
- *The Black Spot* | 4 reels
- Incomparable Mistress Bellairs | 4 reels
- *His Vindication* | 5 reels
- *Victoria Cross* | 4 reels
- *The Girl Who Didn't Think* (Jane Gail) | 6 reels
- *December*—Tempest and Sunshine (Evlyn Trepper) | 4 reels
- *December*—Just a Song at Twilight | 5 reels
- *War as it Really Is* | 6 reels
- *Night's Daughter* | 8 reels

**Donald C. Thorapson Film Co.**
- *E. & R. Jungle Film Company* | 7 reels

**E. & R. Jungle Film Company**
- Jungle Brats | 4 reels

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Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
THE question as to what is fair and what is unfair depends upon the point of view and who is pinched by the regulation under discussion. The advance deposit system is an example of this. This question has been discussed from coast to coast without much avail, though some manufacturers have come out in the open for its abolition—others still say it is necessary. Those exhibitors who are ready at any time to discount their service and have money in the bank to pay for their film are not vitally affected one way or the other— it is the little man who is honest and whose credit is good, but who needs a little time, upon whom the rule falls with a heavy hand.

We find the same thing in the police regulations of any city. The laws which they enforce were not made by the law-makers just for the sake of passing legislation. They were made because some one individual or group of individuals made fools of themselves and as a result forced restrictions which put a stop to acts of a similar nature. Thus we find oppressive regulations which hurt the many because of the indiscretions of the few.

This morning we received the following letter from one of the leading supply houses in the country:

"Motion Picture News,
729 Seventh Ave.,
New York City.

Gentlemen:

"We call your attention to one Mr. ——— of ———, N. C., who ordered some goods from us, and assuming that he was responsible,

we made shipment C. O. D., at his suggestion, without demanding a deposit. One of the shipments was ordered by wire, and we had to come down to the office on Sunday morning in order that he might have the goods promptly.

"This fellow not alone refused to accept the goods after they arrived, but has ignored all correspondence, and we were compelled to pay the amount of Fifteen Dollars and Sixty-four Cents for express charges, in order to have our merchandise returned.

"A fellow like this should be advertised from coast to coast as a crook."

We do not assume that this practice is common or that it occurs more than at scattering intervals, yet, if it is practised at all, it may be the cause of the supply dealers demanding cash with order on all their deliveries. Here again we find the few bringing down trouble on the heads of the many, although the many may be perfectly honest and with good credit. It is right to consider that every man or group of men are honest till they have proven themselves otherwise, yet when those serving this group find members of it dishonest it is only human nature to take it out on all of them and justly so.

Organization of this kind can limit its membership, taking in only those upon whom they can depend, thus making the protection they offer to the dealers and exchanges a reality. They will also be able to advise with the various interests in the trade and in this way render no little added service to the industry. Any statement that a group is dishonest because some one of its constituents has done something wrong is not only unfair but it is untrue, yet punishment must be borne by all unless the group is in a position to cleanse itself. "No chain is stronger than its weakest link."

E. K. GILLETT.
Film Renovator

The matter of film renovating has been a subject that has caused many exhibitors to become prematurely gray, as has also the matter of first-run films, which being green, cause the machines to pound and in a number of instances work great injury upon both film and projection machine. There is no reason to doubt that the poor condition of some of the present-day productions is due largely to the fact that exchanges neglect the all important necessity for proper renovation of the film after it has been returned by the exhibitor. It is this fact perhaps more than any other that has driven so many of the smaller exhibitors out of business, and it is all unnecessary if the men who are selling the goods would only take proper care of their stock. The device shown here is a film renovator that has many advantages; it is not only for old film, but also for the protection of new film. Many films are weakened during the first week’s use by the undue strain put upon the sprocket holes on account of the tension springs and aperture plate tracks becoming gummed up with the deposit of emulsion that is always found where new film is being used.

It has been remarked that the first day’s run will break the film in and prevent this trouble, but that is a mistaken idea; some films will still be green even after several days of use. The added tension exerted on the film where the tension springs and aperture plate has collected much of this emulsion is approximately 50 per cent. greater, and it is here that so many films have their life shortened. Operators when running new films try to avoid this trouble by squirting oil on the tension springs; this sometimes prevents the noise of the projector, but meanwhile it is causing the film to be damaged in other ways; this oil gets on the film, which causes it to become cloudy, blotchy and out of focus. It is impossible to remove oil from film, unless the film is buffed severely; this heats the film and causes it to shrink. When film shrinks and hardens it loses its transparency, until the film will not run in the sprocket, and naturally becomes worthless in a very short time. Film corrodes the same as metal, such as nickel, brass, copper and even glass. If you neglect to wash your windows for a week or two it is not only dirty, but scummy and foggy. It has lost its transparency. The same is true of motion picture film. The one drawback of these film renovating processes has been that too much has been expected of them; exchange managers have expected to think that “renovating” means making new. They expect when a film is all shot to pieces, such as scratches, weak and torn sprocket holes and full of poor patches, that a film renovator should be capable of removing all defects. That is impossible. No machine will ever be built that will accomplish the above, but it is the belief of the writer that 50 per cent. of the film troubles can be overcome if not eliminated altogether by a judicious use of one of these machines. If it is essential to keep the condensing and projection lenses free from dust and oil, and we know that it is, why is it not equally essential that the film should be so kept? It is. The operator is the fall guy, as usual, for no matter how good an operator he may be, he cannot make a new film out of an old one, and we know that if none of our exchange managers should attempt to fill this position they would make an awful mess of it, but still, if the exhibitor makes a complaint regarding the film that has been sent him the reply is “Your operator is to blame.” We have seen features of five reels where three out of the five have been in an abominable condition, the other two in first-class shape, but the answer is the same: The operator. Now this is not true, for if it were the operator who was at fault ALL REELS WOULD BE DAMAGED. The manufacturer of films or feature pictures are today spending thousands of dollars to deliver the prints to the exchange in first-class condition, but after the exchanges receive it, they seem to care nothing for its future condition. But with proper agitation on the part of the exhibitor this state of affairs could be remedied, and it is up to those exhibitors who are paying the price to see that they get what they are paying for. The Rex Film Renovator, as illustrated, is a device that has received hundreds of testimonials from users in all parts of the country and the cost of same is within reach of every exchange, and they should investigate carefully into its merits.

The claim of the manufacturer is that after a film has been treated with the Rex Film Renovating Fluid, it is entirely free from any coating which has been applied, and has a velvet finish which allows it to pass through the projection machine 50 per cent. smoother and easier, keeping the tension springs free from any accumulation of emulsion and relieving the operator of any responsibility of damaging first-run film. Those exchanges who have adopted this method claim it not only relieves them of many of their troubles, but also claim that the film lasts much longer.

Oil troubles are a thing of the past where this device is used, as they have a new patent method of removing oil from film without its passing through the renovator, which is furnished with their outfit; in this way the oil can be removed from the film in about twenty minutes, whereas it now takes at least a couple of hours where this is done by hand, and then the oil is not thoroughly removed, as is the case where the Rex is used. When a film has been cured by this process it is possible to chase it through the projection machine in six minutes without any damage to the film. This is not advisable, though, for the projector is not supposed to be run at that speed. The Rex Film Renovator Manufacturing Company are located at 272 North Third street, Columbus, Ohio. R. D. Hanish is the general manager, and I would again call the attention of the exchange managers to the claims made by the manufacturer and users.

Notice

Managers and operators are invited to write this department asking any information of a technical nature or otherwise, where it concerns the projection; suggestions are also welcome. These inquiries or suggestions may be sent, anonymously or otherwise. In either case the strictest confidence will be observed and replies made through the columns of this department only. I am forced to make this announcement from the fact that a number of my correspondents desire personal letters, and as there is no charge made for this service, that is impractical.
Schwarz's Carbon Adapter and Economizer

E. M. SCHWARZ, of San Francisco, Cal., an operator who does things, is the inventor of a carbon adapter and economizer for those who use the small Silvertip negative carbons. As mentioned in the issue of March 10, the brother has been quite successful in placing these carbon adapters on the market and wherever they have been tried it is the consensus of opinion that they are the goods. As you will see by the photographs it is possible to burn the Silvertips down to less than an inch without in any way injuring the adapter.

The maker claims that with the use of this device he has saved from eight to ten carbons a week while burning a 52 ampere arc. This is of importance to exhibitors who find difficulty in getting carbons and the saving is worth considering alone.

The sample sent me was used on 60 amperes, burning the carbon clear down to the holder, and while it "fused" or melted the top of the holder a trifle it did not prevent its further use.

Of course, it is not advised to burn the carbon entirely away; the utilizing of all but a trifle less than an inch is saving enough when we consider that so many operators throw away carbons of from two to three inches in length. There should be a good future for "Schwarz's Carbon Adapter and Economizer," and the price is not exorbitant—one dollar each.

Screen Needs to Be Done Over

C. E. C, Murray, Ohio, writes: "Please tell me the best way to paint a screen. The screen is a muslin one that has been painted white, but needs to be gone over again. What kind of white paint is best and what percentage of blue is needed for best results?"

Answer: I refuse to be bothered. I do not know the "best" paint, but I think there is one on the market, a screen preparation called the D & D Screen Paint, that will answer your purpose quite well, and you will try and get in touch with them and have them write you.

The above correspondent comes across with a P. S. as follows: This "P. S." will be lengthy and you may omit it, but comment on it please by saying the equipment at the Rialto is (whatever it is). I am not an operator, but help same at the theatre here. Enjoy reading the News each week. Always read your department. Am a subscriber to the News and get much pleasure from the description of beautiful picture theatres. Wish our town could boast of one. When the Rialto in your city opened it had a Minuta Screen, later reported to have a better one, the Atmospheric, and now it has a Radium Gold Fibre. I think the machines were changed a couple of times, but possibly only once. After all of that I wonder if — is satisfied? I have read and enjoyed the letters of Charles A. Norton, the small town operator, and hope his "boss" gets him a 1917 Type S Simplex (or any other kind for that matter). Regarding better projection I think there is a market for a good objective lens for $50 or $60, if one can be made that will be worth it. Have never seen the price of the Marlux quoted; it may be a fine one. Have read of a Sabo lens that is good (according to Richardson). I thank you in advance for your answer to this letter.

Don't Rewind Films

In obedience to a request that was made of me by an exhibitor a few days ago I am writing this to try and set forth the reason why an operator should not rewind the film before it is returned to the exchange. We know that the film should be inspected before being run, and where the film is rewound and reaches the exchange in that condition, in a number of instances this film never gets examined and is sent out to the next exhibitor minus examination. Where there are exchanges who desire to treat their customers fairly, the work of the inspectors is facilitated by receiving the films as they leave the machine, not rewound. Even where an occasional reel might slip through the exchange without inspection, it will in this way become inspected by the operator who is to use it, for he will have to rewind it before it can be shown, and in the process of rewinding he is enabled to see that the film is in such a condition that it can be run without any breaks or delays.

Where 2,000 feet of film are carried on one reel it is just as easy to separate them, putting tail pieces and leaders on just before the last show is to be given, and in this way the operator will only have to remove the film from the take-up magazine and put the proper band upon it and throw it in the shipping case; in this way the reel must be examined somewhere before a film is put in the exchange. The operator's work is made lighter and he is relieved from much worry attending the uncertainty of film which he has not examined during its travel through the projection machine." No matter how good an operator you are, or how conscientious, make it a rule not to rewind film at the end of the day's run, and be sure to put the proper band on EVERY REEL BEFORE YOU PUT IT IN ITS CASE. This will help you, as well as helping your brother operator, and much of the "religious" conversation in the operating room will be avoided.

Can Operate on Any Current

W. H. TYLER, Texas, sends in a wiring diagram, and writes as follows: "In March 10 number of the Motion Picture News I see diagram sent in from Hoboken, N. J., which is good, and I will send you a diagram of my arc connections. Also, Ravena, N. Y., wants to know about operating two machines on one rectifier. Diagram will show how same is done. I use rectifier all the time, but in case of an emergency can have any current I desire. Hoping this will benefit some one, I am yours truly."

In reply:
In your last reply you, in the vernacular of the street, "said a mouthful." If the vast number of operators throughout this great country of ours could only be brought to a realization that in helping others they were also helping themselves, we could feel, but by our calling the diagram you sent in was, unfortunately, one that could not be reproduced; then, too, there were several small mistakes which you in your haste no doubt overlooked, such as reversed polarity on the rectifier, and also the rheostat. Brother Ullers of Hoboken, who is, by the way, something of an artist as well as draughtsman, followed the (Continued on page 2533)
SLIDES

PROMPTLY after the declaration of war between United States and Germany, Joseph F. Coufal, the head of the Novelty Slide Company, wired the Secretary of Navy Daniels, Secretary of War Baker and Secretary of the Treasury McAdoo, offering the facilities of their manufacturing plant, for the production of any and all necessary Government slides.

This patriotic offer was promptly acknowledged by Secretary Daniels of the Navy Department, and the matter is now under consideration.

It is evident that motion picture theatres will play a very important part in the present crisis, and the Federal Department heads have realized the power and the value of the motion picture screen.

If the Government decides to place into service the plan under consideration, every motion picture theatre in the United States will be supplied with a regular service of slides, encouraging enlistment and presenting such valuable information to the American public as the Government desires to have promulgated.

Exhibitors everywhere are showing the proper desire to assist the officials and we urge every motion picture theatre owner to put his whole heart and soul into patriotic cooperation, in the service for his flag and country.

OWING to the general interest prevailing throughout the country on patriotic topics, the Excelsior Illustrating Co., 219 Sixth Avenue, New York, has prepared a set of slides on this timely subject. It has been said that a great many inquiries have been received at the offices of the company from exhibitors requesting slides that will help to promote patriotism. In order to meet the demand which is constantly increasing, the Excelsior Co. has started a special department devoted to this work.

THE Greater New York Slide Co., 154 West Forty-fifth street, New York, are releasing patriotic songs on their unbreakable Mica slides. These slides are made up in two colors, portraying the American eagle in red and the song in black.

Motor Generator—Transformer Connection

THE accompanying illustration shows the manner in which a motor generator set may be connected to furnish current to two arcs, having a transformer or economizer in circuit for emergency. By a proper manipulation of switches either machine may operate from the transformer while the other is being furnished with current from the motor generator.

Operators who have unique wiring diagrams are requested to send them in for the benefit of our department readers, for it is only through the helpful suggestions of operators that the craft will ever become fully recognized as an art instead of merely a job. Let us see that you are willing to cooperate with us in the desire to raise the profession to the high position to which it is entitled.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
suggestions outlined by you, and I think the accompanying illustration will better explain what you wished to convey. The explanation of the diagram is as follows: To operate arcs 1 and 2 on rectifier, close switch A. Engage points 1 and 2 on switch F and points 5 and 6 on switch E. To operate arcs 1 and 2 on adjustable rheostat, close switches B and C, leaving switch D neutral; engage points 3 and 4 on switch F and points 7 and 8 on switch E. To operate arc on 220 D.C. rheostat, engage switches D and C, points 3 and 4 on switch F and points 7 and 8 on switch E. By a proper manipulation of switches both arcs may be burned simultaneously. For example: To operate arc No. 1 on D.C. rheostat, engage switch D with points 7 and 8 on switch E. To operate arc No. 2 on adjustable rheostat engage switch B, leaving switch C neutral, and engaging points 3 and 4 on switch F.

This diagram should enable an operator to so operate his machines that there need never be any trouble so far as the current supply is concerned. I would be glad to receive any further suggestions from the brother from Texas.

Wants Lenses for Power's Machine

J. P. H., Henderson, N. C., asks: "Will you please let me know the different grades of lenses that I can get, and from whom, for Power's 6A machine, 9 by 12 screen, throw 80 feet?"

Answer: For the size picture you desire it will be necessary to use a lens of 6/4 inch focus, and these lenses may be purchased from the manufacturer of the machine or from the lens makers themselves. Would suggest that you write to either of the following optical companies, all of whom are located in the City of Rochester, N.Y.: The Crown Optical Company, Bausch and Lomb Optical Company and the Gundlach-Manhattan Optical Company. All of the above-mentioned concerns manufacture high-grade projection lenses, and I am sure they will be able to fulfil your requirements.

Real Service Given

Every exhibitor of moving pictures is constantly on the lookout for new methods of publicity for his house. Anything that is a little different or a little better than the ordinary publicity mediums now in use is always welcome.

The Cahill-Iggo Company of Chicago is doing a great deal to help the busy exhibitor with his advertising problems. They furnish a complete service to all their subscribers, which consists of a series of twelve different designs of programs and the advertising write-up for each picture shown. The write-up service is furnished free.

Another item of interest to Paramount exhibitors is the "Filmette," which is produced by this same company. The "Filmette" is a new style of folder designed to take the place of the customary heralds furnished by the producers. It is absolutely original in design, and contains, besides pictures from the play itself, a curiosityrousing write-up of the picture. These Filmettes are furnished on Paramount releases only.

Mr. Theatre Manager

You are always on the watch for special features that will draw larger crowds to your theatre.

Are you overlooking details that may be handicapping your efforts? Is your equipment of the highest quality possible? What about your projector—does it have a lens, or are you "getting along" with something inferior?

Remember that the quality of every picture you show is dependent upon the projection lens, and that you cannot afford to use any lens but the finest obtainable.

Ask your Dealer to explain the advantages of the Marlux, or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.
Do You Use a Radium Gold Fibre Screen?

There Are a Score of Good Reasons Why You Should and Not a Single One Why You Shouldn't

Radium Gold Fibre Screens are scientifically made to meet the most exacting demands of Motion Picture Exhibitors. The secret process of their manufacture was worked out after years of experimenting to correct faults which previously manufactured screens were constantly showing.

They are made to keep pace with the upward trend of the photoplay—to properly transmit to the audience the finer details of light and shade for which careful directors are always striving.

They are made to liberate a long suffering public from the bondage of eye-strain—to make it possible ... in a theatre where pictures "dance upon the screen and "ghosts" and distortions are ever present.

They are made to use electrical current—not to eat it. They are made to give the exhibitor better service for even less money than he has been paying for inferior service.

Why not write us to-day for further details and price; we'll surprise you with the ease of our plan of installation.

Radium Gold Fibre Screen, Inc.
LEON SCHLESINGER, General Manager
220 West 42nd Street, New York City
Canadian Distributors—J. T. Malone Films, Inc., Rialto Theatre Bldg., Montreal; All Features, Ltd., 66 King St., W., Toronto

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

Brooklyn Projection Association

One of the most enjoyable affairs ever given by an association of motion picture theatre employees, embracing operators, managers, musicians, and employees in general, was the banquet given by the Brooklyn Projection Association held at Reiser's Cafe, Rockaway and Pitkin avenues, East New York, in what is known as the Brownsville section of Brooklyn. The meeting of the audience was called for twelve o'clock, but on account of the gathering did not get seated until nearly 1 A. M., and from that time on there was something doing every minute until the wee sma hours of the morning, and at 5 A. M. the happy but tired revelers began to wend their weary way homeward. The dinner was one of which the B. P. A. may well be proud; opening with Caratula la Brooklyn Projection Association (at one time it was some cocktail) we ran the gamut and finished with the usual demi-tasse. Good music and an excellent cabaret performance kept the diners in good humor, and when Al Mackler, president of the association and toastmaster of the evening, was introduced by Benjamin Greenwald, chairman of the arrangement committee, the scene was ready for anything. Among the invited guests were George E. Edwards, president of the Moving Picture Machine Operators of Greater New York, Local 306, I. A. T. S. E., who spoke briefly to the members and their wives, as did Will C. Smith, of the Nicholas Power Company; I. G. Sherman of the Motion Picture News, and others. All expressed great pleasure in being able things and to partake of the good things the hospitality of the association. Harry Mackler, business representative of Local 306, was called upon to say a few words, and in doing so he made it plain that the Brooklyn Projection Association was not a union organization, though a number of its members were also members of the union, but there was this difference between the two—the organization (Local 306) was merely a business one, while the association (the B. P. A.) was a fraternal and social one, and its function was to help its members in sickness or distress, as well as looking after those dependent upon them. This is done by the payment of benefits which are raised through monthly dues, assessments, etc., and in this way the association alleviates the suffering and hardships attending those members of the craft who have no bank account may become ill and in need of financial assistance. I, in common with many others had heard many things said against this association, and was indeed glad to be their guest and see for myself that the association was not as black as it had been painted, and I want to say right here that associations such as this, having for their purpose such lofty aims should be encouraged. It is a necessity. And the encouragement should take such concrete form that it will be made possible for the treasury to withstand any call made upon it. All who are eligible for membership and who reside in the borough of Brooklyn should make application for membership, and let your motto be "All for one and one for all." I do not mean to apply the spirit of fraternalism. Simon Terr made one of his characteristic speeches wherein he tried to square it with the wives and sweethearts of the members for the members' absence on meeting nights, when the meetings last until 2 A.M. There is some doubt in my mind as to whether he was altogether successful in his explanation. Mrs. Al Mackler remarked that she would excuse her husband hereafter upon hearing the explanation that had just been given, but the way she said it caused me to doubt her sincerity. Mr. A. Stern, inspector from the Department of Water Supply, Gas and Electricity, spoke in complimentary terms upon the manner in which the majority of operators were co-operating with his department and pointed out the changes that had been made in the last few years, and said that it was a pleasure to visit an operating room as a friend and not an enemy, as so many seemed to think the inspectors were. After the speechmakers had all taken the floor, motion pictures were shown of the Grand March of the Ball given by the association on New Year's eve. These pictures were taken by Brother M. Berkowitz, on one of the most unique cameras I have ever seen, and while I shall make no attempt at describing it, I will say that the pictures were taken, printed and projected with this one box.

The officers of the Brooklyn Projection Association are as follows: Al Mackler, president; Joe Bernstein, vice-president; Benjamin Greenwald, financial secretary-treasurer; George Hirsch, recording secretary; Jack Kaplan, sergeant-at-arms; Sam Heller, hospitaliter (one who looks after those who are ill and in need), and a board of trustees consisting of Max Silberman, Nat Heffelf and Charles Lipman. The arrangement committee—Benjamin
Greenwald, chairman; Max Fein and Louis Barbash—did their work well and left nothing to be desired on the part of the guests. Souvenirs were distributed, those for the men being Blu-Birds, for happiness, while the ladies received handsome Japanese powder boxes. If a really and truly good time counts for anything, March twenty-fourth will go down as a red letter day in the history of the Brooklyn Projection Association—for it was some time.

**Freddy's Condenser Mount**

Brother Walter Freddy, San Francisco, Cal., sends in one of his celebrated condenser mounts that are guaranteed to eliminate one of the most annoying troubles with which an operator has to contend, especially when using a great amount of current: The breakage of condensers. This little device is a simple, effective and cheap means of doing away with this annoyance, and operators who have used them are loud in singing their praise. Of course, we all know that cracked condensers are expensive and detrimental to good projection, and this is doubly true when slides are to be shown, for then a cracked condenser will show up quite plainly upon the screen. The Freddy mount corrects this trouble by making it almost impossible to break a condenser, and there is no longer any need for exhibitors purchasing cheap condensers owing to the cost of the large number that have become broken, for this mount will pay for itself if it only saves four condensers; and then, too, better condensers may be used, which will in turn produce better results upon the screen. The device consists of two parts, the mount and the clamp ring, and may be installed in a moment by simply screwing it to the lamp house by the screws furnished. It is designed for rear condensers only; that is, those next the arc, for it is seldom that the front condenser breaks, and no matter what make machine, or model, the Freddy mount can be adapted to it. It is all metal, nothing to break, and weighs about three pounds, sells for $3.50, and is guaranteed to do as claimed, otherwise it may be returned, charges prepaid, and your money will be refunded, within two weeks after purchase. Nothing could be fairer than this, and exhibitors should lose no time in having their projectors equipped with this device.

**UNION ANNOUNCEMENTS**

**Tampa Local No. 321**

A well attended meeting of Local 321, I. A. T. S. E., Tampa, Fla., the following officers were elected to serve for one year:

- A. Crespo, president
- W. Paleveda, vice-president
- Manuel Nosti, secretary-treasurer
- E. G. Kemp, business agent
- E. G. Kemp, H. Wegman and S. Williams, trustees
- M. Nosti, W. Paleveda and A. Crespi, examining board
- W. Sullivan, guide
- Ben Lance, guardian, and Manuel Nosti, press reporter

Brother Nosti reports that the boys are all doing fine and that many of them get the News every week. If there is support by the members there is no reason why this should not be so.

**Keystone Press Moves**

The Keystone Press, which was formally located at 105 West Twenty-third street, New York, has removed its entire printing plant to 727 Seventh avenue, New York, next door to the Godfrey Building. Their new quarters places them in the heart of the film district and convenient to the busy exhibitor.
Achromatism, and the Use of Apochromatic Lenses in Color Cinematography

It is appreciated by most workers upon color cinematography that perfection in the screen results can only be attained by the elimination of all possible mechanical errors, and considerable speculation has been rife as to whether any noticeable improvement, as regards definition, would accrue from the use of achromatic lenses in modern picture color photography. This question appears worthy of consideration so we shall endeavor, in that which follows, to outline the qualifications for color corrected lenses (for cinematographic use) and to draw some conclusions regarding their ability to improve the photographic results.

Photographers are, as a rule, inclined to neglect the serious study of lens optics on account of the severe mathematical nature of the subject, but it is possible to learn something of the chromatic aberrations of lenses, and their correction, without recourse to mathematical formulæ, and we will start with the case of a simple lens and review the steps which have led up to the apochromat which is to-day such a factor in the successful practice of color photography.

A lens in its simplest form (double convex for instance) may be likened to a pair of prisms joined at their bases, and a ray of light incident upon this lens will be refracted just as is the case with prisms. Moreover the refracted ray will also be dispersed into its component colors and, since light of different colors differs in refrangibility, we find that in the case of a simple lens objects of different colors are brought to a focus at different distances from the lens.

Objects of red color will be brought to a focus appreciably farther from an uncorrected lens than will objects of blue color, since the blue rays are refracted (bent) more than the red rays. This difference between the visual focus (red and yellow rays) and the so-called "chemical focus" (blue rays) may be roughly estimated as amounting to 1/50 of the focal length in the case of a single uncorrected lens.

Since this particular subject is treated in all of the works on photographic optics it would be idle to elaborate upon it here, but in considering the requirements of lenses for color photography (and cinematography) we must not lose sight of the fact that different colors are brought to a focus in different planes, the size of the images photographed through color filters of various hues will vary to such an extent as to prove prejudicial to good definition, or correct registration, when the resultant color records are superimposed.

The removal of these chromatic defects of the simple lens is called achromatisation, and since we are here dealing with colors and spectroscopic determinations the subject of achromatism presents the same scientific interest as does the subject of color photography.

A double convex lens of crown glass was combined with a negative (concave) lens of flint glass the color dispersion was much decreased, while the combined objective still had the power of refracting the incident rays, or in other words, converging them to a focus. A lens or prism which has been corrected in such manner for chromatic aberration is said to be achromatic, and since Dollond's time the achromatising of lenses has claimed the attention of many noted opticians.

Frauenhofer in 1817 investigated all grades of optical glass then obtainable, and with the data thus secured he constructed achromatic telescope objectives which were for years the best achromats in existence. Leases corrected for color according to Frauenhofer's methods are known as "old achromats" and were constructed, roughly speaking, by combining a positive lens of low dispersion and low reactivity with a negative lens of somewhat higher dispersion and higher reactivity. There always remains a considerable degree of residual chromatism in achromats so constructed, but the Frauenhofer objectives were as perfect as could possibly be made with the extremely limited variety of optical glass obtainable in that period. A characteristic of all glasses of the Frauenhofer era was, that the color dispersion increased hand in hand with increase of refractive index.

The limitations of the old glasses were appreciated by Frauenhofer and others, and some attempts were made to prepare optical glass possessed of different characteristics, but nothing was accomplished along this line until 1882, when, at the instigation of Professor Ernst Abbe, the Schott glass works was established in Jena.

As a result of Abbe's researches and Schott's experiments a new series of optical glasses were issued which possessed the characteristic of high refractivity with low dispersion and by utilizing these new glasses in suitable combination, or in conjunction with glasses of the older type, it became possible to construct lenses in which the chromatic dispersion was more completely abolished than in the best of the "old achromats".

These lenses constructed since the Abbe epoch from the improved glasses produced by Schott are termed "new achromats," and in various forms are utilized in the construction of all modern compound lens systems, such, for instance, as the present day photographic objectives. A "new achromat" differs from the "old achromats" (previously described) in that it is produced by combining a positive lens of high refractivity and low dispersion with a negative lens of lower refractivity but higher dispersion. This results in a considerable reduction of the residual color aberration, and it was not until the Jena glasses were introduced that improvements over the Frauenhofer achromatisation could be effected.

The earliest Jena glasses which proved useful in achromatising lenses were the Phosphate Crowns and Borate Flints, but these were subsequently withdrawn by Messrs. Schott because it was found that they deteriorated upon exposure to light.

Others of improved quality took their place, and in 1902 the Schott works issued a pair of glasses with which an extremely high order of achromatisation may be secured. These modern glasses are known as "Telescope Crown" and "Telescope Flint" and by combining them with suitably chosen curvatures the "secondary spectrum" may be almost completely eliminated. They are seldom used in combination, however, for up to the present it has not been possible to manufacture "Telescope Crown" entirely free from bubbles and veins. Dr. P. Rudolph, of the Zeiss Works, utilized "Telescope Flint" glass in the negative elements of the apochromatic "Planar" which objective was issued by the Zeiss firm in 1902, and was one of the first photographic lenses with a diminished "secondary spectrum.

In course of our article we have referred several times to the "secondary spectrum" and as this is an utterly ambiguous term to the average photographer it will be well to explain its meaning, reference being had to Fig. 1. In Fig. 1, is shown the focal curve of a lens corrected for photographic use. We must digress for a moment here and explain just what is meant by "achromatic," or photographic, correction. As is well known the photographic emulsion is ultra-sensitive to the blue and violet rays, while the maximum region of visual luminosity is in the yellow of the spectrum. If we took a camera equipped with an uncorrected lens and focused the image, and then exposed a plate, our finished result would be quite out of focus, because focusing was accomplished by the aid of the yellow rays (visual rays) while the plate is chiefly acted upon by the blue rays.

In order to produce lenses which are suitable for photographic purposes it is necessary, therefore, to achromatise them so that the yellow rays and the blue rays are brought to a focus in the same plane. This condition is illustrated in Fig. 1, in which the ordinate is a wave-length scale, while the abscissa shows the variation from actinic correction of the uncorrected rays. As the diagram shows, photographic correction is obtained by uniting the yellow at W. L. 589 (Sodium D line) with the blue at W. L. 434 (Hydrogen G line). When the focal length for rays of these wave-lengths has been rendered equal (as shown in Fig. 1) the lens is photographically corrected, and these are the lines for which most of the best photographic lenses are corrected. It should be
noted here that in order to produce "stable achromatism" the size of the yellow and blue images should also be identical and this requirement must be fulfilled along with the others by the selection of suitable grades of glass and the choice of suitable curvatures for the lens surfaces.

By further reference to Fig. 1, it will be seen that no other region of the spectrum are brought to a focus at the same plane as the D and G lines and the rays of other colors, coming to a focus in other planes constitute a residual color dispersion which is termed by lens makers the "secondary spectrum." This residual chromatism is in reality, very slight, and its presence is never noticed in ordinary photography, but a study of Fig. 1, will make it apparent that if all were corrected for all colors, e.g., truly apochromatic, the focal curve would be a straight line extending straight down from O at the top of the diagram.

Such a condition is really never attained, but by correcting for still another color the curve is materially straightened (focal lengths and size of images made equal for three colors) and the secondary spectrum is replaced by one of considerable lens extent called a "tertiary spectrum." This apochromatic correction is generally accomplished by uniting the focus of the red rays of W.L. 656 (C line) and the blue of W.L. 486 (F line) and the other colors are brought to a focus in almost the same plane by the use of suitable glasses in constructing the lens.

A little thought upon the subject will make it apparent that we can get an idea of the most suitable wave-lengths to correct for by examining the transmissions of the taking-filters used in any given color process. Obviously the lens should bring rays corresponding in color to the maxima of the taking filters to focus in the same plane.

In the two-color methods of color cinematography an apochromatic lens (corrected for 3 colors) is of course not necessary, but on the other hand if we wish to use a color corrected lens an objective must be secured which is somewhat differently achromatized than the usual photographic correction (Wavelengths 589 and 434). Assuming the best available selection of two-color taking filters are to be used, it appears, therefore, that the best correction for two-color cinematography would be that which unites the focus of rays of W.L. 656 (C line) and the rays of W.L. 520 (vicinity of little b).

While we have not been furnished the exact data with regard to the region corrected for, we are advised by the Bausch & Lomb Optical Company that their 48 m.m I.C. Tessar (F 4.5) is so corrected chromatically as to be particularly adapted to two-color cinematography. This 48 m.m lens is not to be mistaken for the regulation 50 m.m B. & L. Cine Tessar for, in addition to being of slightly shorter focal length, it also works at the diminished intensity of F 4.5, as against the F 3.5 aperture of the 50 m.m. Tessar. This diminution in speed is an item for consideration in the case of some of the color processes now being experimented upon.

While the foregoing considerations have been largely theoretical in nature, there is a practical phase of the inquiry into the utility of color corrected lenses for cinematography. The difference in size between the images formed by light of different colors is so slight—even in the case of a lens corrected for ordinary photography—as to be imperceptible, while the film in passing through the camera bulges before the exposure window to an extent far greater than any focal variations (for different colors) of the lens. It is apparent that under such circumstances the use of a color corrected lens would not produce any apparent improvement in the photographic results unless means were employed to press the film flat at the aperture during the time of exposure.

This could be accomplished by the use of a pressure plate actuated by cams in such manner as to hold the film under pressure at the exposure window during exposure, and release it during the action of the intermittent. Such pressure devices are to be found on all modern positive printers and have also been successfully employed in some historic cine cameras, but the almost negligible improvement in definition is considered it appears to be hardly worth while to equip cameras for color cinematography with special tension devices or, for that matter, with specially corrected objectives either.

A. S. C.

Further Inquiries About Bitzer's "Cannon"

J. J., Chicago, Illinois, writes: "I thank you for replying to my letter as soon as you did, but I want more information on the deep, dark secret.

"Did Mr. Bitzer use a focusing tube on his Pathé? What is the advice of the Camera Department on the use of one? I..."
There are two ways of identifying Eastman film—one by the clearness of the pictures, the other by the stencil mark.

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have read the article in the Photoplay Magazine, and all it says
is about the lamp and "Mr. Bitzer’s original diaphragm fade-out
directly attached to the lens." Will you explain what they mean
by that?

"When are you going to give us that stuff on studio lighting?"

In reply: We thought it was made clear in our former reply
that we knew very little about Mr. Bitzer’s camera, inasmuch
as we have never seen the instrument in question. We do not
know whether he has a focusing tube built in or not, but if
the correspondent has ever examined a Pathe Studio Professional
Camera he will recall that a magnifying glass is fitted to
the door on the back. This glass is, of course, utilized in focusing
the image.

We strongly advocate the installation of a focusing tube or
magnum of some kind in motion picture cameras. While some
cameras require a "built-in" tube to hold the ocular, the latter
be mounted on the regular focusing arrangement with others.
The power of the magnifier is of some importance; a glass giving
moderate magnification (not exceeding 7x) seems best, because
with higher powers the grain of the ground-glass or celluloid
focusing screen becomes so apparent as to detract from the visual
resolution of fine details in the image cast by the camera objective.

There are people who advocate focusing direct, through
the emulsion of the negative stock, threaded in the camera gate, and
again there are some who recommend the use of a clear glass
focusing screen, which gives an aerial image. This latter method
of focusing is extremely unreliable, since it depends upon the
accommodating power of the eye, and, as a matter of fact, the
advocates of both of these methods of focusing have yet to
demonstrate that they can produce as good a focus (all things
being equal) by such means as can be secured by the use of a
suitably selected piece of ground-glass or matte celluloid. The
most suitable type of glass for a focusing magnifier is a Coddington-
tou ocular or a Triple Aplanat of the power previously specified.
These may be secured from Bausch and Lomb.

Concerning Mr. Bitzer’s "diaphragm fade-out directly attached
to the lens," we advise the correspondent that the article in ques-
tion was obviously not written by one versed in camera procedure.
The round vignetter is attached to the sunshade of the camera,
as the picture in Photoplay Magazine plainly shows, and as stated
in our former reply.

As might be suspicioned, the Camera Department is in posses-
sion of some valuable data on "studio lighting," but this must
await its proper time for publication., We are like the man from
Virginia—"You can’t rush us."

Fifty-fourth Street Studio Is “Up-to-the-
Minute”

Among the many studios in Greater New York there are
none more fully equipped for efficient work in filming pic-
tures than the Fifty-fourth Street studio, 517 West Fifty-fourth
street, New York City. It is "up-to-the-minute" in every detail
and affords the producer the utmost in lighting, equipment and
convenience in handling the most pretentious scene.

The lighting equipment consists of nine overhead and five
side bank Cooper Hewitt lights, two broadside Wohl lights,
five double Kleigel lights, two Wohl duplex overheads and six
Bogers. The stages are spacious and suitable for accommodating
any size scene. A carpenter shop, fully equipped, is adjoining,
and props or other necessities may be turned out expediently.
The dressing rooms are well fitted and have hot and cold running
water. There are also shower-baths.

Among the well-known companies which have used this stu-
dio are the Famous Players, the Frohman Amusement Com-
pany, Fox and Brennon-Selznick. The studio is now being used
by the Douglas Fairbanks Motion Picture Company. McLaughlin
and Stern, 15 William street, New York, have the rental of this
studio.

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Religious Music in the Motion Picture

We are apt to think of religious music and organ music as being much the same thing. And not without reason, for the organ is first of all a church instrument. Motion picture houses equipped with pipe organs—and the modern pipe organ places a great variety of tone color and an almost orchestral effect at the service of one performer—are especially fitted for giving musical realism to church scenes, wedding and funeral scenes, not only because of the character of the organ music in itself, but also because of the "chime effects."

In the following list the moving picture organist will find a rich and varied repertory of works useful in his general and specific work:

- "Hosanna!" "alleluia!" by William Faulkes. Two robust and spirited numbers—full of life and energy—excellent for church scenes, processions, etc.
- "Voix Celeste," by Edouard Baiste. A reflective and quiet number, sure to appeal.
- "Easter Melody," by Homer N. Bartlett. A rich and attractive melody, serious in nature, full of the Easter spirit.
- "Festive March," by James H. Rogers; "Festival March," by Bruno Huhn. Two brilliant marches of only moderate difficulty.
- "Triumphal March," by Dudley Buck. A glorious military march—full of life and vigor and captivating melody, will show the resources of the organ.
- "Marche aux Flambeaux," by J. Barton. A new march, which is achieving great popularity. Has a free rhythm and swing that is most effective.
- "Festival Hymn," by Homer N. Bartlett. A beautiful religious number—serious and weighty, but big and powerful.
- "Hosanna," by Paul Wachs. One of the world's most popular Easter numbers—and excellent for use in connection with that season.
- "Marche Pontificale," by F. de la Tombelle. A march of great dignity. As fine a serious march as could well be imagined. A splendid overture or postlude.

Musical Review of Latest Compositions Suited for Picture Playing

No. 1—"The Damsel" Tone Poem, by Al Moquin. A catchy, semi-popular number, which never fails to stir an audience. Excellently suited for practically any program and its fine arrangement makes it doubly attractive for small-sized organizations. Very easy for Ed. instruction. (Carl Fischer Edition).
No. 2—"The Miracle of Love" a ballad composed by Frank W. McKee. Published by G. Schirmer.
No. 3—"Amerinda" intermezzo by Lee Oman Smith. A beauti-

Mutual Film Corporation, Chicago, Engages Musical Director

Recognizing the fact that a good musical accompaniment to moving pictures is an extremely important part of the business of exhibiting pictures, the Mutual Film Corporation has engaged Joseph O'Sullivan to arrange musical suggestions Cue Sheets for all their film productions. Mr. O'Sullivan has had much experience in this particular field, and his musical suggestions should be used by every musician playing for "Mutual Pictures."

Purchases of Seeburg Organs

SEE Burg organ has been installed in the recently rebuilt Dreamland theatre at Kewanee, Illinois. The Globe Amusement Company, of Des Moines, Iowa, also have purchased a Seeburg organ of the "Style R" type.

Special Organ Attachment Announced by Bartola Company

The Bartola Musical Instrument Company, of Oshkosh, Wis., has just placed on the market Bartola Organ Attachments to be combined with a straight-or church pipe organ in motion picture theatres. This allows the theatre which has an organ already installed to add to it the various orchestral traps without in any way changing their present organ equipment. In other words, it is a means of bringing the equipment up to date.

The Bartola Organ Attachments for pipe organs will transform any straight-or church pipe organ into an orchestral organ by adding the orchestral stops. This takes away the solemnity of the organ. The manual stops are played from an auxiliary manual which is mounted on a patented standard and attached so as to swing over the right-hand end of the lower manual, thus enabling the organist to play the solo on the harp, orchestral bells, xylophone, orchestral chimes and any possible combination with the right hand while playing the accompaniment on the organ manuals and pedals.

The pedal stops consist of bass drum, snare drum, tomtom, crash, Klaxon auto horn, storm effect and birds, and are played from pedals which are fastened to the organ console above the organ pedals in a convenient position for the operator of the player.

The bass drum, snare drum, crash, Klaxon auto horn, storm effect, xylophone and harp will be furnished in a case, mahogany finished, lattice work front, size 3 feet 4 inches wide, 2 feet 8½ inches deep and 4 feet 9½ inches high. The orchestral bells and bird chest are designed to be placed inside of the organ chamber. The bird chest is 12 inches square. The orchestral bells are 36 inches long, 21 inches deep and 12 inches high, and are arranged to be placed in the organ proper, owing to the very beautiful effect that is obtained by placing them at a distance.

All the above stops are operated by a Holter-Cabot generator set installed entirely separate from the pipe organ blower. The entire outfit is installed and operated entirely independent of the pipe organ.

The bass drum and snare drum played with the organ add to the orchestral effect which transforms the solemn tones of the
church organ into that of the orchestra. The tom-tom is an embellishment to be used with the Western and Indian numbers. The crash is to give explosiveness and the ride cymbal expression. The glockenspiel adds to the musical result in fitting the music to the picture, but it is invaluable in climaxes in the music. The Klaaxon auto horn is useful as an effect as well as adding a touch of comedy when improvised in the music.

The bird stop is one of which the Bartola Company is particularly proud. It adds a touch of novelty to the music. The bird chest used is of special design and will operate successfully on a wind pressure of from 3 to 10 inches.

The harp, a most effective solo instrument, is so closely imitated in the Bartola that when played in arpeggio it is impossible to tell from the real. The tone is most melodious as a solo, and when played with the pipe organ accompaniment it is one of the most wonderful of all orchestral instruments.

The xylophone is bright and snappy in tone and adds a brilliancy to the music and to the organ. It enables the organist to faithfully reproduce a xylophone solo in either simple tents or rolls.

The orchestral bells are played with single taps, are bright and brilliant in tone, and in contrast to the somber tones of the organ add a most pleasing variety. All the instruments are equipped with patented Bartola direct electric action, which gives a most delicate touch.

Any one with ability to play an organ will most readily adapt themselves to it. The drums are played similarly to the organ pedals, and the stops on the manual are for solo effects and played exactly the same as the organ.

A TALE OF TWO CITIES

(Reviewed on page 2909)

“Night and Love” (3/4 Andante Amoroso) by Holmer
1—"March Lorraine" by Ganne to action until—T: “Doctor Alexandre Manette, etc.
2—"Heart to Heart" (Andante) Melody by Trinkaus until—T: “The girl's brother maddened by the outrage.
3—"Short Agitato" to action until—T: “Before he died the boy called out, etc.
6—"Fifth Nocturno" (6/8 Allegretto) by Leybach until—T: “The sunshine of Mr. Lorry's dull life.
7—"Theme" until—T: “In Paris the Marquis St. Evremonde, etc.
8—"Erl King" (4/4 Allegro Agitato) by Schubert start pp then to action until—T: “Charles Darnay accompanied by his servant.
9—"Organ to action" until—T: “While the maddened desperate people...
10—"Short Agitato" to action pp during prison scenes until—S: “Dark room—Marquis St. Evremonde in cell room.
12—"Dream at Twilight" (Drummatique) by Wirz until—T: “Darnay learns that his uncle, etc.
13—Continue to action until—T: “Down with the Bastille.
14—"Peer Gyn's home coming" (Storm Scene) from the second Peer Gynsuite by Grieg to action pp or ff—T: “At dusk the Bastille falls.
15—"Good heavy Furioso" if possible repeat former number beginning then pp then to action (pp during interior scenes until—T: “So Lucie learns that her father...
16—"I love Thee" (3/4 Moderato) by Grieg until—T: “I leave the management of my estates, etc.
17—Continue to action" until—T: “Regardless of the fast approaching storm.
18—"Continue to action" until—T: “Time the healer.
19—"Petals" (4/4 Moderato) Intermezzo by Raymond until—T: “I have a warrant for your arrest.
20—"Continue ff" until—T: “Letter to-day, our dear Master the Marquis, etc.
21—"About eight bars" of a good Standard Classic March beginning then pp then to action until—T: “Mr. Lorry engages London's most famous French lawyer.
22—"Reverie" (Andantino) by Dubussy until—T: “The day of the trial.
23—"Serenade" (6/8 Allegretto) by Rubinstein until—T: “Thanks to this ensemble for a \[6/4\] Andante by Masskowsky until—T: “Advice well taken.
24—"Theme" (6/8 Andantino) by Masskowsky until—T: “Advice well taken.

Orchestra Rest (very short) organ improvise to action until—T: “No time passes in the sweet of hopeless love.
26—"Theme" until—T: “In France.
27—"The Dew is Dropped" (4/4 Moderato) Song by Rubinstein until—T: “You will either share with me.
28—Continue ff until—T: “Mr. Lorry in Lucie's room.
29—"Love Song" (Andante) by Bartlett until—T: “The reign of terror.
30—"Long Furioso" to pp until—T: “Honors even Gabelle, etc.
31—Continue pp until—T: “For many a long month I have known you.
32—"Organ pick up Furioso" pp until—T: “And from out the realm of terror.
33—"Prelude" (4/4 Dramatic Andante) from the first Carmen suite, Sibelius until—T: “And then the day before Darnay's wedding.
34—"Heart at Thy Sweet Voice" (3/4 Andantino) by Saint Saens until—T: “Wedding Day.
35—"Theme" until—T: “We must follow him at once.
36—"Continue to action" until—T: “On their arrival in blood drenched Paris.
37—"Long Furioso" begin pp then to action until—T: “Had Manette the prisoner of the Bastille.
38—Continue pp until—T: “With peril pressing from Lucie.
39—"Organ to action" until—T: “The following day Darnay faces...
40—"Argonome" from "Lucid" (6/8 Allegro Brillante) by Masskowsky, (watch bell) until—T: “Mnenee talking.
41—"Parting" (Andante) by Bendix until—T: “Would I who have given my child...
42—"Intermezzo" (3/4 Presto) by Arensky (watch bell) until S: “Judge reading Manette's story.
43—"Repeat" Heart to Heart" by Trinkaus same as played for No. 2 when Manette wrote the story in prison until—T: “And I as the sister of these victims.
44—"Repeat" "Argonome from Lucid" same as played for No. 40, ad lib.
45—"Torch Dance" (short scene) until—T: “The war- rant tor Lucie's arrest.
46—"First Arabesque" (4/4 Andante con moto) by Dubussy with Tympany rolls during prison scenes until—S: “"In- teri" of carriage, Lucie kissing Evremonde.
47—"Theme" to action until—T: “The big mob scene.
49—"Organ to action" improvising on theme until—T: “Neon the appointed hour.
50—"Organ continue" improvising to action until—T: “The war- rant for Lucie's arrest.
51—"Peer Gynt's home coming" (Storm Scene) from the second Peer Gynt suite by Grieg to action pp or ff—T: “At dusk the Bastille falls.
52—"Continue or repeat pp" until—T: “And his last thoughts were...
53—"Theme" until—S: **** END.

WAITING SOUL

(Metro Production)

(Reviewed on page 2195)

“At Sunset” (4/4 Moderato) by Brewer is the Theme

1—"Affaire D'Amour" by Pucner until—T: “A morning in London.
2—"Melody by Hueter" (Andante Cantabile) by Hueter until—T: “At night there were dinners.
3—"Vision" (Allegretto) Characteristic by Blon until—S: “Olga in her room.
4—"Dramatic Tension No. 1" by Ascher until—S: “Olga in her room.
5—"Heart Whispers" (Moderato) by Delacour until—T: “The next day.
6—"Theme" until—T: “A cup of tea after days.
7—"Dramatic Tension No. 2" by Ascher until—S: “Olga in her room.
8—"Romance sans Paroles" (Andante) by Goyna until—T: “After the conversation.
9—"Continue to action" until—T: “The crisis.
10—"Organ to action" until—T: “The eldest son of a rich family.
11—"Organ to action" until—T: “In America convalescent.
12—"Monona" (Intermezzo) by Armand until—T: “A few days later.
13—"Spring time 1dyi" (2/4 Andantino) by Brewer until—T: “Wedding ceremony.
14—"Organ to action" (Short scene) until—T: “And quickly sped the years.
15—"Cupida.te." (Moderato) by Tobiani until—T: “Grace and Brandy are garments, etc.
16—"Organ improvise" pp until—T: “Havn't I met you before?
17—"Theme" until—T: “The all night vigil of haunting fever.
18—"Quietude" (4/4 Andante) by Gregh until—T: “In the early morning.
19—"Continue to action" until—T: “Next day comes a revelation.
20—"Continue or repeat pp" until—T: “The conflict.
22—"Theme" until—S: **** END.

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Large Theatre Pays in Small Town

THE Starland theatre owned and operated by the Meridian Amusement Company is located in the business district of Anderson, Indiana. The theatre was completed in 1914 and has probably done a bigger business for a theatre of its size than any other house in that section of the country.

Plans for the theatre were drawn up by E. Watkins, an architect who is well known in that part of the State. The house measures 50 feet in width by 124 feet in depth and is constructed of brick and concrete re-enforced with steel rods.

The lobby which is 15 feet by 27 feet wide has a dome shaped semi-circular roof. Several display frames taking two and three sheet posters, small photo-frames and two one-sheet frames for the coming attractions adorning the lobby. The box-office is equipped with an Automatic Ticket Seller. Recently a permanent storm front was installed; the doors on this can be removed during the summer months.

The interior of the theatre is finished in old rose with ivory and gold trimmings. This makes a very neat and attractive appearance and lends a home-like atmosphere to the interior.

The theatre has a seating capacity of 547; there is no balcony but the management contemplates installing one which will accommodate at least 250 people. The chairs that are already in the house were furnished by the American Seating Company of Chicago.

Steam furnished by the city is used to heat the house and a 4-foot exhaust fan is used to draw the foul air out of the theatre, vents above the doors allowing fresh air to get into the house. The indirect lighting system is used. The projection room is well equipped with two Powers 6 A motor driven projectors and a Fort Wayne generator. The length of throw is 96 feet onto a Gold Fibre screen. The Starland claims some of the finest projection in the city and this all due to the unfailing efforts of Sam Fraz and Lester Young who have charge of this.

The music for the picture is furnished by a $5,000 Kimball Organ, a Star Grand piano, drums, traps and all other effects for the picture.

Triangle, Paramount, Metro, Fox and Pathe and any other big features which can be obtained are shown at the Starland. City Officials more than a year ago. The house enjoys a great Sunday patronage and does not seem to interfere with the churches. There is no special children’s day, but when a picture which is suitable for children is obtained the management works hand in hand with the mothers and Kindergarten clubs throughout the city and finds that it brings good results.

The manager of the Starland, Frank G. Heller has a novel way of keeping the theatre in the eye of the public at very little expense. He has issued passes to all the newsboys and the agents of the News Union and this courtesy the boys insert a herald in all Sunday papers. This almost guarantees getting a herald in every home.

The Meridian Amusement Company which operates the Starland is a corporation comprised of business men of Fort Wayne, Indiana and was incorporated in 1913. It also owns the Meridian theatre in Anderson, Indiana, and the Fischer theatre in Danville, Illinois. The Meridian seats 467 and the Fischer 1041.

New Company Head

Edgar Hopp, son of Joseph Hopp, president of the Chicago Exhibitors' League, has been placed in charge of the Chicago office of the American Standard Motion Picture Machine Company. His headquarters are on the fifth floor of the Masonic Building.

Strand Theatre, Cedar Rapids, Iowa, a Model House

THE Strand Theatre Company, which owns and operates the Strand theatre at Cedar Rapids, Iowa, may well be proud of this house, which is far above the usual standard of theatres found in this section of the country.

Plans for the structure were drawn up by W. J. Brown of Cedar Rapids, and the theatre was completed during the year of 1915.

The building, which is constructed of steel and concrete, measures 63 feet by 140 feet. The front of the theatre is faced glazed polychrome terra cotta topped by a tile cornice. The entrance to the theatre is sheltered by a large and elaborate marquee which extends to the curb and is a great convenience to auto patrons in bad weather. A uniformed footman is always in attendance. Above the marquee is a changeable electric sign upon which the name of the feature picture showing at the house is posted. Just back of this sign is a large semi-circular stained glass window, which adds greatly to the attractiveness of the exterior.

The ground floor of the structure is occupied by the auditorium and two medium-sized stores. The entrance is in the centre. The lobby, which measures 30 feet by 35 feet, is noted for its beauty. It is finished in marble and terra cotta with tile flooring. Facilities
New Moss Theatre Will House 3012

Plans were filed yesterday for the new Moss theatre at 81st street and Broadway. Excavating and leveling is now in progress and construction of the building proper will be under way in six or eight weeks. The theatre will be opened about Thanksgiving Day, 1917, and will be named after a United States President, as in the case of Moss' Jefferson theatre. The name has not yet been determined upon, but conjecture favors the Wilson theatre.

The new playhouse will be two stories high, taking in 150 feet on Broadway, 200 feet on 81st street, 170 feet on Bennett avenue, and 201 feet on 34th street, an area of thirteen city lots. Two large and spacious entrances, with Italian marble, will open on Broadway and another on 81st street. The capacity will be 3,012.

The interior of the theatre will be in French Renaissance, with the coloring in old rose, French gray, ivory and gold. Furnishings of suppressed and tasteful splendor will be in evidence throughout, and every modern device of comfort will be designed to suit the taste of modern elegance.

The exterior will be white, completely decorated in old rose, and the main auditorium will be the most satisfactory house in the city.

Theatre will be opened by Michel in a large show. Mourning, the giraffe, and the swan for the first nights will be furnished. The building will be fireproof, meeting all requirements of the state building laws.

Theatre will be equipped with a large symphony orchestra, one of the best known musical directors in the country. A P'Pe organ will be installed. William H. McElpatrick is the architect.

The interior of the theatre is artistically decorated in ivory and old rose with trimmings of gold. Upon the sounding board just above the proscenium arch is a beautiful oil painting. Curtain and hangings are of old rose.

The house has a seating capacity of 1,500, 800 being seats on the main floor and 700 on the balcony. The Scenic door is open and the seats are separated from the balcony by three-inch brass railing. All chairs were furnished by the American Seating Company. A ladies' retiring room, with a maid in attendance at all times, is also situated on the mezzanine floor, and is one of the many features that makes the theatre popular.

A ventilating system consisting of several exhaust fans and a Sturtevant air heating and cooling system. The air is forced through vents in the floor and the walls. This system can be used both in the summer and winter. The lighting fixtures are in original design and are very unique.

The projection room, which is in charge of Will Bhealen, assisted by Robert Christ, is equipped with two Power's projectors. The length of throw is 125 feet.

The music for the picture is furnished by a four-piece orchestra. An American Photoplayer has also been installed and also a pipe organ of large dimensions. Organ pipe are used as a decorative purpose and may be seen on either side of the proscenium opening about the brass frames of the two proscenium boxes on the main floor. There are over 1,400 pipes to this organ, which was especially constructed for the theatre.

Arthur G. Stotle, former manager of the Palace theatre in Vinton, Iowa, is now manager at this theatre. It is Mr. Stotle's policy to give his patrons the best. He books all his pictures "open market".

The house has seven or eight performances daily consisting of seven reels each. Admission prices are 10 and 15 cents.


directory of new theatres

California

Frederick Miller, owner of the Allambra theatres in Los Angeles, has leased real estate, and plans are now being drawn for a $15,000,000 theatre which will have a seating capacity of between 3,000 and 4,000. Work of constructing the new theatre begins next month. The theatre will be of a single house. It will be located on Eighth street, a short distance from Mr. Miller's first Los Angeles theatre, Miller's theatre, which he has conducted for the past four years.

Delaware

Five Wilmington men, whose names have not been disclosed, recently bought land at Penn-Del-City, the new suburban town site near Worth Bridge. They are planning on Clarksdale on which they will build a motion picture theatre. The building of the theatre will be finished within the next six weeks. It will be located on Eighth street, a short distance from Mr. Miller's first Los Angeles theatre, Miller's theatre, which he has conducted for the past four years.

Illinois

Charlestown is making another desperate effort to acquire a motion picture theatre. The latest reports are to the effect that over $3,000 worth of seats have been sold to date.

Indiana

Instead of a modern theatre, the city of Bloomington, all-district movie house will be erected on the site of the destroyed Orpheum, First and Locust streets, Bloomington. This final move on the building committee was made yesterday at a meeting of the owners of the property, the leasees, Building Inspector Redth and Architect Arthur J. Capelle.

Tentative plans call the making of the theatre by a local company to afford the name seating capacity of the former theatre. However, instead of a stage of that size, Mr. Stottle, to meet the legitimate productions of the city, the stage will be made suitable only for vaudeville acts and moving pictures.

It will be made absolutely fire-proof, meeting all requirements of the state building laws. Architect Capelle has planned to make the exterior construction as modern as the interior, so that the building will be left being in keeping with the other buildings of that part of the city. The building will be finished at once.

Iowa

James Scolaro, owner of the Olympic South side theatre, Cedar Rapids, has announced the letting of the building for the new improvement to be made on his theatre. Hohn Klepack was the successful bidder and obtained the contract for the new improvement to be made on his theatre.

For sometime in the past the city of Iowa City has been trying to acquire a new movie house, but the city's clearing up of a lot in the city is the first stage to be removed.

A modern lighting system will be installed. One of the most up-to-date systems is to have a new motion picture house, which, if plans are carried out, will be one of the finest in the country. C. F. Allardt, manager of the Olympic theatre, announced that as soon as a site could be bought the new building would be erected.

Kentucky

The Cosy theatre at Mountaineer opened two weeks ago with "The Test" to a capacity house.

Louisiana

Landry and Jacobs, who own and operate the Prytania theatre, Prytania and Bellcastle streets, in the heart of New Orleans' best residential section, have announced that they will undertake the erection of another new house which will be known as the Prytania II. The new house will be opened on Easter Sunday.

The new house will be under the management of Mr. Jacobs, and its site has been selected near the heart of the city. It will be opened on Easter Sunday.

The new house will be the most modern in the Prytania series. The building will be erected according to the latest up-to-date fire-proof regulations. It will be opened on Easter Sunday.

The new house will be situated on a corner site and will be erected according to the latest up-to-date fire-proof regulations. It will be opened on Easter Sunday.

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The new house will be situated on a corner site and will be erected according to the latest up-to-date fire-proof regulations. It will be opened on Easter Sunday.
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The character of your show is reflected by the elegance of your display.

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that will individualize your theatre, size 8½ x 11 inches. Front page contains a beautiful head of a leading player (latest poses) which covers entire front, leaving a small space above title. Name of the theatre and patrons will certainly carry this picture home. You won’t sweep any of these glamorous pages from your floor. 10 BIG NAMES READY NOW. Your local merchants will gladly stock them for you on back cover, thereby establishing a House Organ for your theatre. Write for application. Please state weekly requirements. A flat low price irrespective of quantity if used weekly.

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CHICAGO

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MICHIGAN

H. T. Liebert has been commissioned by the Ongie Brothers to draw up plans and specifications for a new motion picture theatre to be erected on the present site of the Quince street theatre. The theatre is to be named the Thomas Coughlin. It is expected that the excavators will commence work this week.

MONTANA

East Helena now has a new and up-to-date motion picture theatre. C. A. Drummond and J. B. Depue have taken over the old East Helena theatre, thoroughly renovated and re-equipped. It is to be known as “The Columbia,” with a fire-proof feature, “The Mainspring,” on the screen. A special orchestra was engaged for the occasion. It is the intention of Messrs. Drummond and Depue to operate the Columbia as a strictly up-to-date show house with all the latest hits.

NEW YORK

Application was made last week for a permit to erect a moving picture theatre in the Twenty-third ward, at Lake avenue and Latta road, Rochester. The building will house the theater, three stores and several apartments. It is to have a frontage of 71 feet and a depth of 112 feet and will be two stories in height. It will be constructed of brick and will cost approximately $35,000.

OHIO

Another downtown motion picture house in Cleveland is known as the Gaiety will be built on East Ninth street, between Euclid and Superior avenues. The theatre is to be named the Gaiety, and the name will be a real photograph. PHOTOGRAPHS, size 8 x 10. All the prominent players, 500 different names, 20c each.

OKLAHOMA

Thompson & Kizziar are building a $10,000 modern motion picture theatre at Hobart, Okla., to replace the theatre burned recently. The theatre will have one ornamental brick front, floor seats set back at an angle, with two settees on the street level. A fully equipped stage, gallery indirect lighting system and booth equipped for two machines. The theatre will be opened about May 1.

Foundation work will start on the new theatre at Miami, Okla., April 1, to cost $50,000. T. F. Humphrey, formerly manager of the Electric at Claremore will be the manager.

PENNSYLVANIA

Ground has been broken at 12-14-16 North Eighth street, near Hamilton, Allentown, for the building of the theatre that has yet been planned for Allentown. The new theatre to be called “The Strand” will be a fine improvement for the city and will stand as a monument to the enterprise of the public-spirited builders, Ketter & Smith, and architects, Rube & Lange.

The owners of the theatre are Dr. B. H. Stuckert and O. H. Gernert, an experienced theatrical man, and they will no doubt furnish the amusement public with productions of the highest standard, and the names of the patrons will be well cared for, especially along the lines of safety and convenience. There will be no danger from fire owing to the fire-proof construction of the theatre and plenty of exits. Ventilation is one of the most important factors, the air inside will be constantly changed, and the theatre will be kept at the most comfortable temperature for the street level.

It is to have a seating capacity of 500 and every chair will be of the latest model pattern. The lighting will be most detailed, and the most artistic equipment and decorations will be used. There will be a ladies’ room, dressing room, sanitary drinking fountains, a large and spacious tiled lobby and foyer, and every convenience that can be suggested to make the house popular. The new theatre, to be completed and ready for opening in the near future, will cost $25,000, and the patrons will be a sentiment of $110,000 and will be the most centrally located house in Allentown.

WASHINGTON

Wilbur Robinson of the Bijou theatre, Tacoma, has purchased a site in Nisqually town which he intends to erect a modern motion picture theatre. The structure will be of two stories, the upper one to contain a dance hall.

WISCONSIN

The new theatre at 551 Greenfield avenue, West Allis, Milwaukee, was opened recently. This is the third motion picture theatre to be built in this city. Bebeacker’s orchestra has been given the contract for the furnishing of the music for this theatre, which was built by George Leebi.

The Palace theatre, Superior, was opened two weeks ago to a capacity house, and like conditions have been maintained ever since. It is one of the finest theatres in the North for its size. It has a seating capacity of 1,200.
Exhibitors Are Making Large Extra Profits

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Theatres in the biggest cities and the smallest towns both, are making $2.00 to $15.00 clear profit daily from the Butter-Kist Pop Corn Machine. This machine is just what every theatre needs to pay off the rising expenses of film-rental, etc. Occupies only 5 square feet of floor space—little more than a chair. Plenty of room in the lobby or down by the piano. Pays 23 1/2 per cent on investment. Draws people from blocks around. Increases theatre attendance. Actual records from theatre managers to prove it.

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TERRACE GARDEN
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ADMISSIONS
COUPLES $5.00
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we will make your
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The Bartola Orchestral Stops

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Marguerite Clark's newest picture will have the pathos of "Snow White," the quaint humor of "Still Waters," the appeal of the beggar prince in the "Prince and the Pauper" and the snappy comedy of "Miss George Washington" all rolled into one.

Coming April 23rd.
 Paramount Pictures

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 Paramount Pictures Corporation
 FOUR EIGHTY FIVE- FIFTH AVENUE of FORTY FIRST ST
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Controlled by Famous Players-Lasky Corporation
BLUEBIRD PHOTOPLAYS INC. PRESENT
ALLEN HOLUBAR
IN "TREASON"

A TREMENDOUS WAR TIME PRODUCTION
LOVE ACTION ADVENTURE
WITH LOIS WILSON AND JOSEPH GIRARD
DIRECTED BY ALLEN HOLUBAR
Kathlyn Williams and Theodore Roberts
with unusually large followings among picture patrons and great ability to depict powerful dramatic scenes, have been attracting wonderful business to the Strand, New York, this week.

"The Cost of Hatred"

is a vigorous Lasky production that grips and holds you. From the betrayal and wounding of the father in the first act to the escape of the son from the infuriated, domineering religious maniac, the story holds you.

Beulah Marie Dix
famous author and playwright, wrote and prepared this dramatic, virile story for the screen.

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You know that an exhibitor who has been using Paramount Pictures for a year consistently "outdraws" his opposition.
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has done her best work in a fine story which will compare favorably with another Lasky production, "The Warrens of Virginia."

"The Tides of Barnegat"

is an appealing dramatic story of a New Jersey seaport with all its country-town prejudice and big heartedness.

F. Hopkinson Smith

the author, has contributed to the screen one of the best stories of a generation and the thousands who have read his books will be attracted by his name alone.

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Jos. M. Schenck presents
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“The Butcher Boy”
The First Paramount Arbuckle Comedy
RELEASED APRIL 23RD

The Rising Son

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Four Eighty Fifth Street
New York, N.Y.

Controlled by Famous Players-Lasky Corporation

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Never in the history of the motion picture has there been produced a photoplay of such great universal appeal as Mary Pickford's current release, "A Poor Little Rich Girl," by Elea- nor Gates.

It is a screen masterpiece that can be enjoyed by every man, woman and child regardless of age, class or nationality.

"A Poor Little Rich Girl" is a picture of the world and one that the whole world loves.

It is the greatest Mary Pickford feature ever pro- duced.

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Another Mary Pickford Triumph to be released May 19th.

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5 times every day in 90 of the leading theatres of the country during the week of April 30th."

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It is entirely up to the exhibitor! By the pictures he shows he is known to his audience.

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From the Celebrated Play of the Same Title
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"WOMANHOOD,
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Featuring ALICE JOYCE, HARRY MOREY
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Reynold Wad of the New York Morning Telegraph, one of the most widely known theatrical critics in the country, in discussing "Within the Law," following the conclusion of its 500th performance at the Elgin Theatre, New York, wrote:

"At this writing, nine companies, eight in the United States, and one in London, are earning gross profits of approximately $5,000 weekly.

"The play is unusual, because the return engagements are more profitable than the first visit to new territory. The touring companies visit the same cities two and three times during a season."

Vitagraph's production of "Within the Law," produced under the personal supervision of J. Stuart Blackton, directed by William P. N. Earle, is as strongly guaranteed as a money maker as any film production that has ever been offered.

The "NEWS" advertisers believe YOU worth while; justify them.
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By The Amazing Accuracy With Which
THOMAS DIXON
HAS FORETOLD THE MARCH OF EVENTS
IN HIS MIGHTY WAR SPECTACLE
"The FALL OF A NATION"
IN SEVEN TREMENDOUS PARTS

With Musical Score
By Victor Herbert

With the Vision of a Prophet,
Thomas Dixon, months be-
fore the United States was
actually drawn into the
World War, cast upon the
screen in his mighty spec-
tacle, "The Fall of a Nation," the
movements and out-
standing figures that play
their parts in the present
crisis of our country's life.
The powerful pacifist mo-
ment on the one hand,
and on the other, the war
party roused to righteous
indignation by humiliations
heaped upon the country,
the arch plotters against
the nation's welfare, the
servants of a foreign foe
working in the dark to un-
dermine the government—
all are pictured in bold re-
lief against the grey back-
ground of a nation torn in
conflict. Here is a picture
burning with the flaming
passions of the hour.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
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Clara Kimball Young in
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The most appealing story ever told on stage or screen.

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A wonderful film adaptation of the absorbing novel by E. Phillips Oppenheim
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April 28, 1917

MOTION PICTURE NEWS

SELZNICK US PICTURES

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By Louis Joseph Vance

With

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AND BERT LYTELL

A MODERN MYSTERY STORY WITH THRILLS, SUSPENSE AND HEART INTEREST

THE REIGNING SCREEN SENSATION

FLORENCE REED IN "THE ETERNAL SIN"

A BRENON PRODUCTION

JOSEPH M. SCHENCK

Presents

Norma Talmadge

IN A STRIKINGLY DRAMATIC PICTURE

"THE LAW OF COMPENSATION"

BY WILSON MIZNER

DIRECTED BY

JULIUS STEGER

AND

JOSEPH A. GOLDEN.

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The reasons behind Goldwyn's adoption of this policy are:

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3. Exhibitors should have the right to rent the group of pictures they want without being forced to take other pictures they do not want.

And—

Goldwyn considers it wisest to let exhibitors use their own brains in deciding what pictures are best for their theatres and their communities.
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If you are a first-class exhibitor, operating a theatre in whose standards of service you take pride—

If you have been unable to obtain the high type of productions demanded by your patrons—

Write at once to Goldwyn.

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Admission will be by card only

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Studios and Executive
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MUTUAL RELEASE "THE WILDCAT," FEATURES JACKIE SAUNDERS

JACKIE SAUNDERS makes her second appearance in Mutual Pictures the week of April 23. The second of the Jackie Saunders series of features is entitled "The Wildcat." It was produced by E. D. Horkheimer. It is in five acts.

The Taming of a Hoyden.

The story of "The Wildcat" is from the pen of Daniel Whitcomb. It depicts the reformation of a typical hoyden, a reckless, bad-tempered sort of girl who delights in having her own way upon every occasion. Before the story ends she has developed into a beautiful, charming and wholly lovable young lady. The taming of the hoyden is accomplished by a young man who resorts to kidnapping before he succeeds in his purpose. At a lonely cabin, far up in the mountains—miles from civilization—the spoiled, ill-tempered child is transformed and returns to the city later on as the wife of the man who tames her.

Splendidly Produced.

"The Wildcat" has been splendidly produced by Director MacDonald. Its scenes were chosen with care and the work of the actors is excellent. The leading characters are played by Doris Kenyon, Sylva Koscina, and William Post as Dicky, "The Devil's Assistant." The story is popular and the pictures are sure to be a success for both "The Wildcat" and "Sunny Jane," which was the first of the Jackie Saunders series.

Fred Jackson Story for Mary Miles Minter

As the next offering in the Mary Miles Minter series of Mutual Pictures, a most unusual story has been selected. President Hutchinson of the American Film Company, Inc., has chosen Fred Jackson's famous story—"Annie-For-Spite." Director James Kirkwood believes this will give Miss Minter one of the most delightful parts in which she has ever appeared. Jackson's stories are famous everywhere and thousands will be attracted by the author's name alone. Bookings on "Annie-For-Spite" can be made now at any Mutual Exchange. Its release date will be announced shortly.

Mutual Star Productions For April

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Fred Jackson Story for Mary Miles Minter

As the next offering in the Mary Miles Minter series of Mutual Pictures, a most unusual story has been selected. President Hutchinson of the American Film Company, Inc., has chosen Fred Jackson's famous story—"Annie-For-Spite." Director James Kirkwood believes this will give Miss Minter one of the most delightful parts in which she has ever appeared. Jackson's stories are famous everywhere and thousands will be attracted by the author's name alone. Bookings on "Annie-For-Spite" can be made now at any Mutual Exchange. Its release date will be announced shortly.

Mutual Film Corporation announces a series of three Mutual Featurettes starring Marie Cahill. The first is released on Monday, April 30. It is entitled "Gladys' Day Dream." The other two will follow at bi-weekly intervals. "When Betty Jets" is the title of the second. It is released May 14. "Patty's Partner," the third Cahill Featurette, will be released on May 28. Miss Cahill is one of America's best known comedians. She has been a "top line" vaudeville star for years. She has been the featured star of several musical comedies. She is known and admired everywhere. Now, in Mutual Featurettes, she will be seen by an even greater audience. Exhibitors are thus given an opportunity of offering a big star—a star of national note—in subjects of shorter length than five or six reel features. This serves to illustrate the Mutual Film Corporation's recent announcement that the "Big Stars Only" policy applies equally to short and long subjects. Bookings on the Marie Cahill Featurettes can be made now at any Mutual Exchange.

Exhibitors Offered Wide Variety of Film Subjects

Variety of the widest sort is offered exhibitors in the Featurettes now available at all Mutual Exchanges. Comedies of widely different character will be found in Vogue Featurettes and Strand Featurettes. Cub Featurettes are of still a different sort. Romance and adventure run riot in the Jimmie Dale Featurettes and the Shorty Hamilton Featurettes. Topical and educational subjects include Reel Life Featurettes and Mutual Weekly.

MARJORIE RAMBEAU IN "THE DEBT" SCORES DRAMATIC TRIUMPH

"The Debt" is the third of the Marjorie Rambeau series of Mutual Pictures. It is released the week of April 23. Frank Powell directed it. The story was adapted from a famous European stage success. Miss Rambeau scores a real dramatic triumph in the role of the Countess, A Heart Interest Story. Heart interest predominates throughout the story. The scenes are laid abroad and in New York City. Ann, the Countess, is the daughter of a nobleman who invests all his capital in a mining proposition. She is loved by Baron Moreno, who hopes to profit by her wealth, and by John Slater, a man of the people, who loves her for herself alone. When the fortune in the mines is lost, the villagers who invested their savings, proves worthless, Anne's father commits suicide, the Baron breaks off his engagement, and John Slater and Ann voluntarily agree to assume the debt incurred by the failure of the mine. After Ann's marriage to Slater the two go to America, accompanied by Slater's mother, a woman who resents her daughter's love. Through years of humble toil the Slaters accumulate a fund which to repay the debt. Just as this fund is completed Moreno appears on the scene and at a duel. They become friends. Ann in such a way that Slater casts her off. Months later when Ann's little daughter is dying, Slater revenges himself upon Moreno and, dying, bids his wife return to her child, and complete the payment of the debt. Upon her return to Europe Ann carries out the plan agreed upon, makes good the losses of the peasants and eventually marries the minister who has long loved her.

Released Week April 23.

"The Debt" is released the week of April 23. It is unquestionably one of the most dramatic and powerful of the Rambeau subjects. Bookings on this, "The Greater Woman" and "Motherhood" can be made now at any Mutual Exchange.

"Railroad Raiders" An Instant Success

Monday, April 9, was a red-letter day for every theatre that began showing the new Helen Holmes success—"The Railroad Raiders." The public instantly voted it a success. It was followed by such previous successes as "The Girl and the Game" and "A Loss of the Lumberlands." Exhibitors who have not already arranged to show "The Railroad Raiders" can secure bookings at their nearest Mutual Exchange.
FRANK POWELL Presents

MARJORIE RAMBEAUX

in

"The DEBT"

Adapted from the European Stage Success.

A stupendous drama depicting the struggles of an ex-con, and the man who loves her to repay a debt incurred in the long ago. Mother love, revenge, gratitude—all play their part in the working out of the story.

In five acts. Released the week of April 23rd.

NOW Booking At All Mutual Exchanges.

Produced by FRANK POWELL PRODUCING CORP.

Mutual Film Corporation

Distributed by
E.D. HORKHEIMER Presents

JACKIE-SAUNDERS

in

"The WILDCAT"

By Dan'l Whitcomb


NOW Booking At All Mutual Exchanges.
Produced by E.D. HORKHEIMER

Distributed by
MUTUAL FILM CORPORATION
John R. Stuller, Pres.
NOW—you can arrange from two to seven Mutual Days every week! Two new, high class Mutual Star Productions are now being released every week through Mutual Exchanges everywhere. These productions are superbly produced feature attractions in five and six acts. The stars appearing in these productions are: Mary Miles Minter, Marjorie Rambeau, Ann Murdock, Edna Goodrich, Gail Kane, William Russell, Nance O'Neil, Margarita Fischer, Jackie Saunders and Crane Wilbur.

Two Mutual Star Productions Every Week

Each week you can secure at least two high quality feature productions from your nearest Mutual Exchange. You may book these features in series—selecting the stars and plays that appeal to your particular audiences. This assures you from two to seven Mutual Days every week.

Serials, Featurettes and Specials

In addition to the two Mutual Star Productions released each week, the Mutual Film Corporation is releasing a number of Serials, Featurettes and Special Attractions constantly. Among the Serials are “The Girl and The Game”—“A Lass of the Lumberlands”—“The Railroad Raiders” and others. Among the Featurettes are Strand Comedies, Vogue Comedies, “Shorty Hamilton” Featurettes, Reel Life, Mutual Weekly and others. Among the Specials are “Damaged Goods,” Mutual-Chaplin Specials, etc.

Visit your nearest Mutual Exchange for complete information regarding Mutual Pictures. See your Mutual Exchange regularly—at least once each week. Keep posted on Mutual releases. You'll find it profitable.

Mutual Film Corporation

John R. Freuler, President

Executive Offices: 220 South State St., Chicago, U. S. A.

EXCHANGES EVERYWHERE
Amazing adventures—at midnight—while the city sleeps—are wonderfully depicted in this new series of sixteen, new Mutual Featurettes—each complete—each two reels in length—a new adventure each week.

"A Fight For Honor" is the title of the "Jimmie Dale" episode published this week.

Featuring

E. K. Lincoln
Paul Panzer, Edna Hunter
Doris Mitchell

Produced by
Monmouth Film Corporation
Harry McRae Webster, President
Jules Burnstein, General Manager
Directed by
HARRY M. WEBSTER

Jimmie Dale
Alias "The Grey Seal"

Now Booking At All Mutual Exchanges
VOGUE FILMS, Inc., Presents—

"MASKED MIRTH"

TWO REELS  RELEASED APRIL 21st

FEATURING BEN TURPIN

PECULIARLY timely is this Vogue Comedy. Right now while everyone is thinking of war, comes this two reel comedy whose plot is based on an invention to revolutionize warfare. A torpedo-bomb, which, upon exploding in the camp of the enemy, causes the soldiers to laugh till they drop from fatigue, is the very heart and centre of the plot. Foreign spies try to secure the bomb. Wild and weird are the complications which develop. "Masked Mirth" was directed by Robin Williamson. It may be booked at any Mutual Exchange.

VOGUE FILMS, Incorporated
General Offices: 6235 Broadway  Chicago, Illinois

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Cub Comedies
Featuring
George Ovey
Have Stirred the Mirth of a Nation
Next Single Reel
"THE RANSOM"
Released April 26
Through any Mutual Exchange
David Horsley Productions

A magazine's success is measured by its advertising. Look at the "Newel"
Every Release a "Special"

ETHEL CLAYTON

in

"Man's Woman"

with Rockcliffe Fellowes

ROBERT WARWICK
JUNE ELVIDGE and
HENRY HULL
in
"The Family Honor"

KITTIE GORDON

in

"Forget-Me-Not"

with Montagu Love

THE PROGRAM

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
We Do NOT “Take Them Off”

We Put the “Specials” ON the Program

ALICE BRADY

IN

“Darkest Russia”

CARLYLE BLACKWELL and JUNE ELVIDGE

IN

“The Page Mystery” with ARTHUR ASHLEY

SARAH BERNHARDT

IN

“Mothers of France”

Directed by Louis Mercanton
Written by Jean Richepin

OF “SPECIALS”
“Put The Poor Ones On The Shelf!”

said the General Manager to the head of his producing staff. “Do you think that you can fool the public? If you can’t deliver the goods, there is no use staying in business.”

That is the policy governing the production of the

“POKES AND JABS” COMEDIES

The happy-go-lucky, joyous, silly, altogether enjoyable comedy of Bob Burns and Walter Stull made these pictures the most popular releases on the General Film program, and the new Open Market productions are in every way superior to those put out under the Vim brand.

Territorial franchises will shortly be allotted for the entire country. Exchange men have an opportunity now to acquire an extraordinarily profitable weekly comedy release. Write or wire for further information to

JAXON FILM CORPORATION
CANDLER BUILDING NEW YORK CITY
STATE RIGHTS FOR SALE

William Fox offers

THE

HONOR SYSTEM

R. A. Walsh's Master Drama in 10 reels

Booking Now for New York and New Jersey

More than 250,000 people have seen it at the Lyric Theatre, Broadway and 42nd Street, New York, now playing third month to capacity business. All New York critics unanimously endorse it as the screen's greatest triumph.

NO BOX OFFICE CAN HAVE A BETTER FRIEND

For New York and New Jersey dates, apply

THE HONOR SYSTEM BOOKING OFFICE

4th Floor, No. 128 West 46th Street

Telephone 9300 Bryant

New York City

We have secured good advertisers to talk to YOU. Listen to them!
Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
WILLIAM FOX PRESENTS
VIRGINIA PEARSON
IN
ROYAL ROMANCE
STORY BY ADRIAN JOHNSON
DIRECTED BY JAMES VINCENT
FOX FILM COMEDY SERVICE
RELEASE FOR WEEK OF APRIL 30TH
"HIS AERIAL JOY-RIDE"
TWO REELS
FOX FILM COMEDIES ARE RELEASED INDEPENDENTLY OF REGULAR FOX PROGRAM
FOX FILM CORPORATION

Many a packed house is directly traceable to an advertisement in the "News."
Announcing
Butterfly Pictures

Current Release:
"Eternal Love"
with
Douglas Gerrard
& Ruth Clifford

The Drama of a Loving Sacrifice
Directed by Douglas Gerrard

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
MACK SENNERTT-KEYSTONE

THE LIGHT THAT NEVER FAILS

THE BEACON AT THE ENTRANCE TO THE HARBOR OF PROSPERITY

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

The "NEWS" advertisers believe YOU worth while; justify them.
In the last analysis-

**TRIANGLE**

THE IMPORTANCE OF SECURING THE VERY BEST FILM SERVICE FOR OUR NEW CALIFORNIA THEATRE WHICH WE ARE NOW ERECTING AT THE CORNER OF MARKET AND FOURTH STS SANFRANCISCO AT A COST OF OVER ONE MILLION SEVEN HUNDRED AND FIFTY THOUSAND DOLLARS WAS THE OCCASION OF OUR BOARD OF DIRECTORS CAREFULLY ANALYZING THE ENTIRE FILM SITUATION EVERY ASPECT OF THE OPEN MARKET BOOKING UNDER ITS PRESENT METHOD PROVED NOT ALONE EXTREMELY DANGEROUS BUT IMPrACTICABLE AND UNHEALTHY. THE ANALYSIS OF THIS PRESENT PROGRAM BOOKING DELETES Warrant ANY ASSURANCES FOR FUTURE PROTECTION OR ADVANCEMENT UNTIL WE THROUGHLY UNDERSTOOD THROUGH MR. W. W. HEDDINGSON WHO IS VISITING THE WEST OF HIS NEW TRIANGLE RELEASING PLAN WHICH IS ALONG BROAD AND CONSISTENT LINES AND WHICH IS A GREAT STEP IN THE RIGHT DIRECTION AS A RESULT WE HAVE CONTRACTED FOR THE TRIANGLE PROGRAM FOR THE CALIFORNIA AND PORTOLA THEATRES

-EUGENE N. BOTH.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION
Representative Bonding Company recognizes the stability and dependability of Triangle exhibitors.

See complete explanation in news section of this Magazine.

How can an advertiser continue advertising? By giving YOU value.
Enter the MO-TOY

Still from "In the Jungle"

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
An All-Doll Cast

The Greatest Novelty on the Screen

All the dolls in toyland—beautiful French hussies, little ragamuffins—are members of the MO-TOY troupe. Waxen men and women from every walk of life make love like Lothario, play baseball like Ty Cobb, preach like Billy Sunday.

A wax-work Charley Chaplin makes rippling comedy that delights grown-ups and young people alike.

MO-TOY films have scored instant success.

Write for the name of the exchange handling your territory.

Subjects released weekly. Names of the first eight releases completed are as follows:

- Midnight Frolic
- Goldie Locks and the Three Bears
- Jimmy Gets the Pennant
- In the Jungle
- Out in the Rain
- A Trip to the Moon
- Dolly Doings
- A Kitchen Romance

STATE RIGHT BUYERS

may acquire an absolutely unique proposition—these novel, high-grade films coupled with an unusual selling service from us.

Foreign buyers please address J. FRANK BROCKLISS, 729 Seventh Avenue, New York

Peter Pan Film Corporation, 729 Seventh Avenue

NEW YORK
The La Salle Film Co.

presents

"The Prodigal Uncle"

A two-part comedy drama written and directed by M. De La Parelle featuring the celebrated Jean Otto and Carol Halloway.

The story of a chorus girl and rich young man and his rescue by a self-sacrificing uncle—figure out the plot for yourself.

RELEASED MAY THE SEVENTH

First of a series of two part LaSalle Comedies make reservations now for bookings at any exchange of

MUTUAL FILM CORPORATION

Exchanges Everywhere in America

LA SALLE COMEDIES

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
"Better 'en Kick In"

William Courtenay
and
Marguerite Snow
in the sensational Gold Rooster play
The Hunting of the Hawk
Produced by Asta
Directed by Georges Fitzmaurice
Released April 22.

Pathé Gold Rooster Pleads Patrons and Exhibitors

"No one in the field today can handle melodrama with such exquise..."}

Philadelphia Evening Ledger, Jan. 23, 1912.
Pathe

Announces the inimitable star of the prodigiously successful

THE RED CIRCLE AND WHO PAYS?

RUTH ROLAND

in a thrilling serial based on stories by Mabel Herbert Urner

The NEGLECTED WIFE

For six years the leading newspapers of the country have been running Mrs. Urner's famous stories. Exhibitors are thus assured of great public interest from the start.

Produced by BALBOA Released MAY 13 Booking NOW

Advertised Everywhere
RUTH ROLAND
star of
"The Neglected Wife"
Announcing the sensational Business Getter

Little Mary Sunshine
(Baby Helen Marie Osborne)
in the delightful Human Interest Gold Rooster Play

Sunshine and Gold
Produced by Balboa

Released April 29.

"Baby Marie Osborne played in 'Shadows and Sunshine' at the Strand (seating capacity 2500) to the largest receipts of any one day in the history of the house. Everybody pleased."

S. J. Hayes, Manager, Strand Amusement Co., Erie, Pa.
"Surpasses anything yet produced in serials!"

"Patria"

With

Mrs. Vernon Castle

Surpasses anything yet produced in serials not only from its point of interest but for the remarkable way in which it holds the attention of amusement seekers other than photo-play lovers."

Manager Pearlslein of Keith's Theatre, Toledo, O

Produced by Wharton, Inc. for International

Written by L.J. Vance

Released by Pathé.
Reasons why you should book

MYSTERY OF THE DOUBLE CROSS

Reason No. 4:

FEATURE PRODUCTION

Each episode is directed with the same skill and care as the best feature. William Parke, the Director, is famed as a feature Director. Mystery of the Double Cross is a costly production and shows it. It is the feature serial of Love, Peril and Thrills.

Produced by

ASTRA

Featuring

MOLLIE KING

and

LEON BARY
MOLLIE KING Star of Pathé's MYSTERY of the DOUBLE CROSS
Pathe Thanhouser present
Frederick Warde
The Justly Celebrated Actor in
The Vicar of Wakefield

In my estimation this is the best picture that has ever come to Cleveland.

J.M. Fredericks
Superintendent, Cleveland Public Schools

Book through the Super-Feature Dep't
PATHE EXCHANGE, INC.
32 West 45th Street, New York.
IT IS TRUE

Eight days after our refusal to accept the first episode of "The Twisted Thread", as the same did not meet Pathé's requirements, the Balboa Amusement Company cancelled their contract with us for that serial.

PATHE EXCHANGE, Inc.
NEW YORK
"That a Government of the people, for the people, by the people, shall not perish from the earth." — From President Lincoln's Gettysburg Address.

A Glorious Opportunity

"The Battle of Gettysburg"

The Patriotic Film Supreme

STATE RIGHTS NOW OFFERED

Every Exhibitor in the country is demanding military pictures that are first class and produced along popular lines. "The Battle of Gettysburg" has every element of popularity. It has a patriotic appeal to every man, woman and child. It has battle scenes that thrill. It has a great love story that gets over big. It has a reverent portrayal of Abraham Lincoln that sends an audience away enthusiastic. It gets the money. State Rights are now offered. An unusual opportunity. If you are a State Rights man, get full particulars immediately on a picture that will net you a handsome profit.

FOR CHOICE TERRITORY You still have a chance to get some very choice territory. Quick action is advised. All inquiries answered in the order of their receipt. Address all communications to

HILLER & WILK, Inc. 924 Longacre Bldg. Moe Streimer, Representative New York

"The world must be made safe for democracy. Its peace must be planted upon the trusted foundations of political liberty." — From President Wilson's War Message to Congress, April, 1917.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
The TRUTH about
THE TWISTED THREAD
By H. M. HORKHEIMER

The Serial
Superlative
PRODUCED BY
BALBOA
"THE HOUSE of SERIALS"

Pathe Exchange, Inc.,
attention: J. A. Berst,
25 West 45th Street,
New York City, New York.

In accordance with my letter regarding Twisted Thread we hereby give you notice that we elect to cancel contract for Twisted Thread between yourselves and our company. I will be paid shortly to discuss matter with you. Will appreciate it very much if you will see that we are paid immediately for Neglected Wife, as you can readily understand stand the terrific expense we have had on Twisted Thread. Many thanks, H. M. HORKHEIMER, President and General Manager

THE TWISTED THREAD will NOT be released by Pathe. THE TWISTED THREAD will, however, be released by one of the most powerful organizations in America, which pays the HIGHEST PRICES in order to obtain the HIGHEST QUALITY of photoplays produced.

Draw Your Own Conclusions

THE BALBOA AMUSEMENT PRODUCING COMPANY
H. M. HORKHEIMER, President and General Manager
E. D. HORKHEIMER, Secretary and Treasurer
Studio and General Offices, Long Beach, California
H. N. HOLDE, Eastern Representative
1600 BROADWAY, NEW YORK CITY

Better to read fifty advertisements than to miss the one YOU need.
ANOTHER TRIUMPH FOR THE
THOMAS A. EDISON STUDIOS

THE SUPREME COURT OF THE MOTION PICTURE WORLD

has decided that

SHIRLEY MASON

in

"THE LAW OF THE NORTH"

is a high-class attraction for all classes of exhibitors.

Without a dissenting opinion, the best critics in America have given their unqualified praise to another of the five-reel productions of the Edison Studios.

Motion Picture News

"Here is a picture that pleases the eye and twangs the nerves that thrill. It is chock full of good acting, plenty of action and, above all, has the very best of photography to augment this. Its plenty of detail as faithfully reproduced as Robert Service or Jack London ever succeeded in doing with printed description."

Exhibitors' Herald

"With a well handled and well directed story, a splendid cast of players and beautiful snow scenes, "The Law of the North," should prove a very successful offering and one that will be enjoyed by any audience. Entire production seems to be the work of a master producer."

Motography

"This is an offering which should thoroughly entertain any audience. They will leave the theatre satisfied that they have been well entertained and are likely to send their friends to see the play, some commenting on the story, others on the star and not a few on the beauty of the picture itself."

A SIMILAR DECISION

We predict, will be made in the case of

"BUILDERS OF CASTLES"

(Released April 16th)

a five-reel production of the Edison Studios

featuring

MARC McDERMOTT and MIRIAM NESBITT

Investigate these highly successful new Edison feature pictures

KLEINE - EDISON - SELIG - ESSANAY SERVICE

63 East Adams Street, Chicago, and other principal cities

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
WID SAYS:

"Essanay Said They Were Going To Make Better Films, And By George—They're Doing It!"

See the Next Essanay Feature Yourself And You'll Know It!

Presenting

NELL CRAIG

With SYDNEY AINSWORTH, ERNEST MAUPIN and RICHARD C. TRAVERS in

"The Trufflers"

From the famous stories by Samuel Merwin in the COSMOPOLITAN MAGAZINE

Arranged and Directed by Fred E. Wright

Screen Time, 1 Hour, 10 Minutes

Essanay

1333 Argyle St., Chicago

If you like the "News," write our advertisers; if not, tell us.
Wm. N. Selig
Presents
H.B. Warner
And Company of Co-Stars including
Violet Heming, and W. Lawson Butt
in
"The Danger Trail"
Arrangement Bobbs-Merrill Co.
James Oliver Curwood's Love Romance of
The Canadian Northwest.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
THE NEW DISTRIBUTION PLAN:

"Thorough Co-operation"
"Equitable Arrangements"
"Certainty of Profits"

for all concerned

Our plan enthusiastically approved by following Top Notch Exchanges

New York and Northern New Jersey ... Merit Film Co., New York, N. Y.
Michigan ............................................... Wolverine Feature Film Co., Detroit, Mich.
North and South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee .................................. Federal Film Co., Atlanta, Ga.
Texas, Oklahoma and Louisiana .................. Central Feature Film Co., Waco, Tex.
Colorado, Utah, Wyoming, New Mexico, Supreme Photoplay Corp., Denver, Colo.
Canada .................................................. Globe Securities, Ltd., Toronto, Canada
FOREIGN COUNTRIES ............................ HAWK FILM CO., 1600 BROADWAY, N. Y. CITY

Write for remaining territory without delay to

IVAN FILM PRODUCTIONS INC.
130 West 46th Street, New York
“PARALTA Plan”

Founded on Experience and Proved by Practical Tests

Mr. Exhibitor, are you working for yourself? If not, would you like to be shown a way to get all the benefit you are entitled to from your own enterprise? Are you making the profit you should make from your theatre? If you are, do you want to increase your earnings? If you are making a loss, have you dug down straight to the very bottom cause and found out why? Or, are you just floating along on hope that something may soon turn up to land you right? If you are making a loss there is a way you can turn it to a profit. If you are making a profit you can increase it. Get the idea?

Three years ago a certain moving picture theatre showed a net profit of $21,000 on the year. In 1916 it recorded a net profit of but $6,000. Why? The proprietor replies when asked—“Oh, conditions.” Then he becomes pessimistic and says that everybody is having the same experience—everybody who is on the profit side is now making but a little; and almost everybody is losing. There’s a reason. What is it? It does not lie in generalities but in specific facts—in definable causes. Is one of them too high rentals on one-day runs, resulting in continual big non-productive expense? Is it waste that is bleeding the average moving picture theatre to death? What do you think?

The Paralta Plan Saves Money in Rentals

If You Are Tired of Working For Someone Else and Would Now Look to Your Own Pocket

Get Your Name on Our Mailing List Without Delay

Paralta Plays, Inc.

Be sure to mention "Motion Picture News" when writing to advertisers.
to EXHIBITORS

It means Freedom from All Burdensome Conditions

EVERY new business, especially one that has rushed to phenomenal success as the moving picture industry has done, always develops features which prove oppressive. In many new industries it is the retail distributor who finds himself the victim of marked adverse conditions, of which Avarice, with its quick eye to opportunity for unfair gain, takes full advantage. Are oppressive conditions and avarice, with the tremendous cost of waste from bottom to top of production and distribution loaded on to the exhibitor, the cause of all his work resulting in but small profit, or loss and failure? This ought to interest you?

THE remedy for any industrial evil is born of its hardships and impositions. Some one man begins to think. He takes others into council and a method to meet undesirable influences is formulated. It was in this way that the Paralta Plan was formed. It was proved sound by eight months practical investigation. Then followed the incorporation of Paralta Plays, Inc., with Carl Anderson as president; Robert T. Kane as vice-president; Herman Fichtenberg as chairman of the board of directors; Herman Katz as treasurer, and Nat. I. Brown as secretary and general manager. The Paralta Plan means greater liberty. Does it appeal to you?

Paralta Plays Are Attractions That Will Draw

The Paralta Exhibitor Begins to Work For Himself the Moment He Secures a Paralta Exhibiting Franchise

SEND YOUR NAME AND ADDRESS TODAY

729 Seventh Avenue

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
Mack Sennett PRESENTS

MISS MABEL NORMAND
AND HER OWN COMPANY
IN "MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG., NEW YORK CITY.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Crackers are made to be eaten—not to grow stale on the grocer's shelf.

Shoes are made to grace the foot of "milady" or the "mawster"—not to shrivel and rot in the boot shop window.

Locomotives are made to be run over the rails and not to rust themselves to the turn-tables in the roundhouse.

Motion pictures are made to be seen and not to dry out in the cans on the dust covered shelf of an exchange.

Rather an odious comparison admittedly, and yet such commercial catastrophes as those enumerated above are inevitably due to the utter disregard of the value of co-operation 'tween the manufacturer and the distributor.

The dealer in antiques or wines is the permitted exception, who, if honest, profits from the age of his wares.

But

Motion pictures are not like unto wines or antiques and their all too often "preservation" on the exchange shelves is urgently in need of remedy.

In the past motion picture manufacturers have either been blind to the teachings which have resulted from the business failures in other walks of commerce,

Or

In the mad rush for "the millions" they have deliberately and admittedly played for the "quick money," with no intent or desire to build their business for a permanency.

But

It is April, 1917, and the motion picture has undergone some radical changes since those days of "fool proof" prosperity.

The swaddling clothes have been discarded for the "frocks of the hour" and

The motion picture industry is marching in the front ranks of history making businesses.

Putting ten thousand dollars into the making of a "movie"—adding two thousand more for a bundle of wild eyed advertising accessories—and then spending just enough money in advertising the product to land a "live one" is the all wrong method of procedure.

_The Frohman Amusement Corporation has resolved:_

That it assuredly does not want the fool money of the butcher or the baker in return for territorial rights to its productions.

That its productions are of a standard which merit the attention of established exchangemen with showman abilities.

That it intends, therefore, to refuse absolutely to permit its productions to be handled by the incompetents who seek to invade the industry and persuade the average manufacturer to sell his product because he may in his ignorance offer a thousand or two more than the territory is worth.

That it has adopted a definite plan of advertising its product for a period after the sale of such product, that its buyers may derive some of the benefits.

That it will augment its advertising and publicity force sufficiently to insure a careful and immediate attention to all suggestions and requests from exchange buyers.

That ideas of exploitation will at all times be supplied in aid to exchanges that full value of a Frohman production may at every instance be given.

That no matter is too small or too large to gain an immediate attention and receive prompt action.

That co-operation is the backbone of the frame of Frohman Co-operation.

 THAT BEGINNING WITH THE CURRENT FROHMAN PRODUCTION, "GOD'S MAN" IN WHICH H. B. WARNER IS STARRED, THIS PLAN OF CO-OPERATION IS PUT INTO PRACTICAL OPERATION

_ TERRITORIAL BOOKING PRIVILEGES FOR "GOD'S MAN" NOW BEING ALLOCATED_

_"THE BUYER BE PLEASED"_

The Frohman Amusement Corporation
18 EAST 41ST STREET, NEW YORK CITY
WILLIAM L. SHERRILL, President

If you like the "News," write our advertisers; if not, tell us.
3 CONVINCING ARGUMENTS WHY BETTY BRICE IN THE THRILLING AND SENSATIONAL STORY WHO SAVV KNOWS? IS A MONEY MAKING PRODUCTION.

1—5,237 clubs and organizations are demanding pictures for the clean-minded.

2—13,000,000 people have read this thrilling and sensational story for the clean-minded.

3—The Bernstein Film Productions have done the story justice in filming it for the clean-minded.

known wherever a moving picture has been shown

MURDOCK MACQUARIE

New York, New Jersey and Connecticut Rights Controlled by James McAvoy, 353 East 125th Street, New York City

The screen premier character portrayer joins BETTY BRICE IN THE FIRST OF THE SEVEN CARDINAL VIRTUES "HUMILITY" BY ROSALIE ASHTON & BEATRICE MORSE Direction JACK PRATT A PRODUCTION FOR THE CLEAN-MINDED

BERNSTEIN FILM PRODUCTIONS

DOYLE & STEVENSON AVE'S. LOS ANGELES

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
5 REMAINING TERRITORIES TO BE SOLD FOR THE PHOTOPLAY WITH AN INTENSELY HUMAN LINCOLN

Wm. N. Selig's

| Illinois (Sold)                                      | Oklahoma          |
| Wisconsin Minnesota North Dakota South Dakota      | Arkansas          |
| Iowa Nebraska Kansas                                | Texas             |
| Oregon Washington Montana Idaho                    | Colorado Utah New Mexico Wyoming |

Particularly timely in this new National CRISIS When every American heart is aflame with patriotism

<table>
<thead>
<tr>
<th>LINCOLN-DOUGLAS DEBATE</th>
<th>FALL OF FORT SUMTER</th>
<th>BATTLE OF VICKSBURG</th>
<th>ROMANCE OF WAR</th>
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</thead>
</table>

Highly successful runs already scored in New York, St. Louis, Minneapolis, Detroit, Pittsburgh, Louisville, Indianapolis

STATE RIGHTS BUYERS SHOULD COMMUNICATE IMMEDIATELY WITH SHERMAN-ELLIOTT, Inc.

218 W. 42nd ST., NEW YORK 611 SCHILLER BLDG., CHICAGO

507 PRODUCE EXCHANGE BLDG., MINNEAPOLIS

A magazine's success is measured by its advertising. Look at the "News!"
ART DRAMAS

Herbert Blache' presents
The Talented Emotional Artist

Naomi Childers in
"The Auction of Virtue"

A particularly appealing problem play of contemporary life based on an unusually interesting story.
A superior supporting cast including

Leslie Austin
Kirke Brown
Wyndham Standing
Evelyn Dudo

Produced by
U.S. Amusement Corporation

Art Dramas Program

BOOKING AT THESE EXCHANGES
NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 730 5th Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 208 Federal Street.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1328 Race Street.
PITTSBURGH—LIBERTY FILM PRODUCTIONS COMPANY, 309 Railroad Avenue.
DETROIT—TRI STATE FILM EXCHANGE, 120 Broadway.
CINCINNATI—TRI STATE FILM EXCHANGE, 21 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 221 North Wells Street.
DALLAS—SOUTHWESTERN ART DRAMAS, Inc., 611 Main Street.
KANSAS CITY—STANDARD FILM CORPORATION, 1138 Walnut Street.
ST. LOUIS—STANDARD FILM CORPORATION, 131 Empress Theatre.
DES MOINES—STANDARD FILM CORPORATION, 211 Madison Building.
SAN FRANCISCO—VOL. LEXER, 365 Market Street.
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YOUR EXCHANGE IS ONLY AS IMPORTANT AS THE PRODUCTS YOU OFFER

THE PRICE OF HER SOUL

STORY BY
REED HEUSTIS

DIRECTED BY
OSCAR APFEL

Gladys Brockwell
Eleanor Crowe
Jack Abbot

With
Jack Standing
Monroe Salisbury
Willard Louis

and 200 Others

LIFTS YOUR OFFERINGS FROM THE COMMONPLACE TO THE HEIGHTS OF IMPORTANCE

IT POSSESS EVERY NECESSARY ELEMENT TO CONSTITUTE A SPECIAL RELEASE. IT IS THE FIRST DRAMATIC PROPAGANDA PRODUCTION TO REACH THE OPEN MARKET

100 Per Cent Advertising Possibilities  100 Per Cent Long Run

Unsold Territory Now Being Disposed of

Address

VARIETY FILMS CORPORATION
126 West 46th Street  New York City

Louis Rosenbluh, President

If you like the "News," write our advertisers; if not, tell us.
EBONY COMEDIES

The New Comedy Creations That Make Them Laugh, Make Them Talk and Make You Money

Talk—mouth to mouth advertising—is the best yet. Get the people talking about you and their curiosity will be aroused to such an extent, that they are going to drop in on you just to see what you are doing.

If you want to reap the full benefit of mouth to mouth advertising—the kind that pays better than any other kind—book Ebony Productions. They create talk; excite curiosity. They will get the fellow and his family who seldom, if ever, attend your theatre, when nothing else can. Then when they see one Ebony they are going to come to see the next and the next.

Ebony Comedies are opportune. Their novelty makes them big attractions. All you have to do is to announce the exhibition of an Ebony and, right at this time, it will create more curiosity than the announcement of any photoplay you can run. And attract—they will flock to see it. Exhibitors everywhere are being convinced this is a fact. So will you. Try an Ebony. If you haven’t booked one begin with this release.

“DAT BLACKHAND WAITAH MAN”

It’s running over—brim full of the funniest situations you ever saw. Every one of the cast brings a laugh. Actors are colored. That’s why.

Just imagine—picture in your mind what would take place in a colored folks hotel, when all of the guests are having the kind of a good time no other but these people can have, and are anxiously awaiting a feast of fried spring chicken and hot biscuits being prepared by the big fat black cook, the boss of the kitchen, when a blackhand letter is received from a discharged waiter threatening to blow up the place, and it is finally blown up. Imagine this if you can, as it is then, and only then, that anyone can begin to realize the unheard of humor and naturally funny situations there are in this snappy one-reel Ebony Comedy. And it is followed by one that is better yet—

SHINE JOHNSON AND THE RABBIT’S FOOT

Talk about your comedy fight pictures. You never saw a real one until you see this. By all means book both. Get them from one of the following:

REGAL FILM SERVICE,
1331 North Biag, Chicago

DICKSON FILM SERVICE CO.,
St. Louis, Mo.

CO-OPERATIVE FILM & SUPPLY CO.,
Sukley Photo-Plays Corp.,
Denver, Colo.

AMERICAN STANDARD FILM SERVICE,
Baltimore, Md.

ATLANTA FILM SERVICE,
Atlanta, Ga.

LYRIC FILM & SUPPLY CO.,
320 North Main St., Syracuse, Ind.

UNITED FILM SERVICE,
Kansas City, Mo.

NAT’L FILM BOOKING SERVICE,
Pittsburgh, Pa.

RALEIGH FILM EXCHANGE,
Raleigh, N. C.

EASTERN FEATURE FILM CO.,
Boston, Mass.

REBEL PLAY FEATURE CO.,
Seattle, Wash.

C. W. FILM SERVICE,
Syracuse, N. Y.

UNITED FILM SERVICE CO.,
Detroit, Mich.

BELMONT FEATURE FILM CO.,
Cleveland, Ohio.

EBONY FILM CORPORATION
TRANSPORTATION BUILDING, CHICAGO

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
“Pictures With a Reason”

WILLIAMSON BROTHERS

Originators and Sole Producers of

SUBMARINE

FILM ATTRACTIONS

Have the Honor to Present Their
Third Inimitable Achievement

“The

Submarine

Eye”

A Deep-sea Drama of compelling power. Introducing the inverted underwater periscope most remarkable development of the Great World War. A story of buried treasure, man-eating sharks and deep-sea divers. Through it all a love romance developed by such acknowledged stars of the screen as

BARBARA TENNANT   LILLIAN COOK
CHESTER BARNETT    ERIC MAYNE

Executive Offices, Eighth Floor, Longacre Bldg.
New York City

ERNST SHIPMAN, Manager

STUDIOS and LABORATORIES, NASSAU, BAHAMAS.

Past Successes

WILLIAMSON

EXPEDITION

SUBMARINE

MOTION PICTURES

All the Marvelous Underwater Scenes in

20,000 Leagues Under the Sea
WHEN the Williamson Brothers produced their first underwater film known as the WILLIAMSON EXPEDITION SUBMARINE MOTION PICTURES, it was for a particular reason; namely

TO BRING BEFORE THE EYES OF THE WORLD THE MARVELS OF NATURE, HIDDEN FOR COUNTLESS AEONS OF TIME AT THE BOTTOM OF THE SEA

THEIRS was a labor of love: a mission to be fulfilled; a duty to be discharged.

Nevertheless, the seven reels of Submarine views that they obtained in the crystal-clear waters of the West Indies earned for its producers the everlasting good will of motion picture exhibitors by virtue of its inherent money-making qualities. To date, conservative estimates place the profits of this production at a half-million dollars.

LIKEWISE, when the Williamson Brothers staged the underwater scenes for “20,000 Leagues Under the Sea,” they did so with the consciousness that they were contributing, by means of their appliances, one of the most important additions to the literature of the screen ever conceived and executed.

COMING down to the present, there is a very specific reason for the existence of the Williamson Brothers’ third great success now ready—

THE SUBMARINE EYE

This beautiful production justifies all the hopes and dreams of its producers, and the prophecies of the big men of the industry, freely made at the time the first production was given to the world, have come true. As a demonstration of the wonders and virtual miracles performed in the World War by means of the inverted or underwater periscope, “THE SUBMARINE EYE” not only reveals the reason for its existence, but actually makes it imperative for the showmen of the country to exhibit this super drama to their thousands of patrons or fall behind.

“PICTURES WITH A REASON.” This is not a clever catch phrase, but a slogan that really means something. It deserves its place in the trend of Motion Pictures toward better and higher things, and the Williamson Brothers want you to know that they intend to live up to it at all times.

EXECUTIVE OFFICES:
EIGHTH FLOOR, LONGACRE BLDG., NEW YORK CITY

ERNEST SHIPMAN, Manager

STUDIOS AND LABORATORIES:
NASSAU, BAHAMA ISLANDS

SEE OTHER TRADE PAPERS FOR ADDITIONAL INFORMATION
INCE PRODUCTIONS

EXCLUSIVE DIRECTION
RALPH AND JOHN INCE

12 HIGHLY IMPORTANT
6 AND 7 ACT SCREEN PLAYS IN THE YEAR

THERE WILL BE A MEETING AT THE OFFICES OF INCE PRODUCTIONS, Inc., THURSDAY, APRIL 25, 1917, AT 11:30 A. M. AT WHICH SEVEN OF THE FOREMOST STATE RIGHTS EXCHANGEMEN AND INDEPENDENT DEALERS HAVE SIGNIFIED THEIR INTENTIONS OF BEING PRESENT AND TO WHICH WE INVITE EVERY INDEPENDENT DEALER IN THE COUNTRY. WE WILL THEN PLACE OUR PROPOSITION BEFORE YOU, WE WILL OUTLINE OUR POLICY COMPLETELY AND ALLOT TERRITORIAL FRANCHISES.

IN ADVANCE BE ADVISED THAT THE POLICY OF INCE PRODUCTIONS, Inc., IS THE MOST EQUITABLE, FAIR AND PROGRESSIVE YET DEVISED AND BACKED BY THE BIGGEST NAMES IN FILMOM WILL ASSURE TWELVE TREMENDOUS SUBJECTS CHARACTORIZED BY ALL SCREEN STAR CASTS. PLEASE ADVISE OF YOUR INTENTIONS TO ATTEND OR ACQUAINT US WITH YOUR EASTERN REPRESENTATIVE'S ADDRESS AND WE WILL ACCORD HIM EVERY COURTESY.

RALPH W. INCE  SOLE DIRECTORS  JOHN E. INCE
INCE PRODUCTIONS INC
1600 BROADWAY  N.Y.  SUITE 805
TEMPORARY HEADQUARTERS

How can an advertiser continue advertising? By giving YOU value.
The Consensus of Opinion

Story—Direction—Acting—Photography—Setting Effects
Praised in Superlatives Only

"One of the Greatest Photo Dramas Ever Produced"
"The Greatest Film for Women as yet Produced"
"An Attraction for any Audience Anywhere"
"A Great Gift to the Industry"

George Loane Tucker's
Production of

"The Manx-Man" by Hall Caine

Mr. Tucker has been personally overwhelmed with congratulations from the most astute judges in the Trade. The huge audience at the Lyric Theatre was extraordinarily representative of the best in the Trade. During a continuous two-hour run the audience either chuckled with laughter—gulped down sobs—furtively wiped their eyes—or broke into gales of applause at the splendid and unusual effects when not watching with intense and impressive silence this wonderfully gripping heart interest story.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Most Extraordinary Press Notices Since the “Birth of a Nation”
Extraordinary in Their Unanimity

George Loane Tucker’s
Production of

“The Manx-Man” by Hall Caine

“Most perfect adaptation of a big novel ever screened—absorbing human
drama that grips—big—convincing—appealing and stirring—wonderful
characterizations—action with perfectly maintained suspense—good for a
run anywhere—Hats off to Fred Groves—congratulations to Elisabeth
Risdon—All hail George Loane Tucker.”

PETER MILNE,
M. P. NEWS

“In acting, in direction, in scenic investiture it is little short of marvelous
—and in story it is superfine—Double exposures without doubt the best
ever done. Fred Groves gives one of the most sympathetic characters the
screen has ever reflected. Elisabeth Risdon—a brilliant performance taxing
versatility to unusual degree—rises to every occasion delightfully. G. L. T.
has achieved a distinct triumph.”

THE MORNING
TELEGRAPH,
FRANCES
AGNEW.

“Undoubtedly an extraordinary feature—one that will achieve a big success
wherever exhibited. Wonderfully deft touches of pathos and comedy—Big
scenes in numbers and in action that hold spectators spellbound. Elisabeth
Risdon most charming. Pete played by Fred. Groves the most sincere and
human character ever offered on the screen. Superb photography including
startling and novel effects. Pictorially and directorially the picture is a
gem.”

VARIETY,
“JLO.”

“There are not two or three more such film productions in the entire world—
Magnificently and artistically directed—munificently staged—ingeniously
cut and assembled—as nearly perfect a Photodrama as it is possible to
conceive. May be heralded by Exhibitors as one of the best film entertain-
ments ever put forward.”

EXHIBITORS’
TRADE REVIEW.

N. Y. CLIPPER,
WHITTEN.

“Such a superlatively good photodrama that an adequate description of it
is difficult—Should play on Broadway for a year.”

BILLBOARD,
L. H.

“A two hour classic in heart appeal.”

DRAMATIC MIRROR

“Should prove a drawing card in any theatre.”

N. Y. STAR,
LOWENTHAL.

“A box office attraction out of the ordinary.”

MOTOGRAPHY.

“A picture of intense dramatic power and unsurpassed pictorial and photo-
graphic beauty.”
Now Playing Indefinitely
at the ELTINGE THEATRE New York
"The House of Hits"

FOR WOMEN ONLY

"BIRTH"

The Motion Picture Extraordinary

19,727 women attended the first week of five days

Acclaimed and Endorsed by Notable Women of New York as the Most Wonderful Picture Ever Made. Playing at 25c to $1.00

ZIT, N. Y. EVENING JOURNAL, SAYS—
"Birth," a powerful lesson to mothers.

ADA PATERSON, N. Y. AMERICAN SAYS—
See "Birth" and be a wiser woman and a more competent mother.

EXHIBITOR'S TRADE REVIEW SAYS—
"Birth," bids fair to rival some of the more sensational and thrilling dramas of the screen.

N. Y. TRIBUNE SAYS—
One can only marvel at "Birth"

EUGENIC FILM COMPANY
Suite 905-911 Candler Building
220 West 42nd Street New York
Harry Rapf presents, The Screen's Greatest Star.

Florence Reed

In the Startling Play

"To-Day"

By George Broadhurst and Abraham Shomer

Produced by Ralph Ince

With a cast of stars including

Frank Mills
Gus Weinberg (Original Cast)
Leonore Harris
Alice Gale (Original Cast)
Kate Lester

Territorial Rights Exclusively

Only Offers of the Highest Class Will Be Considered

"To-Day" Feature Film Corporation 1464 B'way, N.Y.City.

Harry Rapf General Manager

How can an advertiser continue advertising? By giving YOU value.
STATE RIGHT

A Tonic for any Theatre

AMERICAN WAR WEEKLY

One reel released each week devoted exclusively to the American Army and Navy Activities.

THE VERY LATEST AMERICAN WAR NEWS AS RECORDED BY OUR CHIEF OF STAFF, CAPT. BOB REYNOLDS, AMERICA'S PREMIER WAR CORRESPONDENT.

Wire Us Today:
CINEMA WAR NEWS SYNDICATE, INC.
FREDERICK W. BROOKER
PRESIDENT,
LONGACRE BLDG.
NEW YORK CITY.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
FIRST TRADE SHOW

of the initial Edward Warren Production—The State Right Feature that recommends itself not only through the substantiality of the subject matter and the exploitation ideas it inspires, but through the serious and sincere attempt to combine a money-making proposition with a public-spirited social service; the trade is invited to the

BROADWAY THEATRE

Broadway & 41st Street

THURSDAY MORNING—April 19th, 10:00 A.M.

where this attraction will be screened. It should be borne in mind that Sheldon Lewis, who starred in the Iron Claw; Walter Hampden, who starred in the Servant in the House; Charlotte Ives, now appearing in the Broadway hit, The Brat; Marie Shotwell, appearing in Enlighten Thy Daughter; Harry Benham, of the Million Dollar Mystery, and Theodore Friebus, for years the idol at the Castle Square Theatre, Boston; appear in

The Warfare Of The Flesh

a story based on the premise that no state of virtue is complete until it is won by a conflict with vice and temptation—that there is a little good in the worst of us and a little bad in the best of us.

State Right Buyers and Exhibitors may secure invitations by addressing H. Z. Levine, Business Manager

EDWARD WARREN PRODUCTIONS

1482 Broadway, N. Y. City.

If you like the "News," write our advertisers; if not, tell us.
We have closed and concluded practically all preliminary contracts and arrangements, and the actual work upon our productions will be started during the next few weeks.

To co-operators with us, in every known motion picture territory we have a solid, substantial and equitable sharing arrangement. Our plan is diametrically opposed to that used in conjunction or by any other of the big producing companies. Our plan places the burden of proof, the question of monetary returns and the problem of cash investment exactly where it should be—upon the shoulders of the producing company.

As the sword of Alexander cleft the Gordian knot, our equitable and co-operative sharing plan solves the countlessly argued question of the proper relationship between the producer and the distributor.

Only the most reputable and high class distributing organizations in the world will be considered. To such we are prepared to finance all the arrangements necessary to give them this regularly assured number of super-productions per year, for a period of ten years from date of first issue. These productions will be made under the supervision and direction of three of the best known motion picture directors in America.

The distributing agencies controlling our franchises must qualify in all requirements necessary and have proven ability to handle a thoroughly artistic and high-class permanent motion picture franchise. Their organization must include a personnel capable of co-operating with the best publicity mediums existing in their respective territories.

The Hearst newspapers and other leading newspaper syndicates, The Cosmopolitan, McClure's Magazine, Good Housekeeping and similar leading publications have heretofore been the exclusive purveyors to the public of the works of Ella Wheeler Wilcox, for a period of twenty-five years. Our agencies must be able, in all respects, to co-operate with us in a manner that will insure to Mrs. Wilcox that our agencies, disseminating her wondrous thoughts through the medium of the screen, are of sufficient calibre to keep pace with such as the above mentioned mediums of print.

Our only question to solve is whether our distributing agency in each territory is the best possible medium for our particular proposition. Our co-operative plan of working cannot meet with the disapproval of any fair-minded, experienced motion picture distributor.

Wire or write today!

A. & H. M. WARNER, Executives
ARTHUR F. BECK, Sec. & Gen. Mgr.

ELLA WHEELER WILCOX PHOTOPLAYS, Inc.
If you were officially dead and
If you were actually alive and
If you were called on to be your own double
You then could appreciate the dilemma

B.A. ROLFE presents
LIONEL BARRYMORE
IN
The MILLIONAIRE'S DOUBLE

A sparkling METRO wonderplay directed for Rolfe Photoplays Inc. by Harry Davenport in 5 brilliant acts.

RELEASED ON THE
METRO PROGRAM
APRIL 30.
THE REALLY BIG DRAMATIC SENSATION OF THE YEAR
COLUMBIA PICTURES CORPORATION presents
ETHEL BARRYMORE in Edward Sheldon's
The CALL of her PEOPLE
Seven Smashing Acts Directed by John W. Noble
NOW BOOKING AS A SPECIAL PRODUCTION DE LUXE AT ALL METRO EXCHANGES
Better to read fifty advertisements than to miss the one YOU need.
THE OLD ADAGE—

"The way to a man's heart is through his stomach" has been revised and now reads
"The way to the photoplay fan's pocketbook is through good pictures."

Beatriz
IN "The Woman"
Michelena
Who Dared"

An Up-to-the-minute Story of Foreign Diplomatic Intrigue
IN SEVEN PARTS

will give you the direct route to increased, permanent patronage. A picture that is an asset to any exhibitor.

HARRY A. SAMWICK
126 W. 46th St., New York City
New York and Northern New Jersey

FEDERAL FEATURE FILM CO.
Samuel Grand
16 Piedmont St., Boston, Mass.
New England States

Grauman Feature Film Co.
D. W. Grauman
Empress Theatre Bldg., San
Francisco, Cal.
California, Arizona, New Mexico

Unity Photoplay Company
Frank Zambreno
207 S. Wabash Ave., Chicago, Ill.
Southern Wisconsin, Indiana and
Illinois

Globe Securities, Ltd., 75 Queen St., West, Toronto, Can.

A few zones open for our proposition. Communicate at once with

Ultra Pictures Corporation
729 Seventh Ave., New York City
April 28, 1917

MOTION PICTURE NEWS

THOMAS H. INCE

Presents

CHARLES RAY

in

“THE PINCH-HITTER”

Ince-Triangle Play

Released April 29th

How can an advertiser continue advertising? By giving YOU value.
WAR HAS BEEN DECLARED

A TIMELY UP-TO-THE-MINUTE AUTHENTIC OFFICIAL PHOTO PLAY in 5 Parts

THE EVOLUTION OF OUR NATIONAL GUARD

Gen: George Washington says

IF WE DESIRE PEACE, IT MUST BE KNOWN THAT WE ARE AT ALL TIMES READY TO MEET WAR

PRODUCED EXPRESSLY FOR HANOVER FILM CO.
COLUMBIA THEATRE BUILDING NEW YORK CITY
PRODUCED BY AUTHORITY OF AND UNDER SUPERVISION OF MILITARY EXPERTS AS A SPECIAL AID TO STIMULATE THE RECRUITING OF OUR ARMY AND NAVY UP TO THE REQUIREMENTS OF THIS GREAT EMERGENCY.

STATE RIGHT [BUYERS AND EXHIBITORS [CAN DO] THEIR SHARE
BY BOOKING AND EXHIBITING THE PICTURE OF THE HOUR AT POPULAR PRICES

WRITE WIRE PHONE CALL NOW

HANOVER FILM CO.
DIRECTION S. GRANT and CHAS. E. KIMBALL
SUITE 904, COLUMBIA THEATRE BLDG.
PHONE BRYANT 5544
READY FOR IMMEDIATE DELIVERY
FULL LINE OF ATTRACTIVE ADVERTISING

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
STATE RIGHTS

UNSOLICITED STATEMENT FROM PURCHASER OF NEW YORK STATE

218 W. 42ND ST. NEW YORK, N.Y. APRIL 16TH 1917

SO FAR I HAVE RECEIVED MORE THAN 200 BOOKING DAYS FOR THE MONTH OF MAY ALONG FOR "A MORMON MAID"

PRESENTING MAE MURRAY

I CONSIDER IT THE MOST TENSELY GRIPPING AND BEAUTIFUL PHOTO-DRAMA I HAVE EVER SEEN

SAMUEL D. MATTHEWS PRES.

VERIBEST PHOTOPLAY CORPORATION

Released for New York State by Besson Film Corp.
Open Booking

Yes, that is what it is coming to. Every theatre will soon be able to run our one-reel "Featurettes." A "Featurette" means either the famous Robert C. Bruce "Scenics Beautiful" or a chapter from Ditmar's Living Book of Nature.

The Answer

How J. A. Quinn, of Los Angeles, California, one of the foremost exhibitors of America, announces the opening of his magnificent new

RIALTO THEATRE

Los Angeles, Cal.

"I have striven to arrange a programme for the opening of my new Rialto Theatre, that will prove a credit to the motion picture business. My main feature will be the "Garden of Allah," and as a special added attraction, I have booked the "Ditmar's Living Book of Nature" series, which in my opinion possesses action and interest and is at the same time highly instructive. I think this series will prove a worthy addition to the best theatre programmes and will be highly appreciated by all motion picture patrons."

(Signed) J. A. QUINN

Through our independent exchanges you have an opportunity to book these pictures

EDUCATIONAL FILMS CORPORATION

729 7th Avenue NEW YORK, N.Y.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
The Truth About THE BARRIER

BY

Edgar Lewis

Mr. Stephen Bush in an article in The Moving Picture World of October 9, 1915, said:

"Edgar Lewis . . . a man who laughs at criticism where he thinks it is unjust and who profits by it whenever it is just."

I have tried to live up to this estimate, but so many untruths have been published about the picturization of "The Barrier," and my position in the making of this production has been so misrepresented—that it is no longer a laughing matter. Although I believe that I possess an average amount of patience, that admirable quality, in this instance, has ceased to be a virtue. I have been deluged with requests, telegrams and letters asking me to make a public denial of these misleading statements, so I am publishing the following affidavit in answer thereto.

STATE OF NEW YORK
COUNTY OF NEW YORK

I, EDGAR LEWIS, being duly sworn, do depose and say:

1. That "The Barrier" was pictured by me for the Lubin Manufacturing Company of Philadelphia.
2. That I only met Mr. Beach once before starting work on "The Barrier," and the main topic of conversation at that meeting was the discussion of a scenario of his made by Adrian Gill Spear, which I had read and found impossible—and that I spent considerable time telling this gentleman how to re-write it.
3. That Mr. Gill Spear afterward submitted another scenario, which—while the prose was acceptable—the adaptation proper was so crude and impracticable that my secretary, Miss Louise Kellar (now Mrs. Lewis) and I found it necessary to re-write the entire adaptation.
4. That on the screen I gave Mr. Gill Spear and Miss Kellar joint credit for the work, but at the public showing and in all advertising matter Miss Kellar's name was eliminated.
5. That every location and every background was personally passed over by me only.
6. That every piece of construction, every studio set, every bit of detail, costuming, properties, etc., etc., was planned and supervised by me.
7. That I personally selected every actor in the cast without consulting Mr. Beach or anyone else. That I submitted no photographs, names or data, and that Mr. Beach never even saw one of them until the picture was completed.
8. That Mr. Beach was never on one of the locations, and never saw a single scene taken. That he had absolutely nothing to do with the direction or supervision of the picture. That the entire production was wholly and solely in my charge, and after that first meeting I never saw Mr. Beach again until the production was completed.
9. That, if necessary, I am in a position to prove the truth of the above affidavit and furnish all data pertaining thereto.

In Witness Whereof I have hereunto set my hand and seal this 9th day of April, 1917.

EDGAR LEWIS.

Sworn to before me this 9th day of April, 1917. RAY C. WEBB,
Commissioner of Deeds, City of New York.

The above affidavit is in answer to articles and advertisements that either directly or by inference give the impression that Mr. Beach was the main instrument in the making of this picture.

"Who steals my purse, steals trash; . . . .
But he that steals from me my good name,
Robe me of that which enriches him,
But makes me poor indeed."—(Shakespeare).

The Fruits of My Labors Are Mine, and I Demand Them.


The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
Talk About Speeding!

MAX LINDER

in

“Max in a Taxi”

has left other comedians miles behind. He has struck his real pace in his third American made comedy. “Max Comes Across” and “Max Wants a Divorce” brought gales of laughter, but this is a SCREAM.

DON’T MISS THIS ONE!
Trap-Nesting the Picture Fan

ARE longer runs possible in small towns? A number of exhibitors write us a positive “No!”

We invite attention to a test made recently for us by F. B. Potter, an exhibitor of Chelan, Washington.

Mr. Potter tallied his attendance for two weeks, conditions being normal.

Following are the figures for six shows, each show being run two days with the best acquainted and most efficient observers in the box-office to keep tally.

<table>
<thead>
<tr>
<th>Number of patrons recognized</th>
<th>Total number tallied (names noted)</th>
<th>Total number admissions 6 changes</th>
</tr>
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<tbody>
<tr>
<td>291</td>
<td>671</td>
<td>1,274</td>
</tr>
<tr>
<td>Of whom, attended only once in the two weeks</td>
<td>144</td>
<td></td>
</tr>
<tr>
<td>Of whom, attended only twice in the two weeks</td>
<td>80</td>
<td></td>
</tr>
<tr>
<td>Of whom, attended only three times in the two weeks</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>Balance attended over three times in the two weeks</td>
<td>42</td>
<td></td>
</tr>
<tr>
<td>Number attending every change (6 pictures in two weeks)</td>
<td>8</td>
<td>1.5 time</td>
</tr>
<tr>
<td>Average attendance of 291 patrons, PER WEEK</td>
<td>42</td>
<td></td>
</tr>
</tbody>
</table>

From the above it would appear that less than 42 people would attend every change if changed ONLY TWICE A WEEK!

The average attendance for each individual points more strongly to ONE picture a week than to TWO, say nothing of THREE!

ACCORDING to the above, this theatre would be justified in adopting week runs.

Mr. Potter, at least, finds the result of his remarkable test overwhelmingly in favor of still fewer changes than three times a week.

He writes: “I am thoroughly convinced that this conclusion will apply to any small town in which a house depends on steady patronage for the greater part of its business.”

And he adds: “A thorough application of this test will surprise many an exhibitor who thought he knew all about his patronage.

“The number of patrons who seemingly never miss a change will shrink to a very small number when actually counted.”

THIS is trap-nesting the picture fan with a vengeance. It shows the fan up for just what he is worth, and we recommend that every small town exhibitor put him to this same scathing test.

Mr. Potter’s remarkable and valuable tally points a big moral to the small-town exhibitor, that very important individual who is generally characterized now as constituting the back-bone of the business.

It is this: just make your tally, and find where you are at. Then estimate your possible theatre-goers, not forgetting the country trade which the automobile brings in; and then consider how many of these people you can bring to your theatre by advertising to them longer runs.

Advertising to them—don’t forget that.

You have got to reach all your possible patrons, in and around your town, through your local newspaper columns, through a mailing list, through every cheap advertising method your ingenuity can possibly and constantly suggest.

WM. A. JOHNSTON.
The War and the Film Industry

NOW that the European war has been extended to the shores of the United States, the effect that it may exert upon the film industry becomes a question of vital importance.

Careful investigation of the conditions affecting the present unhealthy state of the industry in France, England and Canada leads us to believe that a similar state will not be felt by the industry here, unless the United States' participation in the war extends over a five or ten year period.

Reports from our correspondents in various parts of the country indicate that producers, distributors and exhibitors have not altered their plans for the future. The only conceivable change in our industrial policy will be a severe retrenchment, a tightening up on expenditure all around.

It is probable—that the film industry will carry a heavy share of the national tax burden. It is probable that a war tax will have a beneficial effect upon all concerned. The film industry, we regret to admit, typifies the wanton recklessness of the American people more thoroughly than any other industrial branch. We refer directly to production waste, stars' salaries and the ruinous daily programme change.

An army of one million men will not make the serious inroad upon our population as have the armies of England and Canada upon those countries.

America is, literally, a land of youth. While England, with her population of 50,000,000 has sent 4,000,000 men, or one-twelfth to the front, and while Canada with her nine million has sent 450,000 men abroad, America, with her one hundred million presents a radically different situation.

The President wants one million men—to start with—recruited from the ranks of the population represented by men from the ages of 19 to 35.

Census reports show that the United States has a greater percentage of younger men than England. Immigration is the reason. The United States census of 1910 shows that there are in this country more than 14,000,000 men between the ages of 19 and 35.

These interesting figures, which we believe have not been published elsewhere, are divided as follows:

<table>
<thead>
<tr>
<th>AGE</th>
<th>NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>880,036</td>
</tr>
<tr>
<td>20-24</td>
<td>4,580,290</td>
</tr>
<tr>
<td>25-29</td>
<td>4,244,328</td>
</tr>
<tr>
<td>30-34</td>
<td>3,656,786</td>
</tr>
<tr>
<td>35</td>
<td>813,223</td>
</tr>
<tr>
<td>Total</td>
<td>14,183,665</td>
</tr>
</tbody>
</table>

Don't Take Yourselves Too Seriously

WE suggest to the Authors' League and to all authors the cultivation of a sense of humor. We believe that this will diminish egoism; and with diminished ego will come the realization that the art of the motion picture is really worth studying, like the technique of the stage for instance. And with this study the average author, even the most famous, will be able to produce material which the screen wants and is willing to pay well for.

Have You Done Your Bit?

IF you are a New York exhibitor and have allowed a week to slip by without voicing to your legislative representative your opposition to the Wheeler tax bill, you have made a valiant effort to increase your film rentals.

If you are in the producing or distributing ranks and cannot give a day to the industry's cause by journeying to Albany for Thursday's public hearing on the tax bill you are justifying the estimate of film men that must have prompted any bill so outrageous as the original draft of the Wheeler Committee.

What will you do? Lay down under the lash of a leader so forceful as William A. Brady or bestir yourself to-day—now—and do something to kill in infancy a move that is certain to flood the industry with a wave of taxation that will cover the nation.

"Dream Stuff"

QUIETE interesting discoveries have been made in our investigation of the various distributing companies, whose service methods are being described from week to week in the news section of this magazine.

One of the most telling of these findings is that an exhibitor in Kansas, or Florida, cannot successfully apply the ingenious and happy suggestions of a man who sits behind a mahogany desk in the Times Square region, and whose dreams are aided andabetted by a clear Havana cigar.

So far we have considered the service methods of Paramount, Bluebird, and V. L. S. E. None of these concerns rely on "dream stuff." Every "stunt" suggestion that goes to exhibitors has withstood the hard knocks of real experience.

We consider the forum plan, as conceived by Paramount, excellent. Everybody contributes real suggestions. The exhibitor is enabled to pick out the ideas that best suit his locality.

"Dream stuff," as one exhibitor puts it, is "lots of fun to read."

And that is the full extent of its value.

Triangle Steps Out Bravely

THE Triangle Distributing Corporation deserves—and will receive—a full share of praise for its action in abandoning the advance deposit system.

Few evils of the industry have proven so irksome to the exhibitor as this same advance deposit if we are to judge from the exhibitors' letters that come to our desk. Censorship, express charges, poor film—all bear their share of condemnation, but the mention of any one would fail to produce the wrath and red-fire that the whispered words "advance deposit" bring.

But still more than the words of congratulation for what it has abolished, Triangle deserves a word for its success in bringing a national bonding organization to work in the film field.

It is perhaps fitting that W. W. Hodkinson, a pioneer in the evolution of the deposit system, should take the lead in the sort of move that may soon bring us to recognition as a "legitimate business."
Tax Bill Modified as Industry Rallies to Wage Battle

Outsault Initiated by Motion Picture News Causes Wholesale Cut in Tax Fee—Still Discriminatory, Say Picture Men at Mass Meeting in Preparation for Public Hearing in Albany Thursday

MOVED by the spontaneous outburst of vigorous opposition initiated by Motion Picture News last week, the Wheeler Committee slashed its tax fees in a wholesale manner before introducing the bill creating a State Motion Picture Bureau in the Legislature on Thursday. The bill as now modified calls for a positive print tax that has been variously estimated to result in from a half million to a million-dollar assessment on the industry annually.

Film men seeing in the proposed New York statute a guide for all the States of the Union resulting ultimately in confiscation, are ralling forces to wage a bitter battle against the bill. An enthusiastic mass meeting, held at the Playhouse theatre, on Monday afternoon, set the ball rolling, while the climax will be reached on Thursday at a public hearing on the bill before the Senate Judiciary Committee in Albany. Prominent men of the industry are volunteering speedily to join the delegation which will present the screen’s case before the legislators.

Opposition to the bill got under way with full steam on the return to the city late last week of William A. Brady, president of the National Association. In calling Monday’s meeting Mr. Brady declared: “If this bill is passed every state in the Union will follow suit. We need action and need it quick.”

The fate of the Wheeler Bill now rests in the hands of these two committees. Get busy—now—write, wire, let them know that to you New York exhibitors the Wheeler Bill means overwhelming burdens—to many, closed doors and bankruptcy.

ASSEMBLY RULES COMMITTEE

Taddeus C. Sweet, Chairman, Republican, Phoenix, Oswego County.
Simon L. Adler, 812 Republican Bldg, Republican, Rochester, Monroe County.
Henry E. H. Breoton, Republican, Lake George, Warren County.
H. Edmund Michold, Republican, Ellsberg, Jefferson County.
John G. Malone, 25 Howard St, Republican, Albany County.
Joseph M. Callahan, 103 Ogden Ave, Democrat, New York City, Bronx County.
Daniel F. Farrell, 378 17th St, Democrat, Brooklyn, Kings County.

SENATE JUDICIARY COMMITTEE

J. Henry Walters, Chairman, Republican, Syracuse, N. Y.
George E. Spring, Republican, Franklinville.
Alfred J. Gilchrist, 294 Ridgewood, Republican, Brooklyn.
Morris S. Halliday, Republican, Rhaea, N. Y.
Alvah W. Burlingame, Jr., 391 Fulton St, Republican, Brooklyn, N. Y.
Charles W. Walton, Republican, Kingston, N. Y.
Charles D. Newton, Republican, Genesee.
John Knight, Republican, Arcade.
Albert Ottinger, 163 Broadway, Republican, New York.
Leonard W. H. Gibbs, 110 Franklin St, Republican, New York.
Addo R. Brown, Republican, Chicago.
Elon R. Brown, Republican, Watertown.
James A. Foley, 56 Broadway, Democrat, New York.
Edwin J. Doeling, 120 Broadway, New York.
Robert J. Wagner, 244 E 86th St, Democrat, New York.

If more than $3 and not more than $4, 34 cents.
If more than $4 and not more than $5, 1 cent.
If more than $5 and not more than $6, 14 cents.
If more than $6 and not more than $7, 13 cents.
If more than $7 and not more than $8, 14 cents.
If more than $8 and not more than $10, 24 cents.
If more than $10 and not more than $12, 24 cents.
If more than $12 and not more than $14, 3 invitations.
If more than $14 and not more than $16, 34 cents.
If more than $16, 41/2 cents.

Chicago Courts for Second Time Overrule Censor “Czar”

The second victory through recourse to the law over the Chicago Censorship Board was won by the Fox Film Company last week in Chicago. A fortnight ago Major Funkhauser and part of his board, in giving one of the latest Fox-Theda Bara productions, “The Tiger Woman,” a review, decided that Theda did so much “vamping” in this particular picture that it would have to go out with a “pink permit.” This meant that only adults could see it.

In the face of the fact that the majority of the board was against the Czar-like Major and his ruling, J. E. O’Toole, manager of the Chicago offices, petitioned with a mandamus proceeding to the court, contending that the picture should have a “white permit.” The case was fought stubbornly by both sides for two days last week before Judge Cooper, who at the finish of the presentation of testimony, instructed the jury to bring in a verdict in favor of the petitioners. They did as instructed, and the picture will now be shown with a “white permit.”

By the same sort of proceedings several weeks ago, the Epoch Producing Company obtained a “white permit” for “The Birth of a Nation.”

Bryant Producing Company Is Formed at $200,000

Among the new corporations of the week reported to Motion Picture News by the Corporation Trust Company, of New Jersey, is the Bryant Producing Company, which was organized in Delaware for $200,000 by Herbert E. Latter, C. L. Rimlinger, of Wilmington, and Clement N. Engagement, of Allentown, Md.

Other new corporations of note are: Weber’s Studios, Inc., formed in New York for $50,000, by Helen White, Meyer Klein and Alexander Werner, of New York; and K and R Producing Corporation, which was formed at $20,000 in New York by Thos. E. Murray, Charles Diringer and Grace Wilkinson, of New York.
Breitinger Slated as Amusement Commissioner

That J. Louis Breitinger, whom Governor Brumbaugh deposed as head of the State Board of Censors in the recent factional row in the Republican party in Pennsylvania, is slated for the post of Commissioner of Amusements, a position it is proposed to create under the terms of the pending Snyder bill, which would substitute "regulation" for censorship of motion picture films, is the story that is gaining circulation in legislative circles on Capitol Hill today.

Mr. Breitinger, it is said, is looked upon with far more favor by the motion picture interests than was the case when, as chief censor, his attitude was regarded as hostile toward the trade, and it is said that some of the biggest picture interests of the state are ready to endorse him if the proposed "regulation" law, abolishing censorship is enacted.

Mr. Breitinger is reported to have changed his attitude with regard to censorship to a considerable degree, and to have come to recognize that he would be far less likely to antagonize the men who have invested big money in the picture business now he realizes these facts.

The bill of Senator C. A. Snyder, substituting "regulation" for censorship, not only has been reported out of the Judiciary General Committee of the Senate, with a favorable recommendation, but has been passed on second and third readings in the upper branch, and is now on the postponed third reading calendar awaiting to be called out for final passage by the Senate.

It is understood that Senator Snyder, who let two opportunities pass for calling the bill out for third reading, is waiting for the most advantageous opportunity to have the measure passed. He is the Auditor-General-elect of the state, and has the backing of the Penrose faction which controls the Legislature, and there seems to be little doubt that he can get the measure through.

The act provides a "system of examination, approval and regulation of motion picture films and stereopticon views, and of the banners, posters and other like advertising matter used in connection therewith, in creating in the Auditor-General's department a commissioner of amusements" to supersede the present censorship board. The measure is said to represent the wishes of some of the largest producers of New York and Pennsylvania.

The same bill, introduced at the last session of the general Assembly, is now on the postponed third reading calendar waiting to be called out for final passage by the Senate.

Backers of the Guernsey Censorship bill, still pending in the House, are now said to be wondering whether or not the passage of the Jackson act will have any effect on their own pet measure to hamper the "movies." At the last session of the general Assembly this bill was passed by both houses. Before Governor Dunne signed it, he was waited upon by a delegation of fifty exhibitors, who convinced him that the measure was un-American and unfair.

Governor Lowden has steadfastly refused to legalize motion picture shows on Sunday, advices were received from Iowa that the State Senate had passed, by vote of 27 to 17, a bill permitting motion picture shows on Sunday in that State.

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"Racial" Censor Bill Passes Illinois Senate

Every citizen of Illinois will be a censor after July 1, if Gov. Frank O. Lowden signs the Jackson bill, which is intended to prohibit the exhibition of pictures depicting race hatred. The bill, which passed the House of Representatives a month ago, was adopted by the Senate, Wednesday.

Motion picture exhibitors from all over the state plan to go before the Governor before May 1, when the Governor expects to consider the measure. They will ask a hearing on the bill before final action is taken.

Representative Robert R. Jackson, colored, of Chicago, is the father of the measure, which provides for a fine of from $200 to $1,000 for exhibitors "representing by lithograph, drawing, picture, play, drama or sketch of the hanging, lynching or burning of a human being."

It was only after a two-hour fight on the floor of the Senate that the bill passed the upper house by a vote of 33 to 7. "The Birth of a Nation," figured extensively in the oratorical pyrotechnics.

Censorship board is provided for in the measure, action against theatre owners being left to either authorities of a municipality or private citizens who oppose the production of objectionable exhibitions.

The same bill, introduced at the last session of the Legislature, passed the House but failed, by the margin of a single vote, to be ratified by the Senate.

Backers of the Guernsey Censorship bill, still pending in the House, are now said to be wondering whether or not the Sunday Opening Bill Passes in Iowa

While reports were being received yesterday at the offices of the National Association of the Motion Picture Industry, Times Building, regarding the favorable action taken by the Senate Codes Committee in reporting the Walker bill designed to legalize motion picture shows on Sunday, advices were received from Iowa that the State Senate had passed, by vote of 27 to 17, a bill permitting motion picture shows on Sunday in that State.

The favorable action on the Sunday bills was not making money. This is Omaha's first community theatre, and its career is being watched with interest.

The dinner was one of the most successful that the association has ever held. J. Searle Dawley of the Famous Players had built for the occasion an elaborate Egyptian set. The dinner table was built in step formation, so arranged that four guests sat on each level. On the top level sat Mr. Zukor and Alan Dwan the toastmaster.


Important Topics Up at Penn. Industrial Board Hearing

Representatives of motion picture exhibitors and operators from all parts of Pennsylvania, came to Harrisburg, April 11, and attended a hearing on important pending motion picture legislation, held by the Industrial Board of the Department of Labor and Industry, in the club of the Engineers' Society of Pennsylvania this afternoon.

Strong opposition was expressed generally against the bill, that would bar children under sixteen years old from theatres unless attended by adults. With regard to the measure which would limit the age of motion picture machine operators, to no younger than eighteen years, several speakers suggested that it would be well to wait until it was decided in Washington, what the attitude of the government will be in the matter of drafting young men for military service.

Community Theatre in Omaha

Nearly 150 residents of Dundee, an exclusive residence suburb of Omaha, Neb., have formed an organization and taken over the Dundee theatre, about to be closed by Exhibitor A. C. Hartman, because it is not making money. This is Omaha's first community theatre, and its career is being watched with interest.
NATION'S FOREMOST EXHIBITORS MERGE TO BUY AND SELL FILMS

The first national organization of exhibitors to be formed for the purpose of buying outright the best films to be had in the market and, in turn, renting them to the smaller exhibitors in their respective territories, as exclusively announced in the News several weeks ago, has been quietly forming in the last two months, and will begin active operations on April 23 or thereabouts.

The name of the new organization is the First National Exhibitors Circuit. It comprises approximately thirty members, representing a total capitalization of $20,000,000.

The active organizers are three men, all well known in the industry; J. D. Williams, who recently completed the formation of a similar movement in Australia, and who is well known for his American film activities; T. L. Tally, who organized the Tally Circuit at Los Angeles, and who is said to be the first man to operate a picture theatre in this country; and E. B. Johnston, secretary and director of the Turner and Dahnken Circuit, San Francisco.

Mr. Williams called on Mr. Tally last January, and outlined a plan to him of forming an exhibitor body, comprising the foremost exhibitors in the country. Mr. Tally had been pondering a similar project at the same time. They compared notes, and set out at once for San Francisco. A few minutes' talk secured the enthusiastic approval and support of Turner and Dahnken, and Mr. E. B. Johnston immediately enlisted as an active member of the crusade. Since January these three organizers have made a rapid tour of the country, winding up in New York City within the last week, ready to outline their plans which are now complete. Every man they approached fell in with their plans instantly.

It would be difficult to select a more representative list of prominent film men than those that have joined—the colors of Messrs. Williams, Tally and Johnston. The members signed up are:

- T. L. Tally, Los Angeles; Jensen and Von Herberg, Portland, Ore.; Turner and Dahnken Circuit, San Francisco; Silver Bow Amusement Company, Butte, Mont.; Mr. Saz, of Sax Brothers, Minneapolis; Jones, Lenneick and Ascher Brothers, Chicago; William Sievers, St. Louis; A. H. Blank, Des Moines, Iowa; E. A. Hulsey, Dallas, Texas; Eugene Pierce, New Orleans; Jake Wells, Atlantas, Ga.; Tom Moor, Washington, D. C.; Col. Fred Levy, Louisville; Robert Lieber, Indianapolis; Mantlebaum, Cleveland; John Kunsky, Detroit; Clark and Rowland, Pittsburgh; N. H. Gordon, Boston; S. L. Rothapfel, New York, and Stanley Mastaub, Philadelphia.

The three organizers of the First National Exhibitors' Circuit believe that the above-named men are the foremost exhibitors in their respective territories.

Messrs. Tally, Williams and Johnston, in an interview with Motion Picture News, outlined a policy quite as enterprising as the members of their associations are themselves.

Mr. Williams, who acted as spokesman, said:

"We will hold a meeting on April 23, at which seven directors will be selected. The duty of these directors will be to select the films which will be used on the circuit. They will be elected as follows: Two from the Pacific Coast; two from the Atlantic Coast, and three from the territory in between. The three central territory directors will be selected from north, south and central; so that all territories, or zones, in the United States, broadly speaking, will have fair representation." Concerning the money involved in the First National Exhibitors' Circuit, Mr. Tally said:

"The amount of money spent weekly by our members for first-run pictures amounts to at least $40,000. By our plan of buying outright, we will have the pictures for all time. We will show them as long as justifed; then we will rent them at equitable prices to the other exhibitors in our territory.

"Practically every member has been an exchange man of long experience," said Mr. Johnston. "The saving in salaries operating our own exchanges—for that is what it amounts to—will exceed $300,000 a year."

The First National Exhibitors' Circuit does not intend to corner the picture market. They do not intend to monopolize in any sense. They consider themselves as an organization, founded purely on logic and common sense, which has been formed to secure the highest grade of pictures.

In one sense, the organization is the result of a need for self-protection. Herefore, whenever an exceptionally good feature was produced, it has been shown, very often, in legitimate theatres.

"We believe that pictures should go into picture houses," said Mr. Tally. "We know positively that the big features are put out on Broadway way after time, and lose money. The same thing occurs in every large city in the country. It so happens that each of our members has a reputation in his community which is relied upon by thousands of people seeking entertainment. When they go behind a picture, the public knows it is good. That is the reason why the pictures that lose money in legitimate houses would make handsome profits if they played, instead, in reliable picture houses.

"You can readily understand that our aim is to give the producer a living chance. We will pay good money—and we will pay it in cash—to the producers who give us what we want. We do not intend to haggle over prices, because we realize fully that if producers are not given an opportunity to make fair profits, we certainly cannot depend upon them to give us like quality we must have."

Asked further regarding the monopolistic tendency which the new exhibitor body might seem to indicate, Mr. Johnston said:

"We have canvassed the territory thoroughly, and we know for a certainty that there is room for two or three more circuits equally as large as ours."

Texas State Convention is Called for June

A delegates' conference, consisting of representatives from San Antonio, Fort Worth, El Paso, Waco, Houston, Galveston, Denison, Sherman local organizations was held in Dallas, April 3. Those making up the conference were: W. J. Lyle, San Antonio; J. P. Everett, Waco; Paul Berresco, Houston; Will G. Wyll, Sherman; E. H. Hunter, Galveston; W. E. Weatherford, Dallas; Karl Hohletzelle, Dallas; W. F. Sonnemon, Waco; Jas. Wilson, Sherman; L. M. Ridout, Denison; Albert Walker, Dallas, and Ben B. Lewis, El Paso.

The result of the conference was that a state convention was called to be held in Galveston, June 12 and 13. A special committee in charge of the matter was appointed and other matters of special interest to the Texas Amusement Managers was discussed.

Connecticut Sunday Bill Has Unhappy Fate

Marcus H. Holcomb, Governor of Connecticut, has ended temporarily the hopes that Sunday moving pictures will be legalized in his state. His vote of the Martin bill, which passed both houses of the State Legislature, came this week. And now the legislators believe there is but a forlorn hope for passing the bill over the Governor's veto.

Connecticut's State Senate has passed, despite vigorous protests of moving picture house owners, a bill prohibiting the owners from selling beyond seating capacity except that they may sell standing room to a capacity estimated by the state police, providing the owner posts a notice stating plainly such standing-room capacity. A penalty of $25 is provided for each violation.

Coulter Buys Interest in Motoy Films

C. R. Coulter, formerly of Coulter's Attractions, Seattle, Wash., has secured an interest in the Peter Pan Film Corporation. This company has bought the United States rights to the new Motoy comedies made by the Toyland Films, Inc, of Chicago.

Coulter intends to continue the Motoy productions, but it is probable that no more sales will be made until May, when the company will have about sixteen releases ready, with a full and complete line of advertising matter.
New York Exhibitors Will Fight Music Tax

Manhattan Local Holds Exciting Carryage of Music Publishers’ Plans to Levy Exhibitor Royalty Meeting and Vows to Prevent "unrestricted" music for exhibitors' benefit. J. Roberts Rubin, attorney for the New York Local, gave an interesting legal summary of the situation, making clear that, as Mr. Berg had stated, it was a complicated thing, addicted to running about in circles.

Bronx Exhibitors to Fight Music Tax

At a well-attended meeting of the Cinema Club of the Bronx last Thursday evening, exhibitors laid plans for vigorous opposition to the royalty tax which the Society of Composers and Publishers is seeking to collect from all theatre owners playing compositions controlled by its members. A unanimous vote of thanks was given to S. M. Berg for his efforts in aiding the exhibitors' fight.

Shirley Mason in Screen Version of Kyne Story

Peter B. Kyne's story "Light in Darkness," recently completed at the Edison studios, will have Shirley Mason as its leading player. The plot of the story is based on the injustice that may result from the law that prohibits paroled convicts from marrying within two years after they leave a penitentiary. Actual scenes from the Branch penitentiary on Hart's Island, N. Y., are presented. Frank Morgan plays opposite Miss Mason.

Bach Joining Hoffman

W. A. Bach, who has been in charge of the publicity service department of the Canadian Universal Film Company for the past two years, is leaving on April 18 to join M. H. Hoffman, former general manager of the Universal Film Company, in a new film enterprise.

No Censor Danger in Michigan

As the Michigan State Legislature adjourns April 20, and as it is now too late for any action on bills still in the hands of committees, it looks very much as if State Censorship is "dead" for two years.

Increase Size of Quarters

The Standard and Metro exchanges at Escanaba, Mich., who look after northern peninsula bookings, have moved to a new building, which they leased, at Escanaba and Georgia avenues.

Healthy Conditions in South Despite War

The war situation is having a beneficial effect on moving pictures in New Orleans if it is having any effect. The men who are planning and building are going ahead with their plans with confidence. In fact, several new houses which have not yet been announced will be built during the summer. There was west of the city during the week, playing moving pictures. The Lyric, which has been a burlesque house, has gone over to pictures, "Intolerance" is playing at the Tulane, and "A Daughter of the Gods" at the Crescent, while the Orpheum, the vaudeville house, is showing "Patria." In addition to the big features named "Civilization" and "The Fall of a Nation" are also playing here.

Butte Mutual Office Moved

The Butte office of the Mutual Film Corporation has been moved to larger quarters at 124 West Granite street. The new location is in the Independent Telephone Building, a modern fireproof structure.

"Wake Up America" Day Is Plan of Duty Committee

For the next week the efforts of the National Duty Committee of the Associated Motion Picture Advertisers will be directed toward one specific object. This object is the preparation of New York City for the Wake Up America Day, which has been designated by the Mayor's Defense Committee as April 19.

For this purpose the Associated Motion Picture Advertisers will combine its forces with those of the Mayor's Committee, and temporary offices for this purpose will be taken in the room now occupied by that committee on 30 East Forty-second street, on the second floor.

At the regular meeting of the Associated Motion Picture Advertisers at Keene's Chop House on Thursday, Mr. John Harvey, of the Mayor's Committee, was a guest of the A. M. P. A., and outlined the work which the Mayor's Committee has already done, and the opportunity for cooperation which existed with the Associated Motion Picture Advertisers. Particularly was it hinted that the Mayor's Committee was about to enlarge itself into a national force, and in that connection, that motion pictures would be one of the main channels through which they felt that effective work could be accomplished.

Bach is appointed to meet with the representatives of the Mayor's Defense Committee immediately after the adjourning of the Associated Motion Picture Advertisers' meeting.
Triangle to Abolish Deposits; Will Bond Exhibitors

THE Triangle Distributing Corporation will abolish the deposit system and institute in its place a new plan of bonding exhibitors on April 30. The money that exhibitors have on deposit will be applied to renting current releases.

R. W. France, general manager of Triangle, when asked regarding the new bonding plan, said:

"This step is one of the first that Triangle is taking to assist the exhibitor, giving him greater freedom to devote to the exhibiting problems which constitute his legitimate work in the industry. It is also Triangle's way of keeping the pledge made to the Motion Picture Exhibitors League of America on December 6, 1916."

At the time, Triangle made the following statement to the Indiana exhibitors:

"The principal need of a deposit is to provide against sudden and unfair discontinuances by theatres at such times or in such manner as to cause film to idle. Doubtless the trade took this to be one of those glib promises that are easier to make than to keep," went on Mr. France. "But Triangle officials have been busily engaged in arranging this reform ever since."

"Beginning April 30, and extending to all accounts as fast as the actual labor of re-writing the old contracts will permit, exhibitors may apply their deposits against current service; and in lieu of deposit to secure this corporation against abuse of contracts, we have perfected arrangements with the Fidelity and Casualty Company of New York, whereby for a nominal sum, it will underwrite the contract made by the exhibitor and become, in security for the correct performance of all his obligations under the contract. Under these circumstances the only remaining advantage of the deposit system would be the free financing of our proposition by the exhibitors, a service this corporation has never needed, and does not want."

"The premiums which the exhibitor will have to pay per year will only average one per cent, of one month's deposit under the present system."

"I am not a little elated over this successful termination of a long, uphill fight and my satisfaction is due, in a great measure, to the fact that it establishes the soundness of our proposition, and that we have agreed to provide bonds for such exhibitors as may elect to substitute a bond in place of their cash deposit."

"It is the intention of the Universal officials to present only the highest type of photodrama, under the new Butterfly trade mark. The stories for these productions will be by noted authors and scenario writers entirely. The casts for the pictures will be selected from the roster of actors which they interpret, and the pictures will be directed by leaders in this branch of the film profession."

\[WE AGREE WITH YOU\]

"Your continual pounding away at the daily change evil is having its effect on a number of thinking exhibitors. * * * I have made a number of inquiries for prices on the two-day basis and I am talking along the lines of your endeavor to every exhibitor I meet. The only objection I hear is that the present day quality of features does not permit a two-day showing; but none of the exhibitors who raise this point ever tried keeping a film over one day!"

Alfred Tanzer, Milwaukee.

\[Universal Announces "Butterfly" Brand of Pictures\]

A new brand of feature photoplays is to be offered for release through the Universal exchanges, under the brand name of Butterfly Pictures. These releases will be five reels in length, and will be produced by the Universal Film Manufacturing Company at their studios in California.

It is the intention of the Universal officials to present only the highest type of photo-drama, under the new Butterfly trade mark. Stories for these productions will be by noted authors and scenario writers entirely. Theetcas for the pictures will be selected with unusual care for the fitness of the actors assigned to portray the roles which they interpret, and the pictures will be directed by leaders in this branch of the film profession.
Paralta Ideal to Prevent Waste and Expense

New Concern Outlines Plan of Action Intended to Establish More Economical and Equitable Relations with Exhibitors

THE Paralta Pictures Corporation, the plans of which were announced exclusively in Motion Picture News several weeks ago, has issued a statement in which the policy of the concern, as regards cutting down of waste and of equity to the individual exhibitor is elaborated upon. Excerpts from the statement follow:

Paralta Plays, Inc., is the distributing part of an enterprise designed especially to counteract the expense and waste which seem to have permeated the film industry.

Herman Flechttenber, the chairman of the board of directors of the new corporation, is one of the pioneer exhibitors of the country and established the largest chain of moving picture theatres in America.

Two years ago he began to seek a way to bring about more equitable conditions and called into council Carl Anderson, formerly connected with the Lasky-Paramount interests; Nat. I. Brown, of St. Louis, and Robert T. Kane, of San Francisco.

Mr. Flechttenberg's theatres in the South and some western theatres were utilized in making a test. The result was the same in each section and experience showed that there had been evolved, as a result of these two years of study and investigation, a plan in producing and distributing which is equitable in every feature.

Mr. Brown has worked into the plan many features, designed especially to establish unshakable equity in the division of financial results.

Through co-operation, waste in distribution is expected to be reduced to a minimum. This saving will be turned to the advantage of the exhibitor.

The production end of the Paralta plan has already been established in Los Angeles under the supervising direction of Mr. Kane and work has begun on two big feature pictures. Paralta will present five to seven-reel feature productions but they will be stories told in pictures and not in words.

Several states rights men of prominence, who have inquired into the new Paralta distribution plan, and who have talked with General Manager Nat. Brown, express their satisfaction with its details.

Ella Wheeler Wilcox Answers Criticism of Her Poems

Ella Wheeler Wilcox, America's greatest woman poet, has been criticised for dealing, in her verses, with the passions of women, especially in regard to their adaptation for the screen.

Ella Wheeler Wilcox, in a recent letter, wrote:

"I have been criticized for my poems of passion, but I have written of life as I see it and I have written only truths. I have fought the battle of the weak and urged strongly for the single standard of morals, and through all of my work I have had a purpose. I do not write to amuse myself, but because I have a lesson to teach."

American Bioscope Institutes "Screenews Magazine"

A single-reel subject, which will be known as the "Screenews Magazine," containing diversified subjects, will be presented in the next two weeks at the American Bioscope Company, Chicago.

According to J. E. Willis, president and general manager of the concern, this feature will carry departments covering scientific, fashion, musical, travelogic, comic and patriotic subjects. Each issue will present concisely new variety topics. An organization of cartoonists and artists will be employed.

Warwick in Virginia

Robert Warwick has gone to Richmond, Va., with his entire company, now working on his new film feature, "A Modern Othello," to take several scenes in that part of the South. Miss Elaine Hammerstein is playing the leading role opposite Mr. Warwick in "A Modern Othello," which will probably be the next release of the Robert Warwick Film Corporation.

Patents Company Loses Suit to Film Manufacturers

By a decree handed down in the United States Supreme Court, affirming the decision of the Federal Court in New York, the United States Patents Company cannot restrict the Universal Film Manufacturing Company and other defendants, from using certain makes and varieties of film with the machines upon which they control patents.

The controversy hinged on the "Latham Loop," a device important to the successful operation of projection machines. The United States Patents Company control patents on the Latham Loop.

The Patents Company brought suit against the Universal Company about two years ago, claiming patent infringement. Universal claimed that their use of the loop involved only a means of protecting it, and that the patents company did not hold rightful jurisdiction over the brand of films projected.

"Birth Control" to Be Shown in Cleveland

According to an announcement made yesterday by the Message Photoplay Corporation, Inc., a B. S. Moss unit, the first presentation of the "Birth Control" film will take place in Ohio, probably in the city of Cleveland. The film was shown in conjunction with the personal appearance of Mrs. Margaret Sanger, around whom the message is woven.

Seventy percent of the population is said to have been reached with the film, which was presented at the Woman's Club in New York.
Benjamin Hampton Resigns Presidency of General Film

Confirming Rumors, Hampton Gives Reason for Severing Connections as Overwork—Needs More Time to Devote to "The Barrier" and "The Auction Block"—Bolster Made Vice-President of General

IN confirmation of his statement made through the columns of Motion Picture News last week, Benjamin Hampton has given out the following statement relative to his resignation from the presidency of the General Film Company:

Confirming Rumors, Hampton Gives Reason for Severing Connections as Overwork—Needs More Time to Devote to "The Barrier" and "The Auction Block"—Bolster Made Vice-President of General

I have resigned the presidency of General Film service is steadily going ahead and under Mr. Bolster's management marked progress may be expected.

I have resigned the presidency of General Film Company so that I can spend my time on the Rex Beach Pictures Company, of which Mr. Beach and I are the owners. I am distributing 'The Barrier,' which is a highly important piece of work in itself. Mr. Beach and I are making a ten-reel drama of 'The Auction Block,' and are planning to start production at once on another large picture from another of his books. It was impossible for me to do justice to these valuable interests and continue to hold such an important matter as the presidency of General Film.

Some weeks ago I requested the board to appoint as assistant to the president of the General Film, Harold Bolster, who was then business manager of the Vitagraph Company. Mr. Bolster has been here for some weeks getting the reins of the General Film into his hands and the directors at their meeting on Monday elected him vice-president and general manager of the company.

Mr. Bolster has already made good for himself in the picture business in his excellent work at the Vitagraph Company and he is taking hold of his General Film duties in such a manner as to convince all his associates that he will be splendidly successful in his new position.

General Film service is steadily going ahead and under Mr. Bolster's management marked progress may be expected. Some of the trade journals have been kind enough to state that during the very short time I have been with General Film important progress has been made. Unfortunately but the important changes that have taken place in General Film must be credited to the manufacturers who are also the common stockholders of the company. Like many old, successful institutions General Film has become conservative, but the manufacturers are very progressive and were very quick to accept suggestions to modernize and improve the business. General Film is today in position to move to a most prominent position in picture distributing.

The improvement in the quality of General Film pictures since January 1 is undoubtedly one of the big events of the year in the industry. I think I am safe in saying that today exhibitors can secure from General Film the finest short films ever produced.

Kalem's product, which is known favorably by exhibitors, is even better than in the past. Kalem's high quality is due to the literary and artistic genius of Frank J. Marion, one of the most intelligent men in the industry, and to the highly developed organization which Mr. Marion and his chief lieutenant, William Wright, have created. Mr. Marion invented the series system of pictures, which is now used by many producers, and which is preferred by many exhibitors to the serial. 'The American Girl,' 'A Daughter of Daring,' and 'Ham and Bud' are among the principal subjects now offered by Kalem.

George K. K. Spoor, Commodore J. Stuart Blackton and William N. Selig are recognized the world over as leading producers of long pictures. Each of these famous producers is using his personal talent in supervising the new short subjects for General Film.

Commodore Blackton's 'O. Henry' pictures, in two reels, are gems. The newspaper critics are reviewing them just as they review the five-reel features.

Mr. Spoor is contributing several excellent series to General Film—among them some splendid two-reel Black Cat stories and a very popular series, 'Is Marriage Sacred?'

Mr. Selig, by special request, is making a new series of the wild animal comedies that gave him international fame. Also he is producing in two-reel form the old Hoyt farces that made us laugh a decade ago.

Collins Says War Will Not Affect Films

Observations in Coast-to-Coast Tour Convinces McClure Pictures President, That War Will Not Harm Industry

A lmerica's entrance into the war will in no way harm the motion picture industry and indications are that the business actually will be benefited by present conditions, according to Frederick L. Collins, president of McClure Pictures, who has just returned from a trip West.

Manufacturers on the Coast are not planning to let up in the slightest degree because of the war, Mr. Collins said. I find, upon my return to New York, that the same condition exists here. We are all proceeding just as if there had been no declaration of war.

Motion picture producers will not expect to pay as large dividends as before, for, of course, we all must contribute a war tax and as long as this tax is a reasonable one, and the motion picture industry is not singled out to bear unfair burdens, business conditions will remain prosperous.

"I do think that the war will stop the rise of fly-by-night producers and a number of the unindustrial outfits will be eliminated for the simple reason that investors will be more cautious and will not be so ready to lend money to companies of no standing. The more of these that drop out, the better conditions will be.

"In Europe the conflict has increased the percentage of motion picture fans among those at home. The business in England, for instance, has been affected only because there are now no facilities for production, for so many of the workers in the industry are at the front.

"There is a greater demand than ever for American films in England but we over here are hampered in making deliveries because of the difficulty in transporting films to England and in making collections.

"In the United States, I believe, money will be more plentiful than ever. Most of the war expenditures will be made here. We will not send troops out of the country in any considerable number for many months, and we do the percentage of the decrease in our population will not be anything like that in England.

New Triangle Booking Policy Favored by Exhibitors

One tangible evidence of the soundness of the new Triangle booking policy has been shown in the statement by R. W. France, general manager of the Triangle Distributing Corporation, to the effect that Eugene H. Roth, proprietor of the Portola theatre, of San Francisco, and executive manager of the new California theatre now being constructed in that city at a cost of $1,750,000, has decided, after a careful survey of the entire market, to book the Triangle program for both houses.

E. V. Richards, general manager of the Saenger Amusement Company and the Pleasure Gardens Enterprises of New Orleans, which operate more than thirty-five motion picture houses, has also made known the fact that he and his associates will rely entirely upon the Triangle program and "special" features to fill their new quarter million dollar Strand theatre, to be opened in the Southern metropolis.

The New Orleans Times-Picayune of Sunday, April 1, contained a special article on Mr. Hodkinson's plan.
Ogden Pictures Corporation Begins April 23

Lillian Walker's Company Leaves New York for Utah Studio—Will Produce Seven Reels for Open Market—Prominent Distributor Selected

EIGHTEEN members of the Ogden Pictures Corporation, of which Lillian Walker is the star, left the Grand Central terminal, New York, last Saturday in a special train on the Lake Shore Limited, for Ogden, Utah. They will begin production activities on the first seven-reel drama April 23. The picture will be ready for distribution six weeks later.

Lester Parks, vice-president of the company, in a conversation with a Motion Picture News representative, mentioned the name of one of the most prominent distributors in New York, who will dispose of the Lillian Walker films. This name is at present withheld from publication.

In the party besides Miss Walker and her supporting cast are the technical staff, Harry Revere, the director, and Aaron Hoffman, scenario writer. Mr. Hoffman leaves Broadway to collaborate in production details with Mr. Revere. He will remain in Ogden indefinitely.

"In the past," said Mr. Parks, "much stress has been laid on Miss Walker's dimples. We are going to show the public that Miss Walker has something more to offer the screen than dimples.

"Like all undeveloped and experimental things, the modern motion picture has done a great deal of borrowing. In the early days, we borrowed from the theatre. As the art improved, the difference between the two mediums became greater, until now the photoplay has almost cast off all allegiance to the older art, and stands as an individual form of entertainment.

"One of the evils which it borrowed from the theatre, and which it has not yet wholly cast away, is the 'star system.' This system, however, has now nearly disappeared from the stage. Audiences go to theatres, not to see a famous actor, but to see a good play. An actor becomes popular only when he interprets some part to perfection.

"So the photoplay is the only art now which still maintains this worn-out idea. The average man loves a good story. He likes to see it well told, with dramatic interest maintained and suspense kept up to the end. And he wants to see it acted by the most competent cast possible. But to pay to see the picture, not the posters that decorate the theatre's exterior.

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"The ordinary man, who thinks they can sell their pictures simply because there is a well-known name on the posters. People love to see a good story. They will be the pictures with good stories and good actors."

Star System Is All Wrong, Says Harry Raver

Harry Raver, President of Art Dramas, Inc., Believes That Stars Must Go—"Photoplay Is Casting Off Old Allegiance to Stage"

Harry Raver, president of Art Dramas, Inc., takes an attitude towards all stars of thumbs down. Speaking of the efforts that are being made to divorce the screen from the stage, Mr. Raver pointed out in an interview that the star is the one evil which has not yet been cast out.

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Lewis Swears to Directorship of "The Barrier"

On the eve of the Broadway showing of his latest production, "The Bar Sinister," Edgar Lewis has issued a statement in affidavit form, answering questions which have been raised as to the extent of his responsibility for the picture version of "The Barrier."

"In the past," said Mr. Parks, "much stress has been laid on Miss Walker's dimples. We are going to show the public that Miss Walker has something more to offer the screen than dimples.

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Under-Sea Speedster First of Bray Scientific Drawings

The Bray studios have installed a separate department under the supervision of J. F. Leventhal, who, in conjunction with Waldemar Kaempfert of Popular Science Monthly, will make a series of animated technical drawings of new American inventions for war.

First of these will be the "submarine hound," a type of submersible capable of doing sixty miles an hour, the invention of Simon Lake. This will be shown in an early release of Paramount Bray photographs.

Hoffman Buys "Sin Woman"

M. H. Hoffman, who resigned recently as manager of exchanges of the Universal Manufacturing Company, has bought the world rights for the George Backer Film Corporation's film, "The Sin Woman."

"An actor should be judged, not by the amount of 'personality' he has, but by his ability and fitness for the role in which he finds himself. An actor who relies on his personality isn't acting. He is simply being himself, and however interesting he himself is, his popularity cannot last, because he is the same in every picture.

"The actor on the contrary, who throws himself into his part, whether the part be an extra in a mob or the hero of the play, is the actor who deserves credit. And it is with actors like this that good pictures are made.

"With the improvement in public taste which is rapidly being brought about to-day, the average man will begin to realize that the function of the actor is to play his part to the best of his ability. This necessitates that the part be a good one and hence that the story be worth while.

"If any pictures were producing now, last 300 years, they wouldn't be the star pictures. They will be the pictures with good stories and good actors."

Pathé Branch Head to Texas

C. A. Meade, formerly manager of the Pathé Exchange in Detroit, has been sent to Dallas, Texas, from where he will do special work for Pathé in the South.

Young Blackton Enlists

J. Stuart Blackton, Jr., oldest son of the director general of Vitagraph, last week enlisted, joining the Thirteenth Coast Artillery, N. Y. N. G., Company C.
Real Service That Distributors Are Anxious To Give

The third of a series of articles—The Paramount Plan

Back of every successful film distributing organization that endeavors to give patron-getting service to the exhibitor, is a definite, fundamental policy. In each case, it is the backbone out of which grows every plan of the distributor. Without this backbone, a distributor might shout Service! at the top of his lungs, and accomplish nothing. His ideas might be good, but they would be scattered and ineffective. In other words, service to the exhibitor means more than sending him electro for advertisements, and lobby display photographs.

In the two previous articles, the notion of what service really stands for was pointed out to be fundamentally different with each company. This week, the word is given another meaning entirely.

It is one of the purposes of this series to give you the rock bottom meaning of the various distributors' service campaigns, in order that you may have a better understanding of what each of them is driving at.

PARAMOUNT believes that twelve thousand heads are better than one. Paramount's notion of the best way to bring the public into your theatre is to allow other exhibitors, with wisdom gained through experience, to tell you how they accomplished it.

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Paramount wants to have its service department considered as a forum. This theory resolves itself into a well conducted magazine in which the opinions and experiences of those qualified to speak are presented in a sprightly way. Paramount Progress is a twelve page magazine, and is issued weekly.

Its contents are composed of contributions from exhibitors, illustrations from the Paramount plays of the week and other matter of direct interest to the Paramount exhibitor. The magazine usually opens with a feature article, containing practical advice and suggestions.

At present, these articles are the result of a prize contest in which the exhibitors have been invited to tell their experiences in making a little money go a long way as a weekly advertising appropriation. In the current number, for example, J. G. Bodine, manager of the American theatre, Washington, D. C., wins the prize (1,000 copies of Picture Progress, a Paramount "fan" publication) with his article on "How to Spend an Advertising Appropriation of $12 a Week."

The previous prize article, equally to the point, came from the pen of E. E. Blair, manager of the Fayette theatre, Celina, Ohio, a town of 4,850.

According to the service manager, this contest typifies precisely the Paramount notion of service. The men who write the articles are not citing "dream stuff"; they are recounting actual fighting line experience. Other exhibitors in other sections are at liberty to read these articles and to use them for what they are worth in their individual cases.

Ingenious exhibitor aids are printed in Paramount Progress from time to time. These may take the form of clever lobby displays, or of "stunt" suggestions. At present, the use of illustrated postals in a spring drive on the mailing list is being urged.

Paramount Progress contains a department not unlike the "With the Exhibitor" department of Motion Picture News. The following item is a specimen:

"B. Yessner, manager of the Arcade theatre, is issuing a very attractive four page folder. Mr. Yessner believes in the use of white space, which makes his program very attractive."

An instance of the service ideas suggested to Paramount Progress, and put at the command of other exhibitors is the list of suggestions for theatre letterheads. Those suggested are all distinctive, carrying out the Paramount theory that a successful theatre must be distinctive. For mailing list use, the importance of a dignified but striking letterheads cannot be exaggerated. In case your local printer cannot meet the requirements, Paramount offers to have the letterheads printed for you.

For the two pictures which Paramount releases each week, musical cue records are printed; also, a synopsis of the plays, and a list of available advertising accessories, such as stills, slides, newspaper cuts, lobby photographs, paper, etc. Some of these accessories are free, others loaned and some sold to the exhibitor.

Our one objection to Paramount Progress is that some of its space is taken up by advertisements intended to sell pictures to exhibitors—not to the public, for Paramount Progress does not reach the public. They inject a note of insincerity into what is otherwise an exceptionally sincere service publication.

A booklet has been published, "Paramount Advertising Aids," a copy of which is supposed to be in the hands of every Paramount exhibitor. This contains a list, with catalog numbers, of all available cut-outs in the two pictures which Paramount releases each week. It also contains a list, with catalog numbers, of all available content for a full page newspaper cut-out. The exhibitor orders these, by number, from his exchange.

This advertising aid book is supple
Goldwyn Will Sell All Pictures on Open Market

Samuel Goldfish Decides on Territorial Sales Plan, Following Advice of Exhibitors—Each Film an "Independent Unit"

THE Goldwyn Pictures Corporation has announced its intentions of entering the state rights field. All productions will be considered as "independent units," and will be sold accordingly.

Samuel Goldfish, president of Goldwyn, in a statement said:

"For a second time in a fortnight the exhibitors have dictated a Goldwyn policy. Our first adherence to exhibitor advice was in deciding to own and operate Goldwyn's own branches throughout the country. In the same spirit we have now decided that for the sake of maintaining the few popular stars in a group that they can play at a profit."

"Our first steps in the formation of the Goldwyn organization brought to us five stars of a great popularity and individual drawing power. We are certain that each one of these stars can stand alone and have enormous exhibitor appeal."

"Being firmly determined to produce only quality pictures of sustained excellence we intend to treat our productions as independent units and so offer them to exhibitors."

"We now announce for the first time that we will release a minimum of twenty-six pictures a year. The value to exhibitors of our policy is obvious. "Until now the problem confronting all exhibitors desiring to book their theatres for fifty-two weeks independent of any contract service has been the volume of supply of high-grade productions."

"Goldwyn pictures are many excellent pictures being made by other producers operating in the open market, but the trouble has been that there were not enough of them to keep first-class theatres provided with an all-the-year-round supply."

Mr. Goldfish added that exhibitors will be given an opportunity to see Goldwyn productions in plenty of time to decide whether or not they are worth while.

Exhibitor Must Satisfy Public, Says Greene

Arclraft President Points Out That Popular Stars Should Be Supplied to the Public as a Grocer Supplies Commodities in Demand

WALTER E. GREENE, president of the Arclraft Pictures Corporation, is of the belief that the exhibitor and the grocer have one important thing in common—they must be able to supply the demands of their customers.

"When the grocer orders his stock for the coming week, said Mr. Greene, "his first care is to obtain articles that are in the greatest demand by his customers, commodities that are most popular among the patrons of his store. Everyone appreciates the fact that he would be foolish to stock up a supply of goods that are unknown and endeavor to create a demand for them when he could easily sell articles that are already established in the minds of his patrons."

"And so with the exhibitor. In planning his stock of entertainment, why should he not order a picture for which he will have to create a market, when he can get a picture that is in great demand by his patrons before he even announces it? The exhibitor who books a picture on a day when he could show a D. W. Griffith, Mary Pickford, Douglas Fairbanks or George M. Cohan subject is much the same as the grocer who does not have on his shelves articles that are in demand."

"Free rights' policy that is released through the Arclraft Pictures Corporation is an established article; a commodity of entertainment that the people really want. This is due to the fact that Arclraft has cornered the market of motion picture popularity as controlled by the greatest favorites in the industry, making it possible for each of its releases to present an individual that stands far above any in his or her respective field."

"As a result of its affiliations with the biggest names in the industry, Arclraft is in a position to offer the exhibitor a picture for which it is unnecessary to create a demand. The exhibitor does not have to say who, for instance, D. W. Griffith is. Everyone knows that he is the greatest genius the motion picture has ever known. Nor does he have to go into details as regards Douglas Fairbanks. Never has a male star taken such a hold upon the public as the inimitable "Dogg," who, although widely impersonated, is daily adding to his wonderful popularity among the vast army of motion picture patrons, regardless of race, age, creed or belief. The same applies to "America's Sweetheart," and as for George M. Cohan, there never has been one before him and there never will be one after him. George M. Cohan on the screen is as unique a figure as he is on the stage, and his instantaneous success as a motion picture actor is recognized by everyone in a wide radius of the industry. He has seen his work before the camera. Collectively these names represent the greatest coalition of individuals of supreme popularity, that something which brings the skedels to the box-office window."

Real Service Distributors Are Anxious to Give

(Continued from page 2041)

Anxious to Give

Vol. 15. No. 17

MacQuarrie to Again Appear in Bernstein Productions

Once again Murdock MacQuarrie, who has recently been directing, will do the make-up and appear on the screen.

Isadore Bernstein of the Bernstein Film Productions has managed to lure him back before the camera and will co-star him with Betty Brice, his charming new lead.

MacQuarrie was the first man to realize that the character part is as important in its relation to the plot as the lead, and his work as Rabbi Mendel, in Bernstein's play, "The Daughters of Israel," which was released under the Universal management, will be long remembered.
"B’r’r’r You Jump First!"

Specially Drawn for Motion Picture News
By the Bray Studios
Sub-Sea Spectacle "Submarine Eye" is Completed

Williamson Brothers' first independent release, "The Submarine Eye," which has been a year in the making, is announced as ready for release.

In theme, treatment and photographic results, "The Submarine Eye" is heralded as the foremost picture of its kind yet produced. A number of new and startling innovations are said to have been invented. Yet, interesting as are the underwater effects, Williamson Brothers impress that they have not been allowed to overshadow the continuity of the romantic love story that leads up to the climax staged at the bottom of the sea.

The cast includes Barbara Tennant, Chester Barnett, Lillian Cook and Eric Mayne. The feature was taken under personal supervision of J. Ernest Williamson, and the direction was in the hands of Wintfarop Kelcy.

The inverted underwater periscope from which the story gets its name, points the way to effectual preparedness against skulking submarines and deadly mines, and shows how easily it could be adapted to Uncle Sam's defensive warfare.

All of the underwater scenes in "The Submarine Eye" were taken in previously chartered locations among the islands of the West Indies. A special musical score has been prepared. It is adapted to any number of instruments from piano to an augmented orchestra of sixty pieces. The score provides two themes, one accentuating the love story and the other the deep-sea tragedy. These were specially composed by M. L. Lake.

As to marketing plans nothing definite has been given out, but it is understood "The Submarine Eye" will be exploited in the leading capitals of the world simultaneously with its establishment in the principle cities of the United States. Assurance of absolute protection to every individual and firm that contracts for future exploitation of the attraction is given by the producers by reason of their policy of releasing subsequent pictures at least six months apart, which will give the exhibitor ample chance to reimburse himself.

The Day of the Dub is Going, Says Wilk

According to Jacob Wilk, a partner in the Heller and Wilk enterprises, the day of the "dub," the thoughtless or brainless creature of the industry is nearly over, and the state rights picture, with the principle of competition on which it is founded, can be given the entire credit.

"Exhibitors, distributors and producers have all fallen in the easy rut of the program," said Mr. Wilk to a News representative. "They accept what they are given. Now, they are beginning to wake up. They have seen the money that can be made in the open market, and you cannot mention a single program company that has not gone behind an open booking proposition of some kind—just to try it out. Look at the avalanche of program companies toward open booking now!"

"I want to take issue with the editorial by Mr. Johnston on skyrocketting the state pictures," said Mr. Wilk. "I don't believe any one knows the potential public drawing possibilities of any film for any certain territory. That is simply and squarely up to the man who makes it his business to sell that territory."

"I know of one picture that has been sold to a New York buyer for more than $65,000. Some people might consider that to be a skyrocketed price. But what are you going to say if the man who paid $65,000 gets that price back and a good, fat profit besides?"

"We are just climbing out of a rut. Producers fell asleep in the program rut. Now, they're waking up. And so are the distributors and the exhibitors. Big prices are sure to mean competition, and we all know that the picture business is dying in many sections for lack of competition."

"By that I mean that one exhibitor in a town controls every available program. A new man cannot enter, because the one exhibitor already has all pictures contracted for. Open marketing is curing that condition."

Blackton Asked to Speak at Many "Womanhood" Openings

So many invitations have poured in on J. Stuart Blackton, director-general of Vitagraph, who was responsible for the war preparedness picture "Womanhood, the Glory of a Nation," to make addresses at the opening performances of the feature, that it has been impossible to fill even a small portion of them.

Already Commodore Blackton has made opening speeches at the initial performances of "Womanhood" at the Broadway theatre, New York; Chestnut Street Opera House, Philadelphia; the New theatre, Baltimore, and the Strand theatre, Washington. He is in hopes of being able to arrange his engagements to deliver addresses at the scheduled openings at Chicago and Boston.

As to booking it is reported by V-L-SE that the demand exceeds a hundred per cent the requests for advance bookings of "The Battle Cry of Peace," which at the time was acknowledged as one of the biggest money makers.

Baggot Ending Tour; Well Received Everywhere

After playing Indianapolis, Evansville and Terre Haute on a guarantee, King Baggot will end his personal appearance tour through Michigan, Ohio and Indiana, and return to New York to organize his own company.

Charles H. Greene, who has been directing the tour of King Baggot, has just returned to the city in advance to attend to the preliminary work. Mr. Greene says the tour of his star has been one ovation after another in all the towns visited, being received by the different mayors and public officials and banquetted by clubs and societies, making it one grand triumphal tour everywhere.
On the Firing Line

"I run Paramount, World, Bluebird and serials," says F. A. Sutton of the New Wallace theatre, Bradenton, Florida. "I find I can't get by with short-length subjects. Marguerite Clark is the favorite here. I object to the return express charge as unfair to exhibitors on the tail end of the circuit. Will put up no more nine years in business," is the encouraging report from Harry Titus, president of the Crystal Amusement Company, Daytona, Florida. Mr. Titus operates the Lyric, New Daytona and Crystal theatres.

"Marguerite Fischer in 'Jackie of the Navy,' is the most popular subject we have shown recently," says W. R. Walker & Son of the Isis theatre, Anderson, Indiana.

"We run Mutual, some General, and Pathé and Universal series and serials. We object to the deposit system because we have $3000 in solid real estate behind us and have been exhibitors eleven years."

H. A. Meder of the Valhalla, Gardnerville, Nevada, finds business very good. He shows two days a week, using the Paramount program.

Ludwig Geiling of the Majestic theatre, Baldwin, Louisiana, comes to bat with remarks on a subject which has been the theme of many recent News editorials.

"This town has a large negro population," he declares, "and I find it very difficult to get good pictures because the companies will not make allowances for this population."

Alleged Incendiary Remarks at Show Bring Action

On account of remarks alleged to have been made by Judge J. F. Rutherford of New York at a motion picture show given by the International Bible Students at the lodging houses in Chicago, the industry here. One will be composed of theatre managers and owners.

Newton Levy, acting manager of the Los Angeles Mutual Exchange served as chairman of a meeting at which he suggested that a permanent organization be effected, and there was talk along this line by practically every one present who favored the movement.


The first of a series of Saturday noon luncheons for theatre managers and owners will be held next week. J. A. Quinn, who is shortly to open the new Rialto theatre, is the cause of plans being made by the exhibitors. A weekly luncheon will be held at the same cafe each week, and it is the hope of the exhibitors that an organization will be perfected which will be beneficial to every one concerned. It is planned to have a business session at luncheon, and matters of interest to the exhibitors will be discussed.
Numerous exhibitors throughout the country have requested a fuller explanation of the Advance Deposit Plan formulated by David G. Rodgers, of Minneapolis, and recently officially adopted by the Motion Picture Exhibitors of the Northwest.

While exhibitors were voicing complaints and exhibitors' organizations were adopting resolutions of condemnation against the advance deposit system, David Rodgers took the bull by the horns in his characteristic manner and evolved a working plan for its adoption.

Dave Rodgers, by the way, was the first president of the Motion Picture Exhibitors' Corporation of Minnesota, which is now known as the Motion Picture Exhibitors' Corporation of the Northwest. He has been a director of the exhibitors' corporation here since, and is chairman of the convention committee for the northwest gathering scheduled for Minneapolis, May 1, 2 and 3. Mid-West men, who believe a man from that section should be the next national league president, are backing Rodgers strongly for the post.

The advance deposit plan of David Rodriguez's was unanimously adopted by the Motion Picture Exhibitors of the Northwest in meeting assembled, and is as follows:

**THE ROGERS'S PLAN ON DEPOSITS.**

This agreement made by and between the Motion Picture Exhibitors' Corporation of the Northwest, party of the first part, and NUMEROUS exhibitors throughout the country have requested a fuller explanation of the advance deposit plan in effect in Minneapolis, and recently officially adopted by the Motion Picture Exhibitors of the Northwest.

It is further agreed that if any member of the party of the first part contracts for or rents a certain film or picture for the purpose of exhibition, then such advance deposit shall be considered as a payment on account of said film or picture, for the time contracted to run the same.

Party of the second part further agrees to return to all members of the party of the first part all money now held by party of the second part, its agents, branches, or exchanges, as deposits herefore received from members of the party of the first part, by party of the second part, and the party of the second part agrees that it will at all times assist the party of the second part in enforcing its contracts made with members of the party of the first part, provided the same are in accordance with the co-operate with party of the second part in any manner whatsoever, for the mutual benefit of both exhibitor and producer.

In Witness Whereof, we have hereunto set our hand and seal this 28th day of February, A.D. 1917.

**DAVID G. RODGERS.**

Chairman of Committee.

In the presence of,

Lee A. Ochs, who admitted he was president of the Motion Picture Exhibitors' League of America, visited Omaha last week to urge the exhibitors to form a state branch of the national organization. Just why he was so anxious to see a state league in Nebraska Mr. Ochs did not say.

Eight exhibitors and a number of exchange men attended a luncheon the second day after Mr. Ochs arrived. He talked for an hour explaining what a league could do. The exhibitors then took an hour with the exchange men to talk it over and convince a reluctant committee condemning the shaky film. Mr. Ochs left Saturday for Kansas City.

The exhibitors at the meeting said the matter would likely be talked over some after he left, but actual organization was not formed. It was suggested that some of the largest theatres in the state, said the exhibitors, still a meeting attended by only eight, one from out of the state, could not be expected to spread over the entire state.

"The Omaha exhibitors and exchange men," declared one exhibitor, "sometime in the near future will invite the exhibitors of the State to be our guests for a 'Movie Week.' A big ball, some talks, exhibitions and other entertainment will be features. This can be accomplished, as it has in the past, more successfully than if we had an exhibitors' organization only. We are all hoping to see the day of less battling between the exhibitors and the exchange men. We believe state leagues of exhibitors only tend to increase antagonism between the two."

"We in Nebraska recently fought and worked for various legislation—exhibitors and exchange men alike—and we were successful with the Motion Picture exhibitors' organization was needed here."
Taking Politics Out of the League

Fred J. Herrington, national organizer of the Exhibitors League of America, is out touring the country in the interests of national exhibitor organization.

He is not promoting himself for the presidency of the League. He wants the office to choose the man, the best man, any man able and willing to lead the League in its own best interests. He is organizing for organization's sake.

For this reason he is asking that uninstructed delegates be sent to Chicago, at the National League Convention, July 14th-22d. Let the delegates go to Chicago as free men, there to see, and select independent and able leaders.

He is not building political fences. He asks, on the contrary, that all politics be eliminated from the Chicago Convention—and, if possible, from the League hereafter.

He isn't working for himself or his own enterprise, under the guise of league organization. He is an exhibitor only, and only interested in organization for the exhibitor's good. He knows the need of organization and its value; he knows how to go about it. His experience and fine reputation as a league worker are the only vouchers he needs as to his sincerity and ability.

Do you want him in your State?
If so, write us and we will write him.

MOTION PICTURE NEWS is a firm believer in exhibitor organization. We have always earnestly supported organization. We are going to continue this support. We believe in the National League not for what it has been, but for what it is going to be.

The present situation is a confused one. To clear the atmosphere we have prepared the following coupon. Please fill it out—fully. Say your say. We will forward to Mr. Herrington such information as he needs.

Your voice, moreover, will help indicate just how a strong national organization can be built up, and how the Chicago Convention can be made a gathering worth going to.

Fill out the coupon, and mail to MOTION PICTURE NEWS, 729 7th Ave., New York.

COUPON

Are you interested in Exhibitor Organization? .............. Will you attend the National Convention in Chicago—
Are you a League member? .................................... July 14-22d? ..........................................
If not, why not? ............................................. Do you favor instructed or uninstructed delegates? ....
Do you want Fred Herrington, National organizer, to ........... Who is your choice for President? ......................
	visit your state? ................................................. What is the sentiment in your section, toward the League,
Remarks ........................................................................ the convention, and the next President? .............

Signed ........................................................................

Theatre ......................................................................

City ...........................................................................

Better to read fifty advertisements than to miss the one YOU need.
Appreciates Fine Service from Atlanta

Alabama Exhibitor Responds to Our Request for Appreciation from Exhibitors of Pains Taken by Exchanges

We have the evidence that there is a brighter side to the continual complaints of exhibitors about carelessness of exchanges. We are particularly glad to publish the following letter, because we know that the exchanges named therein as deserving of appreciation for taking special pains are deserving of that praise.

Brother Bowser is not the exception in getting courteous and consistently good treatment from Vitagraph V-L-S-E, and from Paramount in Atlanta.

We published in these columns some time ago the little postcard which goes out on Southern Paramount letters to exhibitors, for which Frank Freeman, manager of the exchange, is personally responsible. Our exhibitors must be satisfied, for we cannot afford to have one dissatisfied customer reads this message from the exchange to its patrons. And we would like to attest to what I term special service from the Atlanta office of Greater Vitagraph. Mr. Sawin, the manager, in a letter advised me to book The Dollar and the Law, and advised how to get the assistance of local banks in presenting same.

I booked it and played same to 700 people invited and paid for by the two banks here. (My average daily attendance is far below that figure.) The banks were highly pleased.

Further, all Vitagraph releases secured from Atlanta arrive in first-class condition.

Would also like to say that we get fine treatment from Atlanta branch of Paramount, and timely hints and special service from their production department. Would like to attest to the admirable management of Grace Wynd-Vail.

Our account with the different exchanges is small, and we therefore appreciate good treatment more on that account. I also want to endorse your article about the conditions in which our town is rated at over 3,000, while we only have 1,800 whites.

Wishing the News continued success and prosperity, I remain yours, etc.,

J. W. Bowser.

Edward S. Holmes.

Why Not Improve the Breed?

Acclaimed a Good Slogan

Some weeks ago we published a letter from an exhibitor, suggesting that exhibitors themselves do something about cleaning up the profession, and he concluded his letter with the words, "Why Not Improve the Breed?"

We have the evidence that there is a brighter side to the continual complaints of exhibitors about carelessness of exchanges. We are particularly glad to publish the following letter, because we know that the exchanges named therein as deserving of appreciation for taking special pains are deserving of that praise.

Gentlemen—I notice you ask in your "With the Exhibitor" department for instances of good treatment. I have several instances of good treatment, and would like to make any radical changes in the management, but will continue with Paramount productions.

Support E. P. Good has succeeded Bert Carver as owner of the Majestic. Mr. J. W. Bowser, Jr. has recently acquired the Lyric, Sixteenth and Dorcas Streets, Omaha, after several all-night conferences. William Russell was seen in "The Tower of the Reapers," which was quite an affair, and was followed by "The Man Who Cried Wolf." Burke was once manager of the Emperor at Omaha, Nebr. Now some friends are trying to get in touch with him, but are at a loss where to get in touch with this particular exhibitor.

Nerfolk: J. P. Tensen of the Lyric has sold out to H. Bluchie.

New Orleans Grand and Couch has purchased the Wonderland theatre.

Syracuse: G. A. General, manager of the opera house at Seward, has installed a motion picture machine in the opera house and will give movie shows.

Galaxy: W. K. Reeder has purchased the Star theatre here.

Junction City: Will S. Trites has leased the Crescent theatre.

Wymore: H. D. Dimmitt has purchased the one-screen theatre.

TENNESSEE.—Nashville: Hendlev Brothers recently made a deal with the Crescent Amusement Company, Tuscumbia, Ala.

SAINT CROIX: W. J. Stiehl has sold his interest in the picture show to his partner K. J. Pepper, who will continue the business alone.

Exhibitors in the Omaha territory have been warned it is against the law to return films to the exchanges c. o. d. Omaha exchanges have been reporting trouble in this connection.

TENNESSEE.—Nashville: Hendlev Brothers recently made a deal with the Crescent Amusement Company, Tuscumbia, Ala.

SOUTH DAKOTA.—Yankton: P. Matthews has bought the Lyric and has leased the Yanitook of this town. He has taken charge of the Lyric and will take charge of the Yanitook some time later.

WISCONSIN.—Ironwood: Messrs. Fulton and Peck, proprietors of the Red Lion, have leased the Creston theatre with World pictures.

OILWELL:—Larnore and Eller have bought the Beach theatre at Oilwell, and renamed it the Plaza. Mr. Eller, who has been the chief operator in that city for many years, is expected of having much to do with the running. Beach theatre will make additions to the town prosperity.

KANSAS.—Stockton: Frank Seals has sold his theatre, and will move to Moberly, Missouri.

KENTUCKY—Outlook: Elmer Woodhead, the new proprietor of the Duncan theatre is putting the place in order and making much progress.

MCLEAN:—Calumet: George Ball, jr. has assumed the management.

The Denver Nugget recently purchased the Bright of Chicago by the Prince.

Mrs. Ida Swanson has joined the ranks of Omaha women exhibitors by buying the Lyric, Twenty-sixth and Farnam, from George Quigley.

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Small Town Live-Wire, Overlooks No Bets

From Alton, N. H., a town of 1,200, comes a handbill in two colors—red and black—dedicating April 14 as "Patriotic Night" at the Alton Opera House, Fred C. Summers, manager. "Make the Opera House rock with patriotism" screams this live manager, offering the first episode of "Liberty" (printed in red), patriotic songs, and a wrestling match as a topper to the enthusiasm we can bet was aroused by this feast of entertainment.

We have said in these columns a good many times—"Wake 'em up!" If you think the town is too sleepy, show the folks the manager of the town amusement emporium is not dead on his feet. And the smaller the town, the easier it is to make a noise that will be heard all over town. Don't get discouraged, small-town exhibitors, give your people the kind of pictures they want—try all the different kinds till you find out what they do want, for no town is alike, and then "Wake 'em up!" Organize a local fife and drum corps and play war tunes in front of the theatre if you can't get a crowd any other way.

Boston Theatre Man Installs Print Shop

A model printing shop which not only turns out all hand bills and display cards of four theatres, but cuts the printing bill more than 40 per cent, is the latest addition to the Modern theatre equipment in Boston. The idea was original with Manager Samuel Pinanski who being a good business man with a thorough knowledge of the printing trade, decided to give it a tryout. His verdict, after more than four weeks' trial, is that it is the best thing he ever started, and he intends to push it still further.

PALACE THEATER
SHORTAGE SLIP

LINCOLN, NEBR.  1917

To be Used    No.    Title    1st    2nd    3rd    4th    5th

Mon.    

Tues.    

Wed.    

Thurs.    

Fri.    

Sat.    

Sun.    

No Paper, No Show. No Dough, You Know, That's Hell! SEND PAPER!

Lobby Display, half the battle

One Way of Assuring Attention. Nebraska Live Wire Sends This to His Exchange When His Posters Don't Come Through on Time

Joan of Arc Helps Get Recruits in Chicago

Combining recruiting activities in Chicago with the showing of "Joan the Woman," at the Colonial, enabled the Jones, Linick and Schaefler publicity man to work a stunt last week that attracted comment throughout the entire city. In co-operation with Captain F. R. Kunnee, chief recruiting officer for the United States Army, four girls were dressed in Joan of Arc costume and armor. Thus attired they toured the Loop section in automobiles, accompanied by army officers, and stopping on every corner aided in the enlistment activities.

Postmaster Loans Recruiting Posters to Tenn. Live Wire

Here is a letter we want every exhibitor to read. It tells all about a live stunt many exhibitors can use following every suggestion to the letter. Criticism? Not from us. Brother McCuan left nothing to chance here. We shall watch for new ones from him from now on. We've got his number.

THE KOZY, L. W. McCUAN, MANAGER;
NOT MERRY A THEATRE—A DRESDEN INSTITUTION, DRESDEN, TENN.

April 4th, 1917. MOTION PICTURE NEWS, New York,

GENTLEMEN—Am back again, for your criticism. This time I put over "Pearl of the Army," which landed at a very appropriate time.

Used the advance teaser campaign on this serial, lots of paper, mailed out the enclosed portrait of the star, with Herald, one week in advance, ran up a big American flag on top the theatre, lobby, windowed with flags and hunting, etc. Dozens of red, white, and blue bulbs (incandescent), stage setting with appropriate military atmosphere, a full page extra (enclosed), was expecting war to be declared, but as it was, took the village by storm, souvenir American flag given every patron, result capacity business.

With every good wish to the News, which gives us 'News that is news,' I am,

Very truly,

L. W. McCUAN.

P. S.—The biggest flash I had in the lobby, was four large recruiting posters loaned me by the Postmaster.

"How Patent Medicines Are Made," Got Druggists' Aid

The latest in stunts was pulled by L. A. Sheridan, Palhe Des Moines Exchange recently. He had a single red picture which showed that not all patent medicines were fakes. Two large medicine manufacturers were induced to do the rustling, and they lined up nearly every druggist in the town to boost this picture at the Palace theatre, on a certain date. Packed houses resulted.

Bluebird Furnishes "Special Ideas" for Every Picture

The Bluebird publicity service includes, besides suggestions for newspaper and lobby advertising in the regular way, a special sheet of "just ideas" that live exhibitors can carry out as "stunts" on any picture that particularly appeals to them. General Manager of Exchanges Goldstein intends to add a specialist in "publicity for exhibitors" to the staff of every Bluebird branch which does not already have such a man.
Generosity to Lodges and Societies Pays

Exhibitor Heller Finds Solution to What Some Exhibitors Find Difficult Problem—Common Sense Plan Helps Both

THERE are as many different ways, doubtless, of meeting the calls for "charity" made upon exhibitors, as there are theatres. But it seems to us Exhibitor Heller of the Meridian Amusement Company, Fort Wayne, Ind., has blazed a trail worth following.

So far as we know his idea is unique, as explained below.

When the representative of a lodge, club, school society, or other organization calls upon Mr. Heller he outlines a business plan that at once appeals to him as so fair, there is no possible argument.

If the people of this society are so interested in the theatre, that the theatre would feel disposed to contribute to their charity or maintenance, they are given opportunity to demonstrate.

A clean entertainment suitable for their members and friends will be given at an early date and their patronage will be appreciated. The theatre does not ask them to become its agents, but requests a percentage on the tickets as a medium for them to collect for something that has a real value. And the theatre will collect six cents ONLY on tickets actually presented at the theatre.

This meets all argument. It is not unusual for a club to make as much as fifty dollars on a single "benefit performance." They keep all the money they collect, less only what the theatre can show actual tickets for. They feel that the theatre has given them the fairest possible deal. But the best of it is the theatre has collected a fair amount for all tickets actually used. This is much better all around than the usual "fifty-fifty" which seems like a selling out of the show at "half price."

Screaming Woman, "Double Crossed"

Manager Diebold, of the Palace theatre, Cedar Rapids, Iowa, recently staged a party which ended in the housing of a screaming woman into a taxi-cab, in the main square, with numerous reporters and others curious looking on. The lady was "marked" of course—this time by a "double cross."

Kid Shows Not Successful Without Enthusiasm

Kansas City women are having a hard time getting exhibitors to cater to children. The large majority of exhibitors say that their trade is with older boys and girls, and with adults. They feel sure that they can't get children anyway—and prefer the 10-cent adult to the 5-cent kid.

The Collegiate Alumnae has been consor- ting pictures for a group of exhibitors, giving the implied promise that they would attend the shows in large numbers when the approved programs were shown. But on the nights of the approved programs the attendance is smaller than usual. Some of the exhibitors, however, are continuing the arrangement, running the programs approved on the designated nights, because the women are paying for display advertising exploiting the theatres which make up their programs according to the suggestions.

Terrill Joins Linder's Staff

Maverick Terrill, who was for some time associated with Charlie Chaplin, in the capacity of scenario editor, has joined Max Linder's staff in Chicago.
Works Personality Stunt with Local Editor

This is one of the real live stunts you have to take off your hat to the man discovering. We have heard of personal appearance of stars, and there has been some question whether such an intimate view of the screen "ideal" was always a safe proposition.

But there proved to be no doubt of the wisdom of Manager Harmon W. Peery, of the Ogden theatre, Ogden, Utah, when he persuaded "Doug" Fairbanks and D. W. Griffith to stop off at his town on route between Los Angeles and New York.

We don't know what kind of a pull he exerted on these men whose time is worth more in dollars according to salary than that of the president of the United States. Certainly we are not surprised that Editor Ernest T. Spencer, of the leading Ogden paper, was willing to put his time against theirs and an unlimited space in his newspaper to tell his readers the views of these great men on "movie" topics.

Naturally the editor appreciated, as of genuine news value the visit to a small city like Ogden of such celebrities, and the advantage of connecting his paper directly with their visit. He threw his columns wide open to Peery, and the Ogden theatre's box-office receipts are claimed to have doubled and trebled in the week following the visit of Mr. Fairbanks and Mr. Griffith to Ogden. Receipts have been on the rise ever since.

Ogden people now have a personal interest, not only in the theatre, which commanded the respect of these gentlemen on their way to New York, but sufficiently to get them to honor the local folk with a visit, but in Fairbanks and Griffith personally as a result of having seen them in the flesh.

The showing of a "Doug" Fairbanks picture, or one directed by Griffith, inevitably results now in packing the Ogden theatre to the doors.

Stanley's Palace Theatre Uses Patriotic Colors Effectively

The lobby of the Palace theatre, 1214 Market street, Philadelphia, always one of the show-places along this busy thoroughfare presents an even more handsome appearance now than ever before by reason of the new electric sign and artistic decorations which have been placed in position. These consist of the American flag and the city flag and emblems of the Army and Navy—not one but many which have been arranged in striking vivids and made more prominent by numbers of colored electric lights blue, red and blue colors. These colors are the same as the scheme of the new mentioned sign which has been placed over the entire central lobby, and the word "Palace" is spelled out in letters that are an artistic reminder of the flags. The unusual lobby display can be seen by all of the many thousands of people who hourly pass the theatre and at night the colors stand out as a beacon light of patriotism as far as the eye can reach. It is a display that is worth while, and managers have observed it is emotionally in their expressions of admiration the colors incite. This is another illustration of the progressiveness of the Stanley Co.

Oklahoma Live Wires Beat Newspaper Trust

WITH the first issue circulation of thirty thousand, the Weekly Theatre Bulletin has appeared in Oklahoma City and the local papers are deprived of the rich advertising and circulation building help of six local theatres.

These six Oklahoma City theatres, including five motion picture houses, have combined in the publication of the Weekly Theatre Bulletin, devoted to general theatrical and photoplay news, and the attractions at the various houses for the week. The Bulletin is issued every Saturday.

The theatres joining in the project are the Empress, Lyric, Liberty, Folly and Majestic, motion picture houses, and the Overholser, now playing stock. An increase in advertising rates recently announced by two of the local newspapers induced the theatrical managers to enter the publication business.

The Oklahoma Publishing Company, which issues both The Daily Oklahoman (morning) and Oklahoma City Times (evening), announced its increase March 1. The first step of the theatres was to abolish their individual advertising departments, establish a joint publicity bureau with one man instead of six handling their advertising, and cut newspaper advertising down to the minimum.

A few weeks later, to replace the publicity no longer obtained in the newspapers, the Bulletin was established with two pages devoted to the week's attractions at each house.

The first issue, given away at the theatres, contained no paid advertising from outside sources. It is understood that later on advertisements other than those of each house will be carried and the Bulletin may be distributed by carrier.

H. W. Smith, now manager of the publicity bureau of the theatre, is editor and C. E. Beard business manager of the new Bulletin. The first issue was usual program size, containing sixteen pages, and was a most creditable sheet.

Draws Crowd by Displaying Projecting Equipment

The new Star theatre, Bellingham, Wash., have installed two Mutoscopes of latest model. Prior to opening the theatre, J. Lewis Arnold, manager, displayed the new machines in the lobby front, a new and enterprising idea. The public was very curious about the machines and construction, few having ever seen full projecting equipment. The machines were made by the Enterprise Optical Company.

Stolte Leaves Vinton

Arthur G. Stolte, who has been manager of the Palace Theatre of Vinton, Iowa for the past ten months, has taken up the managership of the Strand theatre in Cedar Rapids, Iowa. The new position offers wider opportunities and also carries a handsome advance in salary.
ADVANCE OFFERINGS OF THE PROGRAMS

Fatty Arbuckle Makes Bow on Paramount Program
Marguerite Clark in Another Child Role Features April 23 List—Jack Pickford and Vivian Martin Co-Star—Other Productions

WITH Marguerite Clark, Vivian Martin and Roscoe Arbuckle in new plays, Paramount announces a real feature program for week of April 23.

"The Valentine Girl," a Famous Players production is little Miss Clark's subject. J. Searle Dawley, who has been responsible for a number of successes of the little star's, directed the production.

The part of a little girl, a daughter of a professional gambler and society outcast, is taken by Miss Clark. The hungry appeal of this little girl for love and sympathy and companionship, which all her father's money cannot buy, renders the part one of the most appealing that the Famous Players star has had.

Frank Losee is leading man. Others in the cast are Edith Campbell Walker, Adolph Menjou, Maggie Halloway Fisher, Katharine Adams and Richard Barthelmess.

The other five-reel feature of the week is entitled "The Girl at Home." Jack Pickford co-stars with Vivian Martin in the production, which marks the feminine player's first appearance under Lasky management. The story is of the loving girl who waits at home for the boy whom she has secretly aided to a college education with her small income, while he becomes a cabaret frequenter and participant in the night life and forgets her.

Marshall Neilan staged the play and James Neil, Eddythe Chapman and Olga Gray have important roles in support of the stars.

In "The Butcher Boy," "Fatty" Arbuckle makes his premier appearance under the Paramount banner. He is supported by a rapid fire combination of talent which includes the acrobatic Al St. John, "Buster" Keaton and Josephine Stevens.

It is said 3,000 contracts have already been signed for the showing of this Arbuckle comedy which is released on the open market plan.

In the sixty-third edition of the Paramount-Bray Pictographs four subjects are treated; "Abalone Pearl Fishing," "How Minges Are Laid to Destroy Submarines," "The Visualizing of Ye Old-time Coon Hunt" and another Sam Loyd Picto-Puzzle.

Burton Holmes in his Traveleogue takes audiences from the Ganges to the Himalayas in "Among the Holy Hindus." Victor Moore in a comedy entitled "Ballads and Bologna" completed the program of the week.

Vitagraph Version of "Within the Law" at the Broadway

AN eight part screen adaptation of "Within the Law," one of the great legitimate stage successes, is announced by Vitagraph for a premier performance at the Broadway theatre, New York, on April 29. A two-week run will be given. The date for general release has not yet been decided on.

Every effort has been made to follow as closely as possible Bayard Veiller's story in the screen version. The same care, was exercised in the selection of a cast. Harry Morey and Alice Joyce are the co-stars, and are supported by Adele De Garde, Anders Randolf, Walter McGrail, Eugene O'Hara, Robert Gilmour, Billie Billings, Miss Buncy, Joe Donohue, Bernard Randall and Bernard Seigel.

When Vitagraph first considered the screening of "Within the Law," a percentage canvas was made in the cities where the legitimate stage production had been presented, with the result that thousands of persons who had witnessed that production expressed a desire to see the screen version of the popular drama. Many persons who for some reason had been unable to attend the speaking production also expressed a desire to see the play picturized.

Before making the picture Vitagraph made an effort to gather together some of the old regular cast with the result that the services of Eugene O'Rourke, who plays the part of Inspector Burke, and of Bernard Randall who plays the part of English Eddie, were obtained.

Lionel Barrymore Picture Announced for Month End
A new Lionel Barrymore picture will be released on the Metro Program April 30. This will be "The Millionaire's Double," written by June Mathis and directed by Harry Davenport. It is a different sort of story from this popular star's most recent success, "His Father's Son," written by Channing Pollock and Remiold Wolf, but at the same time has much of the humor and action noted in that picture. B. A. Rolfe presents "The Millionaire's Double," which has been produced by Rolfe Photoplays, Inc., for Metro Pictures Corporation.

Wilbur Finishes "Single Code"
The Mutual release of April 16, "The Single Code," with Crane Wilbur, is an attack on the double standard of morality. The film was made in the Horsley studios, and is frankly intended to whip the social rouncher into an appreciation of his moral responsibility. Florence Printy is in the chief supporting role.

Pearl White Does Her Share
With 5,000 people in the streets below, Pearl White, Pathe's daring star, "did her bit" last Wednesday by riding a steel beam to the twentieth story of a skyscraper in New York and, unfurling the American flag to the breeze, scattered scores of tiny flags to the crowd.

On descending again to the street Miss White made a short speech urging young men to enlist in the Navy.

"When Baby Forgot" First Lasalda Picture
The first picture to be produced by Lasalda Films, Inc., which has taken space at the David Horsley Studios, is to be called "When Baby Forgot." Baby Marie Osborne, the youngest star of the screen, is featured in it. The picture is being made from the story by Harrish Ingraham, and is being directed by Eugene Moore, with the assistance of Leo Wirth.

Wilbur Working on "The Eye of Envy"
Crane Wilbur and his company of players are engaged in picturizing Mr. Wilbur's latest story, "The Eye of Envy," which will be released by David Horsley through the Mutual as one of the pictures comprising the series of six Crane Wilbur features. Harrish Ingraham is directing the picture with Mr. Wilbur.

Zenith Travel Subjects Ready
The Zenith Motion Picture Company, Chicago, have ready a travel series of pictures made by Otto A. Brinner, a wealthy Chicago man. The series will be released weekly through the American Standard.
**Jack Mulhall Stars in First Long Universal**

**Leads Universal April 23 Program in “Hero of the Hour,”**

Five-Part Production—Several Dramas and Array of Comedies

A DRAMA of Western life, “The Hero of the Hour,” which leads the Universal program for the week of April 23, marks the first five-part production in which Jack Mulhall, known as a leading juvenile, has starred. The subject is described as a comedy drama written by Eugene B. Lewis and produced by Raymond Wells. In the supporting cast are Fritzie Ridgway, Grace MacLean, Noble Johnson, Fred Burns, M. K. Wilson and Eugene Owen. “The Hero of the Hour” will appear on Monday, April 23.

On the same day the Nestor comedy, “The Home Wreckers,” featuring Eddie Lyons, Lee Moran and Edith Roberts, will be released.


On the same day the Nestor comedy, “The Leak,” with William Franey, and the Laemmle drama, “A Woman of Clay,” with Leah Baird in the leading role, will also appear on Saturday.

The Powers split reel, “Under the Big Top,” and “In the Heart of China,” a Dorsey Educational, and the Rex two-act drama, “David Creig’s Luck,” starring Matt Moore and Jane Gail are the releases of Sunday, April 29.

Next “Mary Sunshine” Picture

“Sunshine and Gold” is announced as the next Baby Marie Osborne subject. The release date is set for April 29. The production will be made by Balboa.

Potte describes the picture as a typical “Little Mary Sunshine” picture, full of child’s pranks and charms.

**Corrections in Art Drama Casts**

Art Dramas announces that Edward Ellis does not appear in “The Mystic Hour” as previously announced. The leading roles are taken by Alma Hanton, John Bainbridge and Charles Hutchinson.

Edward Earle is playing juvenile lead in “The Great Bradley Mystery,” and Edward Ellis the lead.

**“She,” with Valeska Suratt, a Tale of Centuries**

In “She,” the Fox production from Rider Haggard’s novel which will be released April 23, Valeska Suratt is said to have done her best work before the camera. The title role, Ayesha, a white queen of a savage tribe, who has attained immortality by bathing in the fires of “The Flame of Life,” is taken by the star. The story begins 3,000 years ago when Kalikrates, a young Egyptian priest is killed by Ayesha, when he refuses to abandon his young wife for her. His widow gives birth to a son, whom she charges to avenge his father’s death. This solemn duty is passed on from generation to generation ... and the incidents surrounding it give a tense ending to the story. Kenean Buel is the director.

“American Methods,” with Wm. Farnum, April 30

The third William Farnum special of the year is announced by Fox for release April 30. Titled “American Methods,” it is an adaptation of George Ohnet’s novel “The Ironmaster.” Jewel Carmen plays opposite the star. Frank Lloyd directed the production, and the supporting cast includes Bertram Grassby, Willard Lewis, Alan Forrest, Josef Swickard, Lillian West, Genevieve Blinn, Florence Vidor and Marc Robbins.

Release Dates of Vitagraph Subjects Changed


In “Sally-in-a-Hurry,” the dimpled star has the role of a hashray waitress, who in her humble station treasures a newspaper picture of an English lord. The picture is said to be a scream from start to finish.
Summer Bluebird Program Ready—Turn to Fall Production

WITH features ready for release sufficient to carry exhibitors through July, the Bluebird forces are thus early turning their attention to productions for the fall season. Although the release date for Bluebirds has not been set beyond the middle of June, productions are complete and ready for distribution.

Ida May Park, who has taken Lois Weber's place as Bluebird's woman director, makes her initial production with Dorothy Phillips, the star on May 21, "The Flashlight," was filmed from Albert M. Tourey's magazine story.

Lynn F. Reynolds contributed the May 28 release in his own story of Kentucky life, entitled "Southern Justice." Myrtle Gonzalez, George Hernandez, Jack Curtis, Fred Church, Elwood Bredell, Jean Hersholt, Maxfield Stanley and Charles H. Mailes are in the cast.

"The Twisted Thread" Not to Be Released by Pathé

It is announced by Pathé that the Pathé Exchange, Inc., will not release "The Twisted Thread," the serial which was made by Balboa. It is felt that such an announcement should be made, owing to the fact that Pathé has been mentioned as the releasing company.

Moore in Hypnotic Mix-up in Next Klever Komedy

Klever Komedies release another laughable subject with Victor Moore in the principle role on April 23. "Ballads and Bologna" is the title, from which it may be guessed Mr. Moore will learn hypnotism as a means to accomplish feats on the screen by Dorothy Phillips, the star on May 21, "The Flashlight," was filmed from Albert M. Tourey's magazine story.

Lynn F. Reynolds contributed the May 28 release in his own story of Kentucky life, entitled "Southern Justice." Myrtle Gonzalez, George Hernandez, Jack Curtis, Fred Church, Elwood Bredell, Jean Hersholt, Maxfield Stanley and Charles H. Mailes are in the cast.

"Patria" Shown to Lakewood Society

"Patria," the international serial, received an added boost when on April 7 Mrs. George J. Gould gave the first of a series of elaborate entertainments at her country home, Georgian Court, Lakewood, N. J. An episode of the serial was shown in a motion picture program given, at which the entire estate was thrown open to the public, and tickets sold for tea and entertainment.

Similar entertainments are being planned by other prominent New York society women.

Special Mutual War Subject

In answer to the demand for war pictures and to aid in arousing the patriotism of recruits, Mutual has issued a special picture, "A Daughter of War." The story is laid in the days of the Revolution. There are impersonations of noted figures in history, including Washington, Franklin, Sir John Burgoyne, Benedict Arnold and Major André. May Ward stars in the feature.

"Quo Vadis?" in New Form to Be Revived

George Kleine, who first showed "Quo Vadis?" in this country, is to revive the subject, which is credited with having blazed the way for the multiple reel feature on a pretentious scale.

Emphasis is laid on the fact that this is not to be regarded as an ordinary reissue, but may be accepted as a practically new "Quo Vadis?" The entire film story is to be strengthened in a manner which will enhance its value.

Founded on a great novel, with thousands of persons in some of its great scenes, "Quo Vadis?" will always be remembered as a notable contribution to film history. In common with its companion pictures, "Spartacus," "Julius Caesar," "Antony and Cleopatra," "The Last Days of Pompeii," "Othello," "The Lion of Venice," and "Vanity Fair," comprising George Kleine's cycle of film classics it became the talk of the period on its presentation, and established a standard for pictures.

The exact date of release is as yet indefinite.

Gaumont's "Reel Life" No. 54 Interesting

"Reel Life" No. 54, Gaumont's Mutual Magazine in Film, released May 10, has an interesting contribution to pictures already shown of a city's care of its dependents. "Protégés of a Big City" takes the spectator for a visit to the home for feeble-minded children maintained by New York. It is interesting to note how every opportunity for development is used.

"Sleeping Bags for Soldiers" is a section which is extremely timely. It has been adopted for army use. "Sleeping bags" are used in the form of a tent. It is also an excellent piece of baggage for the camper and automobile tourist.
Records Established by "The" Barrier Bookings

Bookings which in their scope bid fair to establish a record have been closed by General Film for "The Barrier," the first of the Rex Beach Picture Company's productions.

The entire Loew Circuit of 25 houses, the Keith and Proctor Circuit of 14 theatres, 12 Fox playhouses and the Poli chain of 9 theatres have signed up for showings of the feature.

The bookings cover 205 days in 60 theatres in the East, and break another record on the Poli Circuit, where it is the first picture to ever be booked over the entire chain of houses for a week's showing in each.

"The Barrier" is now being shown in all of the principal coast cities, including Los Angeles and San Francisco, and is still running at a dollar top admission in Detroit and Pittsburgh.

Child Star Complimented

With admission prices fifty cents and a dollar, and proceeds devoted to the Red Cross, the Rialto theatre, Brooklyn, N. Y., has booked Baby Marie Osborne in "Told at Twilight" for two days. The house seats 1,800.

Country Life Series Goes Well

Each of the Paula Blackton Country Life series has been booked into the New Grand Central theatre, one of St. Louis' largest houses, for a week's run by William Sievers, manager of the house.

Strand to Forefront in Crisis

For the first time since the opening of the Strand theatre, New York, advertising matter will be shown on the screen in connection with the display of slides and other matter connected with the campaign for recruits for Uncle Sam's naval forces. This is in line with the offer of the theatre to put its program at the disposal of the Navy department, which offer was promptly accepted by Secretary Daniels.

"Poor Little Rich Girl" Going Big in Boston

Mary Pickford in "The Poor Little Rich Girl" is still running big in Boston. Three local theatres were booked with this film last week, and as many more have this production scheduled this week, including Tremont Temple, which has again opened to lovers of the screen.

Mastbaum Takes O. Henry Series

Many of the Mastbaum houses, Philadelphia and Atlantic City theatres, have followed the lead of the Strand theatre, New York, in booking the entire O. Henry series of pictures now being distributed by General Film.

Big Demand for "Skinner" Film

Hundreds of theatres have placed their order for "Skinner's Bubble," second of the Skinner features, according to announcement of Essanay. Bryant Washburn and Hazel Daly are featured in the subject, which is released April 23.

"Civilization" Still Draws Well

As an evidence of the drawing power of "Civilization" it is recorded that the Ince feature drew approximately $1,200 on Easter Sunday in New Orleans, whereas other big pictures are taking down less than half that amount.

State Officers Praise "The War"

The Governor of Maine and his staff attended a private showing of the Official Motion Picture Records of "The War" last week at the Colonial theatre, Augusta, Me., and were unanimous in their praise of these pictures.
Yesterday the Supreme Court of the United States put the finishing touch on the most important law-suit in the history of the moving picture business when it decided in favor of the Universal Film Manufacturing Company and against the Motion Picture Patents Company in the famous “Latham loop” case.

This is the biggest and best thing that has ever happened to the exhibitors of the United States in ten years, and it is a matter of supreme pride for me to announce that THE UNIVERSAL ALONE fought the fight which insures freedom to the exhibitors of this country!

The Universal financed the fight year after year and through court after court without a dollar’s worth of help from any other producing company, any other exchange or any exhibitor on earth! At one time we issued a general appeal to all other producers to chip in and help stand the terrific expense, BUT NOT A DOLLAR WAS FORTHCOMING.

If the Universal had not defended the case with all the power at its command, if we had been caught off our guard at any time, if the Patents company had won, you and every other exhibitor in the country might now BE USING ONLY SUCH PICTURES AS THE PATENTS COMPANY PERMITTED YOU TO USE! You might be the body-and-soul slave of the tightest monopoly that ever monopoped in the land of the free and the home of the brave!

At one time during the long court fight it was suggested to us by a trickster that we purposely let the Patents company win the case if we could arrange with that company to let us in on their monopoly! While this never interested us for a minute, we might have made dishonest millions by doing it and we could now be telling you where to get off, what kind of pajamas to wear and how to part your hair! We would have NO COMPETITION WHATEVER and you would either take the films we offered you at the price we demanded or you’d have to quit the theatre business!

We had not a dollar to gain by spending our money in fighting the Patents company. All we had to gain was the glory of insuring freedom for the exhibitors and for ourselves.
If we had formed a legal combination with the Patents company, not a single producing company now doing business would be able to market a dollar's worth of film without paying tribute to us!

We had the choice of making millions of dollars in profit with dishonor, or paying thousands upon thousands out of our pockets in court and attorney's fees—with honor! We chose the latter course and now some of our film acquaintances grin at us and say “Now that you've won, what has it got you?”

It has got us just this:

First, it has got us the joy that comes from a clean fight, cleanly fought and cleanly won!

Second, it has got us the clear conscience which results from doing the right thing, THE AMERICAN THING, in the right way, REGARDLESS OF COST.

Third, it has not got us a dollar of profit but has got us into a great wad of expense—but, thank God, dollars are not the only thing that constitute the joy of living or the reward of work!

Fourth, it has got us the fun of telling you what regular humdingers we are; and it has given us this new opportunity to toot the very gizzard out of our own horn!

Do you remember that about two years ago you received notice from the Patents company telling you that you must not use any but licensed films in your projection machines? And do you remember that thousands of you came running to our exchanges in a panic and asking what to do? And do you remember that THE UNIVERSAL told you not to worry but to go home and go to sleep and forget it because WE WOULD PROTECT YOU? Well, we've done it—and you can go back to sleep again if you like.

Gentlemen, you are now free to run your own business as you please and if any attempt is made in the future to enslave you in one way or another, you can rest assured that THE UNIVERSAL will still be on the job to fight your fight and win it!

Universal Film Manufacturing Co.
CARL LAEMMLE, President
"THE LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"
1600 BROADWAY NEW YORK

How can an advertiser continue advertising? By giving YOU value.
UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres.

TWO SENSATIONAL SUCCESSES!

The Universal’s Greatest Serial and Its Seven Part Series Prove Big Box-Office Attractions

Universal star, supported by beautiful Neva Gerber, Joe Girard and a huge and brilliant cast. The lavish production, the baffling mystery, the tense situations that bring the people to each succeeding episode are produced under the masterly direction of Stuart Paton, who directed the Universal’s stupendous spectacular drama, “20,000 Leagues Under the Sea,” which fact alone assures a production far beyond the average. Now is the golden time, the assured opportunity to book this huge success and get in on the big money it is coming for Exhibitors wherever shown. Wire or write to your nearest Universal Exchange or communicate with the home office of the Universal, 1600 Broadway, New York.

MOTION PICTURE NEWS

Vol. 15. No. 17

For Further Details of the Universal Program see the Moving Picture Weekly

Be sure to mention “MOTION PICTURE NEWS” when writing to advertisers.
THE GREATER PROGRAM!

The Mighty Universal Weekly Service Alone Meets Every Exhibitor's Need

It is not necessary to say the greatest Program on earth, because the Universal Program is GREATER in quantity and quality than all competitive services combined. When you see listed the releases on the regular Universal Program you are seeing the cream of the film world, not all! (One-Short Subject) Louis Wilson carried interest, and in that scientific balance that keeps up the interest throughout the week, getting more repeat admissions than any other form of entertainment now available anywhere. For convenience in booking an “open” program the regular program is divided into “specials” and regular releases. Read below.

On the Universal Program for the Week of May 7, 1917

SPECIAL RELEASES

Butterfly Pictures—“Eternal Love” (Five-Reel Drama) Ruth Clifford, Douglas Gerrard.
Nestor—“The Lost Appetite” (One-Reel Comedy) Eddie Lyons, Louis Moran and Edith Roberts.
Gold Seal—“The Grip of Love” (Three-Reel Drama) Allen Holubar and Louise Lovely.
L-Ko—“Tom’s Tramping Troupe” (Two-Reel Comedy) Phil Dunham, Luella Hutton, Casm. Imbler and Melba Sterling.
Universal Animated Weekly—No. 71.
Universal Screen Magazine—Issue No. 18.

REGULAR RELEASES

On the Universal Program for the Week of May 7, 1917

Because these specials are the pick of the program, bunch of novelties they lend themselves readily to the needs of every Exhibitor who wants to bolster up a weak program, help out a weak feature performance, or strengthen his entertainment generally. And because they are such “specials” in the truest sense of the word they cost you a slight advance. They are worth it. With them you can get the crowds no matter what competition you have.

Victor—“Baseball Madness” (One-Reel Comedy) Billy Mason, Gloria Swanwick.
Victor—“Swearing Off” (One-Reel Comedy) Ellen Seligweck.
Expo—“Flames of Treachery” (One-Reel Drama) Louis Wilson and Lee Hill.
Emp—“The Girl in the Garret” (Two-Reel Drama) Jack Nelson and Molly Malone.
Bison—“One Wild Night” (Two-Reel Drama) Gypsy Hart and Kingsley Benedict.
Lammle—“The Doctor’s Deception” (One-Reel Drama).
Big C—“Captain Marjorie’s Adventure” (Two-Reel Indian Drama).

The two lists above comprise the complete weekly Universal Program. Constantly growing in popularity, the Universal Program is bringing success to thousands of Exhibitors throughout the world, many of whom has saved from failure. Wire or write your nearest Universal Exchange today for full particulars or address the home office of the Universal as above.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

Better to read Utility advertisement than to miss the one YOU need.
THE Exhibitor who has been sitting up nights trying to figure out what his patrons want, can go to bed right after the last performance these days. The PEOPLE WANT PREPAREDNESS PRODUCTIONS. Never in the history of the United States have the people been so thoroughly of one mind, as since the publication of President Wilson's famous message. The newspapers use more than half their space for war news—not what is going on abroad—important as that is; but about WHAT IS GOING ON AT HOME. If you could gauge the public's taste and desires as closely as the big newspapers, you would be playing to capacity all the time. HERE IS YOUR OPPORTUNITY ALL READY MADE FOR YOU. Communicate immediately with your nearest Universal Exchange, or with UNIVERSAL FILM MFG. CO.; Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"LIBERTY"

"UNCLE SAM AT WORK"
Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskins' great book—"The American Government." Nothing like it ever put out by any one. Complete Ad props.

"THE WAR WAIF"
Two-reel special produced by Allen Holubar, featuring Allen Holubar, Zoe Rae, and Claire McDowell. A crackin' fine war picture in two exciting reels.

"THE WHITE FEATHER VOLUNTEER"

"COURT MARTIALED"

"IF MY COUNTRY SHOULD CALL"
Dorothy Phillips gives a wonderful performance in "If My Country Should Call," and is supported by a brilliant company, including Lon Chaney, Vola Smith, Frank Whitson and Jack Nelson. This thrilling patriotic drama is from the story by Virginia Terhune VanDewater; is in five reels and was directed by Joseph De Grasse.

Book any or all of these SPECIAL PREPAREDNESS PICTURES THRU any of the 73 Universal Exchanges.

Here are presented four of the biggest Preparedness Productions and War Subjects ever released. They are so far beyond the average subject of this class that there positively is no comparison. They are timely, patriotic and American through and through. You can put them over big. They are among the most successful of the many tremendous box-office triumphs released under the BLUEBIRD Brand. Book these through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 B'way, New York.

"THE EAGLE'S WINGS" The most unusual picture on the market today. It deals with present conditions, and with industrial preparedness. It is far beyond the jingo pictures with their faked and sham battles and studio atmosphere. It is a real picture for real Americans, and that is why it is playing to repeat bookings and capacity houses everywhere shown. "The Eagle's Wings" is a BLUEBIRD Special, in 5 reels, written by Rufus Steele, featuring Herbert Warvinson, supported by Vola Smith, Grace Carlisle and Charles Maier.

"THE BUGLER OF ALGIER" Produced by Rupert Julian from the famous novel "We Are French," by Perley Poore Sheehan and Robert H. Davis. Five-reel BLUEBIRD featuring Rupert Julian, Edith Hall, with Kingsley Benedict. An inspiring picture of patriotism that is particularly acceptable at this time. It does not preach; it simply grips and convinces. A picture you should book immediately.

"BEHIND THE LINES" Harry Carey in "Behind the Lines," written by Edith Johnson, directed by Henry McRae, constitutes a fascinating entertainment of war, political intrigue, romance and adventure. It is a thrilling portrayal of present day conditions, and has played to capacity houses wherever shown.

"TREASON" A notable picture is "Treason," written by Lee Weigert, five stirring reels, produced by Allen Holubar, featuring Allen Holubar, Lois Wilson, Jon Gilard and Dorothy Davenport. A big production with some tremendous war scenes and the most intense situations. A picture that will crowd your house for more than one showing.
Crystal Company Gets Seigmann as Producer

The newly incorporated Crystal Photo-plays Company of Chicago have started their work with high enthusiasm and a nucleus of quality that portends something worth while from them in the future. The executive staff of the new company has been somewhat changed around since the first announcement of their organization which appeared in the News several weeks ago. W. D. Burford, of Aurora, Ill., has been made v.p. and general manager.

He announces that already the sets are being built at their studio in Peoria for the first production. George Seigmann, former assistant to D. W. Griffith, and practically the entire former Griffith technical staff, has been placed under contract by the new company. Mr. Seigmann, who helped with "The Birth of a Nation", and who also played an important part in that production, arrived in Chicago for New York last week to select his company for the first Crystal picture. James O'Slica, Abe Scholz, the Griffith cameraman, and others of the technical staff are already at the Peoria studio.

"Within Law" Stars on Companion Piece

What is expected to prove a companion piece to "Within the Law," which they have finished, has been begun by Alice Joyce and Harry Morby at the Vitagraph Studio. It is from the pen of Lawrence McCloskey and takes a quite different angle of social complications from that dealt with in the Bayard Veiller drama.

This picture is being directed by Perry N. Vekrof. The cast includes a former Vitagraph favorite, Gladden James, besides Charles Kent, Edwards Davis, Amy Remley and others. This picture will be a five-reel Blue Ribbon release.

Paramount Boost Four

Louis W. Thompson of the Progressive Picture Company has left Los Angeles on an extended trip through Arizona and New Mexico in the interests of the Paramount Photographs, Putty Cartoons, Holmes Travelogue, Black Diamond comedies and Kleyer Comedies. He will also sell exhibitors about the Fatty Arbuckle comedies.

Complete Half-Hundred Comedies

The La Salle Film Company, of Chicago, have just finished the production of 52 short comedy subjects. They are to be known as La Salle Comedy Featurettes and will be released through Mutual. Marion De La Pareille directed the making of them.

Arbuckle Comedy Contracts Flood Paramount

More Than Two Thousand Already Signed for First Picture; One Hundred and Fifty First Runs Arranged; 200 Prints Needed

In every large city in the United States there will be from three to twenty-five first runs of the picture simultaneously beginning on April 23.

"Naturally we are pleased and elated with the confidence the exhibitors of the country have shown in the comedies," said Hiram Abrams, president of Paramount Pictures Corporation. "and we are absolutely sure that this confidence has not been misplaced when the exhibitors will see the vast volume of business these pictures will bring to their theatres. The confidence they have placed in Paramount before ever seeing the production will be backed with an over-measure of satisfaction, for these pictures will have every quality that will go to make real money for the exhibitor. Mr. Arbuckle and his company have done wonderful work in this production and the second will be better than this one. Each one he has assured me will be better than the one before, and that means something when 'Fatty' gives his world.'"

Fitting Roles in "Father Was Right," a Christie

"Father Was Right" will mark the second appearance in Christie comedies of Miss Hazel Alden. In this she will be surrounded by Neal Burns, Eddie Barry, Stella Adams, Ethel Lynne, George French, Harry Rattenberry. Incidentally, this is said to be Neil Burns' best story to date and gives Miss Alden charming opportunities as well as furnishing Eddie Barry with the tramp character in which he is so popular.

"Joan the Woman" for Detroit

B. Barnett, of the Barnett Film Attractions, announces that "Joan the Woman," which he controls for Michigan and Ohio, will play a long engagement at the Detroit Opera House, starting in either June or July. There will be two performances daily, and all seats will be reserved. It will probably be late in the summer or early fall before bookings will be taken from Michigan exhibitors on this feature, which is being widely advertised.

Pollard Engages Hungerford

J. Edward Hungerford has been engaged as scenario editor for the Pollard Picture Plays Company, and will hereafter write the photodramas in which Marguerite Fischer is starred.

"The Devil's Assistant," the last Mutual release in which Miss Fischer was featured, came from the pen of Mr. Hungerford.
Bluebird in Forefront on Preparedness Films


BLUEBIRD PHOTOPLAYS, INC., has been taking stock since President Wilson's declaration of war, searching for attractions on its program of seventy-five features or subjects that will serve ex-hibitors with a patriotic appeal in aid of the Government at this critical time in history.

Proving that Bluebird has "prepared," it is pointed out that there are three regular Bluebirds and one special release that serve right now as an inspiration to patriotism. "The Eagle's Wings," released as a special last December, has been taken up with widespread enthusiasm by the Daughters of the American Revolution for exhibition in towns where chapters of this famous organization have been established, representing every State in the Union. The American Red Cross and numerous other patriotic societies also find this "industrial preparedness" feature a subject for consideration in forwarding the usefulness of pictures as an aid to patriotic enthusiasm.

Rufus Steele wrote and supervised the presentation of "The Eagle's Wings," going into Government arsenals, forts and military reservations for authentic pictures of maritieal activities, and photographing, in munition plants, the process of turning out munitions and filling European war orders. Right now it would be utterly impossible, for political "pull" or money, to get a camera inside of a single one of the many places where Mr. Steele found his way last fall.

"The Bugler of Algiers," released late in November past, features Rupert Julian, Ella Hall and Kingsley Benedict is claimed to be one of the most beautiful stories of patriotism ever screened—so pronounced by the reviewers and the general public from the day of its release.

"Behind the Lines" was released last September and found instant favor because of its realistic battle scenes and its patriotic inspiration in plot and production, and has had a tremendous following.

"Treason," the Bluebird to be released May 14, represents timeliness itself in construction and progress of the story. The picture is fittingly described in its title, and the fate of a traitor is revealed as a warning to secret opponents of the Government's stand on the war question.

Noted Author Head of Fox Scenario Dept.

GEORGE BRONSON-HOWARD, author and playwright has taken charge of the scenario department of the Fox Corporation and will henceforth be at the helm of the script activities of that company.

Already Mr. Bronson-Howard has distinguished himself as playwright, novelist, short-story writer, musical comedy librettist, dramatic critic, war correspondent, the Russo-Japanese war, Captain in the Chinese Army and Inspector in both the Chinese and Philippines Customs besides having been a reporter for a dozen papers from San Francisco to London and a member of the Editorial staff of half a dozen magazines.

Just a little over a year ago, Mr. Bronson-Howard succumbed to the lure of the silent drama and joined a motion picture producing organization in California. Shortly after his play "Snobs" was flashed upon the screen, becoming enthused with the art of making photodramas he was not content merely to adapt his novels and play for the screen. "Francois Villon" stories and the equally well-known "Pages from the Book of Broadway" stories and two novels, "An Enemy to Society" and "God's Man," his plays for the speaking stage were "The Only Law," first produced in 1909 at the Hackett (now the Harris theatre, New York, which Arnold Daly and Emmett Corrigan afterwards revived as "The Double Cross") in Chicago; "The Red Light of Mars" published in Mitchell Manerley's "Modern Drama Series" in book form; "The Passing Show of 1912" and Gertrude Hoffman's greatest success, "Broadway to Paris."

Mr. Bronson-Howard, however, returned from playwriting to write short stories and novels some years ago to his country home at Belle Terre where he wrote his Francois Villon" stories and the equally well-known "Pages from the Book of Broadway" stories and two novels, "An Enemy to Society" and "God's Man."

Egyptian Role Is Allotted to Madame Petrova

Madame Petrova will make her Lasky debut in "The Undying Flame," a story of ancient and modern Egypt, in which she plays the first daughter of Pharaoh, and then in the second part of the story the young daughter of an English army officer. Maurice Tourneur is at the helm of the production.

The interior settings of the picture were staged in the newly acquired Fort Lee studio of the Famous Players-Lasky Corporation, and the exteriors were taken in the sandy wastes of Florida, where Madame Petrova and her company spent several weeks under the personal management of Studio Manager Albert Kaufman.

The story of "The Undying Flame" hinges around a mystic scarab. Mahlon Hamilton plays the role of Paget in support of Madame Petrova.

Vita Gets Screen Rights to Fiction Prizes

Additional contracts for film rights to leading stories by popular authors have been signed by Vitagraph in line with the policy they worked out, and which resulted in production of "The Girl Philippa," "Arsene Lupin," "The Enemy" and other classics.

Chief of the new works secured is "The Judgment House," one of Sir Gilbert Parker's most widely read novels. Secondly, Vitagraph will screen the Western dramas of Alfred Henry Lewis—"The Wolfville" stories. Harry Morey is scheduled as star in these productions' work on which will begin in the Western studio on May 1.

A scenario from the pen of George Randojich and Lilian Chester is also announced for a vehicle for Anita Stewart.

Holmes Serial Embodies All Phases of Railroad Life

ALL the most exciting aspects of railroad construction as well as operation are pictured in the new fifteen chapter Mutual-Signal weekly "The Railroad Raiders," of which the first chapter "The Railroad Raiders" was released on April 9. Helen Holmes, "Daughter of the Rail" is visiting the camps as a spectator ostensibly, but actually, of course in her capacity as a secret service agent of one of the roads, and when she discovers that a stick of giant powder has been so placed as to destroy the hoisting machinery of the K. & W., and cuts the connecting electric wire, the spectator finds intimate interest in this phantasmagoria of steam shovels, straining mules, hard driven laborers and intriguing bosses.

Dexter Opposite Little Mary

Elliott Dexter is to appear opposite Mary Pickford in her latest picture, "A Romance of the Redwoods," to be released by Artcraft on May 14. He has a role in which he has so often appeared to advantage—that of a bad man of the West.
James Cruze Working Hard With Gold Medal

James Cruze, who plays one of the principal parts in "The Web of Life," the five-part drama now being distributed by the Gold Medal Photoplayers, through independent exchanges, is one of the most versatile of the younger screen actors now appearing in feature productions. Probably Mr. Cruze's best work before joining the Gold Medal forces was as the reporter in the serial "The Million Dollar Mystery." This production brought Mr. Cruze into prominence throughout the picture world and he has not lost the prestige thereby gained for conscientious performances in the roles assigned him.

At various times in his career Mr. Cruze has played in pictures for nearly all the best producing companies, among them Vitagraph, Thanouser and Fox. At the present time, besides his work in the features being produced by the Gold Medal Photoplayers, Mr. Cruze is a member of the Fox forces and is busily engaged in productions six days a week and Sundays, sometimes.

Clean Films Here to Stay, Says Hodkinson

That historians may yet give good films a niche corresponding with that already held by good books is the opinion of W. W. Hodkinson, president of Forum Films, Inc., distributors of the new Edison Conquest Pictures.

"Great men have seldom failed to tell of the influences that good books have exerted on their lives," said Mr. Hodkinson recently, "and not a few credit one book or set of books for the selection of professions in which they later distinguished themselves. But the formative periods of today's greatest men were passed before the birth of the motion picture."

"It is only reasonable to hope that good films may win the approval of historians of the future, even if they are not given to the same extent as are the pages of books. Historians have a firm grasp on the past, but the new art of the moving picture must wait on a generation to see its worth and value recognized."

Hearst-Pathe News Consolidation Profitable

The results of the backing of the Hearst newspapers in their territory is evidenced by the increase in business of 26 per cent. Since amalgamation Newspaper Backing and Publicity Factor—War's Results

Hearst-Pathe News itself frequently approximates with its speed in showing pictures of an event the publication of a new story in the papers. Exhibitors who have taken advantage of this fact by special advertising, report they have found in the news weekly a drawing power comparable to that of a first-class feature, as is evidenced by the ever-growing demand.

With the United States at war it is felt that Hearst-Pathe News as a box-office attraction will have a materially increased value, and thus the exhibitor's advertising on it will cease to be sporadic and become continuous.

The News Weekly is a hobby of Mr. Hearst, as he created the first American Weekly for Pathe over eight years ago. He has seen the recognition of the value of the idea through the competing weeklies which have sprung up and is strong in his faith as to the future of the Hearst-Pathe News.

Norma Talmadge Takes up Cudgels Against Picture Critic

In answer to an article by Walter Pritchard Eaton appearing in the April number of the Theatre Magazine, written in criticism and attempting to prove there is no art in the motion pictures, Miss Talmadge has prepared an article based on the idea that story-telling is a technical art, like painting or music.

Mr. P. E. Scott of the Moving Picture World, in the October 17th edition, says: "Miss Talmadge writes that she is led to believe from the quality of arguments advanced that Mr. Eaton's utterances are of a disappointed scenario writer rather than those of an inspired critic."

"The Haunted Pajamas" to Be Filmed

When Harold Lockwood this week begins work in the latest of the Yorke-Metro productions, "The Haunted Pajamas," he will undertake something entirely different from any in which he has previously appeared. The adaptation of the novel by Francis Perry Elliott, is a clever society comedy, in which Lockwood appears as a wealthy young American, a typical hero of late American fiction, yet at the same time a character different from any which has been portrayed in a screen play.
Escape Artist, Houdini, Signs with Williamson

Houdini, leader of the escape and handcuff artists, is to be featured in what is described as a drama of thrills in the air, on land and under water, by the Williamson Brothers. A popular author has been secured to prepare the story of this feature.

Speculation concerning the feats that Houdini performs in such puzzling manner has not been confined to any one part of the world, but is nation-wide. A well-known scientist, J. H. McKenzie, even devotes considerable space to the escape artist in his latest book, "Spirit Inter-course," and declares that he can dissolve his body into "psycho-plastic matter" by the simple process of "de-materialization." Whether or not there is merit in this treatise, it is nevertheless true that thousands live amazed and wonder-ining in the wake of Houdini on the stage.

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Escape Artist, Houdini, Signs with Williamson

In ratifying his contract which calls for a bi-yearly salary, Houdini had this to say:

"I realize perfectly well the hazardous nature of my exhibitions, and I never know until I have successfully completed one of my feats, such as being handcuffed, nailed into a wooden box without breaking the two-inch glass that forms the window of their steel chamber in which the camera operator sits. The escape artist states that he can turn the trick without permitting water to enter the chamber."

In satisfying his contract which calls for a big salary, Houdini had this to say:

"I realize perfectly well the hazardous nature of my exhibitions, and I never know until I have successfully completed one of my feats, such as being handcuffed, nailed into a wooden box without breaking the two-inch glass that forms the window of their steel chamber in which the camera operator sits. The escape artist states that he can turn the trick without permitting water to enter the chamber."

Elephants of Commerce Shown in Travelogue

The "Kandy" elephants of Ceylon, so-called because they are found in particularly large numbers in the town of Kandy, will occupy a large part of the Burton Holmes Travelogue released by Paramount on May 14. These intelligent mastodonts really make the commerce of Ceylon, and without them the natives would be badly handicapped.

Stage Favorite as Lead in Warwick's Next

Olive Tell, well knowing theatregoers, has been engaged by Harry Rapf as leading woman in support of Robert Warwick in his Selznick-Picture production, "The Silent Master."

Miss Tell has been seen on the stage in support of Julian Eltinge, Robert Edeson and Lois-Tellegen. She has had but one experience in pictures.

Chief Executive Sees "Patria"

Despite pressing affairs of state, President Wilson has been an attendant at showings of "Patria," the Pathé-International Serial, in Washington. Almost every week he has been at Keith's and witnessed the screening of the preparedness photoplay.

"Mothers of France" Highly Praised by Rothafel

S. L. Rothafel, manager of the Rialto theatre, has written a congratulatory letter to World-Pictures-Brady-Made concerning the engagement at his playhouse of the picture "Mothers of France."

"Never in my career have I heard such splendid comment; never have I seen so much enthusiasm as was displayed during every presentation of this engagement. The business was enormous. I congratulate you upon owning and having the distribution of this film.

Alice Brady, Excellent in "Darkest Russia"

"Darkest Russia," the current World Pictures, Brady-Made release, is the screen version of a stage drama which enjoyed a successful run in the United States and Canada. Written by H. Gratian Donnelly and Sydney R. Ellis, the play was widely regarded as a graphic and faithful reflection of the oppressive conditions prevalent in the Czar's domain.

Alice Brady in the leading role personifies a young Jewish girl, who is loved by the son of rich and powerful parents in Petrograd. Pursued by drunken soldiers she seeks haven with her father who is shot by one of the men. The impossibility of securing redress fills the orphaned Jewess with resentment. She is persecuted and publicly lashed with the knout on refusing to honor the Czar. Subsequent sufferings and conspiracies afford what is considered a true picture of former Russian conditions. Miss Brady is said to give a live characterization of the heroine. John Bowers appears as her principal assistant.

"Masterpictures" in Field

The Master Motion Picture Company has been incorporated in Texas with headquarters in Houston, and will shortly start operations with three and possibly four companies, specializing on two-reel comedies. One five-reel dramatic picture is also scheduled for making each month. All pictures will be by program distribution. The trade name "Masterpictures" is being featured.

Harold J. Binney is president and director-general of the new concern. He has previously been associated with Keystone and was producer of "Sunshine Comedies."

It is stated the company is completely financed, and a modern and complete studio is in course of erection. The players, directors and cameramen are now being assembled.

Linder to Remain in Sunny California

Word from California is to the effect that Max Linder is elated with that state as a producing ground and will film the remaining nine comedies for which he has contracted with Essanay on the South Pacific Coast.

"Max in a Taxi," the latest Linder subject, released April 23 after pre-release screenings in New York and Chicago, promises to go even better than the comedian's first two pictures.

"What Cheer" Company Going Right Ahead

Director Richard Aabel is taking a company to the State of Maine next Monday, April 16, to start taking the lumber scenes in the feature picture that the What Cheer Film Company are about to start on.

The company is now engrossed in the cast for another feature that will be started immediately. All the pictures produced will be under the direct supervision of Frank O. Lambert.
Inception Star in Dual Role in "The Snarl"

Bessie Barriscale will Shortly be Seen in a dual role for the first time in her career. She will be presented by Thomas H. Ince in "The Snarl," a drama released by Triangle-Kay-Bee, written by Leona Hutton and prepared by Lambert Hillyer. "The Snarl" is a story of the strange happenings which destiny held in store for twin sisters, alike in beauty but with no other similar characteristics. How they both play parts in the affairs of a young millionaire forms the basis of what is described as an absorbing plot. Alias Barriscale portrays both sisters.

In the supporting cast are Charles Gunn, Howard Hickman, Aggie Herring, Thomas S. Goise and J. Barney Sherry. The production was directed by Raymond B. West. The double exposure effects are said to be remarkable.

Chadwick Outlines Plans of Ivan Film Distribution

E. I. Chadwick, general manager of the Ivan Film Productions, has evolved a sales plan for his company's films, concerning which he says, in part:

"When it is considered that sky-rocketing is, alas, only a too common thing, and often the exchangelmen are taxed entirely beyond reason for exclusive rights, it will be admitted that a radical improvement is necessary. On the other hand, we find the producer, who honestly desires to make 'the real goods,' who actually does not spare expense, who fully supplies the demand which a given production requires, is entitled to a fair consideration for his investment.

What, then, is the solution? The answer is — Co-operation! — Co-operation in the fullest sense of the word. Under arrangements of such a nature, the distributor is in a position to market his film, knowing in advance that the producer depends upon him to make good. He, further, is aware of the fact that his voice in an advisory capacity has a chance to be heard and heeded,—and the film he is called upon to sell to the exhibitor will be the kind most likely to be rewarded with the financial success all parties are entitled to.

"The Danger Trail," with H. B. Warner, April 30

Henry B. Warner is to make his first appearance as a Selig star in the April 30 K-E-S-E release, "The Danger Trail.

In this feature Mr. Warner will be supported by Violet Heming and W. Lawson Butts. James Oliver Curwood wrote "The Danger Trail," which is described as an interesting love romance of the frozen North. A company was sent to Alaska to faithfully mirror the scenes.

"Woman Who Dared," in Kansas

The Wichita Film Supply Company, of Wichita, Kansas, have just completed a deal with Mr. A. J. Cob, president of the Ultra Pictures Corporation, for the territory's rights of "The Woman Who Dared" for Missouri and Kansas.

Patriotism Aroused at "Womanhood" Showings

Philadelphia, New York and Washington Runs Productive of Recruiting Results — Harry Morey in Campaign Aids Enlistment

As a recruiting stimulus and spark to patriotic tendencies of the public Vitaphone's preparedness spectacle, "Womanhood, the Glory of the Nation," is proving to be of far-reaching effect.

In conjunction with the presentation of the picture, Harry T. Morey, star of the subject, has been borrowed by the navy department for a short time to stimulate enlisting. Mr. Morey started his campaign tour last week, when, accompanied by a regular recruiting officer, he toured the congested New York streets making twenty-minute speeches. Enthusiasm was apparent in all sections, and particularly among the brokers on Broadway, many of whom gave their names and addresses and will be called upon by navy medical examiners.

The three weeks' Philadelphia run of "Womanhood" concluded as it had begun, with a capacity house, despite top price of one dollar admission, and a minimum of twenty-live cents. The manner in which Manager J. S. Hebrew, of the V. L. S. E., Philadelphia Exchange, advertised the $1,000 prize contest for the best essay to be written on "Preparedness," and the cooperation of the school authorities greatly aided in the remarkable showing made during the run.

The Vitaphone feature has also played to big houses at the Broadway theatre.

Gaumont Company Is Covering War in Its Single Reels

Recognizing that the nation is interested heart and soul in the prosecution of the war, the Gaumont Company is bending every effort to satisfy the country's legitimate demand for pictorial news of the conflict that is already upon us.

Events of immediate news interest are naturally being handled by Gaumont's Mutual Weekly. Every ship from abroad brings film of the fighting. Yet the greatest interest is, of course, displayed in American efforts to bring itself into a state of readiness. Despite the rigorous military and naval censorship now exercised over news cameramen, the Gaumont Company is able to present scenes which are typical of activities on land and sea. Soldiers and sailors are pictured as they march away under orders. Submarine chasers are shown in action. Recruitment is pictured in all its phases.

Another Gaumont reel which is of more than ordinary interest just at present is "Reel Life." This has many naval and military devices depicted which are not of immediate news interest. An instance of this is found in "Reel Life" No. 54, released May 10. It has pictured a sleeping bath for soldiers which will undoubtedly be the first introduction of a million young men to a garment which they are to become very familiar. On the same reel is a picture showing soldiers guarding oil tanks in California, tanks filled with fuel destined for our fleet of dreadnoughts.

Rothman Opens Players Office with Epstein

Joseph Rothman well known to the majority of motion picture actors and actresses on the East Coast has finally branched out and opened an office in the Putnam Building at 1493 Broadway with M. S. Epstein the well-known vaudeville man. Mr. Rothman has had wide experiences in dealing with the casting men of all the big producing companies in the East.
Mrs. Castle Signs Long Contract with Pathe

An unusual endorsement was recently given Paramount Pictures Corporation and its producing companies, Famous Players, Lasky, Morosco and Pallas, when the Pennsylvania State Board of Censors, looked upon as the most stringent board in the country, printed their list of pictures and subjects condemned, in which not a single Paramount picture was included. The report set forth that the board had condemned 446 reels of pictures and 163 slides.

Paramount considers this incident as a most complimentary endorsement of its policy, rigidly adhered to, of producing only pictures of high quality, and clean and wholesome throughout.

Boost for Paramount’s Clean Picture Code

The hard working and popular Ann Pennington is to again star upon the screen under the auspices of the Paramount Pictures Corporation and its producing companies. Famous Players, Lasky, Morosco and Pallas, when the Pennsylvania State Board of Censors, looked upon as the most stringent board in the country, printed their list of pictures and subjects condemned, in which not a single Paramount picture was included. The report set forth that the board had condemned 446 reels of pictures and 163 slides.

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Publication Concerns Exploit O. Henry Pictures

The publishing concern of Doubleday Page and Company, and the Review of Reviews Company, are co-operating with the General Film in a nation wide advertising campaign for the O. Henry series of two-reel pictures.

Window displays of the volume of O. Henry stories from which the current pictures were taken, is in every book store, and this assures a wide variety of pictures.

The Review of Reviews plans even a more comprehensive campaign as they will circularize every city of 100,000 and less, where the pictures are shown with pamphlets containing scenes from the O. Henry pictures and, of course, advertising the volumes of the stories.

Ralph Dean to Direct Gertrude McCoy in “Madam Sherry”

Director Ralph Dean of the Frohman Amusement Corporation, who has been with that organization for the past two and one half years, has been engaged by the Authors Film Company to direct Miss Gertrude McCoy, the well-known Edison star, in a picturization of one of the famous stage successes, “Madam Sherry.”

Among Mr. Dean’s most noted pictures while with the Frohman Corporation are “The Rainbow,” “The Accomplice” and “A Song of Sixpence.” The latter picture will be released in the future and will be disposed of on the territorial rights basis by the Frohman Corporation, who consider it one of the best pictures of the year.

After completing “Madam Sherry” it is the intention of the Authors Film Company to produce several feature pictures a year for the state rights market.

Hard at Work on “The Auction Block”

A third of the scenes of “The Auction Block” the next production of the Rex Beach Picture Company to be released by General Film, have been completed. No expense is being spared on this subject, it is announced.


Ann Pennington Back to Screen

The hard working and popular Ann Pennington is to again star upon the screen under the auspices of the Famous Players in a patriotic picture “The Boy Scout” written especially for her. The star will be seen in an entirely different role from previous ones. No release date has as yet been announced.
France Applauding America, Mary Garden Finds

From Mary Garden in Paris has come to Goldwyn Pictures cabled exclamations of wonder as to the changed sights and conditions of the French capital.

Goldwyn's latest technical acquisition is Philip E. Rosen, one of the best known camera men in the motion picture industry, who has left the Fox organization after three years of service to join this newer organization.

Goldwyn Gets Cameraman Rosen

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Workers After Dark Seen in Coming Essanay

Essanay is photo-dramatizing the serious side of a big city’s night life in a production to bear the title “The Night Workers.” Marguerite Clayton is being featured with Jack Gardner as her leading man. The release date is scheduled as May 21 through K-E-S-E.

Mary Garden in Paris has come to Goldwyn Pictures cabled exclamations of wonder as to the changed sights and conditions of the French capital.

Paramount production of Margaret Illington’s first picture, Charles Kenyon the playwright and author will begin work upon an adaptation of the story for future stage production.

Goldwyn’s latest technical acquisition is Philip E. Rosen, one of the best known camera men in the motion picture industry, who has left the Fox organization after three years of service to join this newer organization.

Prima Donnas Aid “Mothers of France” Showing

Alice Brady and Kitty Gordon Philadelphia Showing for Aid of American Ambulance in France

War Films Will Fight Post-War Hate, Says Florence LaBadie

In the opinion of Florence LaBadie, Thanhouser star, post-war hate is a thousand times worse than a just war, and is an instrument to further warfare.

Miss LaBadie derived her impression from the showing of two battle films that she witnessed. She declares that after seeing the first she left the theatre with the thought that the soldiers and aviators she had seen were a fine lot, and those who would destroy them, a bad lot. Later she saw another picture in which the workings of the enemy army—the soldiers she had been prejudiced against in the former film, were shown. And then her feelings toward the “hated” ones melted, and she saw them as just a fine lot of men as the others.

The Thanhouser star then went on to tell of the lesson she drew from the two exhibitions:

“By showing in each of the warring countries, at the conclusion of peace, the battle pictures of the opposing country, we can change the attitude of the people who will witness the film. The so-called hated enemy will be found to act, move and fight like their own men and the impression will die with the film. Circulation of such films will educate the public to the truth that no country controls a monopoly in heroes—that we all of us have our brave, defiant warriors—and with the planting of such an impression you can look for post-war hate to quite completely disappear.”

War Films Will Fight Post-War Hate, Says Florence LaBadie

Special Music for “Birth”

A special woman’s orchestra will play an appropriate score during the engagement of “Birth,” the cinematographic presentation of the life of a child at the Eltinge theatre.
Ince Working on Naval Training Film as Gift to U. S.

THOMAS H. INCE is to present the United States Government as a patriotic gift to assist in Navy recruiting, a big feature showing in complete detail just exactly what Uncle Sam does when he takes a young American in civilian clothes from his civilian environment, and turns him into an able seaman and first class fighting man.

A corps of Triangle directors and cameraman have been working at the United States Naval Training Station at Goat Island, San Francisco Bay, on the film.

Captain Durrell in command of the Training Station, and the sixteen hundred apprentice sailors in the three separate training camps that have been established on that island, together with Lieutenant-Commander Shoup, Lieutenant Gaddis and Chief Boson’s Mate Miller who is the Adjutant, acting under instructions from the Navy Department at Washington, suspended the regular program for the week to the necessities of the film, and provided apprentice seamen by sections and companies and battalions to illustrate the various phases of training.

It is not so generally known that the United States Navy offers not merely naval training, but it is the door to a trade as well. The apprentice seamen elect according to their capabilities and ambitions the line of their future work; men are trained as electricians, telegraphers and radio operators, machinists, marine engineers, trained nurses, pharmacists, stenographers and accountants, as well as those branches that have to do with gunnery, torpedoes and navigation.

This film will show every step taken in an original manner as a result of a scenario that has been developed by Ince himself, in consultation with the government officials who are assisting him in the preparation of the unique production.

Poison Doll Shown in Sixty-fourth Bray-Pictograph

ONE of the most important services rendered by Paramount-Bray-Pictographs, consists in bringing before the wide interest. As a result, Pictographs have held the forefront as a release of real educational value.

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Other subjects in this release are: "Turkey Hunting in South Carolina," "Salvaging the Submarines' Prey" and an animated cartoon, "Soldiering for Fair," being the further adventures of the Quacky Doodles.

America—My Work—Chaplin—I Like All—Max Linder

"I like America and your American spirit. I like especially the dash and 'pep,' the way you Americans jump in and do things. And I like sunny California."

Thus Max Linder in an interview given Motion Picture News, through the courtesy of his manager and personal representative, Edmond de Jaive, expresses himself.

Having, as he says, taken the "American slant" of the film industry in New York, Chicago and Los Angeles, the French comedian adds his word of praise for the American film system. Concluding, Mr. Linder handed a complimentary bouquet to Charlie Chaplin, and finally stated how anxious he was to learn any or all "new slants" of screen work.

"Primrose Ring," with Mae Murray, Heart Interest Tale

A mixture of the fantastic and prosaic is the description given "The Primrose Ring," an adaptation of Ruth Sawyer’s story in which Mae Murray is starred by Lasky on the Paramount Program.

The story is of a crippled girl who, cured of her affliction, devotes herself to the training of children with similar disease. A new and young physician, who scorns the fairy stories the nurse tells her charges to take their mind from illness, takes charge. The girl is forced to resign, but when the children continue clamoring for her fairy stories, the matter-of-fact doctor awakens to a realization of her work. Finally his most vulnerable appendage, the heart is touched, and the ending can be plainly foreseen. Robert Leonard was in charge of the direction.

Five Fox Pictures Completed in One Week

"Full speed ahead" is apparently the motto of the Fox Eastern and Western studios of late. One week marked the completion of five new photoplays, four on the Pacific Coast and one in Fort Lee.

Frank Lloyd finished up the William Farnum Feature he was working on, and Richard Stanton put the final touches into Dustin Farnum’s second Fox production. R. A. Walsh completed the picture starring Miriam Cooper that he was working on, and the crank also turned its last on Otis Turner’s forthcoming George Walsh vehicle. June Caprice also called a halt to "A Small Town Girl" in the New Jersey studios.

Stars of "Barrier" Sign with Edgar Lewis

Mabel Julienne Scott, who came into prominence as a motion picture actress, through her excellent portrayal of Nellia in "The Barrier," and Mitchell Lewis, who was "Poleon" in the Rex Beach picture, have signed with Edgar Lewis to appear in his new picture, on which work will begin in June in California.

Edgar Lewis directed "The Barrier," which is in demand by exhibitors all over the country.
Fox Men Band for Military Services

The fifteen thousand employees of the Fox Film Corporation are not backward in military activities. The studios and offices throughout the country are reported seething with martial movement.

William Fox, now in his Los Angeles studios, is major of four Home Guard companies formed there. He has asked permission to enroll the platoon. John Glavey, formerly of the Pennsylvania National Guard, and who holds a first lieutenant's commission in the United States Infantry, has been appointed captain of this force. One hundred and seventeen men enlisted the first day. Fifty per cent of the men have had military training.

A hospital corps, with Miriam Cooper and Gladys Brockwell as nurses, is also being organized at Los Angeles. The Farnum brothers have purchased a fifty-foot motor craft which they will enlist in the Mosquito Fleet guarding Los Angeles harbor.

In the East an infantry company has been organized at the Fort Lee Studios by Director William Nigh. One hundred men have enlisted.

"The Silent Master" Heralded as Exceptional Film

Private showings of Robert Warwick's "The Silent Master" lead the Selznick organization to believe it will create a furor among exhibitors. Because of numerous previous productions, Harry Rapf, president of the Warwick Film Corporation, staked heavily on the success of this picture, engaging Leonce Perret as director and a cast which included Olive Tell, Anna Little, Donald Galaher and Harry Vidor.

The scenes include the underworld of Paris, a palatial villa and luxurious mansions of New York. There are two love themes and the plot combines adventure among the criminals of Paris, the mystery of a secret court, and romance always associated with the French capital.

Mr. Warwick is already at work on his next subject, "The Modern Othello," in which Elaine Hammerstein will be his leading woman.

D. A. R. Boosting "The Eagle's Wings," a Bluebird

An interesting development arising from the exhibition of "The Eagle's Wings," the Bluebird industrial preparedness feature, is reported from Lynchburg, Va. As a part of the determination of the Daughters of the American Revolution to "do their bit" in the present national crisis, 1,500 chapters of that organization, scattered over every state in the Union, are interesting themselves in displays of "The Eagle's Wings" in local picture theatres for the purpose of arousing patriotism and stirring pride of country.

At the Academy of Music, Lynchburg, Va., booked through the Charlotte (N. C.) branch of Bluebird, by Manager E. F. Davids, played "The Eagle's Wings." two days in this 1,250 capacity house on percentage; the D. A. R. and the United Daughters of the Confederacy joining in the proceeds and undertaking to provide the audiences by selling the tickets.

Pathé, Under Berst, Breaking Records This Year

In every branch, the Pathé corporation, reflecting the increase of efficiency under administration of J. A. Berst, has established records never before equaled in the history of the company, according to a statement issued last week which told of distribution of the largest bonuses to employees ever made by the concern.

It is the Pathé's claim that their Box-Office Star system by which Pearl White, Mollie King, Mrs. Vernon Castle, Florence LaBadie, Gladys Hulette, Baby Marie Osborne, Creighton Hale, "Lonesome Luke," Harry Meyers, Rosemary Theby and Frederick Ward are presented to the public, enables the exhibitor to be certain of patronage and box-office results.

The serial program of Pathé so far this year brings to mind Pearl White in "Pearl of the Army," Mrs. Castle in "Patria" and Mollie King in "Mystery of the Double Cross." Each is reported by the producing organization to have broken records. Three new serials featuring Ruth Roland, Mollie King and Miss White are in course of preparation.


In addition other features which have set the Pathé standard are the Florence LaBadie Thanhouser subjects, and films in which Frederick Ward, Gladys Hulette, Baby Marie Osborne appeared, and the "Lonesome Luke" comedies.

Pathé attributes much of the credit to the various directors, George Fitzmaurice, William Parks, Theodore Marston, Ernest Warde, Emile Chantard and Van Dyke Brooke.

William Russell as Lawyer in Next Picture

"Shackles of Truth" is the title of the next vehicle chosen for William Russell, the Mutual-American star. The story was written by Julius Grinnell Puthmann, who is also the author of the last two Russell productions, "High-play" and "The Frame-up."

In this picture William Russell appears as a young lawyer who is willing to sacrifice his own career to save the honor of his father and shield the mother.

Francella Billington plays opposite Mr. Russell. Others in the cast include Alfred Vosburgh, Adda Gleason, George Aherne, Lucille Ward and Frederick Vroom.

Richard Tavers, Nell Craig and Sydney Ainsworth in a Scene From Exsana's Adaptation of Samuel Merwin's "The Troublers" (Released Through K-E-S-E).
Windy City Turns Out to Welcome Mary and Doug.

Miss Pickford and the Smiling Mr. Fairbanks Dined and Admired as They Drop Off for a Few Hours En Route to Pacific Coast

TWO of the most scintillating of planets in the film firmament shed their light on Chicago for a few hours at a time and within short intervals of each other last week. They were Mary Pickford, the demure, and Douglas Fairbanks, the debonair. Both stepped out of their orbit for the Coast long enough to be feasted a little and idolized a lot.

Miss Mary was the first to arrive. She came in from New York Saturday morning, April 7, accompanied by her mother and her manager. At the regular weekly luncheon of the Irish Fellowship Club of Chicago held at the Hotel Sherman she was the guest of honor and for a space of two hours, old men, young men, pop-eyed youngsters, dowagers and debauniers feasted their eyes on her as she sat at the main table flanked on each side by a Supreme Court judge. Fully 500 people attended the luncheon and during the post-prandial program Miss Pickford sent her reputation up another notch by delivering a speech that was as well received and discussed as Wilson's war message. She continued on her way to the Coast that evening.

On Monday morning Doug Fairbanks and smile alighted from the Limited. He was accompanied by his watchcharm representative and protege, little Benny Ziedman. Through the energy of Max Goldstine, the manager of the Chicago Arctraft offices, the members of the daily and trade press and a host of exhibitors and theatre owners had a chance to view Doug at close range at a luncheon given in his honor at the Illinois Athletic Club.

Doug kept his dollar-getting smile working overtime and like Miss Pickford managed to put over a speech. He talked about his latest finished picture, "In and Out Again"; discussed his work, told a few stories and when he and Representative Ziedman departed on an evening train they had ensconced themselves higher than ever in the favor of those they met. Douglas is scheduled to stop off in Arizona and Wyoming to fit in some local color on scenes for his next picture.

Universal, Chicago, Moves to New Quarters

The headquarters of the Universal Exchange in Chicago has been moved to within closer touch of the Loop in the next few weeks. They have leased the entire fifteenth floor of the Consumers Building on South State street, where they will consolidate with the Chicago Bluebird Company's offices in the occupation of the new quarters.

Leaks in the Loop

Triangle has opened a booking office in Milwaukee. It will be under the direction of R. C. Seery, of the Chicago office. Ralph Wetstein, of Milwaukee, has been appointed the sales representative there. The new office is destined to take care of all the Wisconsin business.

Jones Linick and Schaefer late last week purchased the Indiana and Illinois rights for "Enlighten Thy Daughter." The bargain was closed with G. S. Schlessinger, of New York. The production will be released through the Central Film Company.

Alfred Hamburger has added the Easterly theatre, Lincoln avenue and Diversey Boulevard, to his active list of motion picture houses. The newest house opened Saturday evening, April 7, with Nazimova in "War Brides." Joe Lyons has been placed as manager.

Simeon Griever's new exchange project is to be incorporated under the name of Griever & Herz. They have rented offices on the fourteenth floor of the Consumers Building. Short subjects will be the feature of their business.

The General Feature Film Company has purchased "America Is Ready," and have booked it for a week's run in the Loop.

Here is one of "P. A." Jacoby's stunts. A wedding on the stage of the Albany Park theatre, one of the Hamburger string of houses. "The Libertine," after finishing its engagement at the Playhouse, will immediately be hooked into the...
Josiah Pearce Signs to Handle Art Dramas in Louisiana

THROUGH a contract recently entered into with Southwestern Art Dramas, Inc., Josiah Pearce and Sons, of New Orleans, will become the exclusive distributors of the Art Dramas program for the State of Louisiana. It is felt this arrangement will enable the Southern exchanges to give much better service to all the theatres in New Orleans, as well as for the entire state.

Josiah Pearce is one of the best known exhibitors in the Southwest. He is the owner of many large theatres in New Orleans and other cities. He was formerly in the exchange business.

The contract is considered by Harry Raver, president of Art Dramas, to be another milestone of onward progress, as he believes the new alliance will benefit the program over the entire country.

Mr. Pearce and the others in his company made a thorough investigation of the program before contracting to handle it. The firm has a reputation for business sense and discrimination.

This is the third big deal which has been put through by Art Dramas in two weeks. A fortnight ago Sol Lesser contracted to handle the program for the Western States, and last week Sanford and McHenry, incorporating as Southwestern Art Dramas, became the southern distributors.

Philadelphia Film Salesmen Organize

A temporary organization among the film salesmen traveling out of Philadelphia was formed at a recent meeting of the Fox Film Corporation branch in that city. Mr. A. Berman of Pathe was president.

A committee was selected to formulate objects and by-laws and to extend an invitation to the remaining numbers of the trade to join the organization. The organization will be completed at a meeting on April 21 at the Pathe Philadelphia Exchange, 1235 Vine street.

General Consolidates Branches

The Des Moines branch of the General Film Company has been discontinued and consolidated with the Omaha offices.

Charles Stumbaugh, formerly branch manager, will remain in Des Moines as Iowa representative for the General people.

General's Buffalo Shift

E. J. Hayes has been appointed sales manager for the General Film Company in Buffalo, succeeding W. A. V. Mack, who recently resigned.

Etris with Ideal

Robert Etris, a well-known exchanger, is now with the Philadelphia Ideal Film Exchange.

“Joan” in Fifth Week at Boston

Monday marked the opening of the fifth capacity week at the Colonial theatre, Boston, of Jesse Lasky’s masterpiece, “Joan the Woman,” featuring Geraldine Farrar.

“God’s Man” Selling Fast

“God’s Man,” in which H. B. Warner is starred, is being accorded a remarkable reception by both territorial rights distributors and exhibitors alike.

Within a few hours after the trade showing of the production last week, the Frohman offices were practically besieged by offers for the outright purchase of the negative of this subject with rights for the entire world. Despite these offers, the Frohman Company has proved the sincerity of its intent to build a business for permanency and has declined to deviate from its original intention of marketing “God’s Man.”

During the past week and within less than four days after the beginning of the quotation of prices, Joe Farnham, manager, has disposed of twenty of the forty-nine states and has under consideration offers for practically every country in the world; requests and enquiries are coming in so fast that he claims to be at his wits’ ends to facilitate matters.

Pathe Expects Record Booking on Official War Pictures

Official War Pictures, Inc. of which W. K. Vanderbilt is president and H. P. Davison, of J. P. Morgan and Company, is Treasurer, will release through Pathe and not General Film.

This means that Pathe Exchanges will take over all bookings on the British War Films showing the American Ambulance, Aviation, and other corps already engaged in fighting for the Allies and that Pathe exhibitors will be given first preference in booking these attractions which have scored tremendously wherever shown.

An idea of the business actually done by these remarkable pictures can be seen in the box-office statement of the Boston Opera House. This shows the house entirely sold out to a total day’s receipt of $4066.50.

The Metropolitan Opera House of Philadelphia playing at a lower admission scale was entirely sold out to a total of $3367.

A seven thousand dollar advance sale is reported for the opening night in Chicago.

A two-red installment of these pictures was shown at the Strand theatre for one week at a rental of $1500.
DOUG FAIRBANKS is shown here galloping away to the West, taking with him that dinner held at Murray's on the day previous to his departure. We are sorry—very sorry—that Doug has forsaken the East, but we are equally glad that Harry Bresler drew him in the act of departing. Doug fills the space excellently, and excellent spots in a page such as this are a rarity.

ONE of the big laughs at the Farewell Fairbanks' Feed was caused by the following, received just after the oysters,

"Have just terminated contract with Government. Am open for proposition in your next picture. Can play mob scenes. Photo by mail.

"EX-CAZ Nicholas."

BUT both Bennie Zeidman and Pete Schmid remained silent at this which "Doug" read aloud:

"THE following comes to hand from one of the leading players in 'Oh, Boy!' at the Princess theatre, has written a motion picture scenario. Those who have read the 'script, say it embodies a story of unusual appeal. The names of the producer and the player who will have the leading part in the production have not yet been announced." — News Item.

TWO and a half (2½) pages of type-writing come from Nellie Revell under the heading of "The Pic..." and from Jo Hammer, with the heading of "The Pic..." She is a regular about film news.

THE only news worthy the notice of this page from the Fox publicity department this week are the facts that Miss Clara Bow at the Caprice, nursing a hatred for publicity as is the way with all players, goes to see her pictures incog. And, on second thought, may be he is. Who can tell?

It seems to us that it is good business to create an atmosphere of mystery around work in the studio. Giving away secrets also causes the fan to doubt something that really happened. When a daredelic heroine leaps or descends from a balloon via the parachute route, the fan who has carefully read a piece exposing the tricks of the studio will sometimes insist that the daredelic heroine was doubled for in that particular scene. And even if she was, why tell the public about it?

JUST FOR FUN

By LONGACRE

Shake, Marion. We have, at least two dozen 'scripts concerning which no announcement has been made as to the names of the producers, or the players who will have the leading parts.

The height of sophistication was registered last week, when one reviewer described the scene between Adam and Eve in a certain picture as being "realistic."

"I CAN imagine no worse form of entertainment to an intelligent mind," says Eugene Walter in the motion picture. It is well to add that Mr. Walter's play, "The Easiest Way," has been pictured, thus giving the attack something of a reverse twist that gently soaks him between the left ear and the base of the skull.

BECAUSE Agnes Vernon has brown hair and wears clothes of the same color, she has dropped the Agnes and will hereafter be known as "Brownie." When she tires of "Brownie" we suppose she will change again. Wonder whether Mary Pickford and Charlie Chaplin and Douglas Fairbanks and a few others would be so popular to-day if they had changed their names to suit their sartorial tastes.

The only news worthy the notice of this page from the Fox publicity department this week are the facts that William Farnum has been presented with a Bible, and that June Caprice, nursing a hatred for publicity as is the way with all players, goes to see her pictures incog.
In and Out of Town

Beatrix Michelsen and George Middleton, her director, left New York for the Pacific Coast last Wednesday. Upon their arrival they will immediately start production work on their next feature, which it is said will be released on the state rights basis.

May Allison is expected to grace Broadway with her presence this week on a short vacation jaunt from the Pacific Coast.

H. M. Horkheimer, of Balboa, is a busy man around the 1600 Broadway office these days, having arrived from Long Beach last week.

Frederick L. Collins, of McClure Pictures, has returned to New York from his stay of several weeks in the Los Angeles film colony.

Milton Sills, the well-known star of "The Honor System" and "Patricia" is in town.

Stipulations to Sunday Shows in Iowa

The Iowa State Senate has voted, 27 to 18, to legalize Sunday moving picture shows in cities of more than 500 population, with petition bearing signatures of ten per cent. of the voters asking an election, and the election is favorable to the Sunday shows. This makes it illegal to have Sunday shows in towns of less than 500, and all Sunday shows in towns larger than that are illegal until the petitions are signed, submitted, and the election carried. The House, it is said, is favorable to the bill, and will pass it.

In Nebraska an attempt to amend the State Censorship Bill to prohibit Sunday shows was defeated. The Censorship Bill is still before the Legislature, having passed to the third reading in the Senate. Its passage is expected, as it has been approved by the exhibitors. The exhibitors are now expecting to fight unsatisfactory amendments.

Ince Tenders Aid to Hearst in Recruiting Publicity

Thomas H. Ince last week wired William Randolph Hearst congratulating him on the work of the Hearst papers toward stimulating recruiting, and offering to assist in any way he could. Mr. Ince went on to say:

"In applying practical publicity your chain of papers is doing what no purely governmental bureau could do or is equipped to do.

"How far the motion picture can directly assist and inspire no one can say. That the motion picture is a new social instrument of tremendous importance no one can deny."

Army Assembling Will Aid Exhibitors in Some Towns

The recent recruiting of the militia and the assembling of soldiers at forts are expected to have a striking effect on the business of some of the Kansas exhibitors. One example of these opportunities is that possessed by Ray Lanphere, who has two picture houses at Junction City, Kan. Junction City is only a few miles from Fort Riley—and 40,000 soldiers probably will be stationed at Fort Riley within a short time. There are two good theatres at Manhattan, Kan. Fort Riley is on the electric line that runs between Junction City and Manhattan. So here are two towns, one Junction City, of 3,000 population, and the other of 10,000, that will have to take care of the idle time of these 40,000 soldiers.

Baltimore Accords "Womanhood" Warm Reception

A striking patriotic gathering accompanied the presentation of "Womanhood, the Story of a Nation," Vitagraph's preparedness spectacle, on its presentation here at the New theatre.

Through the efforts of Manager L. A. De Hoff, the Theatre was decorated to suit the occasion. Both the interior and exterior was covered with flags of the nation and the Maryland flag. Soldiers lined the lobby, and the ushers were dressed as Red Cross nurses. The musicians were dressed in military costumes. Special music was furnished.

Commodore J. Stuart Blackton, producer of the picture, was in Baltimore at the initial showing and made a speech. Robert E. Lee, secretary of Mayor Preston and Lieutenant George D. Riley and other prominent men made an urgent call for volunteers.

Leaks in the Loop

(Continued from page 2670)

Essanay have just completed "The Saint's Adventure," with Henry B. Walthall and Mary Charleson. Walthall, by the way, is getting ready for the summer by building himself a houseboat. Others at the studio claim that it is to be a submarine chaser.

Terry Ramsaye, Mutual's publicity director, is getting out a t oppy looking, two colored brochure, entitled "Exhibitor's Idea Book." Contained within its sixteen pages is all sorts of advertising and publicity suggestions for exhibitor's running the Helen Holmes' "Railroad Raiders" Serial.

Jesse L. Lasky stopped off in Chicago last week on his way to the Coast, and saw the showing of "Joan the Woman" at the Colonial. He announced that he was going back to get into conference on Geraldine Farrar's next production, which he intimated will be even more pretentious than "Joan the Woman." Work on the next picture will begin early in June.


Following out their announcement of progressive policy at the Studebaker theatre, Jones, Linick & Schaefer now have George M. Cohan in "Broadway Jones" there playing to capacity audiences, with 25 cents the top price.

"Joan the Woman," at the Colonial, is equalizing and even surpassing the success of "Intolerance" there. Business is at the same height as it was in the beginning, and it is the one bright spot among the Loop picture houses.

Merl La Voy's "Heroic France" is now showing at the Bandbox, and doing even better business than at the Strand.
Rioting Marks Cleveland Showing of "Birth of a Nation"

The opening performance of "The Birth of a Nation" in Cleveland was marked by a demonstration of about one hundred and fifty negroes who marched from Central avenue and East Thirtieth street to the Opera House, where they raised quite a disturbance, yelling and singing and crying down the big historic picture, until a call for extra police succeeded in turning the demonstrators home again.

Their hysteria grew as the evening progressed until they finally began throwing stones into shop windows and even stoned a street car at the corner of Central avenue and East Ninth street.

The city council last week passed an ordinance to restrain the showing of "The Birth of a Nation." However, the Opera House filed an injunction against Mayor Davis prohibiting him from interfering with the picture. Common Pleas Judge Foran upheld the injunction against Mayor Davis and Safety Director Sprosty, so "The Birth of a Nation" will continue unmolested at the Opera House, where it will run indefinitely.

Seat Tax in New Brunswick Town Theatres Raised

The Fredericton (N. B.) Common Council has passed an ordinance raising the annual theatre and moving picture house tax from two and one half cents per seat to ten cents per seat, the change to become effective May 1.

The action of the council was based on the grounds that the Fredericton exhibitors could well afford to pay more than they had been putting into the coffers of the city. Strong opposition is being waged against the movement by the exhibitors, headed by Dave Richards and George W. Fennety. The forces of the Maritime Province Motion Picture Exhibitors League have been asked to join in the movement, but the league is powerless to act.

Art Drama Releasing Method in Canada

Arrangements have been made between the Independent Film and Theatre Supply Company, Montreal, a new film distributing company, and Art Dramas Incorporated, whereby the Art Drama program will be handled exclusively in Canada by the Independent Company. The first release will be made in Canada the latter part of April.

The Independent Film and Theatre Supply Company, Montreal, by arrangement with the Perkins Electric Company, whose offices it shares in the leading cities, also supplies moving picture machines, parts and all kinds of moving picture supplies.

"Civilization" Nets $8,000 in One Week in Brazil

The earning power of the Thomas H. Ince spectacle, "Civilization," has reached a new record in Rio de Janeiro, the capital of Brazil. J. Parker Read, Jr., general manager of the Harper Film Corporation, has received cables announcing that the gross receipts for last week's showing of the picture reached the unprecedented total of $8,000.

Big Theatre Converted Into Studio by Ogden Co.

Ogden Pictures Corporation has taken over the Alhambra theatre, Ogden, Utah, recently completed at a cost of $200,000 and will use it as a studio in which to produce the interiors of the company's five-reel comedy dramas featuring Lillian Walker.

The first picture of the new manufacturing concern will have its premiere showing in the Alhambra, changes made in the structure when converted into a studio not having materially affected the seating capacity or interior arrangements.

The possibilities of the modern motion picture theatre as a motion picture studio have been revealed in the conversion of the Alhambra theatre into a studio. With an adequate floor space "back stage" it was only necessary to install a large electric-power light generator in the basement of the building and connect up a series of powerful non-flashing lights to make the theatre into a studio. The lights are arranged in batteries which can be moved from place to place about the stage whenever needed.

Canada Exchangemen's Bodies May Consolidate

The Exchangemen's Association of Manitoba, according to word from Toronto, has been making plans for some time for the construction and consolidation of the various Exchangemen's Associations throughout Canada into a Dominion body, the idea being that the exchangemen will be better able to protect the industry and themselves with the national body, which would deal not only with national questions, but also give assistance in local and provincial troubles.

One of the first things in their plans is a national convention to be held next fall, either in Winnipeg or Toronto. Winnipeg would appear a logical point, as it is about the center of the Dominion.

Exchange Associations are now organized in St. John, N. B., Montreal, Que., Toronto, Ont., and Winnipeg, Man.
Aoril 28, 1917

**The Black Stork** Doing Big Business in Large Cities

"The Black Stork," starring Dr. Harry J. Haiselden, and setting forth the theories that led the Chicago surgeon to permit a defective baby to die, has been successfully launched in Chicago, Cleveland, and Cincinnati, in all of which cities it is in the second week of its run. Dr. Haiselden addressed the audiences in both Cleveland and Cincinnati at the launching of the play, and in each city met with an enthusiastic demonstration. At the La Salle theatre, in his home city of Chicago, the surgeon has delivered several ten-minute addresses, telling of the abuses he is seeking to correct, and showing how tainted heredity will affect the nation in the present war crisis.

"I saw today two hundred or more men and women herded together, rushing for marriage licenses," said Dr. Haiselden, in one of his addresses at the La Salle. "I walked from one end of the waiting line to the other. I saw men there with tuberculosis, men showing the effect of dissipation and various resulting diseases, getting licenses to marry. It is against the law to spit on the sidewalks, yet it is permissible for men with transmittable diseases to kiss the pure lips of young women, to infect these women, and to propagate tainted and deformed children, who will be a burden to a nation about to undergo the hardships of war. It is against just such conditions that "The Black Stork" inveighs."

**Who's Your Neighbor," Nears Completion**

"Who's Your Neighbor?" the initial production of Master Drama Features, Inc., is nearing completion. It will be sold on the state rights plan.

"Who's Your Neighbor?" was written by Willard Mack, author of many stage and screen productions. The cast includes Evelyn Brent, Christine Mayo, Frank Morgan, Anders Randolph, William Sherwood, George Majoroni, Franklin Hanna, Dean Raymond, Mabel Wright, Gladys Fairbanks, and others. S. Rankin Drew is the director.

Edward Small and Herman Becker, organizers of the Master Drama Features, will announce the name of the theatre in which the trade showing of "Who's Your Neighbor?" will shortly be given. The play relates to segregation of vice districts.

**Harris Buys Submarine Picture**

Zack Harris, a well-known film man of the Middle West, has purchased the rights for Universal's submarine production, "Twenty Thousand Leagues Under the Sea." Mr. Harris plans to open an office at 918 Locust street, Des Moines, Iowa.

**The Crisis" Is Booked for Chicago and Milwaukee**

The rights for the state of Illinois for "The Crisis" have been sold by Harry A. Sherman to an association of Milwaukee business men for a cash price, said to be nearly double the figure at which the Selig photoplay, based on Winston Churchill's novel, was held when Mr. Sherman first began his sensational campaign for the disposal of this famous film.

"The Crisis" is to be staged in elaborate style in a Chicago loop theatre during the first week in May, and a run extending through the summer is planned. A canvass of the Chicago situation revealed that "The Crisis" is more in demand by the theatres and the public than any film in the market.

The motion picture departments of the various daily newspapers reported that not a day passes without two or three telephone inquiries as to when "The Crisis" is to be put on in Chicago, and two of the largest of the papers told the inquirers that the demands for "The Crisis" exceeded the demands for all other films combined.

There are on file in Mr. Sherman's Chicago office, requests from twenty-three of the largest of Chicago's outlying houses for first runs of the film after the finish of a "loop" engagement.

"The Crisis" becomes more and more timely every minute as the war excitement increases," said Mr. Sherman in conversation with the Milwaukee buyers. "It is not a war play, manufactured for the moment with the bungling inseparable from such productions. Instead, it is a romance of war, leisurely dreamed over by one of the greatest of American literary geniuses. It touches the heart, and that is the final test of dramatic greatness. We are in the second of the two great crises of the American republic. 'The Crisis' deals with the first in a great big way that will appeal to all of us in the throes of the second, which second has now descended upon us as a thunderbolt from a clear sky."

**Ince Productions to Discuss Sales Plans April 18**

INCE PRODUCTIONS, INC., the new organization headed by Ralph and John Ince, has been active executive work in temporary offices at 1600 Broadway, where they will remain until their newly equipped headquarters in the Fulton theatre are ready for occupancy. A meeting of central interest to state rights and independent exchanges will be held at the Broadway offices next Wednesday, at which time Ralph Ince, who is to preside, will outline the policy of the organization, render full details as to the productions which will characterize their early efforts and the general plan of the company and what is to be expected of its distributing affiliations.

The meeting will not be in the nature of a selling propaganda, which, according to Ralph Ince, is unnecessary. Already a sufficient number of highly important buyers have signified their willingness to enter into the Ince project to assure at least a seventy-five per cent, representation throughout the country.

At the gathering all details essential to the knowledge of buyers and exhibitors will be divulged by Mr. Ince and his brother and plans laid for the immediate exploitation over the country of their forthcoming twelve special productions.

The idea of a meeting, rather than long drawn out correspondence, was suggested by several well known out-of-town buyers who will be in New York at that time and who stated that others of equal prominence would come if advised.

New York City and State, New Jersey and other Eastern territory has already been disposed of for the twelve productions and negotiations indicate the early closing of other states.

An unusual method of exploitation and cooperation has been outlined by Louis Rosenberg, head of Variety Films, for the aiding of his first independent production, "The Price of Her Soul," which is now being disposed of on a territorial basis.

As the picture is of the drug theme, the natural endorsements in cities where the picture will play, would come from local, anti-drug and civic organizations interested in the suppression of the traffic.
"The Black Stork" to Be Sold Through New York Office

The Sheriott Pictures Corporation has decided to market through its New York office at 218 West Forty-second street, "The Black Stork," the picture featuring Dr. Harry J. Haiselden, the Chicago physician who allowed a malformed baby to die, rather than permit it to suffer through life. M. E. Mazur, general manager of the Sheriott Pictures Corporation, in discussing the picture—which opened recently at the La Salle theatre, Chicago, said that "The Black Stork" was not a propaganda picture, but rather a living document calculated to teach as great a lesson as that preached in the churches—moral cleanliness.

Numerous Inquiries Received Regarding "Pokes and Jabs"

An unusually large number of inquiries from exchange men in all sections of the country was the result of the recent announcement by the Jaxon Film Corporation that its single reel "Pokes and Jabs" comedies had been withdrawn from the General Film Company program, and would hereafter be distributed on the open market. According to an official of the Jaxon Company, practically every exchange of any consequence in the country has made application by letter, wire, or by personal call, to handle the comedies.

As yet no contracts for franchise rights have been closed. It is the intention of the Jaxon Company to arrange for the distribution of its pictures throughout the entire country at the same time. Arrangements have already been completed, however, for representation in a large percentage of the territory, and it is expected that the company will be able to announce its exchanges for the whole country in a short time.

"The Libertine," Booked in Moore and Greaves Colorado Houses

"The Libertine," which is controlled in Colorado by the Supreme Photoplays Corporation of which L. Goldstein is general manager, recently completed negotiations for booking that production over the entire circuit of the Moore and Greaves theatres.

Mr. Mazur stated that it was not and is not the intention of the Sheriott Pictures Corporation to exploit pictures which do not have in themselves the appeal to the general public from the amusement standpoint, and if, in addition, a moral lesson was to be taught, that was secondary to the business of the corporation which is the releasing of pictures which shall produce entertainment for the multitude. Dilating further upon the subject, he said "The Black Stork" takes as its basic principle the fact that malformations both physical, moral and mental should not form a part of human existence, and this fact has been self evident for many decades.

Avers "Woman and the Beast." Is Absolutely Clean

"Our initial state right production, 'The Woman and the Beast,' is melodramatic, but clean," writes a representative of the Graphic Features, Room 401, 729 Seventh avenue, New York City. "We will concede that it is in the class of so-called sensational films, but there is nothing in it that anybody would be ashamed to see; in fact it simply deals with a pacifist who showed he could be bold in time of need. It is not a political story, as there will undoubtedly be a flood of political stories dealing with pacifists."

Marie Shotwell, who is the star of the feature, made her first picture hit in "The Witching Hour," then appeared in "Enlighten Thy Daughter" and "Warfare of the Flesh."

Spokane House Strong for Big State Rights Feature

Spokane's Liberty theatre, finding it pays, is going in strong these days for the big features released under the state-rights plan and in the open market. "Ramona," proved a winner, and several others are now announced by Manager Ralph Ruffner as in prospect.

The first of these is "Twenty Thousand Leagues Under the Sea." This picture is to start on Easter, "War Brides," "A Daughter of the Gods," with Annette Kellermann, approved at a private run by the local censors, is to start May 20.

"Web of Life," Elicits Many Inquiries from Buyers

Gold Medal Photoplayers, Inc., report heavy inquiries from state rights buyers regarding their production, "The Web of Lime," a five-part photodrama.

In New York the picture is being distributed by the Pioneer Feature Film Company, and although the picture has only been offered to exhibitors a very short time, an unusual number of good houses have arranged for bookings. It will first be seen in a number of theatres in Loew's circuit and in prominent neighborhood houses, such as The Apollo, McKinley Street, and the Grand Opera House.

In eastern Pennsylvania The Electric Theatre Supply Co. has purchased the distribution rights and the picture will be shown first over the Stanley circuit.

The company is already engaged in the production of another feature to be distributed on the states rights plans, and the present intention of the officials is to produce one feature a month as long as the present demand for independent feature productions continues.

"Ne'er-Do-Well" in South

Sol. L. Lesser, who, a short time ago, announced that he would henceforward exploit his production, "The Ne'er-Do-Well" through his own offices throughout the country, except in those territories where he had no affiliations, announces the sale of the southern states to Tandy and Lynch of the Southern Paramount Company.

The states of Alabama, Mississippi and Louisiana will be distributed through the New Orleans Exchange, located at 814 Perdido street. North and South Carolina, Georgia, Florida and Tennessee will be distributed through the Atlanta exchange, located at 51 Luckie street. Messrs. Tandy and Lynch announce that they are now prepared to accept bookings on this notable feature, and that for the further advantage of the exhibitor, they have in a number of "Ne'er-Do-Well" condensed to eight reels, instead of ten, as it was in its original form. They report that a lively interest is being shown by southern exhibitors, partly due to the great tide of enthusiasm being manifested throughout the country for all of Rex Beach's works.

"Who Shall Take My Life?" Is Selig's Latest

The Selig Polyscope Company announces the latest of its state-rights features, namely, "Who Shall Take My Life?"

The melodrama presents a plea for the abolishment of capital punishment, written by Maibelle Heikes Justice after she had spent a week in Sing Sing prison and investigated prison conditions, etc. The propaganda carried in the new Selig feature is endorsed by former Governor Dunne, of Illinois; Brand Whitlock, Ambassador to Belgium; Bishop Fallows, Samuel Gompers and others.

The cast includes Tom Santschi, Fritz Brunette, Ed Coxen, Bessie Eyton, Eugenie Besserer and Harry Lonsdale.
Lorch Made Manager State Film Company, Detroit

Harry S. Lorch is the new manager of the State Film Company, Detroit, controlling "Civilization," "The Libertine," "The Masque of Life" and "A Mormon Maid." Mr. Lorch for the past few weeks has been doing publicity work for the State Film Company, and the Butterfield chain of theatres in Michigan. Formerly he handled this work from Chicago.

He is succeeded as publicity man at Detroit by Howard O. Pierce, recently with the Tri-State Film Company, formerly with the Bluebird, and previous to that time with the John H. Kunsky interests, having managed the Washington and Liberty theatres, and edited the Weekly Film News, the house organ of the John H. Kunsky theatres.

Ultra Film in Canada

A. J. Cohe, president of the Ultra Pictures Corporation, concluded negotiations last week with Globe Securities, Ltd., of Toronto, Canada, whereby they take over the Canadian rights for "The Woman Who Dared."
PETITE WINIFRED ALLEN has scored a hit with director Allan Dwan by her clever work, and there are more than mere rumors as basis for the statement that upon completion of "The Man Who Made Good" in which she is featured with Jack Deyveraux, she will be retained for other roles under Dwan's personal supervision.

All of which is not so worse considering Miss Allen is but eighteen, scales an even hundred, and acknowledges a height one inch under five feet.

FINDING that the camera did not occupy all his time, Thomas Meighan, now playing opposite Pauline Frederick in Goldwyn productions, has branched out as impresario. He will shortly present Frances Ring and William Mack in an adaptation of a recently published novel of the "best seller" class will be the next vehicle for Kitty Gordon the World-Brady star. Miss Gordon's work in the recently released "Forget-Me-Not" is reported to have brought an unexpectedly large demand for picture plays in which she is featured.

Bayne five part picture—he is even setting himself a fast pace. Several night sessions have been held at the Metro-Vitagraph studio and in a few days taking of outdoor scenes will be the order. For the past two weeks technical director Will Stevens and a crew of helpers have been busily engaged erecting a village typical of the lumber region in the Nyack district. There will be about forty "shacks" altogether.

The title of this picture has been changed from "The Voice of One" to "Cyclone Higgins, D. D."

ROBERT WARWICK found it necessary to brush up a bit on his knowledge of horsemanship because of the scenario demands for many riding feats in "A Modern Othello." Johnny Breen, famous horseman and riding instructor assisted in the training, and the photoplay star soon found his old skill coming back. Elaine Hammerstein will again play opposite Mr. Warwick in this picture.

Wallace MacDonald, recently supporting Marjorie Rambeau, daily appears before the camera with that star at the Frank Powell Studio on Long Island and nightly, with Miss Rambeau, faces the footlights at the Eltinge theatre in "Cheating Cheaters."
IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

JESSE L. LASKY, vice-president of the Famous Players arrived in Hollywood, Saturday to pay his annual visit to the studio. In other words, Mr. Lasky has not been on the coast for nearly a year, and the sight that met his eye was a brand new producing plant from front to rear and from foundation to diffusers. So many changes have been made that it will take Mr. Lasky practically all of the time he will spend on the coast to give the new improvements the once over. He plans to be at the coast but a short time.

The Lasky Studio was one of the sub-recruiting stations for a home guard regiment this week. The first day of registration, one hundred and twenty signed the roll, the first one being James Neil. Studio Manager Hoffman is in charge of every other day drill, and practically every member of the organization is proficient now in counting fours.

The Lasky players will aid in raising money for the Los Angeles Red Cross by giving an exhibition baseball game, in which the tragedians will line up against the comedians. Lou-Tellegen is to be the umpire because he has proven to all that he knows nothing of the great American game.

Margaret Illington has completed her engagement at the Hollywood Studio, and shortly is to leave for New York where she will probably continue at the Famous Players Studio.

THE Marshall Neilan company is home from two weeks in the woods near Santa Cruz. And the George Beban company, under the direction of Donald Crisp has gone to the mountains for a stay of several days, where the first scenes of the coming Beban Picture will be made.

The William Farnum-Frank Lloyd Fox Company is to next film a decidedly out-of-door story which will require trips to San Francisco, San Diego and Catalina Islands, and the organization has left for the first named city. The cast selected to support Mr. Farnum, includes Jewel Carmen, Mark Robbins, Larry Evans and others.

Richard Stanton has begun the filming of "The Scarlet Pimpernel" which will star Dustin Farnum and Billy Carr, with Farnum, Meta Anderson, Thomas Curra Hura and Tsuri Aoki in the cast.

The Essanay Company working at Culver City has completed the seven or eight-reel Japanese story, directed by Frank Borzage and Billy Carr, with Borzage, Meta Anderson, Thomas Curra Hura and Tsuri Aoki in the cast.

Maverick Terrell has been engaged by General Manager V. R. Day to serve as staff author, and Edmond De Jaive is serving as co-director. Billy Carr, late of the Ince studios, and who collaborated in the direction of the seven-reel Japanese picture made at the Essanay, has been retained as film editor for the Linder Company.

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short vacation. Mr. Carlos left Wednesday for an auto trip to San Francisco by the coast route, and was accompanied by P. McGrew Wells, scenario writer. Before his departure Mr. Carlos gave a dinner at Levy's Tavern, Watts, in honor of the visit of Howard Sheehan and Louis Lurie, San Francisco exhibitors. The guests included principals of the Fox executive organization.

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Paul Rostaralli, an acrobat of the Linder company, was injured this week to the extent of three ribs being broken when he was run down by an automobile. The accident happened but a few hours after he arrived in Los Angeles from Chicago. He is in a local hospital, and it will be several weeks before he can report for work.

MEMBERS of the Signal staff are taking a very keen interest in preparation for war in Los Angeles. D. H. Wischufsen, a member of the Gulf Company and a former U. S. officer, is organizing a company composed of the members of the Bolo Club of Los Angeles. Producer McGowan has enrolled in Los Angeles Aviation, which is to be held in reserve, and F. L. Hemphill, a veteran of the Spanish-American war, is listed among the reserve.

Abe Stern, general manager of the L-Ko and Stern Studio in Hollywood, has gone to New York for a stay of several weeks. During his absence the studio is in charge of Lewis Jacobs, the business manager.

Three companies are busy at the L-Ko Studio on comedies. One is under the direction of J. G. Bystone who is making a circus picture with Alice White. The first day of shooting for the featured player, she taking the part of a balloonist. To successfully make some scenes it was necessary that the cameraman be tied into the rope of the machine so that he could shoot downward and catch the action going on in the basket. Right behind the basket, and almost that which transpired below the balloon. Edwin Baldwin, a well-known balloon pilot was secured by the company to aid in the making of these scenes.

WILLIAM FOX assumed the entire management of the Hollywood studios this week in order to give Abraham Carlos, general Western representative, a

A SMALL town comedy directed by Bob McKenney is being filmed with Norma Taurog as the co-director. McKenney takes the important part in the one-reel subject.

A beach story is in the making under the
direction of Noel and Dick Smith from a scenario prepared by J. G. Blystone, the director general of L-Ko company.

This is a between pictures period at the Rolin Studio, and the technical staff is busy with the making of five elaborate sets to be used for the next Lonesome Luke comedy for Pathe. Several changes are announced from this studio. Dorothy Twist has been placed in charge of the scenario department, and Gilbert Pratt lately affiliated with the Imp Studio, has been engaged. The first day Pratt was working in comedy he met with an accident which resulted in dislocation of fingers of his left hand.

**UNIVERSAL** city has the appearance of being partially deserted this week, for it so happens that a number of companies finished production and many were absent on exterior location several days during this time.

The new story to be taken up by Director Lynn Reynolds has been titled temporarily “Back to the Primitive.” This, like many of the previous stories made by this director, is an outdoor picture, and the company is leaving for Santa Cruz Island, where a majority of the exterior scenes will be made. Director Reynolds has Myrtle Gonzales as the featured player, with George Hernandez and Jean Hersholt as principals of the supporting cast. Mr. Reynolds is author of this story and it has a very timely

**The Universal “Voice on the Wire” company, is now working on the twelfth episode of that serial, Ruth Stonehouse and a company of Universal players are still busy with the making of “A Lovable Thief,” and Director Jack Conway has Herbert Rawlinson as featured player in a dramatic story titled “And Such.”**

Universal City took on a warlike aspect this week when Sergeant L. E. Lee and assistant spent several days in the making of “The Dark Deed,” and is from a dramatic story written by Fred Palmer and “Pop” Holley.

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**The producing staff of the Kalem Studio at Glendale, has been materially reduced. This is caused by discontinuing the production of “The Stingaree” series and “The Daughter of Daring.” It is not given out that these companies are to be discontinued permanently, but only that work will be suspended two weeks. The companies that continue at the Kalem Studio, are the ones making the Ham and Bud comedies, and another under the direction of James Horne, which has been turning out releases under the title “The American Girl.”**

Robert Wells Ritchie, author of the Kalem “The Girl from ‘Frisco” series, was a guest at the Glendale studio this week, while on his way from his home in New York City to San Francisco, where he will spend some time with friends and relatives.

The Kalem organization has a new baseball team, managed and captained by little Bud Duncan. Challenges have been issued to the teams of all the studios and within a week or two the first game will be played.

**The Yorke-Metro subject “The Hidden Spring” being completed, the Harold Lockwood company is now taking up the filming of “The Haunted Pajamas,” which will be the second starring vehicle for Lockwood from this studio. With the making of this film Fred J. Balshofer, general manager and president of the Yorke Company, steps in and becomes the operator behind the megaphone. On several previous productions from this studio Mr. Balshofer was in charge of producing,**
but owing to his absence from the studio, occasioned by his trip East it was necessary to secure some one to take charge of directing the recently made subjects titled "The Hidden Spring." The new photoplay is an adaptation from the story or novel of the same title written by Francis Perry Elliott, and is spoken of as a clever society comedy. Mr. Lockwood will take the role of a wealthy young American, and some new situations will be offered which will give him an entirely new character for portrayal.

The Horsley Club Comedy aggregation started in on its eightieth number this week, which will be titled "Jerry's Trial." George Ovey appears in this number in the guise of a convict, and Claire Alexander is the daughter of the warden who makes possible his escape. Other members of the cast are E. A. Brown, George George, and other Horsley stock people. Of the eighty Cub comedies made to date by Mr. Barney, he has written all but five of that number.

Normand Manning, a late business manager of the Balboa Studio at Long Beach, took up the duties of his new position as general manager at Horsley's Studio this week. The plans already made by Mr. Manning provide for considerable rearrangement of the grounds so as to best accommodate the needs of the three companies working there—the Crane Wilbur feature organization, the Cub Comedy and the Lasalida Film Company, which has Louise Osborne for its star.

The war spirit has become evident at Glendale, where Harry Schenck, as assistant director of the Kalem Ham Comedy Company, is recruiting a company of home guards at the foot hill city. The plans provide for the military organization to drill at the Kalem Studio. Mr. Schenck was sergeant in the Seventeenth Company of Coast Artillery, Federal Reserve, and from his commanders will receive the commission of captain, when the new company is completed.

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Ed Hearn, leading man of the "American Girl," Kalem Series, became the victim of an accident this week when horses ran away, and one wheel of a heavy wagon ran over his foot. The accident happened when Hearn was struggling with the villain who pursued the heroine of the story. In the scramble he fell from the wagon, causing the horses to run away.
PERSO\NALLY CONDUCTED TOURS IN Flickerville

It became very apparent this week, to us, that all the handsome men identified with the great film industry must to be accepted as health conscious. This idea had been stickin' in our craw, but we never reached a decision until we happened into the big lot on South Main Street. There assembled in one group were five or six men whose beauty would grab them off a price. Dave Horslev, with that coal-black mustache, is ideal for the role of a heavy. This idea had been stickin' in our craw, but we never reached a decision until we happened into the big lot on South Main Street. There assembled in one group were five or six men whose beauty would grab them off a price. Dave Horslev, with that coal-black mustache, is ideal for the role of a heavy. Was that a bad man's. Reed Henits is purveying in ten- 

dence from the Horslev offices.

Flickerville News

April 28, 1917

News

MORE NEWS

Hollywood Bookum

Ben Wilson has become the champion sprinting "vr  i,,en  agent who still Hv" 

A. E. Smith, president of the Vitagraph Company, who was recently taken ill when near Santa Barbara, was this week able to resume his trip to Los Angeles where he spent several days looking over the producing plant here. One of the im- portant events of his visit was his meeting with Mr. Smith has not fully recovered his health, and because of this returned to Santa Barbara, where he will take several weeks of rest before returning to the East.

The Vitagraph Company, headed by Mary Anderson and Antonio Moreno, has spent several days of the past week at Randsburg, where they made a number of mine scenes for the five-reel subject, "The Lady Sheriff."
SCREEN EXAMINATIONS

"The Butcher Boy"
(Arabcile-Paramount—Two Reels)
REVIEWED BY GEORGE N. SHOREY

If a flying start will help, the new Fatty Arbuckle comedies are going to cross the tape first in the race for clean, dependable slapstick that will always get the money. "The Butcher Boy" has all the qualities of the funniest, and then some. Mr. Arbuckle as his own director is a success, and he has done something which assures the above-mentioned dependability in casting every part capably and evidently without any jealousy lest some other star outshine the principal.

"Buster" Keaton, as the village pest, well known in vaudeville, makes his entrance into pictures by taking an amazing amount of punishment, as the recipient of Fatty's bouquets, from flour sacks to the ever-present pie. He gets a bombardment that lays him flat in falls that are not fake and would mean a broken neck to any one not in perfect physical shape. Al. St. John also helps the fast and furious action.

Several scenes, and the whole performance is clean yet excruciatingly funny in its situations.

Fatty has wisely surrounded himself with foils who make his work doubly enjoyable to any audience by their snappy work in their parts.

The story has enough consistency to satisfy even the most old-fashioned stickler for "plot," and we cannot imagine a person like mystery stories unraveled for them. Thus will "Mrs. Belfame" please and oblige, for the chief element in the picture is mystery, capably handled, filled with anticipation and interest, with a surprise denouement left for the finish.

One of the big points of value about the production is that there is a "big star" and a good story combined, something generally rare nowadays. The emotional artistry that is Nance O'Neil's is given all the scope it needs for exploitation, and she is backed up by a very capable supporting cast. Miss O'Neil, of course, is cast in the title role. Opposite her is Frank Belcher as her husband, delineating an uncoated, vicious, wife-beating type, whose subsequent death becomes the pivot of the story and the mystery.

Others in the cast are: Robert Elliott, Agnes Eyre, Anna Raines, Alfred Hickman, Grace Gordon, Aubrey Beattie and Elsa Earle.

THE STORY AND PLAYERS

Mrs. Belfame (Nance O'Neil) is a social leader in a small town. She is much beloved because of her sweet temperament, gentle ways and charming personality. Fate has given her a husband who is unworthy of her. He is dissolute, cruel and abusive, flaunting his wickedness to the rest of the town and to his wife's shame.

Her friends are, however, sympathetic. One, a middle-aged woman physician, has pity, love and respect for Mrs. Belfame and hatred for her husband. She is Dr. Anna Steuer (Anna Raines). Another friend of Mrs. Belfame is Dwight Rush (Robert Elliott). He is aware of the unhappiness of her married life and continually importunes her to divorce Belfame and marry him. She, however, decides to bear it all in spite of the protestations of her friends.

One night Belfame is shot and killed as he enters his home. Circumstances point to Mrs. Belfame as the murderer of her husband. Some strange actions just previous to the shooting and her intimacy with Rush strengthen the theory. She is arrested and tried. Just when it seems that nothing but a verdict of guilty can be brought by the jury in face of the evidence, Dr. Anna Steuer is taken to the hospital seriously ill. She dies, but before dying gives out a statement declaring that she shot Belfame to relieve his wife of the suffering torment of living with him. Mrs. Belfame does not marry Rush. In view of his youth, and although liking him, she sends him back to the young girl who loves him.

"Sunshine and Gold"
(Balboa-Pathé—Five Reels)
REVIEWED BY PETER MILNE

This latest Baby Marie Osborne picture presents the little star in a number of episodes both comical and sentimental. For the first reel she plays Cinderella, then she is kidnapped by gypsies and running away from them she encounters her grandfather who lives a hermit-like life. He is a calloused old gentleman, who performe must be melted in various ways by Baby Marie and after that comes her return and a reunion of the three generations.

"Sunshine and Gold" does not possess a story equal to those offered in the previous pictures with Baby Marie in the featured roles. As a vehicle it is all well enough, giving the star plenty
of opportunities to display her irresistible charm. It has comedy and snatches of pathos here and there, but in a dramatic way it has certain shortcomings. There is practically no suspense in its makeup while the scenario is decidedly episodic and even discontinuous at times. Under the smiles that greet the child star

there will perhaps be just a faint feeling of dissatisfaction. More drama would work no harm on such a pretty picture.

Daniel Gilfether heads the support as the grandfather. He is excellent in his scenes with the child. Henry King, who also directed, as the chauffeur, and Neil Hardin complete a very well balanced cast.

THE STORY AND PLAYERS

Little Mary (Marie Osborn) is at first introduced at her birthday party, after she has played the stellar part in a juvenile presentation of Cinderella. The next day while the chauffeur (Henry King) is taking her for a drive, he meets two ladies who are having trouble in getting their car started. He fixes it and drives them a distance to make sure that all goes well. Two stray members of a gypsy band take possession of the deserted car and motor back to camp. Only then is Little Mary discovered. The gypsies plan to hold her for ransom, but with the assistance of a sympathetic member of the band she escapes. She wanders to the hut of Andrews (Daniel Gilfether), who, it develops, is her grandfather, and the next day the chauffeur finds her and accompanies, by the old gentleman she returns to her home.

"The Mystery of the Double Cross"
(Pathe—Seventh Episode)
REVIEWED BY PETER MILNE

THERE are more startling developments in "Into Thin Air." A castle-like mansion with mysterious rooms, heavy doors and creaky floors is the background of much of the action of the latter reel of the episode. There are suspense and thrills aplenty and one can almost hear the ghosts wail so excellent is the entire illusion.

Of special interest is the introduction of Gladden James as Dick Annesley, a reporter. Annesley immediately allies himself on the side of Hale and the Masked Stranger. The part in this episode is a fat one and Mr. James handles it excellently. The comedy business in it he puts over in fine style. He is always natural and is a welcome addition to the cast.

THE STORY AND PLAYERS

Brewster, Philippa's father, suddenly disappears after a quarrel with Peter Hale (Leon Bary). Philippa (Molly King) accuses Hale of murder and he is arrested. The next morning Philippa withdraws her charge and Hale goes free. Bentley (Ralph Stuart) questions her on this point and she denies all knowledge of having gone to court to withdraw the charge, Annesley (Gladden James), a reporter, who scents a mystery in the peculiar case, accompanies Philippa and Bentley to a mysterious old castle into which the Masked Stranger is seen to have entered. The three find a note pinned between two doors reading,

"Behind one of these doors lurks death. Enter at your peril—The Masked Stranger."

Bentley enters one of the rooms to discover two men encased in armor who move toward him. He retreats in fright. When Annesley enters the men are gone, but the armor is still there. Leaving the house, Annesley is confronted by The Masked Stranger, who reveals himself to him.

Two Educational
(“The Home Aquarium” —600 feet. “African and Indian Elephants” —300 feet.)
REVIEWED BY PETER MILNE

"The Home Aquarium" is an educational that will find particular favor in the school. The variety of fish shown ranges from the ordinary gold-fish to the extraordinary ones—those worth between five hundred and a thousand dollars. The camera has caught close views of all the species, and the subtitles are intelligently written, telling interesting facts regarding the fish.

“African and Indian Elephants” is another Ditmars subject that combines instruction with comedy. The spectacle of the three-ton elephants playing with a hose is exceedingly humorous. Enlightening data as to the age the elephants sometimes attain, and the weight of his huge teeth, is given.

"Darkest Russia"
(World Film—Five Reels)
REVIEWED BY PETER MILNE

"Darkest Russia," adapted from the melodrama by H. Grattan Donnelly and Sidney R. Ellis, is an actionful picture that holds the interest continually through several situations that are sensational to say the least. It deals with the nihilists and the viciousness of government officials. The three best characters are sentenced to ten years in Siberia, but pardons arrive to bring on a happy end. Of course "Darkest Russia" is several weeks out of date. When Ilda is ordered to play "God Save the Czar," and she refuses, the situation there is rather humorous. But on the whole the picture offers sufficient thrilling melodrama to appease those not critical as to detail.

The direction is not always up to average standard—if, in passing, there is such a standard. The continuity is rather uneven in places, and a Siberian atmosphere, always difficult to procure, has not been convincingly attained. It takes more than a few

beards, uniforms and snow to bring it to the screen. A further directorial flaw is shown in the tendency of many members of the cast to overact. Norbert Wicki, as Ivan, is the chief offender in this line, giving a performance entirely too exaggerated to be realistic, while there are others whose emotions are expressed too heavily in a closeup or two.

The playing of Alice Brady, John Bowers and Lillian Cook is however entirely satisfactory in regard to actual acting. But we don’t exactly know how an audience will take Miss Brady’s supposed violin playing. It is very far from real.
THE STORY AND PLAYERS

Ilda Barosky (Alice Brady) is prejudiced against the Russian government owing to her father's death at the hands of soldiers. Her brother, Ivan (Norbert Willy), a nihilist, is in love with Olga (Lillian Cook), daughter of the minister of police, Constantine (J. Herbert Franke). A secret marriage takes place. Constantine and Paul Nazimoff (Jack D. Satterly), another nobleman and father of Alexis (John Bowers), arrange a marriage for their children. Alexis loves Ilda and refuses. Alexis, Olga and Ilda are arrested charged with being in league with the nihilists. Constantine, furious at the conduct of Alexis, sentences him and Ilda to Siberia. And in return when Nazimoff becomes minister of police, he sentences Olga. Pardons and a general reconciliation follow in a climax of far stronger

Kate Lester, Frank De Vernon, Herbert Barrington and Boris Korlin complete the cast.

“THE LONESOME CHAP”

(Pallas-Paramount—Five Reels)

VIEWED BY GEORGE N. SHOREY

A MORE thoroughly artistic production will be hard to find than this adaptation by Harvey Gates of Emma Rochelle Williams’ deeply touching story under the direction of Eduard Le Saint. It has every quality of dramatic production. The contrasting characters are finely delineated. Even the careful touch was there of showing that not at once, but only gradually, did the hero transfer his love to the real heroine.

Louise Huff has never appeared more attractive than in this play. And House Peters and his bull terrier, that furnished the silent partner to his lonely life, gave fine account of themselves. There was not a false note in the entire production, from the tasteful titles to the extremely beautiful outdoor California settings made in the Sierras.

The big thrill, a fall off a cliff by the two fleeing lovers, was managed in such a way that audiences will wonder, even in these days, how it was done. Dummies don't cling to cliffs like human beings, if dummies they were, and if it was a real drop into a life net it was a most daring fall.

The story is a sad one, with the big surprise at the climax, for there is nothing to indicate that the girl is not going to accept her natural choice of the young fellow whose manliness wins the sympathy of the audience.

John Burton as the rough mining partner was absolutely true to life.

We believe picture audiences will enjoy this play very much.

THE STORY AND PLAYERS

Stuart Kirkwood (House Peters), owner of a rich California gold mine, has built himself a fine home for his bride-to-be of the morrow. But a stranger has stolen the affections of the girl (Betty Johnson). A mine explosion takes Stuart’s attention, and Renee D’Armond (Louise Huff) is left an orphan by the noble death of her father, who, with Stuart, effects the rescue of several imprisoned miners.

George Rothwell (Eugene Pallette), meantime runs away with the girl, only to meet and be exposed by his real wife. The girl leaps on a horse and is way, with the man in pursuit. His horse slips and throws him over a cliff, where she comes to try to rescue him, and both fall several hundred feet to their death.

“Doc” Nelson (John Burton), Stuart’s partner, discovers their bodies and notifies Stuart. Stunned by all these happenings, Stuart is cheered by the presence of little Renee, whom he has adopted. He thinks of the girl he might have married but for the stranger’s interference and is sorrowful.

Then Renee returns from school, and he realizes he loves her.

The colored “mammy” sending her boy to war, meeting the same sacrifice as the white mother, showing colored regiments typifying the united strength and universal patriotism, applying to no one section, and breaking down the barriers of North and South are shown.

Finally, intimate views of raw recruits training and becoming finished soldiers are most convincing. Here a toast of comedy is injected, for those who wish to take things in a happy mood, in the raw appearance of the men of all classes drilled in citizen clothes, who may appear as far as young officers can be imagined. The appearance in the scene following “three weeks later” is a thrill for every patriot.

Fully one-half the scenes show actual drilling, gun-practice and camp life of the soldier in the making, describing how he lives, how his comforts are provided for, even to the baking of fresh bread for him in portable ovens, set up behind the lines. These pictures give a definite idea of what the recruit will find in army camp-life and are a most timely offering.

“How Uncle Sam Prepares”

(Hanover Film Co.-State Rights)

VIEWED BY GEORGE N. SHOREY

THERE is no opportunity for real dramatic action, but chiefly the usual serial fall-back, running around. Why the Great Master suddenly becomes so friendly and trusts his very life to Strong surely increases the mystery. The chapter ends with the Great Master in a deep sleep, simulating death, and Strong worried at the thought that his death might turn out to be real. He and Jane Warren hold the secret of his birth, and Jane has been run over by an auto and is between life and death at a hospital.

Chapter Sixteen, “The Crafty Hand,” follows the astonishment of the crafty Zulph at the death of the Great Master, and completes the development of his plot to murder Jane Warren, through a fatal mistake in operating upon her. The chapter ends with the operation about to be performed.

The hospital scenes, especially flashbacks of administering the patient the ether, will be decided unpleasant to some in the audience, to say the least. These form the last several scenes of the chapter, the close being the impending operation about to be performed and Jane Warren—murdered under the surgeon’s knife.

TWO OF HIS WAR PRESIDENTS

“THE GREAT SECRET,” Chapters Fifteen and Sixteen

(Metro—Two Reel Each)

VIEWED BY GEORGE N. SHOREY

This picture, which comprises forty-two hundred feet of propaganda for army recruiting, is good entertainment in the present crisis. It has every quality of dramatic production. Sam is shown slowly awakening to the present crisis with some clever fade-ins of Lincoln, and other great leaders of the past, and present, who appear to him as in a vision, offering their wise counsel in this great emergency.

Then through a series of titles the idea is worked up of the plans of the men of the country and of the city rallying to the defense of this nation of freedom and liberty. Immigrants manufactured into good citizens without question as to their past, represent this spirit of union.

The colored “mammy” sending her boy to war, meeting the same sacrifice as the white mother, showing colored regiments typifying the united strength and universal patriotism, applying to no one section, and breaking down the barriers of North and South are shown.

Finally, intimate views of raw recruits training and becoming finished soldiers are most convincing.

These pictures give a definite idea of what the recruit will find in army camp-life and are a most timely offering.
THE STORY AND PLAYERS

Chapter Fifteen: Strong (Francis Bushman) shadows Whalen (Tom Blake) to Zulph’s office (Edward Connelly). Sears (Robert Carson), the detective, plants a dictaphone and the Great Master (Warner Oland) is attacked by Zulph. He reveals his identity to Strong, and gives Strong a violin which will bring him back to life. Then he swallows a drug which puts him in a coma. Strong now learns that Jane Warren has been run over by an automobile and perhaps fatally hurt.

Chapter Sixteen: Zulph summoned, visits the home of the Great Master and arranges for the burial in a tomb, also showing his henchmen that the Great Master is really dead. Then he receives a call to operate on Jane.

He conceives the plan of having the operation purposely fail. But the detectives in the meantime take his finger prints by preparing the washing basin where he goes before the operation. The other is administered and the patient is about to be operated on, whether to live or to die we don’t know.

“The Tyrant of Chirachua”

(Kalem’s “American Girl” Series—Two Reels)

REVIEWED BY GEORGE F. WORTS

That a tempting field of screen wealth awaits the director who cares to venture into the wilds of Mexico is shown, or rather hinted at, in the latest episode of the Kalem Western series. According to one director who was chased out of there not long ago, Mexico is plastered with romance.

Frederick R. Bechdolt, the author, and James W. Horne, the director, contrived to present a small Mexican village in action, with many touches of reality. The very sluggishness with which the inhabitants move is convincingly Mexican.

Marin Sais is given the opportunity to prove that she can act, ride, shoot, and appear quite as lovely in the make-up of a Mexican as in her ordinary costume.

The Nurse Demands the Child

(International-Pathe—Fourteenth Episode)

REVIEWED BY PETER MILNE

This is quite a different role from Miss Frederick’s recent parts, and we feel it will be received by American audiences in the earlier scenes, but the force of her emotional acting will be felt strongly from the third reel through to the end.

Those who have seen Miss Frederick in the several different kinds of roles which this star has already proven she is past master of will understand that this mother, seeking her child and finding another woman living openly with her husband, has an intensely dramatic role.

Miss Frederick fills this role, as she has all past roles, with utmost credit to herself. Her acting is finished, and to our mind as nearly perfect as the screen can portray. The beauty in her work is not the emotion she can show—we have seen in past cases she is equal to any emergency—but the repression of too wild an emotion, in keeping with the role of a refined even though utterly desperate woman.

Those who are looking for artistic work will find it in this play. We were not as fascinated by it as by some other bits of work we have seen Miss Frederick do, and we do not think the public will care as much for this play as some of the others, but it is well up among her very best, even judged by the box-office standard alone. Hugh Ford directed, and is entitled to full credit for a smooth presentation.

Little Maury Steuart, as the child, added much enjoyment. He seemed to enjoy his part. Thomas Meighan made an ideal lover lawyer.

THE STORY AND PLAYERS

Edwin Bryce (John Sainpolis), contemptible plutocrat and faithless to his wife (Pauline Frederick), tries to force her to divorce him, after life with him has become unendurable because of his overbearing tyranny. He would prefer his office secretary (Helen Dahl) to his wife. He has no love even for their child (Maury Steuart), who is left to the heartless “control” of a nurse.

Zelma Bryce refuses to permit the divorce, for the sake of the child. Then she kidnaps the child. Bryce sends Joe Giles (Joseph Smiley) to get the child back, and the mother, frantic with grief, finds Giles and the bad woman in the Bryce home, but no sign of the child. Desperate, Zelma has brought a pistol, perhaps with the thought of scaring Bryce, and the bad woman tries to snatch the pistol from her, and it goes off and kills Bryce.

In court the jury acquits the mother after Joe Giles has weakened and confessed the true circumstances of the shooting.

“The Fated Hour”

(Cines—Six Reels)

REVIEWED BY GEORGE N. SHOREY

This is a story of hate and vengeance, of human sordidness pictured in characteristic Continental style, with Pina Menicalli, of the Miracle, London, in the leading role as “The Woman.” Edgar Mels wrote the scenario.

Pina Menicalli reaches her greatest art in the vampire requirements of her role. She will not seem pretty nor graceful to American audiences in the earlier scenes, but the force of her emotional acting will be felt strongly from the third reel through to the end.

“The Tyrant of Chirachua”

(Kalem’s “American Girl” Series—Two Reels)

REVIEWED BY GEORGE F. WORTS

That a tempting field of screen wealth awaits the director who cares to venture into the wilds of Mexico is shown, or rather hinted at, in the latest episode of the Kalem Western series. According to one director who was chased out of there not long ago, Mexico is plastered with romance.

Frederick R. Bechdolt, the author, and James W. Horne, the director, contrived to present a small Mexican village in action, with many touches of reality. The very sluggishness with which the inhabitants move is convincingly Mexican.

Marin Sais is given the opportunity to prove that she can act, ride, shoot, and appear quite as lovely in the make-up of a Mexican as in her ordinary costume.
L. Devinci, in the role of Baron Lane, the man who brought upon himself the hate and vengeance of the woman, was acceptable as the hero-villain, for he is both in this play. Blanche Menicali, as the younger sister was attractive in her minor role.

Although classed as a melodrama, this picture is rather depressing than melodramatic. There is a fire panic in a theatre shown very vividly, perhaps too vividly. The suggestive scenes where Marie rouses Baron Lane's lust, throwing herself on the divan, then lighting the bedroom adjoining, then retiring while he peers through the glass French doors of her chamber and begs admittance, is several degrees beyond present American standards. It is not Lewf, but will hardly be accepted as according to the present-day American style of delicacy in handling even our strongest sex climaxes. Miss Menicali reaches the top pinnacle of vampiring art in these scenes, however.

As described in the foreword, this subject is frankly educational, without plot or story. Nor does it result from the accumulated experience screen-given without sensationalism or pretense of spice showing.

Of the greatest physicians and most accomplished nurses. Inasmuch as the presentation is spontaneous, "acting" is not to be looked for. In other portions the care of the prematurely born is taken up.

The entire theme, if there is a theme, is devoted to painstaking portrayal of the care and attention of the new life. Bathing, feeding, and so forth, of the new life are presented in detail through the scientific medium.

The multitude of detail in "Birth" makes it necessary to forbear specific particulars. Even with the restricted showing, there is no doubt that the subject will appeal to the great majority of women, and be of value to those exhibiting it.

"The Desert Man"

(Aince-Triangle—Five Reels)

REVIEWED BY PETER MILNE

A TYPICAL William S. Hart release is offered in "The Desert Man," the story of which was written by Martin Brown and the scenario done by Lambert Hillyer.

"Typical" is used with emphasis, for the picture presents the customary vista of scene that the Hart releases have always offered. The sentimental is accentuated to a degree prevented from reaching the mawkish, Hart's virile acting, and the story in the course of its development allows the good man to defeat the purposes of the bad man in the first reel and again in the last reel to the accompaniment of a mighty supply of suspense. The dance hall scenes are of the spectacular variety so dear to the hearts of the Western fans, and the wild and woolly West is transferred to the film in all its lawlessness.

Mr. Hart in directing equals his acting, which is saying a good deal. He always succeeds in casting an atmosphere of intensity about all his offerings, and "The Desert Man" is no exception to this general rule. In fact, Mr. Hart has offered Mr. Hart in a feature that ably upholds the standard of his previous efforts. The Hart fan is in no wise to be disappointed by "The Desert Man."

THE STORY AND PLAYERS

Jim (William S. Hart) arrives in the town of Broken Hope on a prospecting expedition. He learns that every inhabitant of the town has become inoculated by the mental state suggested by its name. He meets Jennie (Margery Wilson), whose father (Walt Whitman) is dying. He forces a doctor (Jack Livingston), recuperating in a nearby town, to come to the old man's assistance. His services are useless, however. Jennie's father dies. The doctor gains the confidence of Jennie and elopes with her. Shortly afterwards she discovers his true character, and, shifting from one town to another, she finally serves as entertainer for Tacoma Jake's saloon, which has been built near the town erstwhile known as Broken Hope, but which, owing to the discovery of gold, Jim has changed to Golden Hope. Jim's enemies attempt to take his life, but in a climax of great power he defeats them and regains possession of Jennie.

Little Buster Irving, Henry Belmar, Milton Ross and Josephine Headley complete the cast.

"Birth"

(Euginic Film Company)

REVIEWED BY GEORGE D. GOULD

As described in the foreword, this subject is frankly educational, without plot or story. Nor does it result from the accumulated experience screen-given without sensationalism or pretense of spice showing.

In its public presentations, some but women are being allowed to witness it. Exactly why this should be so is not entirely plain. The derivation and construction that will be placed on this announcement is certain to be misleading to some people, and is far from a favorable advertisement. More dear as the teachings of the picture are to a woman, yet it would seem the good might be generally spread without restriction.

The whole theme, if there is a theme, is devoted to painstaking portrayal of the care and attention of the young ones. It is truly propagandist. Urge is laid on all women to prepare themselves or their daughters for that greatest of honors—the bringing forth of a new life.

The majority of the scenes are laid in a great New York hospital, where the most up-to-date and experienced methods of care of the child are followed. Bathing, feeding, and so forth, of the new life are presented in detail through the scientific medium of the greatest physicians and most accomplished nurses. Inasmuch as the presentation is spontaneous, "acting" is not to be looked for. In other portions the care of the prematurely born is taken up.

The multitude of detail in "Birth" makes it necessary to forbear specific particulars. Even with the restricted showing, there is no doubt that the subject will appeal to the great majority of women, and be of value to those exhibiting it.

"Tides of Barnegat"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

This story, by F. Hopkinson Smith, makes an excellent picture. While Miss Sweet is not called upon to reach exceptional heights of dramatic feeling in any particular scene, her work throughout is fully as pleasing as anything she has done recently.

The locale of the story makes possible some most attractive beach scenes, and Miss Sweet always looks well in simple costume and roles where a touch of sweet sadness is part of the character. Norma Nichols, in the role of the thoughtless sister, who was willing to let Jane suffer the burden and even the humiliation of bringing up the illegitimate child in a small village where the town folk could not be expected to believe the improbable story of its adoption, has a well cast part. Little Billy Jacobs, as "Archie," will make a great hit with any audience.

"The Tides of Barnegat" is what we would class as considerably above average, though not a wonderful production. It is a good, forceful story, along lines sure to appeal to the great majority of any audience. We do not see how the role of "Jane"...
could have been handled more satisfactorily than is done by Miss Sweet in this play.

THE STORY AND PLAYERS.

In the little seacoast town of Barneget, Jane (Blanche Sweet), the much loved school teacher, lives a happy and carefree life, loved by John Cavendish (Elliott Dexter), the young village doctor. Jane's vivacious sister, Lucy, returns from the city, where she has been sent to acquire a musical education, and among others whom she inspires with her talent is wild Bart Holt (Tom Forman), son of an old sea captain (Walter Rogers).

A little outing is planned which includes these two young people, and a night in a small sailboat, during a calm, results in an indiscretion which has serious consequences. Bart meantime has been called to sea and is lost in a wreck.

Jane takes all her savings and persuades Lucy to go to the city. Here a little boy is born (Billy Jacobs), and Jane takes care of him. Lucy never seems to understand the seriousness of her position, and when Sydney Grey, a friend of Dr. Cavendish, visits the girls, he believes the boy is really Jane's child.

Later Sydney marries Lucy, and Jane meanwhile returns to the village and claims to have adopted the child. Not until the school board has dismissed her, and she is on the verge of collapse, is the way opened by an accident to the child, which clears the reputation of Jane. Then, Captain Bart, overcome with emotion, tells the truth and all are forgiven.

"The Great Bradley Mystery"

(Apollo-Art Dramas—Five Reels)

REVIEWED BY PETER MILNE

"THE GREAT BRADLEY MYSTERY" is a well evolved suspense picture written by Edward Ellis. As the greater portion of it is taken up with painting Bradley as a villain of the deepest dye and suggesting various characters that might have just cause to commit the murder, the picture seems somewhat misconceived. However, this is a small item, and in the face of the interest which the continual plotting and counterplotting accumulate is quite negligible. The last reel, given over to the discovery of the murdered man and subsequently to the discovery of the cause of his death, caps the story with a climax of considerable power. There is room for improvement in this final reel in the matter of subtitles.

"The Great Bradley Mystery" is never lavish in setting, but the property requirements of the story have been met to a suitable degree. The photography is average. Of its type the picture is a good one, all things considered. It has most of the elements of popular appeal, and the suspense is well maintained—in fact, unusually well maintained.

THE STORY AND PLAYERS.

Bradley (Edward Ellis) has wronged his stenographer, Lola (Florence Short). Partly by accident he succeeds in casting suspicion on his partner, Collier (Edward Earle). As a consequence, Mary (Alma Hanlon) refuses to see him again. He goes west, and Bradley lies to Mary and tells her that he has been killed. Bradley and Mary are married. After the birth of her child Lola dies. A little later Bradley is found dead. Lola's father, Tony (Bigelow Cooper), the janitor of the building, is accused of the crime. Just prior to his arrest Collier appears on the scene and exposes that in a fight with Bradley the latter had drawn a pistol. In the tussle with Collier the shot was fired that killed him. Afterwards Mary and Collier conclude their interrupted romance.

"Sally in a Hurry"

(Vitagraph—Five Reels)

REVIEWED BY PETER MILNE

WHAT little plot is contained in "Sally in a Hurry" is so obvious and forced that one is led to believe that A. Van Buren Powell, who wrote it, was in something of a hurry himself. Purposes don't begin to cross until the middle of the third reel and when they do they are guided by the well-known long arm of coincidence. Briefly "Sally in a Hurry" is distantly removed from feature class; its assets being Lillian Walker and some comedy scenes in the introductory reels.

This comedy will in all probability tickle the susceptibilities of Miss Walker's followers. But it is never incident to the plot. The author goes out of his way to introduce the humor and leaves his action out in the cold until he is through trying for laughs. A foundation of comedy is quite proper too. It affords a valuable contrast when the more dramatic situations arrive. But as said, Mr. Powell's drama is not to be watched with any degree of all absorbing interest. It is too trite, too clearly "worked" to create any measurable amount of suspense.

Miss Walker's support is hampered by the characters it plays. Don Cameron's Walter, the opposite lead, is never realistic and never heroic at all. The Bill of Thomas Mills is too studied, while Ethelie Jensen overacts at times, perhaps in an attempt to put a little life in her scene.

THE STORY AND PLAYERS.

Sally (Lillian Walker), waitress in a hashery, meets Walter (Don Cameron), younger son of an English nobleman, whom she believes is a Lord. Bill (Thomas Mills), a crooked gentle- man, peevd at the show of affection between the two, employs Clara (Eulalie Jensen) to lure Walter away. Clara succeeds in her mission, and though Sally warns Walter of her character, he pays no attention to her. At a dinner party where Sally, substituting for a sick friend, is waiting on the table, Clara attempts to make off with the hostess' necklace, but Sally apprises her and reveals her in her true colors to Walter. Walter's older brother conveniently dies, so after all the Englishman inherits a title and makes Sally happy.

"A Magdalen of the Hills"

(Metro—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS would be a production of extra merit if for no other reason than the fidelity of its atmosphere, the unusual manner in which Director John W. Noble has selected the chief characters to fit their "types," and the fine out-of-doors camera work by Herbert Carleton.

But the scenario by June Mathis is one of those sure-fire entertaining stories which keep on going and get somewhere. We are sorry we cannot by any means say as much of the ordinary production nowadays, which often gets by on account of the direction and camera work alone.

Add to the above good qualities very acceptable acting by all the principals, with special commendation of the work of Mabel Taliaferro as Renie and Frank Montgomery as old Mathis, and it will be seen Metro has a very fine offering in "A Magdalen of the Hills."

William Garwood as Eric Southard, the city man and lawyer hero, reverses the usual order of things by gaining the confidence of the mountain folk, and deserving it, by marrying the girl and leaving and afterward coming back, instead of forgetting her for his city friends.

The whole plot is pleasing, as well as highly melodramatic, and makes the mountaineer not an improbable outcast of society, but an honorable and really human being—appealing as hero or heroine.
THE STORY AND PLAYERS

Herbert Grayson (William Black), the head of a big lumber company operating in the Southern timberlands, has done everything in his power to keep the native mountaineers in ignorance and submission to his company, even to murder, and old Mathis (Frank Montgomery) has sworn his daughter Renie (Mabel Taliaferro) to "git" any Grayson that ever steps foot on local soil.

Grayson’s nephew, Eric Southard (William Garwood), is sent by Grayson to buy the lands of old Mathis, which his company must have. Eric is almost "got" by Renie; he returns the shoe from ambush and wounds this sweet girl of the timberlands. Love follows, and a marriage. Bud Weaver (William B. Davidson) returns from the valley to claim his betrothed, Renie, just after Eric has strangely disappeared in answer to a fake telegram from his uncle.

Renie tries to flee, but is stopped by Bud and old Mathis; the fact that Eric is a Grayson is learned. Renie, in desperation, seeks news of Eric from the lumber boss, Peets, who lies to her and then assaults her. In the struggle her gun is discharged and Peets is killed. Eric returns just in time to lend a hand in the trial and prove the truth of her story, as well as the wrongfulness of their marriage.

“A Jewel in Pawn”

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

The producers have provided Ella Hall only a meager vehicle in “A Jewel in Pawn.” A stab at pathos was attempted, but there seem to be no scenes in it capable of provoking a tear. For the most part the various episodes are rich in atmosphere, but, minus any consistent show of drama or comedy, they become rather monotonous as the reels roll by.

Constance Crawley and Arthur Maude wrote the story, while Maie Havey scenarioized it. The production was in charge of Jack Conway. Miss Hall in the principal role acts the child to an excellent degree, and Walter Belasco and Antrim Short contribute good work in congenial parts.

There is, to be sure, some good comedy in the very closing scenes of “A Jewel in Pawn,” but at no other point does it glitter brilliantly. An inadequate story is the real answer.

THE STORY AND PLAYERS

Nora (Ella Hall) is left in the care of a kindly old pawnbroker (Walter Belasco), while her mother (Mrs. Maie Hall), with the money allowed her on the services of her daughter, goes away to hoarding school, and after a few years attempts to marry her off to a snob. But Nora prefers to go back to Jimmie and the pawnbroker, and grandfather is won over.

“The Wedding Ring Has to Go”

REVIEWED BY PETER MILNE

The road life of the theatrical company, the back stage glimpses, the episode, laid in the summer resort, even the newspaper office, stand as points of unusual merit.

Jack Conway. Miss Hall in the principal role acts the child to an excellent degree, and Walter Belasco and Antrim Short contribute good work in congenial parts.

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THE STORY AND PLAYERS

Nora (Ella Hall) is left in the care of a kindly old pawnbroker (Walter Belasco), while her mother (Mrs. Maie Hall), with the money allowed her on the services of her daughter, goes to seek her father (George Pearce). She dies before she locates him. Nora’s faithful companion is a newsy, Jimmie (Antrim Short). Her grandfather eventually locates her and sends her away to boarding school, and after a few years attempts to marry her off to a snob. But Nora prefers to go back to Jimmie and the pawnbroker, and grandfather is won over.

“Her Temptation”

(Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

NORMIS SHANNE,- who created this story, evidently has made serious study of psychic phenomena, for he stays within the bounds of the possible in handling his “psychic” theme. For example, he does not have his heroine commit crime under a hypnotic spell, but uses the spell only to make her think she must have committed the crime the villain tells her she committed. The old style “passes” of the hand in front of the subject are not used, either, to give the story a cheap melodramatic thrill. All in all, Richard Stanton has produced a fine picture that will hold not only Gladys Brockwell as the girl and Bertram Grassby as the villain who uses hypnotic power to gain his ends carry their unusual roles with distinction, and the staging of the play is elaborate. As usual, the characters of the play live in wealthy surroundings and have everything money can buy, at the cost of happiness. We have an idea the dear public has seen enough of this sort of theme lately, and still we will say that this story is above average in a general weighing up of qualifications for good entertainment.

THE STORY AND PLAYERS

Shirley Moreland (Gladys Brockwell) is sought in marriage by Gerald Halstead (Bertram Grassby) because her father is wealthy. When, through misfortune in stocks, her father dies penniless and exasperates as his last wish that Shirley should marry his lifelong friend, Ralph Stuart (Ralph Lewis), Halstead is glad of the opportunity to get rid of a now unwelcome entanglement.

So the sacrifice is made, and her little sister, Helen, is enabled to live a life of gaiety at the cost of her sister’s misery. Then Halstead again comes into her life. Going out one night, they are detained by an accident. A quarrel with her husband follows. A stroke of paralysis results from the shock.

Then Halstead has a diabolical idea. He hypnotizes Shirley, himself poisons Stuart, and waits results. Stuart surprises him by leaving all his money to the younger sister, Helen (Beatrice Burnham), instead of to his wife. Halstead then drops Shirley altogether for Helen.

This is more than Shirley can stand, and although Halstead has told her he will accuse her of the murder, she confides in Walton Maynard (James Cruse), who loves Helen, and at the altar Maynard by sheer force of will compels a confession of the crime. But at this moment, Stuart jumps off the belfry to save Helen’s happiness, so that Shirley’s sacrifice, after all, is not entirely in vain.

“The Easiest Way”

(Selznick—Seven Reels)

REVIEWED BY PETER MILNE

This is more than Shirley can stand, and although Halstead has told her he will accuse her of the murder, she confides in Walton Maynard (James Cruse), who loves Helen, and at the altar Maynard by sheer force of will compels a confession of the crime. But at this moment, Stuart jumps off the belfry to save Helen’s happiness, so that Shirley’s sacrifice, after all, is not entirely in vain.

“The Easiest Way”

(Selznick—Seven Reels)

REVIEWED BY PETER MILNE

“The EASIEST WAY,” an adaptation of Eugene Walter’s drama, proves the best vehicle that Clara Kimball Young has appeared in under the Selznick banner. Mr. Walter’s play, frankly sex in theme but not over-sex in appeal, lends itself to pictorial purposes excellently. As the actress who sacrifices, first, self-respect, and then love, and takes to the Easiest Way to success, Miss Young plays with feeling and emotional depth. She has made the part of Laura Murdock an appealing character throughout, not in the same sense as did Frances Starr in the stage version, but sure, and unbendably sympathetic in her combat with Brockton.

The dramatic situations in “The Easiest Way” are many, and their power is a property that can never be denied. Albert Capellani has pictured the play on a lavish scale. Of particular note is the manner in which he has brought out the reality of every scene. The entertainment in Brockton’s home may not pass muster before certain censor boards, but as a piece of realism it is excellent. The same may be said of every phase of the picture. The road life of the theatrical company, the back stage glimpses, the episode laid in the summer resort, even the newspaper office, stand as points of unusual merit.

Joseph Kilgour takes the part of Brockton, the same which he did on the stage. His is a thorough piece of acting. Louise Bates contributes a fine characterization as Elifie St. Clair, another traveler on the Easiest Way, and Rockfile Fellowes is a fine Madison.

Before certain audiences “The Easiest Way” will undoubtedly be a great hit. There are few people who don’t relish a peep be-
have him kidnapped at a certain wild western station, and a band of hira, but Billy gets wind of the trick and, enlisting the cowboys to score effectively on the side of humor. There will be some would-be trickers, arc strung out so and there is such incessant laughs in the first reel, when Billy starts selling perfume for a fortune. Disgusted, he denounces her, and Laura seeks consolation in suicide. But before she dies Madison forgives her. 

(At the Rialto theatre, where the picture was first shown, the original ending of the play was retained. After Madison has turned her down Laura buries her sorrows and enters the swim of New York's night life.) Laura on fifteen a week, so Madison goes prospecting. In the meantime Brockton influences all the managers so that none of them will give her work. In desperation, she finally goes back to Brockton and Madison finds her after he has made his fortune. Disgusted, he denounces her, and Laura seeks consolation in suicide. But before she dies Madison forgives her. 

The story of the second section of "The Railroad Raiders" in which Helen Holmes, the daughter of the rails is featured, and in which promises run high, one is just permitted to guess the outcome. One may plainly see that Steve Arnold, the discharged agent, is to be the thorn in the side of Helen or vice versa, but up to the present she has not been given a chance to display her acrobatic abilities or perform any of her well known dare-devil stunts.

Nevertheless, the theme is there, lines are being laid and there's no reason to doubt that the author has a fund of good material from which to produce something that will redound to his credit and not take an iota from Helen's past prestige. 

Reproductions of outlying wayside stations are the same as of yore, and one simply has to wait for developments.

A special train, chartered by Lord and Lady Melrose, is held up by the discharged Steve Arnold and his gang, and the family jewels are taken. Wallace Burke has already secured the gems and substituted paste imitations before the train is held up by Arnold and his new found confederates, who, on threat to dynamite the train compels the travelers to line up on the tracks where they are "covered" by two of the gang, while a third goes through them, and then ransacks the private car, until the supposed genuine jewels are found. The train is then permitted to go its way. Helen's work is now apparently cut out for her, for her father is serving a ten-year sentence for a crime committed by this same gang, and this chapter will complicate matters considerably for there's no positive clue apparent as to the whereabouts of the genuine jewels.

The subsequent chapters will certainly be awaited with keen interest by any and all who have witnessed the opening chapters, and it's a matter of great speculation as to the means Helen will adopt to clear her father's name and bring the marauders to justice.

The author, who was responsible for Helen Holmes' latest success, "A Lass of the Lumberlands," may be depended upon to furnish ample material, however, for Helen to further distinguish herself, and many stirring stunts with this popular star in the foreground may reasonably be expected.
General Film Program

"Hard Times in Hardscrapple," "Ham and Bud." (Kalem Comedy. One reel.—A single bed in a train passage. Ham and Bud the opportunity to initiate a new brand of 'Hardscrapple' burlesque on the typical western picture, with two gun-men in prominence and subduing the hero favorably by writing a note signed "Salted" mice and dying pies together with the bed that walks away.)—The Talking Pictures in this program, helps brighten up the scenery.


Mutual Program

"Mutual Weekly, No. 118." (Gaumont. One reel. Wed., April 4.—French. The meaning of the perfect same are the dominant features of this edition of Mutual's Weekly. The apparatus for the Navy being examined as to its fitness for service. The first act is played by a group of Frenchmen in the States. Girl can't make the Head of State. However, the first act is a hit."

"Reel Life, No. 49." (Gaumont. One reel. Thurs., April 5.)—Varied indeed are the themes treated in this reel, for not only is there a study of President Wilson. The photography throughout is clear, and the subjects treated of great interest.

"Why Ben Betol." (Vogue. Two reels. Sat., April 7.—This is one full reel of slapstick featuring Ben Turpin, who with Ed. Earleenson falls for one of the most famous of the 1910s."

"The Forest Nymph." (Gold Seal. Three reels. Tues., April 24.)—A suspenseful melodrama of the wilds in which the hero finds, in the presence of the fumes and the manner in which his love for him. The story is average and is produced well with considerable attention paid to detail.

"The Home Wreckers." (Nestor. April 23.)—This comedy, another by the Hoadley and Palmer combination, is added to the Nestor program, which includes Ray Phelan and Edith Roberts, supported by Fred Gamble and Lydie Yeamans Titus, contribute their usual work.

Universal Program

"The Home Wreckers." (Nester, Mon., April 23.)—This comedy, another by the Hoadley and Palmer combination, is added to the Nestor program, which includes Ray Phelan and Edith Roberts, supported by Fred Gamble and Lydie Yeamans Titus, contribute their usual work.

"The Forest Nymph." (Gold Seal. Three reels. Tues., April 24.)—A suspenseful melodrama of the wilds in which the hero finds, in the presence of the fumes and the manner in which his love for him. The story is average and is produced well with considerable attention paid to detail.

"The Trait of Hate." (Bison. Two reels. Sat. April 28.)—This picture, presenting a melodrama of love and intrigue which is not entirely without interest."

"Her Wayward Parents." (Vctor. Two reels. Thurs., April 26.)—A most satisfactory subject, with Daddy Manley and Mother Viola in the principal roles. Their daughter comes home from boarding school with a boy and various situations to put them into practice on her parents. The results are that the parents develop a common interest in the boy."

"The Rogue's Nest." (Imago. Two reels. Fri., April 27.)—This melodrama, in which an adventurous trio are frustrated by the efforts of the authorities, is admirably told and sustained. The performances are good, the story is average and is produced well with considerable attention paid to detail.

"Violet Heming, Supporting H. B. Warner in Toa Danger Trail" (Selig-K.S.E.)
Naturally, the latter gets the fortune. George Berrell, Malcolm Blevins, Marjorie Ellison and Burton Law are the principals.

**Educational**

"Feeding the Smaller Animals." (Omnibus. Split reel.)—This subject contains a number of educational and interesting views showing various animals, such as raccoons, otters, porcupines and other little known animals feeding. Some of the flashes are decidedly humorous and the subtitles are enlightening as usual.

**Weeklies**

Selie-Tribune, No. 31, (Mon., April 16)—Batting season opens, Galveston, Texas; Billy Sunday invades New York City; Easter Sunday parade, Atlantic City, N. J.; society girls take aviation course, Houston, Texas; 1st Battalion New York Naval Militia ordered into Federal service. New York City; Chicago Cubs open baseball season in home city; submarine "chasers" built, Bayonne, N. J.

Statement of the ownership, management, etc required by the Act of August 24, 1912, of Motion Picture News, published weekly at New York, N. Y., for April 1, 1917.

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Motion Picture News, Inc., 729 Seventh avenue, New York City; managing editor, Robert Welch, 729 Seventh avenue, New York City; business manager, H. Ashton Wyckoff, 729 Seventh avenue, New York City; E. K. Gillett, secretary, 729 Seventh avenue, New York City.

2. That the owners are: Motion Picture News, Inc., 729 Seventh avenue, N. Y. C. Stockholders holding one per cent, or more of total amount of stock are: Wm. A. Johnston, 729 Seventh avenue, N. Y. C.; E. Kendall Gillett, 729 Seventh avenue, N. Y. C.; H. Ashton Wyckoff, 729 Seventh avenue, N. Y. C.; Percy S. Alden, 729 Seventh avenue, N. Y. C.; Wentworth Tucker, 729 Seventh avenue, N. Y. C.; Carl Tucker, 729 Seventh avenue, N. Y. C.; Carl Tucker, 729 Seventh avenue, N. Y. C.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embrace all the knowledge and belief as to the circumstances and conditions under which stockholders and security holders do not appear upon the books of the company as trustees, held stock and securities in a capacity other that of a bond or stock owner; and this affidavit has no reason to believe that any other person, association or corporation has an interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

E. K. GILLETT, Secretary.

Sworn to and subscribed before me this 21st day of March, 1917.

DAVID F. GOODNOW.

My commission expires March 31, 1917.

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CHICAGO

1917
FEATURES—CURRENT AND COMING

Art Dramas, Inc.
Mar. 22. A Man and the Women (Edith Hal- land) 5
Mar. 23. The Bluebeard's Ghost (George Le Guere, Shirley Mason, and George Le Guere) 5

Butterfly Productions
Mar. 18. A Man and a Woman (James Morrison, Christine Mayo, Roybe De Remer, Guy Cooche, John Reinhardt and Helen Arnold)…

Kleine-Edison-Selig-Essanay
Mar. 12. Satan's Private Door (Essanay) 5
Mar. 16. Builders of Castles (Mac MacDer- mott, Jackie Saunders) 5
Apr. 23. Skinner's Bubble (Byrant Wash- burn), Essanay 5
May 7. The Mystery of No. 47 (Raiph Her), Selig 5
Apr. 30. The Devil's Advocate (H. B. Warner and Violet Heming), Selig 5
May 21. Night Workers (Marguerite Clayton), Essanay 5

McClure Pictures*
Feb. 19. Seven Deadly Sins, "Wraith" (H. B. Warner and Violet Heming), (Shirley Mason and George Le Guere)…
Feb. 26. Seven Deadly Sins, "Slith" (Shirley Mason and George Le Guere)…
Mar. 5. Seven Deadly Sins, "Skull" (Char- lott Johnson, Shirley Mason and George Le Guere)…
Mar. 12. Seven Deadly Sins, "The 7th Sin" (Shirley Mason)…
*Released through Triangle Exchanges.

Metro Pictures Corporation
Apr. 2. The Waiting Soul (Mme. Petrosa) 5
Apr. 13. A Magistrate of the Hills (Alfred Tars) 5
Apr. 9. The Power of Decision (Frances Tabor) 5
Apr. 23. God's Law and Man's (Viola Dana) 5
Apr. 30. The Millionaire's Double (Lionel Barrymore) 5
May 5. The Great Siren (Mrie Wood and May Allison), Yerke 5
May 13. The Battle of the Sexes (Emmy Wohlen), Rolfe 5
May 20. To the Death (Mme. Petrosa), Pop- ular Plays and Players 5
May 27. Springtime (Laprae and Company), Rolfe 5

Mutual Film Corporation
Mar. 26. Motherhood (Marjorie Rambeau) 5
Mar. 26. Sunny Jane (Jackie Saunders) 5
Apr. 2. The Devil's Assistant (Margaretta Fischer) 5
Apr. 9. A Daughter of War (May Ward) 5
Apr. 9. Mrs. Ballard (Nance O'Neil), Powell 5
Apr. 10. High Play (William Russell) Ameri- can, 5
Apr. 16. Environment (Mary Miles Minter) 5
Apr. 16. The Single Code (Crane Wilbur) 5
Apr. 23. The Wild Cat (Jackie Saunders), Horkem 5
Apr. 30. The Light of the World (Kanji) 5
Apr. 30. Whose Wife? (Gail Kane), American 5

Paramount Pictures Corporation
Mar. 26. The Bottle Imp (Susay Kakekawa) 5
Mar. 29. A Man Love (House Peters and Myrtle Stedman), Pallis 5
Apr. 2. The Bond of (George B-) 5
Apr. 9. Taming Light (Glady Brown) 5
Apr. 23. She, (Vateika Surat) 5
Apr. 30. A Small Town Girl (June Craig) 5

Ivan Feature Productions
Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Roybe De Remer, Guy Cooche, John Reinhardt and Helen Arnold)…

Rickie-Edison-Selig-Essanay
Mar. 12. Satan’s Private Door (Essanay) 5
Mar. 16. Builders of Castles (Mac MacDer- mott, Jackie Saunders) 5
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*Released through Triangle Exchanges.

Pathé Exchange, Inc.
Mar. 25. Told at Twilight (Baby Marie O'Niel, June Morey, and Ethel Cook) 5
Apr. 1. Manita (Edward G. Robinson), Pathé 5
Apr. 8. Mayblossom (Pearl White) 5
Apr. 15. When Love Was Blind (Florence LaBadie, Gladys Leslie, Thomas Corren, Imda Palmer, Helen Badg- ley, Roy Adkins, Ethel Cook and Harris Gordon), Thanhouser 5

Red Feather Productions
Apr. 2. The Bronze Bride (Clair Mac- Donald, Polon), Polon 5
Apr. 9. Mr. Dunham of New York (Jack Mulhall) 5
Apr. 15. The Flower of Maine, M. K. Wilson 5
Apr. 23. The Hero of the Hour (Jack Mul- hall) 5

Selznick Pictures
Feb. 15. The Argus Case (Robert Warwick) 5
Feb. 18. The Price She Paid (Karl Kimball Young) 5
Mar. 2. The Eternal Sin (Florence Reed) 5
Apr. 9. The Easter Parrot (Karl Kimball Young) 5
Apr. 15. The Law and the Lady (Georgia Talmadge) 5

Triangle Distributing Corporation
Mar. 18. Blood Will Tell (W. Desmond, In- ce-Kay-Bee 5
Mar. 25. The Wm. S. Hart-Exchange (Susay Kakekawa), Fine Arts 5
May 21. The Square Deal Man (Wm. S. Hart-Exchange, Inc), Fine Arts 5
Apr. 1. The Dark Road (Dorothy Dalton), Ince-Kay-Bee 5
Apr. 8. Her Official Fathers (Dorothy Gish), Fine Arts 5
Apr. 8. Sweetheart of the Doomed (Louis Nelson), Ince-Kay-Bee 5
Apr. 15. An Old Fashioned Young Man (Rob- ert Harron), Fine Arts 5
Apr. 15. Paddy O'Hara (William S. Hart), Ince-Kay-Bee 5
Apr. 22. Cheery Little Lulu (Wolfe Lucas), Fine Arts 5
Apr. 25. Hands Up (Wolfe Lucas), Fine Arts 5
Apr. 29. The Punch Hitter (Charles Ray), Ince-Kay-Bee 5

Ultra Pictures Corporation
Apr. 22. The Woman Who Dared (Beatriz Micheline), Coming-The Passion Flower (Beatriz Micheline) 5

Vitagraph V-I-S-E.
Mar. 26. The More Automobile (Anita Stewart and Charles Richman) 5
Apr. 2. The Millionaire (Anita Stewart and Harry Morrey) 5
Apr. 2. Babette (Peggy Hyland and Marie Morey) 5
Apr. 29. Apartment 29 (Earle Williams) 5
Apr. 9. Captain Alvaro (Edith Storey) 5
Apr. 9. Womanhood, the Glory of the Nation (Alice Joyce and Harry Morrey) 5
Apr. 16. Sally in a Hurry (Lillian Walker and March MacDermott) 5
Apr. 23. The Hawk (Earle Williams) 5
Apr. 30. Her Secret (Alice Joyce and Harry Morrey) 5
May 7. The Captain of the Gray Horse Troop (Anastasia Moreno and Ethel Beddows) 5
May 14. Olette the Elinor (Peggy Hyland and March MacDermott) 5
May 21. Rebellion (Anita Stewart) 5

World Pictures
Mar. 26. As Men Made Her (Gail Kane, Frank Mills and Gerda Holmes) 5
Apr. 2. Man's Woman (Margaretta Fischer and Rockcliffe Fellowes) 5
Apr. 9. The Family Portrait (June Elvidge and Henry Hull) 5
Apr. 16. Forgive Me Not (Kitty Gordon) 5
Apr. 23. Darkest Russia (Alice Brady) 5
Apr. 30. The Damsel of the Desert (June Elvidge and Arthur Ashley) 5
May 7. Mothers of France (Sarah Bernhardt) 5
May 14. Moral Cargo (Muriel Sutcliffe and Artie Armstrong) 5
May 21. Yankee Pluck (Ethel Clayton and Shirley Mason) 5
May 28. Maternity (Alice Brady) 5
Educational Film Corp. of Amer.

From Dimers’ "Living Book of Nature"

Apr. 16. Feeding the Smaller Animals…500 feet
Apr. 17. Famous Zoos…500 feet
Apr. 30. Foreign Birds…500 feet

Foxfilm Comedies

Apr. 9. A Footlight Flame (Charles Arling), 2 C
Apr. 16. The Film Spoilers (Chas. Coghlan), 2 C
Apr. 33. Let’s Pick (Harry Mann), 2 C
Apr. 39. An Aerial Joy Ride…2 C

General Film Company

BROADWAY STAR FEATURES
Past One at Rooneyes (1st of O. Henry
Friends in San Rosario (2nd of O. Henry
The Shooting Star, C…21857-80

Metro Pictures Corporation

Monday, April 23, 1917
DREW—One of the Family (Mr. and Mrs.
SERIAL—The Secret of the Borgias (25th of "Grant
Vengeance of the Dead (Henry King and
VICTOR—The Thousand Dollar Drop, 1 C

Pathex Exchange, Inc.

Sunday, April 22, 1917
Mystery of the Double Cross, No. 6 (The Dead
Astra. 2 D
BUREN—The Million Dollar House, 1 C

Mutual Film Corporation

Monday, April 23, 1917
MUTUAL SERIALS—Inside Treachery (Episode No. 3, “The Railroad Raiders”), 2 D…21854-57
MONOGRAM—Shorty Unearths a Tattar (1st of “Adventures of Sherry Hart”), 2 D…21859-62

Triangle Komedies

Sunday, April 22, 1917
Petticoat Perils…1 C
Street Strategies…1 C
A Dog’s Own Tale…2 D

Universal Film Company

Week of April 30, 1917
NESTOR—What a Clue Will Do (Eddie
BIG SEAL—Bill Brennan’s Claim (Nat
L-KO—The Cabaret (Ben House), 1 C
UNIVERSAL—Secrets Away; No. 24, 1 Top
JOKER—Left in the Soup (Gale Henry and
POWERS—(Cartoon and Educational). Split reel

Paramount Pictures Corporation

Monday, April 22, 1917
BURLINGTON—Curious Colombo, 1 C
KLEVER KOMEDY—Ballads and Bologna…1 C
PICTOGRAPH—No. 64, 1 Mag.

GAUMONT—Reel Life; A Tabloid Bungalow, Red Cheeks of Barbados, An Albite Scope Rifle, Cargo Boats of Tomorrow, Morning, Life in Soudan, 1 Mag…21845-46
FRIDAY, APRIL 27, 1917
MONMOUTH—In the Lineup (Chapter 6, “Jimmie Dale” Series), 2 D…21846-47
MAY 1, 1917
VOGUE—A Plaster Feud (Paddy McGuire), 2 C…21848-49

FRIDAY, APRIL 29, 1917
MONMOUTH—A Fight for Honor (Chapter 5, “Jimmie Dale” Series), 2 D…21844-45
SATURDAY, APRIL 29, 1917
VOGUE—Masked Misfit (Ben Turpin), 2 C…21849-50
MONMOUTH—Devil’s Work (Chapter 7, “Jimmie Dale” Series), 2 D…21847-48
VOGUE—Bucking the Tiger (Ben Turpin and
Lilliam, 2 C…21846-47

GAUMONT—Reel Life; A Tabloid Bungalow, Red Cheeks of Barbados, An Albite Scope Rifle, Cargo Boats of Tomorrow, Morning, Life in Soudan, 1 Mag…21845-46

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STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe?..5 reels

Argosy Films, Inc.
The Celebrated Sitlow Case...6 reels
Where D’ye Get That Stuff...5 reels
Dec.—Absolution...5 reels
Re-issue...5 reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine)...9 reels

George Backer Film Corporation
The Sin Woman (Irene Penwick, Clifford Bruce and Anna Devine)...7 reels

Bernstein Film Productions
Who Knows?...5 reels
The Seven Card Virtues...5 reels

Biograph Company
Her Condemned Sin...6 reels

California Motion Picture Corp.
December—The Passion Flower. (Beatriz Michelena)...

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar)...

Christie Film Company
Jan.—15. Black Hands and Soapsuds...1 reel
Jan.—29. A Good Deceiver...1 reel
Feb. 5. Small Change...1 reel
Feb. 12. Oh, for a Kiss!...1 reel
Feb. 15. Bride and Groom (Special Re-lease)...2 reels
Feb. 19. Hubby’s Night Out...1 reel
Feb. 26. Kidding Sister...1 reel
Mar. 5. As Luck Would Have It...1 reel

Claridge Films, Inc.
The Birth of Character...5 reels
The Heart of New York...5 reels

Corona Cinema Company
The Curse of Eve (Enid Markey)...

Cosmofotofilm Company
Incomparable Mistress Bellairs...4 reels
Liberty Hall...4 reels
The Black Spider...4 reels
Victoria Cross...4 reels
O 18...4 reels
His Vindication...5 reels
The Mane-Man...10 reels

Creative Film Corporation
The Girl Who Didn’t Think (Jane Gail)...6 reels

Dixie Films
Dec.—Tempest and Sunshine (Evlyn Grey)...5 reels
Dec.—Just a Song at Twilight...3 reels

Donald C. Thompson Film Co.
War as it Really Is...6 reels

E. I. S. Motion Picture Corp.
Treasure 44...5 reels

Enlightenment Photoplays Corporation
Enlighten Thy Daughter...7 reels

E. & R. Jungle Film Company
Jungle Brawls. Fowl Play.

Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon’s Night Out.

 Eskay Harris Feature Film
Alice in Wonderland...

European Film Company—Fighting for Victory...

Exclusive Features, Inc.
Where is My Father?...7 reels

Jos. W. Farnham
Race Success...6 reels
The Awakening of Bess Morton...5 reels

Frieder Film Corporation
The Bird’s Christmas Carol (Mary Louise)...5 reels

Friedman Enterprises
A Mormon Mad (Mac Murray)...5 reels

Frohmann Amusement Corp.
The Left of the Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, and Robert Connes)...5 reels

Germanic Official War Films
Germany and Its Armies Today...

Golden Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer)...5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main...5 reels
Rex Beach in Pirate Haunts...5 reels
Rex Beach in Footsteps of Kild...5 reels
D. W. Griffith

Intolerance...9 reels

Harper Film Corporation

Herald Film Corporation
Around the World in 80 Days...

Hippodrome Film Co.
At the Front with the Allies.

Jaxon Film Corporation
Stife (George LeGure)...3 reels

Juvenile Film Corporation
Apr.—1. World War in Kidland...1 reel
Apr.—4. A Chip Off the Old Block...1 reel
Apr.—15. Child’s Elopement...1 reel
Apr.—22. Child’s Backyard Stormers...2 reels
Apr.—29. Child’s Rivals...1 reel
May—11. For Sale, a Daddy...1 reel
May—27. Child’s Carmen...2 reels

Kineticolor Corporation
Cartoons, One Each Week.

Kulee Features
Germany on the Firing Line...
France on the Firing Line...
The Umbrella Man...

Lincoln Motion Picture Company
The Return of a Negro’s Ambitions...

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night)...4 reels

Moral Uplift Society of America
It May Be Your Daughter.

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nicholson)...5 reels
The Girl Who Doesn’t Know...5 reels
The Power of Evil...5 reels
Boots and Saddles...5 reels
The Girl Who Doesn’t Know...5 reels

Paragon Films
The Whip...

Private Feature Film
—Ignorance (Rael Metcalfe)...6 reels

Radio Film Company
Satan, the Destroyer of Humanity...

Ray Film Company
July—12. Casey’s Service Corp.
July—19. Casey’s the White-Wing.

Selig Special
Beware of Strangers...

Sheriff Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden)...5 reels

Sherman Elliot, Inc.
The Crisis...

Signet Film Corporation
Nov.— The Masque of Life...

Standard Newsfilm, Inc.
Demons of the Air...

Sunbeam Motion Picture Corp.
Ty Cobb is Somewhere in Georgia...

Superior Films Company
The Puckett...

Triumph Film Corporation
Dec.—3. The Liberator...

Unity Sales Corporation
June—19. The Bishop’s Secret...
June—26. The Lottery Man...
July—3. The Marriage Bond...

Universal Film Mfg. Company
Ile Wives 70 Sp. Oct....

Where Are My Children?...

Variety Films Corporation
My Country First...

Warner Brothers
Dec.—19. Robinson Crusoe (Savage)...5 reels
Jan.—Are Passions Inherited? (Dorothy Parley and Max Conklin)...7 reels

Edward Warren Productions
Apr.—The Warfare of the Flesh.

We urge exhibitors to write us for copies of some of our reports and compare them with their own judgment as well as the criticism of others. This will convince you of the value of our service.

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This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

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We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

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  It can boast of clear, steady pictures on a long or short throw; its simplicity is spoken of by all its operators.

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  You don't find die cast or bronze gears or soft bearings on the MOTIOGRAPH. Every part is made from selected material—parts most subject to wear receive a Special Heat Treatment and with ordinary use the MOTIOGRAPH will outwear all other projectors.

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  With each MOTIOGRAPH goes a year's guarantee, and should the machine with no apparent cause become out of adjustment you may send the mechanism to the factory—it will be put in good working order with not one cent of cost to you.

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New Negative Carbon Makes Hit With Operators!

It is remarkable what a vast improvement has been made in projection since operators have almost universally adopted the new SILVERTIP negative projector carbon.

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Such an endorsement from your own ranks is a sure indication that Silvertip has come to stay as the recognized negative projector carbon.

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Are Required When the BEST Results Are Desired

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MACHINE
Is heavily constructed, and made with the greatest of precision and accuracy. Gears and shafts are of the highest grade of material.

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Exclusive feature. The Shutter can be accurately regulated or set while the machine is in operation.

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The Gears of the Machine are enclosed, thereby protecting them from dust and foreign matter, also obviating the possibility of anything accidentally coming in contact therewith.

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Has eight adjustments. Lamp House made of heavy sheet iron, roomy and well-ventilated, double-door, and improved condenser mount.

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Motors are manufactured by the largest manufacturers of standard motors in the world. Highest quality.

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Is scientifically constructed and built of the most enduring material and will withstand the constant grind required of the Intermittent today.

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Exclusive Feature. The framing of the pictures is scientifically accomplished by advancing or retarding the Intermittent Movement.

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Embodies ideal fire protecting Devices. Film guards are not removable, but are part of the mechanism proper. The Automatic Fire Shutter is operated by a governor when the machine is run at normal speed. The shutter operates by gravity.

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Constructed on correct mechanical principles, easy to adjust in either vertical or horizontal direction by loosening one screw.

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Regulates the speed of Projector from 40 to 120 revolutions per minute.

Will Outwork and Outwear Any Other Motion Picture Machine in the World

SEND FOR CATALOG "N"

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York
Another Step in Advance

The line has been crossed. If determination, action, and enthusiasm count for anything, the Motion Picture Industry now has a body of men working in its interests who will be the means of eliminating the present chaotic condition in the mechanical branches of the industry and making of them a smooth running, homogeneous, standardized whole.

The Society of Motion Picture Engineers is to be congratulated. The recent meeting in Atlantic City marked the turning point in its career. It was a case of do or die, for, if that meeting had not been a success, the society would have gone out of existence without a doubt.

Progress will be slow—that is natural. There are many factors to be dealt with and an innumerable mass of important details which must finally be taken up and settled. These must wait their turn and will be considered in due course. Some of the most important will come up at the Chicago meeting in July; others must wait, for, as the engineering society of the automobile industry took years in arriving at their present standards and are still working continually on others, so the Engineering Society of the Motion Picture Industry must take time in developing standards upon which it will ultimately stand.

Sixteen men, bent upon one purpose, came together, read papers, which had been prepared for the occasion, and went away with the determination to bring in others who are eligible and in a position to do the industry real service.

They did certain definite things which will be enumerated in the pamphlet which will cover the proceedings of the meeting. This will be off the press very shortly and will be available to every individual in the business.

Aside from the definite actions which were taken there were three important subjects touched upon which mean much to the industry and which the society will ultimately be the means of clearing up entirely.

First—At the present time there are men in the business who are making statements broadcast which science knows are incorrect and have no foundation, but yet at the present time there is no one body or set of individuals who can, with any acknowledged authority, refute the statements which are being made in pure ignorance. This the society will do, with the result that knowledge and not personal theories will be the basis of operation.

Second—We have at the present time certain definite prejudices on the part of the public against Motion Pictures. There is no excuse for them, though no one is to blame except the picture people themselves. People in responsible positions refuse to talk or have anything to do with the “Movies,” yet when you talk with them about motion pictures they are all interest and will listen for any length of time. We have many expressions of this same kind which we in the industry pass over without a thought and accept without a question—“Stars,” why not designate those who play the leading roles in our well known pictures by their proper names of coin a word or group of words which will convey the meaning but which will yet be dignified—“Still,” another slang short cut meant to convey an idea which no one outside the industry would ever suspect was meant. They all do harm and work an injustice to the industry.

Third—The utter carelessness on the part of many builders of theatres and the seeming lack of realization on their part as to why the picture house is built. Their plans are dominated by the architect who goes on the idea that the more money spent the greater is his commission. There is seemingly no thought that “the picture is the thing.” Put the projection room anywhere, but get it out of the way—then fight to doctor the picture and make it passable. The house must be built about the projection and not wait till the house is finished before ever giving it a thought. Every house should be known by its pictures; everything else is secondary.

These three points were discussed at length, and if they are not taken care of all future work of the society will be useless.

We must have the proper foundation for instruction.

We must have the backing of the public.

We must have good projection.

The only other fundamental is in the class of picture which is produced, but this is entirely up to the Motion Picture Manufacturers.

E. K. Gillett.
Film Destroyers What Sherman Said War Was

The time has come for a general agitation on the part of everyone who has the future of the motion picture industry at heart to eradicate one of the most obnoxious and "sloppiest" practices of which an operator could be guilty. Don't misunderstand my use of the word operator; an operator would not really be guilty of such a thing, but there are so many of us that "think we are operators" that we do not give enough thought to the proper care of the equipment and accessories entrusted to our care. One of the most important accessories is the film, and yet so few of us regard it as anything more than a strip of celluloid to be hurried through the machine, and after we have done with it get it off our hands by sending it either back to the exchange or on to the next operator, with little or no thought as to its condition, and all too often that condition is abominable. I am going to try and set forth just a lower slope of the wrong tendency we are giving it a long life and yet remain in first-class condition. Of course, the exchanges must do their share in helping to wipe out this evil, which can be easily done if they will only see that the films are sent out in the best condition initially. This does not apply to first run films, but to those which are sent out on circuit. The first run films should be in as good condition and runs from its issue as on its first day, if given the proper care. I have seen film that has been in service for from three to five years, and is in as good condition today as it was when first issued, and this was because the operator who had it in charge was careful and took pride in his work. There is no reason why our present day operator should not display the same care as the "old timers" for the present day operator has more advantages than the older ones ever dreamed of. In the old days a man could only gain knowledge from experience, but today there are numerous books and an almost unlimited amount of literature dealing on the art of projection which is of great assistance to the operator in obtaining the knowledge that it has taken others long years to obtain through the hard school of experience. The causes of so much damage to film can be enumerated as follows: Oil, improperly adjusted machines, dirty machines, and, last but not least important, punch holes.

Oil is the chief cause of complaint, and there is no doubt but that it does a greater amount of damage than all others combined. It has been repeatedly pointed out that it is not necessary to flood a machine with oil to keep it in perfect running order. One drop or oil will accomplish more than a bucketful if properly applied, and one of the best suggestions regarding the oiling of a projection machine was that issued by the Kinemacolor Company to its operators: "Oil early and often, one drop at a time. No more, no less."

There is no excuse whatever for a machine to become reeking with oil, and operators will admit that it is not an uncommon thing to visit an operating room where the machines were literally swimming in oil, oil in pools being found at the base of the mechanism, and even on the lower magazine, and where a large lower wheel was reeking with this oil as though it were some sort of solution for the preserving of film. Oil will preserve the machine, if used properly, but I have never heard of its being recommended for the preservation of film. Have you?

Improperly adjusted machines do their share toward damaging film, but it is pleasing to note that this evil is becoming less as the operators are brought to a realization that it is only by keeping their machines in proper adjustment that they can hold down their job. Too great tension on the tension springs cause the machine to run just that much harder, and the increased pull on the film causes the sprocket holes to become strained, and sometimes broken. The broken sprocket holes then cause the film to stick, necessitating a new take up belt, and causing considerable money loss to the exchange. This also is true where the take up is not adjusted properly; a take up belt should be no tighter than is absolutely necessary to re-rotate the lower wheel when it is full of film.

Dirty machines, too, must receive their share of condemnation. In the preceding paragraph, under Oil, I might have mentioned that oil can be classified sometimes as dirt, but the fact is that I want to call particular attention to punch holes, as dirt accumulates on the sprockets, and more especially on the interlocking sprocket. This dirt is collected from the film as it passes through the machine and sometimes becomes so firmly packed between the sprocket teeth as to prevent the film becoming engaged by the teeth and preventing its passage through the machine. If not halting the film altogether, it at least has a tendency to give to the picture the "up and down motion" or jumpy film which many complain of. A half-hour spent with the machine before or after the day's run in cleaning it would do much to prevent any such occurrence. I know there are many who object to "working overtime," but this is a matter that is positively up to the operator, and he should keep his machine in the best possible condition at all times. For myself, I always prefer to remain after the show and clean my machines, for in that way I was enabled to feel sure that they were fit to run the next day, and if they were not I had ample time to secure new parts or whatever was needed before show time the next day. Machines will not run forever without attention, and it might also be said that the more attention they receive the longer they will run.

Before getting down to the last great evil, I think it would not be amiss if I were to say just a few words regarding mis-frames. (On this matter I have a suggestion that has been made by an operator, which is being carefully considered, and I hope to have it in more concrete form shortly, so that you can tell me what you think of it—Ed.) Operators in some instances where mis-frames are more the rule than the exception offer the excuse that they are not being paid to inspect films. True, but would it not be better to remove the mis-frames after the first show than to be compelled to watch the screen every minute, with one hand on the framing lever, ready to frame the picture, sometimes framing all the way down and then framing halfway up again, owing to the position of the framing carriage? Or do you think it looks better this way? I am sure the people who are paying their good money to see good work will not agree with you in this latter method. It is just as easy, in fact easier, for an operator to, while watching the first show, take note of the mis-frames and mark them, which can be done by dropping a slip of paper through the rollers of the lower magazine, and then when the reel is to be rewound look for these slips of paper and remove the mis-frames. It only takes a few additional minutes to do this, and you have the added satisfaction of knowing that you are doing your work in a manner to bring credit upon you. Remember, you never can tell who is in the theatre trying to find something to criticize about your work, and if there is nothing to criticize you should feel highly elated. To illustrate: An operator of my acquaintance, and he was a good operator, too, had been trying for some time to secure an increase in salary, without success. One day an exhibitor, who was the nearest competitor of this operator's employer, visited the theatre where this operator was employed, and after witnessing the entire show, called the exhibitor aside and the following conversation took place:

Visiting Exhibitor: "Who is your operator?"

House Manager: "Oh, that's Charlie so and so."

V. E.: "Well, I have watched the entire show, and I must say that you have a first-class man. There hasn't been a mis-frame during the entire two and a half hours I have been here, and his light has been handled better than some of the larger theatres. How much are you paying him?"

H. H.: "Oh, we are paying him a very good salary; eighteen dollars a week."

V. E.: "Well, he can come to me any time he wants a job and I'll give him twenty-five dollars a week, for you have got a prize."

This conversation had been overheard by one of the employees, who lost no time in informing the operator, and the operator,
striking while the iron was hot, informed his employer that if the raise was not forthcoming his services would be discontinued at the end of two weeks. The manager, knowing full well that he had saved considerable money through the careful handling of supplies, and conscientious work of his operator, and realizing that if he were worth twenty-five dollars to his competitor he must be worth that to him. The result was that the operator received the increase asked without further parley. One instance where good work met its reward.

Now for the final punch! Punch Holes. It would be almost impossible to estimate the cost of the damage done to films by "punch holes." This evil is common where one operator operates two machines. He has "his mark" on the film so that he may know when to light the other arc. These punch holes are sometimes placed from fifty to one hundred feet from the end of the film; another mess of punch holes is found just before the ending of the film, sometimes ten or fifteen feet from the end. This second set is to let him know that it is time to start the second machine. When one takes into consideration the fact that nearly every operator has his private punch mark and puts it in every film he handles, you can readily see that there is a considerable amount of damage done. And then, there are films whose action is such that the last foot of film must be run if the audience is to follow the story with any degree of "understandableness." It has been repeatedly pointed out to film manufacturers that this evil could be remedied by them if they would only end and begin each reel of film with a subtitle, such as the Vitagraph Company used for a time. It would then be an easy matter for the operator to write out a cue sheet and know the exact moment when he should fade one reel into the next. I personally know operators who have agitated this point, and when no notice was taken have punched more holes than there was any need of just to see if the manufacturers would not wake up and comply with their request. Surely it is not an unreasonable one, or one that would cause any expense to work out, and the manufacturers would be the beneficiaries as well as the film exchanges. Let the film exchanges who suffer from this practice write the manufacturers to try the above suggestion, and then if punch holes appear in the film discontinue the exhibitor's service, and if the operator who still persists in "punching" films will not mend his ways the exhibitor should get one that will. The operator, bear in mind, is the man you must consider, for he can make or break the best picture that was ever produced. Operators will do their share toward protecting the property in their care just as soon as the men higher up are willing to meet them halfway, and it is only by co-operation between exhibitor, exchange and operator that we are ever going to get anywhere.

**Enclosed Rewinders**

"F. C. North Carolina, writes: "Dear brother, are there any rewinders on the market that are entirely enclosed, that is where the reels of film are entirely hidden from view during the process of rewinding? I have heard that there was such a device, but to be sure am writing you, for you probably get to see these new things before outsiders."" Answer: Your question, or rather the answer to it has "killed" a perfectly good story I had prepared on just such a rewinder as you are seeking information about. But perhaps it is just as well, and I will answer your question by saying. There is. If you had read the News thoroughly you would have seen this device mentioned some time ago in our columns.

The E. E. Fulton Company, Chicago, Ill., are the manufacturers of such a device, and it is something that this department can cheerfully recommend (I should be familiar with this device, shouldn't I, Mr. Fulton, having had one on my hands for several months). The "Fulco" rewinder, as it is called, is a metal cabinet having sufficient room to hold two reels of film, the door of this cabinet drops downward after which the reels are placed on their spindles and the door closed thus allowing the chain-driven gear to engage the rewinding element. The construction of this device is such that it is almost impossible to injure it, and as it is supplied with friction reducing and noise deadening ball thrust bearings its use is continually more into favor each day. The "Fulco" may be operated by hand or driven by motor if desired, and as it cannot be operated unless the door is closed it had been found to be a most practical means of reducing fire risk in the operating room. This device has the approval of the Underwriters, and conforms to the requirements of the Chicago authorities who are particularly strict where the winding of films takes place in the operating room and where the use of enclosed rewinders is compulsory. Prices, etc., can be had from the E. E. Fulton Company upon request.

**Noisy Machine**

G. W., Illinois, wants to know why his machine makes a noise now when it never did before. Says he has had it all apart and cleaned and oiled it thoroughly, and that now the machine makes a grinding, thumping noise. Will be grateful for any help you can give him.

Answer: Your letter has caused me to lose several hours of sleep. I could not figure out why you should experience this trouble if as you say it was not present before. Then the thought came to me that it was quite possible that the machine had been run for some time and the gears have become worn. In taking the mechanism apart you had not exercised the proper care and when you came to reassemble it, you had placed the gears back in such a position that they did not mesh properly. The best thing for you to do would have been to take a prick point and make a scratch point on each of the gears so that the marks would have corresponded with each other, in this way you could have been certain of replacing the gears in proper relation with each other. The only thing that I can suggest now is that you send the machine to the factory for a general overhauling. It would be next to impossible for you to get these gears back in their relative position again, and it may be necessary for the manufacturer to install an entire new train of gears. These suggestions should be remembered in case you ever do this particular thing again.

**Has Anybody Seen Him?**

The following letter explains itself:

Novotneyville, Ia., April 4, 1917.

Mr. I. G. Sherman,
729 Seventh Avenue,
New York City.

Dear Sir:

Am dropping you a line asking you for assistance in locating my operator, Charles A. Norton. He disappeared last Thursday and has not been seen since. You no doubt will hear from him soon and will confer a favor by letting me know his whereabouts. Thanking you in advance, I remain,

Yours truly,

W. L. Meyers.

Readers of this department will no doubt remember that Norton is the "small-town" operator who has furnished us with so much amusement lately, and any one knowing his whereabouts is hereby requested to send me his address. Mr. Norton has quite recently fallen heir to a small sum of money through the death of his father and it may be that he has gone to some larger city to try his fortune. I wish him luck, and if he sees this hope he will communicate with me.
MIKA

Slides of Every Patriotic Song
25c. Each (2 colors)
A large assortment of snappy Patriotic glass slides also, are sold by
Rialto Theatre Bldg., Montreal, Canada.
QUEEN FEATURE FILM CO., 24 Potter Bldg., Birmingham, Ala.
ROBERTSON & CARTER, Nashville, Tenn.
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WISCONSIN THEATRE & SUPPLY CO., 210 Wells St., Milwaukee, Wis.
FUTURE THEATRE SUPPLY CO., 123 Opera Place, Cincinnati, Ohio.
J. T. MALONE FILMS, 154 West 45th St., New York City

GREATPATRIOTIC SLIDES
SEND our CIRCULAR SHOWING the MOST SELECT
MOTION PICTURE SUPPLY CO., 311 Columbia Bldg., Cleveland, Ohio.
HOMMEL'S, 947 Penn Ave., Pittsburgh, Pa.
CINCINNATI THEATRE SUPPLY CO., 123 Opera Place, Cincinnati, Ohio.
QUEEN SLIDE CO., 154 West Forty-fifth street, New York City

Patriotic Slides
25c. Each
By the American Flag

Beautiful
Hand Colored
Patriotic Slides
25c. Each

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PATRIOTIC SLIDES
NOW IS THE TIME TO USE THEM.
SEND FOR OUR CIRCULAR SHOWING THE MOST SELECT
ASSORTMENT. ALL COLORED. 25c. Each

E. E. FULTON CO.
156 W. LAKE ST.
CHICAGO

SLIDES

The Greater N. Y. Slide Co., 154 West Forty-fifth street, are doing a capacity business on their new line of patriotic glass slides, as well as releasing a complete set of unbreakable Mika slides on every patriotic song.

These slides show the American eagle, shield, flags, etc., in red, with the chorus and verses of the song blended in.

Anticipating the demand and to save the exhibitor time they have distributed an assortment of the various slides to some of the largest supply houses throughout the country, who also handle the products contained in their latest catalogue.

To meet the demand from all parts of the country the Novelty Slide Company of New York have issued a special patriotic number of "Novelty Notes," illustrating and listing several hundred patriotic slides, a number of excellent patriotic film trailers, a splendid line of patriotic posters and an attractive selection of novelties and souvenirs.

This special issue of "Novelty Notes" is a valuable aid to the exhibitor in preparing his daily program in this time of war, and the suggestions and information therein are of great value to every theatre owner and manager.

The Excelsior Illustrating Company of 219 Sixth avenue, New York, has just put out a catalogue, which is both artistic and comprehensive. It includes slides of every description—advertising and otherwise—so very desirable and useful to the exhibitor.

Fireproof Screen

P. W., Pennsylvania, writes: "What is the best way to fireproof a screen? We are projecting an 18-foot picture. Throw is 65 feet. Do you think this is too small a picture for that distance? Our screen is a muslin one, stretched on a frame and placed on pins which are fastened into the back wall of the theatre."

Answer: I don't understand why you find it necessary to fireproof a screen, and I should think you would find it a rather costly experiment to use this type of screen, although if it is not possible for you to make the outlay for a reflecting type of screen, I would think you could project the picture directly on to the back wall and thus eliminate the cost of fireproofing the muslin screen. The wall properly surfaced would not absorb so much light and would not need to be fireproofed.

The screen can be fireproofed by thoroughly saturating it with a solution of phosphate ammonia mixed in the proportion of one pound to one gallon of water. Phosphate of ammonia can be purchased at almost any drug store, the price per pound ranging from seventy-five cents to one dollar. One pound should be enough for your purpose, and in applying it be sure that you get the screen thoroughly saturated, after which let dry and then place in position. When brought in contact with flame the screen will char but will not burst into flame.

The size picture you are projecting, is to my mind, altogether too large. It is unnatural, making the figures grotesque and out of proportion. I should think a picture too or three feet smaller would be more acceptable to your patrons, and there is no doubt that the smaller picture would show up much better on the screen.

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The Excelsior Illustrating Company of 219 Sixth avenue, New York, has just put out a catalogue, which is both artistic and comprehensive. It includes slides of every description—advertising and otherwise—so very desirable and useful to the exhibitor.

Fireproof Screen

P. W., Pennsylvania, writes: "What is the best way to fireproof a screen? We are projecting an 18-foot picture. Throw is 65 feet. Do you think this is too small a picture for that distance? Our screen is a muslin one, stretched on a frame and placed on pins which are fastened into the back wall of the theatre."

Answer: I don't understand why you find it necessary to fireproof a screen, and I should think you would find it a rather costly experiment to use this type of screen, although if it is not possible for you to make the outlay for a reflecting type of screen, I would think you could project the picture directly on to the back wall and thus eliminate the cost of fireproofing the muslin screen. The wall properly surfaced would not absorb so much light and would not need to be fireproofed.

The screen can be fireproofed by thoroughly saturating it with a solution of phosphate ammonia mixed in the proportion of one pound to one gallon of water. Phosphate of ammonia can be purchased at almost any drug store, the price per pound ranging from seventy-five cents to one dollar. One pound should be enough for your purpose, and in applying it be sure that you get the screen thoroughly saturated, after which let dry and then place in position. When brought in contact with flame the screen will char but will not burst into flame.

The size picture you are projecting, is to my mind, altogether too large. It is unnatural, making the figures grotesque and out of proportion. I should think a picture too or three feet smaller would be more acceptable to your patrons, and there is no doubt that the smaller picture would show up much better on the screen.
Rheostats in Multiple—What Voltage?

J. W., Connecticut, writes: "Please answer the following question in the Projection Department of the News and kindly omit my name and address. Just sign it J. W., Connecticut."

"I have two 38 ampere, 110 volt rheostats connected in multiple supplying one motion picture machine with current. Carbons are National 34½-cored upper and 34 solid lower. My line voltage is 110 volts. How would you figure the amount of voltage I am getting at the arc? Also, how would you figure the resistance of such a connection?"

Answer: In the first place, let me say that the arc voltage is hardly affected by the multiple connection. It has been found that from 40 to 60 volts is necessary at the arc to force the ampere or current over the line, preferably 50 volts, but this all depends upon existing conditions. In connecting the two rheostats in multiple you have doubled your amperage and slightly increased your voltage; this increase, however, is so slight as to be of no great importance. A rheostat for 110 volts generally cuts down the arc voltage one-half, that is 55 volts. The resistance of each rheostat is found by dividing the voltage by the output in amperes. Thus: 110 ÷ 38 = 2.891 or nearly 3 ohms. The two rheostats if connected in series would thus have a combined resistance of 6 ohms. The resistance of the connection as you have it now, you will see, only amounts to the resistance of one rheostat if it were used singly. I hope I have made this clear to you; it is rather difficult to explain, but really quite simple once the principle is understood. If you want any further information, call again.

S. O. S.

Do you need a NEW MACHINE, but do not feel able to spend the money? We are able to HELP you by selling you any Standard Make Moving Picture Machine on Small Monthly Payments.

Write us today for our liberal terms. Catalog free on request.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Motion Picture Trade.

Dealers in Mutoscope, Simplex, Power's, Edison and Standard Machines, Transmitters, Motor Generators, Reelholders and Everything Pertaining to the Moving Picture Theatre.

Third Floor, Maller's Bidg., Cor. Madison St. and Wabash Ave., Chicago, III.

WE SELL ON THE INSTALMENT PLAN.

MOTION PICTURE MACHINES

Power—Simplex—Baird

HALLBERG'S 20th Century Motor Generators

MINUSA Gold Fibre Screens

SANIZONE Deodorants, the perfect perfume for Motion Picture and All Theatres

WE ARE DISTRIBUTORS

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1337 VINE STREET

PHILADELPHIA, PA.

Perfect Control of Light Volume, Maximum Brightness and Economy For Motion Picture Projection

The Convarc affords the greatest economies and ease of light control for either alternating or direct current.

Operating on alternating current it delivers true direct current, insuring BRILLIANT WHITE LIGHT. PROJECTION OF TRUE COLOR VALUES WITHOUT FLICKER OR FLARE. As it generates directly the proper voltage required by the arc, all current-wasting and heat-radiating resistances are eliminated.

For this reason the Convarc is also most economical for reducing the voltage of direct current circulated to the voltage of the arc.

The Convarc eliminates the handicap of alternating current and pays for itself in savings on both alternating or direct current circuits.

Write for Bulleth M. N.

C & C ELECTRIC & MFG CO.

Garwood, N. J.

MINUSA

"SCREEN LIGHT THAT NEVER FAILS"

The ORIGINAL GOLD FIBRE SCREEN-Perfected.

MINUSA CINE PRODUCTS COMPANY

Exterior Strand Theatre, Cedar Rapids, Iowa

How can an advertiser continue advertising? By giving YOU value.
The Winning Combination—
A Good Story and the Best Lens

Even more important than location is the combination of lens and story. For a good film well shown, with every detail lifted out with snap and clear outline, will bring the crowd back and back again, no matter where you are located.

Bausch and Lomb
Projection Lenses

are scientifically computed to intensify every detail and insure brilliant illumination to the edge of the screen.

Leading owners have found that Bausch & Lomb objectives and condensers help pay for themselves. That is why you will find them in practically all successful theatres.

Edison and Nicholas Power machines are regularly supplied with Bausch & Lomb Lenses.

We'll Solve Your Screen Problems

WHEN our first projection screen left the factory it represented the climax of months of efforts to solve screen problems. Things were decidedly wrong before we began the manufacture of our product and the

RADIUM Gold Fibre Screen

was our answer to hundreds of exhibitors who had asked us to help them.

Since our entry into the field we have been dedicated to the broad general policy of “solving screen problems.” The specialized knowledge of our experts is at the command of any exhibitor who cares to avail himself of it. Tell us your troubles and we'll tell you how to overcome them. Our experience has taught us that most projection troubles cease when a RADIUM GOLD FIBRE SCREEN is installed.

Radium Gold Fibre Screen, Inc.
220 W. 42nd St., New York City
Leon Schlesinger, Gen. Mgr.
Montreal: distributions, Ltd., 50 King St. W., Toronto

UNION ANNOUNCEMENTS

Brockton Operators' Union Holds Initial Dance

THE moving picture machine operators of Brockton, Mass., Local 437, I. A. T. S. E., held their first annual ball and entertainment at Canton Hall, Brockton, on Tuesday evening, April 10. This “first release” was a “feature” in an indeterminate number of reels, with Beatrice Roberts of the Atlas Film Company, Boston, as the star, supported by a company of over three hundred. Miss Roberts, who hails from Winthrop, has the distinction of being the winner of the beauty contest at the movie ball given in Boston some time ago, at which there was over 127 contestants. Those present at “437’s” affair heartily endorsed the decision of the judges in proclaiming her a real beauty. Asked how she liked the motion picture work, she replied with enthusiasm, “It's just jorking! I like it ever so much, and I think I am getting along splendidly; at least, everyone tells me so. I have been in three pictures so far, and have just finished a new picture called 'Lanky.' I don't like the title very well, and I would like to tell you all about the plot, only it's a secret.” The evening was full of surprises, many features being introduced at intervals. For instance, during the intermission there was a “cut in,” and Louise Phasse sang two topical songs that went over big. Helen Broussseau also contributed two vocal numbers to the splendid program. Another “hit” was made when Harold M. Moulton sang “The River of Levee Floe On,” and for an encore “America, Here’s My Boy.” During the singing of this latter number two members of the National Guard took their places beside the singer under a large American flag. This, with a dance order of twenty numbers, with many encores, kept the dancers going until midnight, and a ballroom called for refreshments. The committee in charge consisted of Brothers Frank Motta, Roy C. Wenstrom, Robert R. Reid, H. T. Kennedy and George L. Henault.

Wake Up, Ithaca!

ITHACA, New York, the home of Cornell University, needs a stirring up. There are many good operators in Ithaca, but the modern trouble is that they do not give the careful attention to detail that they should. Some of the operators still persist in using soft cored carbons for the negative, whereas it has long been recognized that a solid carbon, such as the “Silvertip” or “Hold-Ark,” produces much better results. Also, not a few of the boys are using two wing shutters instead of three wing. This is entirely wrong. A two wing shutter will admitly give more light, but it will not minimize the flicker as will a three wing whose blades are properly proportioned. The current supply at Ithaca is not at all it should be, but with the willing co-operation of managers and operators the theatres could present pictures of which they might well feel proud. Where the current supply is poor, such as it is in Ithaca, I should think it would be well worth while for managers to try out any one of the various makes of reflecting screens. Their use would help materially in overcoming such difficulties as “poor light.” With a patronage largely made up of students from the University, who are perhaps more critical than any other class of patrons, it behooves the operators and managers to visit adjoining cities, such as Rochester, and see what real projection looks like. An operator cannot deliver the goods unless he has the best equipment; but having that, there is no excuse for his failure to do so. Let us all get together and make the profession of operating an art, and not merely a humble grinds for existence. In other words, “Knock the d out of Grind and Grin.” This department stands willing and ready to lend any assistance in its power to the betterment of projection, and when we better that we likewise better salaries, and that is what we are all looking for, isn’t it?

Sheer Brothers Installed Fotoplayers

The Sheer Brothers, who own and operate three first-class motion picture theatres in Corona, Long Island, have installed American Fotoplayers in all three houses.

The Palace theatre, which was opened to the public several months ago, is one of the theatres owned by the Sheer Brothers.

The other two houses are the Hyperion and the Liberty. All three houses have a seating capacity of six hundred each and show only first run pictures, admission being ten and fifteen cents.
Guarantee Your Projection With This Trade Mark

SPEER "HOLD-AR KS"

Used with a Speer Cored (Upper) Carbon assure Intense Illumination and a Steady Arc

The Essential Requirements of Every Operator

The Carbons That Have Revolutionized the Motion Picture Industry

Manufactured by

SPEER CARBON CO., St. Marys, Penn’a.

“Seventeen Years of Knowing How”

“POWER’S” AND PROGRESS

ARE SYNONYMOUS AND HAVE BEEN SO FROM THE BEGINNING OF THE INDUSTRY

THE LARGEST CIRCUITS AND THEATRES—THE LARGEST PRODUCERS AND DISTRIBUTORS—IN FACT ALL BRANCHES OF THE ART HAVE USED THE SUCCESSIVE MODELS OF POWER’S CAMERAGRAPh WITH THOSE EXCEPTIONAL RESULTS THAT WELL JUSTIFY ITS PRE-EMINENCE.

DURABLE --- DEPENDABLE --- EFFICIENT

CATALOGUE D MAILED UPON REQUEST

NICHOLAS POWER COMPANY

NINETY GOLD STREET      NEW YORK, N. Y.
An Omission

THROUGH an oversight at the time of going to press, the diagram referred to as Fig. 1 in last week's article, "Achromatism, and the Use of Apochromatic Lenses in Color Cinematography," was omitted. The cut in question is reproduced here.

A Photographic Bibliography

OUR oft-repeated contention that the average cameraman is but poorly grounded in the fundamentals of photography has resulted in numerous requests for a descriptive list of the basically important works on the science of the subject, and as a result a list of such has been prepared for the guidance of Camera Department readers.

There are, of course, thousands of books and publications on photography, but the greater amount of this literature is in the form of elementary treatises for the purely elementary worker—or so-called "amateur." Valuable as such books are in their way, it is to be assumed that the average cameraman possesses a greater degree of manipulative knowledge than the amateur, although it appears that cinematographers, as a class, are far from being well versed in the scientific side of their calling.

In the "Cinematographic Bibliography," previously published, the mechanical aspects of cinematography were thoroughly covered, but inasmuch as the whole art of cinematography rests upon the science of photography, it is essential that the cameraman be acquainted with the physical, chemical and optical laws of the latter. To that end we have endeavored to supply a list of works which lead up to and elucidate the important fundamentals of photographic processes and practice, and while the "Photographic Bibliography" is by no means an exhaustive catalog of the scientific literature of photography, we are of the opinion that cinematographers in general will be benefited by the study of such works as are here mentioned.

HANDBOOKS OF GENERAL INSTRUCTION


While the author of this book is, perhaps, little known in this country, he is a sincere and respected investigator, and the basic literature of photography has been enriched by several of his communications. Sterry's booklet, "Photography by Rule," is a guide to the quantitative methods of photographic procedure, and its exposition of this phase of the subject is evidence of the well-ordered mind of the author.


In this treatise the entire field of still photography is covered and the results of its author's extensive experience are set forth in comprehensive fashion. Amongst other interesting chapters is one in which the characteristics and chemical constituency of a great number of developers are given.


The name of Sir Wm. Abney is one to conjure with in the realm of photography and Abney has provided photographers with a sound and valuable treatise. "Instruction in Photography" was first issued years ago, and has gone through many editions, being revised and added to from time to time by the author. Sir William's exposition of the action of light upon cromolans is fascinating to study, and a feature of the book is the section on emulsion making. The literature on the emulsification of silver salts in gelatine has never been extensive, and the forming and instructions for the preparation of gelatino-bromide emulsions will provide readers of Abney's treatise with the data for some interesting experiments.


A handbook which covers all branches of photographic work can hardly be expected to do full justice to any one particular phase of the subject, but of all the photographic "handbooks" which we have seen, Hasluck's compilation comes nearest to being the "cure-all of the classroom."

It is a large volume and was originally issued by the publishers in sections, and finally supplied in one volume. In addition to describing all the conventional processes of photography, such subjects as astrophotography, spectro-photography and cinematography are dealt with in this work. There are chapters on color photography, plate-speed testing and the latent image, and even an advanced student will find it advantageous to precede his excursions into more technical literature with a preliminary consideration of the clearly worded text of "The Book of Photography." A host of excellent illustrations contribute to the undoubted value of the work.


This work is stated by the author to be a modernized version of Vogel's "Chemistry of Light and Photography," and is not exactly in the class of the "handbooks," because working formulae for the various processes are not given. As Garrett's title indicates, he has endeavored rather to sketch the progress of the science of photography and to contrast modern procedure with the practices of former days. Although, as before noted, working data is absent, Garrett has given value to his book by the insertion of plentiful references to important books and papers on the subjects treated in the various chapters. The volume is gotten up in elegant style and is richly illustrated.

SENSITOMETRY

Nos. 6 and 7. "The Journal of the Society of Chemical Industry," Vols. 9 (1890) and 10 (1891). Published in London—may be consulted at Public Libraries.

For many years after the discovery of photography its various manipulations were conducted along lines of rule-of-thumb procedure, but in 1890 photography was changed "from an artistic to a quantitative science" by the publication in the above-mentioned Journal of Hurter and Driffield's first paper on "Photochromal Investigations." Here is to be found the first description of the now recognized H & D system of plate-speed testing and although Hurter and Driffield's sensittometric methods had not been completely worked out in 1890, the principles of the system were clearly enunciated in their first paper (May 31,
1890—Jl. Soc. Chem. Ind.), and the soundness of their deductions is attested by their success in replying to the whirlwind of criticism which followed. (See Vol. 10, 1891.)

It should be here stated that the Hurter and Driffield system is not merely of service in the estimation of the comparative sensitiveness (to light) of photographic emulsions, for in fact all important characteristics of emulsions are investigated by this method, as well as the action of development and other operations which can influence the quality of photographic results. In the practice of the H & D methods of sensitometry, numerical data is secured which can be put to good use in the preparation of photographic emulsions possessing qualities suited to various classes of work. Although recognition was slow in coming to Messrs. Hurter and Driffield, the publication of their results revolutionized the photographic industry, and no photographer can claim to be well informed if he is not acquainted with the basic principles of the H & D system.


In the various papers read by Hurter and Driffield before learned societies the results of their work were set forth in such manner as to render them more or less unintelligible to those who were not well versed in the higher mathematics. Appreciating the desirability of a more simplified exposition of the H & D system, which could be read with profit by the average photographer, the above-mentioned monograph was prepared by Driffield. It covers the entire working of H & D's system and is the best article on the subject in sensimetry which can turn to. While the paper in the J. S. C. L. of May 31, 1890, is the most important historically, this later treatise is of greater value for instruction, since details which had not been completely worked out in 1890 are thoroughly elaborated in the later work.


This volume contains the theses and sensimetric papers of Mees and Sheppard, and is, perhaps, the most important contribution to the literature of modern photography. The experiments of Hurter and Driffield were repeated by these painstaking investigators with especially constructed apparatus of extreme precision, and the findings of Hurter and Driffield are confirmed and elaborated upon.

Of special interest is the description of the improved and highly accurate exposing apparatus, standard light, and spectrophotometer used by Mees and Sheppard in their examination into the characteristics of the photographic plate. These instruments, or similar ones, are nowadays employed in the research laboratories of the large photographic concerns.

In addition to their searching inquiry into development, fixation, the ripening of emulsions and the nature of the latent image, Messrs. Mees and Sheppard have also included some chapters on color-sensimetry and color sensitizing which are of inestimable value to the worker on color photography (or cinematography).

"Investigations on the Theory of the Photographic Process" is the connecting link between the classical researches of Hurter and Driffield and the modern industry of photographic manufacturing, and this work can be read with profit by all photographers, whether amateurs or experts.


Here is a paper which will serve to show the average photographer what a fascinating field for study and experiment is encompassed by the purely physical considerations of photography and the characteristics of light-sensitive photographic emulsions.

Conjectures are made by Dr. Mees as to the actual structure of gelatino-bromide emulsions and the nature of the latent image, while the behavior of emulsions upon exposure to light is graphically explained. A most important feature of this paper is the information on the size of the Ag. Br. grain in emulsions of various degrees of sensitiveness, which, of course, leads up to the question of photographic resolving power. This latter subject is one of prime importance in cinematography and merits the consideration of all cinematographers.
There are two ways of identifying Eastman film—one by the clearness of the pictures, the other by the stencil mark

"EASTMAN" in the margin.

EASTMAN KODAK CO., ROCHESTER, N. Y.

INFORMATION

I am interested in Motion Picture Photography and would like

Without Obligation on my part to obtain information on the equipment as checked

CAMERAS
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TRIPODS
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DEVELOPING AND PRINTING

(Tear out this advertisement and mail to MOTION PICTURE NEWS, 729 7th Avenue, New York.)

Name ..................................................
Theatre .............................................
Address .............................................

(The paper is written in clear and comprehensive manner, and is as interesting a score of pages as any photographer could wish for.

(To be continued)

President Wilson’s Message

The patriotism of every theatre man is at this time at its highest pitch and all are striving to show their feelings in every possible way. The Kraus Manufacturing Company of 220 West Forty-second street, New York City, is encouraging this by bringing out a copy of President Wilson’s recent proclamation with the President’s face done in water colors at the top. The American flag in colors is also wound in most artistically. The whole is framed and ready to be hung in the lobby where it will be read by all who pass. It is a movement worthy of the greatest praise and one which should meet with success by the country’s picture theatres, as it doubtless will. Such stunts are well timed to the exigencies of the hour, and should prove valuable to exhibitors.

Our "Live Wire Exhibitors" department shows that all over the country are very much interested ... and character, so we believe that the message, handsomely framed, will make a most suitable and welcome lobby display, combining as it does the dual benefits of timeliness and dignity, and for the latter reason especially will prove suitable to all types of lobbies.

New Improvements of The Motion Picture Camera


Write for Announcement

There is only one
Film Renovator
RexFilm Renovator
Columbus, Oh

DUPLEX Rewinder
1000-Foot Flange
Complete Laboratory Equipment
DUPLEX MACHINE CO.

THE BIOSCOPE

The English Trade Journal of the Moving Picture Industry
Annual Subscription (post free) 15s. (Dollars $3.50)
65 Shelburne Ave., London, N.W.
Music for Western, Railroad and Other Outdoor Pictures

Music for Western, railroad and outdoor scenes in general are crowded with vivid action and dramatic incident. In their musical treatment, absolute synchronisation, as recently published here, and an intelligent employ of contrasting music is the great cue to success. In choosing his music for such scenes the musician should first decide which kind of action predominates in the picture to be illustrated, slow or rapid action. From this standpoint he should make his choice. Once selected he should not change his music, but his tempo. In a railroad hold-up, the bandits lurking in ambush, waiting for the train to flash by, call for a mysterious (in treatment and tempo, if not in name). The gallop or quick allegro of Western hold-up scenes can often be made to express a totally opposite mood by changes in tempo and inflection. Good heavy 2/4 time moderato movements are excellent for cowboy scenes and others of rougher character, and a liberal use of tympani rolls can also be recommended. In bar-room dance scenes improvisation on a standard not "popular" rag is advised. In shooting affrays involving a number of men, and either slow or rapid shooting by a crowd, two small ratten sticks beating continuously against a leather chair-bottom give a perfect reproduction of revolver or gun fire. In detective scenes, where mystery, secrecy, and the atmosphere of intrigue dominates, the pizzicato and "croom" are invaluable, and in their climaxes and, for that matter, climaxes of any kind, the tympani can be relied on for a maximum of effect.

High Class Music—Performed on a Bartola One-Man Orchestra

We are in receipt of an interesting musical program from Charles T. Morgan, furnished on the Bartola Orchestra Organ and performed in the Ceramic theatre, East Liverpool, Ohio.

This program consists of numbers written by only one composer, as explained in the following notice, which is taken from a story in one of East Liverpool's newspapers:

A Program of Merit

Charles T. Morgan, organist at the Ceramic theatre, will present a series of programs this week of unusual interest to music lovers. Each program will consist of the composition of one artist, living American composers being chiefly represented.

Today a Victor Herbert program will be rendered, as follows:

1. Estella — Valse Pathétique
2. Selections from "Mlle Modiste" — Air de Ballet
3. Three dances from the opera, "Natoma Habanera" (Mimnet, "Pannello" — Valse la Moda
4. Neapolitan Love Song (T’Amo) from "The Princess Pat"
5. "Whispering Willows" — Yesterthoughts

Mr. Morgan highly endorses the one-man Bartola Orchestra, and is also a great admirer of the better class music in picture shows.

Mr. Morgan has sent us the following comments in reference to the Bartola Orchestra:

Music in the "movies" is rapidly leaving the state of being a mere fixture of the theatre. Its evolution has made necessary so reasonable in price as to warrant its use by the managers.

Prices, utilizing generally at first, have failed to meet the increasing demands of film devotees. Orchestras for the purpose are prohibitive for the most part because of their cost. This has been materially increased recently by the arranging of special scores for the various pictures produced.

Pipe organs, too, though frequently used, are held to be of little success unless there is a high salaried artist at the console. They soon lose their interest to the audience. Heard too often, they have a depressing effect.

To procure the effect of an orchestra, with a minimum of cost, has been the goal long sought by promoters. This has been attained by the placing on the market of instruments so built as to place under the control of a single person every instrument ordinarily used in an orchestra. With mechanical devices the player can instantly make any change required by the picture—always with the effect of a full orchestra, but with none of the discords, abrupt stops, or ragged "get-aways" into the next number that are frequently noted in the offerings of a human orchestra.

These so-called "one-man orchestras" meet admirably and successfully the need for superior music at a greatly reduced rate of production. Reference is not here intended, however, to the type mechanically operated by a perforated roll. "Canned music" is always a nuisance and carries with it the single virtue of not requiring a player. Aptly dubbed "Infernal Machines," they have not met the required need.

Of the other class, those played from the manuals by a performer, the writer is acquainted with and has played upon every type now utilized. Of all these he believes the demands of producers, managers, and "fans" are more nearly met in the "Bartola Orchestra," manufactured by the Bartola Musical Instrument Company of Rockefeller, Wis., than in any other instrument now upon the market.
Celestial Voices
For Your Music

WHY not have an instrument, a touch of velvet, with that beautiful singing tone penetrating the depths of your soul?

VOX MYSTICA! Our new tone, yielding a treasure of sound and singing with the most beautiful voice, may now be had in the different models of the Fotoplayer, the ultimate instrument for your theatre. A magnificent instrument producing a perfect symphony of orchestral and organ tones; subtle, delicate sound tints that mirror the very timbered, character of every known musical instrument.

The utmost tonal beauty is awakened by the musician, either by hand or by using hand cut rolls producing the touch, the very thought and feeling of the artist.

Music that intensifies the picture. The soft harmony of a symphony orchestra; the crashing melody of a brass band; the majestic grandeur of a cathedral organ. Music for comedy, tragedy, and drama.

THE name and fame of the Fotoplayer is now world-wide!
Used by Hoyt's Proprietary, Ltd., Melbourne, Australia.
Canada.—Calgary's finest house.
New Mission Theatre, San Francisco (Kahn & Greenfield's Circuit).
Jones, Linick & Schaefer, Chicago.
Grand Theatre, Orlando, Fla.
Consolidated Amusement Co. houses, New York City.
New Lancaster Theatre, Boston, Mass.
Also Moe Mark's Theatre,—the New Comique, Lynn, Mass.
Empire Theatre, Hartford, Conn.
Different models for different houses, according to your needs.
Our motto is QUALITY AND MERIT, and your satisfaction has made our success.

Orchestral Organs Especially Designed
We design orchestral pipe organs to meet your own specifications; Tivoli Opera House, San Francisco; Royal Theatre, San Francisco; Hamilton Theatre, Lancaster, Pa., and a score of others.

For Better Music
AMERICAN PHOTO PLAYER CO.
From Coast to Coast
NEW YORK CHICAGO SAN FRANCISCO

FOTOPLAYER

TEAR OFF AND MAIL

AMERICAN PHOTO PLAYER CO.,
62 West 45th St., New York City.

Please send me full information about music for my theatre.

Name:

Address:

How can an advertiser continue advertising? By giving YOU value.
At Small Expense We Will
Make Your PIPE ORGAN a ONE MAN ORCHESTRA by Installing

The BARTOLA ORCHESTRAL STOPS

Adds 100 Per Cent. to Your Music
Reduces Your Expense
Combines Orchestral Instruments and Effects with your Pipe Organ
WRITE FOR CATALOGUE

Enables Your Organist to Do All Your Orchestra and Organ are Now Doing
Relieves the Solemnity of the Organ Tones
SOLD ON EASY TERMS

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Factory: Oshkosh, Wis.

WRITE to
CHAS. C. PYLE
General Sales Agent

Free Service for Players

WE WILL BE YOUR POST OFFICE

MOTION PICTURE NEWS STUDIO DIRECTORY has established a letter department for actors, actresses, directors and others connected with the production end of the film industry.
The “Directory” will forward mail of everybody affiliated with the studios.
Have your letters sent to us and we will forward them promptly to any address, no matter where you may go.
No more lost letters. You will be sure of receiving your mail at all times.

The Service Costs You Nothing

Have Letters Sent to
MOTION PICTURE NEWS STUDIO DIRECTORY
729 SEVENTH AVENUE
NEW YORK CITY
Indiana Theatres

The Alhambra theatre of Elwood, Indiana, one of three theatres owned by the Mossman Brothers, was completed in 1911. The theatre is operated by the Alhambra Amusement Company under the management of H. F. Mossman.

The theatre measures 35 feet in width by 132 feet in depth, is constructed of concrete and brick.

The theatre has a seating capacity of 500.

The projection room is equipped with two Powers 6 A projectors, the length of throw is 105 feet on to a Gold Fibre screen. Electricity is used for lighting, the indirect system being used.

Heat for the house is obtained from a central heating plant operated by the city. Steam heat is used to heat the house furnished by the Municipal heating plant.

An orchestra furnishes the music most suitable for the pictures being shown.

Paramount, Vitagraph, World and Artercraft productions are shown, admission price is ten cents.

The theatre is located in the business section.

Philadelphia's Frankford Attractive

The Frankford theatre, 4715 Frankford avenue, takes its name from the Philadelphia suburb in which it is situated, an old part of the town that boasts of its community spirit and likeness to the city proper.

Thus it has to be catered to in a different manner from a metropolitan audience, and it did not take to vaudeville, for which this house was built.

The Frankford, built in 1913, stands on a large lot and has an imposing front of granite-trimmed brick with a handsome canopy to the curb of glass and iron. It was given over to pictures in 1916, and since has been a success.

Inside, the vaudeville adjuncts are shown in the inclined lobby, the gallery seating 600, the 12 boxes seating a hundred, and the large stage. There are 1,800 seats in all.

This lobby is not an asset to a picture house being large and rather bare looking. The effect has been much improved, however, by recent decorations of palms, hanging baskets and vines of good quality artificial flowers, while pictures of stars in gold frames enliven the walls which are prettily frescoed in yellow with contrasting borders.

There is a marble wainscoting and a concrete floor. The ornamental chandeliers are of gilt and bronze. The side box office is still in use with roll tickets.

Inside the theatre the effect is rich and handsome with ivory walls frescoed in good taste, dark green carpets and leather upholstered chairs, old rose, plush curtains, many bronze and crystal chandeliers.

The lighting system is direct from the ceiling and on side walls; steam heating is used.

Ventilation is by ten large fans and many vents direct to the air. There are twenty exits. The building is fireproof.

The organ is entirely concealed, being built in two of the boxes. This alternates with a piano. Richard Bach is organist. A special musical recital is given twice a month and an overture before each feature.

This theatre is a beautiful one, with one exception, and that is the position of the operating room which is on the roof. The picture must be thrown at an awful angle thereby distorting it greatly. It would be bad enough to have the projection room at the rear of the balcony. Then again it has its good points.
In case of fire in the projection booth there would be no immediate danger to the rest of the house. The equipment consists of two Simplex, model S, motor-driven projectors, equipped with Gundlach lenses. The length of throw is 125 feet on to a Rembrandt Crystal fibre screen.

Louis Dammeyer, chief operator, is a member of Local 307, I. A. T. S. E.

There are eight reels shown at each of the three daily performances. Matinee prices are ten cents, nights, ten, fifteen and twenty. Children same prices.

It takes fifteen employees besides the manager to care for the Frankford.

The neighborhood is both business and residential. The theatre is controlled by The Frankford Realty Co., of which Wm. Fruehoffer is the principal owner.

Columbus Stamper is managing director and H. R. McKenna, resident manager.

John Allen, of Philadelphia, was the architect.

Extensive advertising is used by the Frankford in the form of a mailing list, posters, hand bills and window cards, with hill boards on special productions. Daily advertisements in the leading Philadelphia papers, supplemented by advertisements in the two local, weekly papers and in monthly school papers are also used.

Paramount, Metro, World and special features with Keystone, Chaplin and Drew comedies, besides educational and news weeklies are run with three weekly changes. "Civilization" was a big success.

Other recent popular pictures were "Pride of the Clan," "Snow White" and "Miss George Washington."

Marguerite Clark is a prime favorite, with Mary Pickford a close second. Mabel Taliaferro, Pauline Frederick and Wallace Reid are also popular. The longer runs have proven more successful than the daily change in vogue at first.

The Strand, a New Utah House

The Strand theatre of Tooele, Utah, a town with a population of nearly three thousand, was completed...
The stage is somewhat larger than the old Colonial stage, and the addition of twenty feet onto the left will permit the use of scenery in the local playhouse that is used in the larger places.

KANSAS

A $20,000 moving picture house is being erected at Council Grove. The owners are hedging the enterprise about with considerable secrecy and concealing their plans.

KENTUCKY

Contract for the remodeling of the old Gem theatre building, at Paducah, for Bright Brothers has been let to Contractor J. W. Lockwood, and the Lassiter-Om Company will furnish the material. A. L. Lassiter & Brother are the architects for the building, and E. W. Eichman, of Decatur, store efficiency man, will have charge of the interior arrangements. All of the details have been arranged and work will start soon on the building. Bright Brothers will occupy it by August 1.

Articles of incorporation of the Booker T. Washington Amusement Company, with a capital stock of $25,000 divided into 5,000 shares of $5 par value, were filed recently at Louisville. The corporation proposes the operation of a theatre for colored people to be located somewhere in the territory bounded by Preston, Shelby, Roadway and Breckinridge streets, and is authorized to incur an indebtedness not to exceed the capital stock. The incorporators are R. T. and G. W. Berry and Robert Peters, each with sixty shares of stock.

NEW YORK

Robert Jardin has been granted a permit by Edward Wheeler, Jr., fire marshal, to erect a brick building at Lake avenue and Latta road, Twenty-third ward, Rochester, to be used on the ground floor for a motion picture theatre, with two stores additional. It will be of brick and two stories in height. The second floor will be used for apartments. The structure will be 71 feet by 132 feet and 26 feet in height, of an estimated cost of $35,000.

OHIO

Plans for converting the Majestic opera house, Lorain's largest theatre, into a motion picture house have been made the Cleveland interests who own the building.

The theatre has been leased to the proprietor of one of Cleveland's largest motion picture theatres who plans extensive alterations and improvements, and a strictly movie policy. A contract to erect, to cost $60,000, will be awarded to Toleto on Lagrange street, near Central avenue. The new house will have a seating capacity of 1,328 persons.

Charles L. and M. A. Bradley will erect a motion picture theatre in East Ninth street, Cleveland. The new house will be known as the Gaiety and will seat 400 persons.

The Gem theatre, Maysville, which has been closed since early last summer on account of being involved in bankruptcy proceedings, was re-opened on Monday, April 9. The new management is composed of Mr. Lloyd Smith, the former manager, and Mr. Walter Boughman, both of Circleville, Ohio. They are not new in the motion picture business and are determined to assure Maysville people that they will show good pictures all the time.

PENNSYLVANIA

Work is rapidly progressing on the new Edgmont theatre at Fourth street and Edgmont avenue, Chester.

Carr & Schad have decided to name their new theatre, which is being constructed at Penn street, near 12th street, Reading, the Colonial. The owners recently put the name up to a public vote and Colonial was the name which received the most votes.

RHODE ISLAND

Emery's New Majestic theatre, Providence, was thrown open to the public with an elaborate program, Monday, the 2nd of April. The theatre has been leased to the proprietor of one of New Orleans' largest motion picture theatres, and will be known as the Gaiety.

The stage is somewhat larger than the Colonial stage, and the addition to the left will permit the use of scenery in the local playhouse.

NOVA SCOTIA

Operations were started last week at Amherst, on the construction of the new $5,000 Empress theatre, to replace the one destroyed by fire a few weeks ago. The new building will be modern and fireproof, and will have a seating capacity of more than 1,000. John W. Moore will be the proprietor, and Fred G. Spencer, who held a lease on the house at the time of the fire, will renew it and continue a policy of motion picture features.

ONTARIO

The Garrick theatre, College and Dovercourt road, is Toronto's newest house or rather one should say one of Toronto's two houses made new. As a matter of fact the Garrick has been nameless ever since its construction, being built but never operated. However, one of the local theatre syndicates has secured it and is remodeling and equipping it with the expectation of opening very shortly.
Get This Book On "Clubistik"

I will show you how to make the interior of your theatre permanently attractive and safe at reasonable cost.

It shows hundreds of artistic ceiling designs and many installations.

Ask for "Clubistik" Book D. M. N.

The Berger Mfg. Co., Canton, Ohio

Brands: Boston New York Philadelphia Chicago St. Louis Minneapolis San Francisco Los Angeles

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Programs Like These Mean More Money in Your Pocket


Here are three of the twelve different designs of De Luxe 4 Page Programs.
Combining their attractiveness and beauty with the

Free Advertising Service

which we furnish to all our subscribers. You will see why we claim that we can create a steady, permanent business for you. Not only that—we take all the worry and trouble of getting up a weekly program off your shoulders, and do it in such a way that your house stands out from the rest in your locality as the most refined and up-to-date Moving Picture Theatre in the neighborhood.

Don't take our word for it—make us PROVE it.

CAHILL-IGOE COMPANY
117th W. HARRISON ST., CHICAGO

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write a check company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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STATE RIGHT BUYERS

HALL CAINE WROTE

THE DEEMSTER


EXHIBITORS

know the box office value of this unparalleled circulation

BIG STATE RIGHT BUYERS

all over the country are purchasing

THE DEEMSTER

Starring DERWENT HALL CAINE

Some Territory Still Unsold. Let Us Hear From You

EXHIBITORS: Watch our announcements as to who buys your territory. We will turn your letters over at once to buyers.

LEWIS J. SELZNICK who controls New York state opens THE DEEMSTER at the

BROADWAY Theatre, Sun. Apr. 15

ARROW FILM CORPORATION, Times Bldg., New York
I could get all kinds of work if we were willing to cut our price and turn out all kinds of quality, but we can’t afford to do it because we are entitled to a fair price for perfect developing and printing and we refuse to sacrifice quality.

Developing negative—printing and developing positive—tinting and toning—everything we do—is done right and properly priced.

Our superior laboratory work safeguards your negative investment and insures lasting satisfaction.

Rothacker
FILM MFG. CO. CHICAGO, I. S.

There are reasons—Come and see them.
Your patrons know the name Paramount Pictures has always represented the highest and most consistent photo-play standard.

Paramount Pictures Corporation
P.O. 825 FIFTH AVENUE
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation

MAY 5, 1917

Motion Picture News
HAS THE QUALITY CIRCULATION OF THE TRADE
BLUEBIRD PHOTOPHAYS INC.
PRESENT
DOROTHY PHILLIPS IN
"THE FLASHLIGHT"
WITH LON CHANEY AND W.P. STOWELL
WITTEN & DIRECTED BY IDA MAY DURK.
"It's in the Stars."

When a man had a hard problem in ancient times, he consulted the old astronomers. If the problem was as hard as that of the average exhibitor today—they would tell him they knew their advice was good because "it was in the stars."

They knew a thing but couldn't logically explain why.

The answer is just as good today, except that it can be explained logically—by the best logic in the world—profits.

Paramount Pictures always "outdraw" the opposition.

"It's in the Stars."

The newest and one of the greatest stars for Paramount Pictures is Mme. Petrova. In her many screen successes, it has been sheer dramatic power and histrionic force which have carried her forward to personal triumphs.

"The Undying Flame" has been selected as the title of Mme. Petrova's first Lasky production and it is scheduled for release in May.

Mme. Petrova's initial Paramount Picture, the first of a series of Petrova-Paramount triumphs, will undoubtedly be her greatest screen success to date.

Book Paramount Pictures now.
Famous Players
The Most Important Announcement Since September

In response to the great national demand for Paramount pictures, I take great pleasure in announcing that the Paramount Pictures Corporation will adopt the open-booking system of distribution to take effect August 5th, 1917.

For this important action we have been laying definite plans for months. The effect of this decision will be that after August 5th, exhibitors may obtain Paramount Pictures in series; booking the plays which they select, and the stars whom their patrons prefer.

The best in motion pictures, through this epoch-making plan is available to all the theatres. I feel that this is the most important announcement that has been addressed to the exhibitors of America since September 1st, 1914, when the Paramount Program was inaugurated.

In connection with the above announcement we state that the Famous Players-Lasky Corporation has acquired the Artcraft Pictures Corporation.

Paramount and Artcraft in the future will co-operate to the best advantage of the exhibitor in their booking arrangements. The release dates of the extraordinary stellar and box office attractions obtainable through Artcraft will be adjusted so as not to conflict with the Paramount releases.

Famous Players-Lasky Corporation acquired Artcraft to make it possible for the exhibitor to present the great Artcraft
Lasky Corporation

nouncement to Exhibitors
ber 1st, 1914

roductions without paying for Paramount Pictures of the same release dates.

To the present Artcraft attractions which include the photoplays starring Mary Pickford, Douglas Fairbanks and George M. Cohan, will be added Elsie Ferguson, Cecil B. DeMille-Geraldine Farrar productions, and the forthcoming personally directed D. W. Griffith productions.

The Paramount roster will comprise Marguerite Clark, Pauline Frederick, Mme. Petrova, Marie Doro, Billy Burke, Fanny Ward, Margaret Illington, Mae Murray, Anne Pennington, Sessue Hayakawa, Jack Pickford and Louise Huff, Vivian Martin, George Beban, Wallace Reid and Kathleen Williams, and other illustrious stars to be announced as added.

For months the work of mobilizing the foremost literary and dramatic masterpieces of the day, selected from among the efforts of the world's greatest and contemporary writers, has been unceasing in order to provide most advantageous and popular vehicles for the stars and producers mentioned above.

The most complete producing department, under the management of our Vice-President, Mr. Jesse L. Lasky, and working under the direct supervision of Messrs. Hugh Ford and A. A. Kaufman in the Eastern studios, and Messrs. Cecil B. De Mille and M. E. Hoffman in the Western studios, will be maintained for the creation of the greatest screen triumphs ever yet presented to exhibitors and public.

I feel that by this one step the motion picture will have been advanced ten years in artistic promotion.

ADOLPH ZUKOR, President
FAMOUS PLAYERS-LASKY CORPORATION
Controlling
PARAMOUNT PICTURES CORPORATION
ARTCRAFT PICTURES CORPORATION

We have secured good advertisers to talk to YOU. Listen to them!
Paramount Pictures Corporation

TO THE EXHIBITORS OF AMERICA:

I am confident that I need not emphasize to exhibitors the values and advantages to be derived by them through the adoption of the open-booking system of distribution by the Paramount Pictures Corporation, and the system we have created by which Paramount Pictures and Paramount stars will be booked in co-ordination with Artcraft stars and productions.

Exhibitors will also be pleased to be relieved of the necessity of shelving pictures to exhibit others of current release, due, heretofore, to conflicting release dates. This burden upon the exhibitor is now removed.

Exhibitors may obtain detailed information regarding the new system of distribution from their local Paramount exchanges on and after May 15th, 1917.

The devotion of the principles of service and co-operation to which Paramount was dedicated from its first introduction to the trade will be most scrupulously maintained and furthered.

Besides the unsurpassed Paramount feature productions, we will constantly advance the merit of our shorter reel subjects, including the already nationally popular Paramount-Arbuckle Comedies, the Klever and Black Diamond Comedies, Paramount-Burton Holmes Travelogues and Paramount-Bray Pictographs.

I wish to congratulate exhibitors and the public upon the possibilities for advancement which the New Paramount policy contains.

HIRAM ABRAMS, President
PARAMOUNT PICTURES CORPORATION

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Artcraft Pictures Corporation

TO THE EXHIBITORS OF AMERICA:

The plan that co-ordinates the booking arrangements between the Artcraft Pictures Corporation and the Paramount Pictures Corporation, announced on the opposite page, is, in my opinion, the greatest step for the welfare and advantage of the exhibitor ever taken in the entire history of the motion picture.

Besides the unsurpassed cinema attractions which Artcraft intends to release, exhibitors may book, by a co-ordinated system, the great Paramount Pictures which set the first standard for consistent screen excellence throughout the world, thus presenting photoplays week in and week out, year in and year out, that will make exhibiting competition utterly out of the question.

To the superb roster of Artcraft stars, now including Mary Pickford, Douglas Fairbanks, the Cecil B. DeMille-Geraldine Farrar productions, and George M. Cohan, will shortly be added the beautiful and gifted favorite of the American public, Elsie Ferguson, and the photoplay conceptions of that master of screen creation, D. W. Griffith.

To these stars and productions will also be added the greatest triumphs of the screen which we will make available to ourselves from the independent studios of the world whenever or wherever such productions can be secured as compare with the ambitious standard of Artcraft.

Artcraft Pictures have given the silent drama a new definition in the world of art. The artistic policy that made this advancement possible will be carefully nurtured in the future so that we can present to the photoplay public such screen master-pieces as were hitherto impossible to conceive.

WALTER E. GREENE, President
ARTCRAFT PICTURES CORPORATION

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
"Crammed full of laughs and chuckles, the offering justifies the wide pre-showing bookings of the Arbuckle comedies."
—Moving Picture World.

"Arbuckle will be hard put to it to maintain the quality of his premier release, but if he succeeds, his output will be second to none in the country."
—Morning Telegraph.

"If a flying start will help, the new Fatty Arbuckle comedies are going to cross the tape first in the race for clean, dependable slapstick that will always get the money."
—Motion Picture News.

"The true character of 'The Butcher Boy' can best be conveyed by the statement that it comes fully up to the expectations arising from Arbuckle's past performances and the voluminous press notices announcing the comedian's first appearance on the Paramount Program."
—Exhibitor's Trade Review.

"The producers of this new Arbuckle series have undoubtedly a keen sense of the type of situations that are suited to his lumbering absurdities. As for Arbuckle himself, exhibitors discovered long ago that he is the best-known proof of the fact that everybody loves a fat comedian."
—Dramatic Mirror.
WM. L. SHERRILL
PRESENTS
THE IDOL OF
STAGE & SCREEN

H. B. WARNER
IN
AN EPOCH MAKING MOTION PICTURE
ADAPTATION OF THE REMARKABLE
FICTION MASTERPIECE

GOD'S MAN

Written by GEORGE BRONSON HOWARD

A PHENOMENAL STORY OF NEW YORK'S
BROADWAY & ELITE UNDERWORLD.
APPROXIMATELY NINE PARTS

TERRITORIAL RIGHTS SELLING
FROHMAN AMUSEMENT CORPORATION
WM. L. SHERRILL, President
18 EAST 41st ST., NEW YORK CITY

Better to read fifty advertisements than to miss the one YOU need.
Uncle Sam says: "I congratulate DOUGLAS FAIR on the release of his production 'In Again - Out Again' by Anita Loos Directed by John Emerson

IT'S the most timely photoplay of the day—a combination of patriotism and preparation with a fusillade of laughs and thrills.

RELEASED APRIL 30th

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
BANKS

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
The Most Famous Writers of Modern Fiction Bring Their Genius to Vitagraph Photoplays

The Vitagraph Company, by a series of new contracts for the works of world famous authors, has insured its program for Exhibitors to an extent that places Vitagraph features in the class of guaranteed securities.

Robert W. Chambers, the most widely read author of our day, has sold to the Vitagraph Company the right to film any six of his stories which have not yet been screened, for its regular program. In addition he will write two new scenarios for Special Vitagraph productions.

Sir Gilbert Parker’s greatest story, “The Judgment House,” will be produced as a Vitagraph feature.

Alfred Henry Lewis’ “Wolfville Stories,” those wonderful tales of the West, will be found on the Vitagraph program.

At least four of O. Henry’s best stories will also be found among forthcoming Vitagraph features.

Work is now under way on productions from the best works of other writers, the details to be announced later.

The enormous investment in this unsurpassed scenario material assures Vitagraph stars of dramas worthy of their talents, and gives Vitagraph the quality of material its splendid production facilities deserve.

And this gives to Exhibitors an unbroken line of offerings of supreme box-office value. Best sellers, whose waiting audiences run into the millions, assure Vitagraph Exhibitors the dominating position in their territory.

“Greater Stars, Greater Plays, Greater Vitagraph” has been realized, and for the exhibitor this combination means “Greatest Profits.”
The Facts About "WOMANHOOD"
From One Exhibitor to Another

J. Stuart Blackton's Great Preparedness Drama

"WOMANHOOD,
The Glory of the Nation"

was before Mr. B. S. Moss for booking. To get a first-hand report, he wired Mr. C. E. Whitehurst, Proprietor of "The New Theatre", Baltimore, who was running the Production.

This is Mr. Whitehurst's reply:

(telegram)

B. S. Moss,
Godfrey Building,
New York City.

April 12th, 1917

Going greater every day. Will do six thousand five hundred six day week. Getting fifty cents first floor. Our regular price is twenty cents. They are paying the extra price without a whimper. Picture is creating really a sensation in Baltimore. By all means send some one here to see how we are putting the picture on as I know it will make a difference of several thousand dollars to you to do so. C. E. Whitehurst.
Endorsed by the United States Government.

"WOMANHOOD, THE GLORY OF THE NATION"

has been made part of the recruiting propaganda of the United States Army and Navy. The Government will co-operate with Exhibitors showing this picture even to the extent of placing recruiting officers in theatres during its run. Exhibitors are thus assured of the hearty encouragement of Federal, State and City Authorities Everywhere.

Here Is The War Picture They Want You to Run
GREATER VITAGRAPH

The Greatest Melodrama the Stage Has Ever Had

"WITHIN THE LAW"
Bayard Veiller's Phenomenal Success That Ran For Sixteen Months On Broadway

A Special Blue Ribbon Feature with

ALICE JOYCE, HARRY MOREY

And an All Star Vitagraph Cast

Produced under the Personal Supervision of J. Stuart Blackton; Directed by William P. S. Earle

Judged by Its Record Breaking Business on the Stage, "Within the Law" Will Set a New High Water Mark for Exhibitors' Profits

$2,550,378.97

The Staggering Total of Business Done by the Play in the United States and Canada Alone

Nine Companies at One Time Carried "Within the Law" from One End of the United States and Canada to the Other—and also to England—bringing in gross profits of $15,000.00 weekly. It has played 3,448 performances at an average of $740.00 a performance.

Receipts from performances in New York State, for example, totalled more than $819,000.00; in Pennsylvania more than $204,000.00; in Massachusetts, more than $157,000.00; in Illinois, more than $145,000.00; in California, more than $106,000.00; in Ohio, more than $95,000.00.

The Biggest Opportunity Ever Offered to Exhibitors for Long Runs at Enormous Profits

OPENS AT THE BROADWAY THEATRE, NEW YORK SUNDAY, APRIL 29th
There was a man once, who in an hour of shame, wronged a woman most mercilessly. She passed out of his life as quickly as she had come into it. He forgot—nor did he ever dream that the slow, grim round of Fate would bring his crime back to him. He found supreme happiness in his career, his home, his wife. But the day of reckoning came. In the very sanctity of his home the seeds of the sin he had sown years before were harvested.

And how did he pay? Fate did not ask his life as a penalty, nor did he suffer torments of the flesh, nor was his wealth taken from him. Is there no other way of retribution? The answer—Fate's challenge—comes with the overwhelming force of an avalanche in the tremendous climax of "Her Secret."
The Film of the Hour

Thomas Dixon's Mighty Message of Warning

"The FALL OF A NATION"
With Special Musical Score by Victor Herbert

In Seven Tremendous Parts

An Awe-Inspiring Vision of the Terrific Powers of Annihilation which America May be Forced to Meet in the World Struggle for a Place in the Sun.

From the Firing Line

"You will be interested to know that 'The Fall of a Nation' was the biggest attraction I have ever shown in my house."
G. D. VANDERVORT, Temple Theatre, Milford, N. Y.

VITAGRAPH
Mutual Star Productions For April

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WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

LA SALLE COMEDIES
Starring Popular Comedians Under Direction of M. De La Parelle
RELEASED BY MUTUAL

A brand new series of Mutual Featurettes has just been arranged for. Negotiations have been completed by which Mutual will release LeSalle Comedies produced by the LeSalle Film Company of Chicago and Los Angeles. The new series of Featurettes will begin with three two-reel comedies to be released weekly, because the vogue is returning to the use of short subjects, and through and through, with a lot of the rough and ready life of the West and detective fiction thrown in. It is all that Mr. Hutchinson guaranteed and then some more. The LeSalle series will be so well produced that we shall be able to see the first chapter, and return to view the rest of the fifteen installments of the best work Miss Holmes has yet done.
Gail Kane Peerless Screen Star
in
"Whose Wife?"
By Cecil Henry Bullivant

First of the Gail Kane Series of Mutual Pictures. Depicting the struggle of a woman unhappily married, who thinks herself free to love another, but discovers to her horror that her husband still lives. In five acts. Directed by Rollin S. Sturgeon.

Released the week of April 30th
Booking Now At All Mutual Exchanges

Coming:
Gail Kane in "Edged Tools"
Below the Dead Line—the sixth episode of this series of exciting mystery tales—adds new punch to the story. Exhibitors are proclaiming this series of sixteen Mutual Featurettes one of the best money-getters ever offered. Its drawing power is increasing from week to week. A new story is released each week.

Booking NOW AT ALL MUTUAL EXCHANGES

Produced by
Monmouth Film Corporation

HARRY McRAE WEBSTER, President
JULES BURNSTEIN, General Manager

Directed by
HARRY McRAE WEBSTER

We have secured good advertisers to talk to YOU. Listen to them!
What Julian Johnson Says about Helen Holmes

"stands out like the great architect's perfect circle"

"perfectly logical"

"genuine art slipped into a tale of the iron trail."

"for the essentials of human nature Mr. McGowan rivals Charlie Van Loan."

"admirable discretion in fitting star to story."

15 Thrilling Chapters. First Chapter Released April 9th. Directed by J.P. McGowan.
In the dazzling days of the Italian Renaissance, a mighty cathedral was to be built in a city of Northern Italy. In our pages we would call the word which went through the grand peninsula an invitation for beauty; accordingly, architects whose renown is still bright though they have sheltered many hundreds of years, contributed wonderful plans and drawings. All save one especially prominent builder. He submitted nothing, where he was expected to contribute a most interesting pencil-projection. The reason. "Take this to your masters," he said, "and tell them that you saw me do it."

I do we need to conclude our parable? Of course the wizard who could draw a perfect circle built the cathedral! A perfect reproduction of life, or any phase of life, is so rare in the arts that whatever the subject, it commands instant attention.

I recommend to the photodrama leagues, and to the professors who are straining their timid eyes to find a little art on the screen, that the first sight of a picture by the great architect's perfect circle against ruins of any cathedral demands. To do one thing as no one else can do it is to be individual, and a success. McGowan has stuck to the rails for years, and no one can challenge him on his right of way.

A complaint is brought to the General Offices of the K. & W. railroad that stealing is going on at Garden City. It's the fourth complaint inside a month. Really, the climb is the station agent, Steve Arnold, who does a thriving business in Indian baskets, blankets and pottery by taping eyes of canned goods and wrapping tomatoes of all for barteric utensil. Conducting a specific instance, we see the general manager's private car bearing down on Garden City, while Arnold, unloading a railroad car, lets it drift out of the "house track" to the main line. The general manager's special singly demolishes the car, for-fishing out the stolen goods, and then in perfect leisure to theatteest the damage. This is the way, one cannot do it.
Caulfield Photoplay Comedy Presents

"THE GREAT AMERICAN GAME"

The Fifth of the One-Reel Mutual Featurettes Starring

Miss Billie Rhodes

Supported by Jay Belasco

The girl, at a summer resort, made him think she was an heiress. The boy, on his vacation, posed as a financier. They met, flirted, found each other congenial and married. And then came the great discovery—that each had been bluffing. May 9th is the release date of "The Great American Game." A new Strand comedy is released every week. They’re refined—polite.

NOW Booking at all Mutual Exchanges

Distributed by
Mutual Film Corporation
John R. Freuler, President

Produced by
Caulfield Photoplay Co.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Mirth Control is beyond all control once your audiences get a taste of CUB COMEDIES. These single reels, released weekly, round out any program and flavor the entertainment with the spice of genuine joy. Where happiness is, there is the heart. If you'd be loved by your fellow men get into touch with any Mutual Exchange and demand "Jerry's Trial," Released May Third. George Ovey is in it—from first to last.

DAVID HORSLEY PRODUCTIONS
There is Not a Single "Filler" in These Lists of Single-Reels

You are vitally concerned in making your theater a profitable amusement center. You must make your programs so entertaining that every reel is equally interesting. To make sure that the single-reels are as good as the five-reel features with superstars, always select from the three Gaumont "featurettes." Just read the list of releases below, check off what you want, and order from your Mutual Branch.

REEL LIFE, the Mutual Magazine in Film

54. Proteges of a Big City.
Lifting a Locomotive.
Stepping Bags for Soldiers.
A Submarine Oil Field.
Making Grape Juice.

53. Our Patriotic Maidens.
Restoring a California Mission.
Getting Rid of the Snow.
The Queer Tribe of Issa.
The Queerest Newspaper.

52. A Tabloid Bungalow.
Red Clay Workers of Barbados.
An Altiscope Rifle.
Cargo Boats of Tomorrow (Animated).
Metal Spinning.
Life in the Sudan.

51. New Legs for Soldiers.
Fishing Through the Ice.
A Traveling Dairy.
Making Iron Pipe.
A Vest Pocket Water Sterilizer.
A Mock Bull-Fight.

50. Wine Making in France.
A Flying Torpedo.
Dancing for Health.
Indian Basketry.
Novel Home Entertainment.

49. Cultivating Rubber Plants in Northern Brazil.
A One-Man Submarine.
Magnetism—The Property of Attraction.
Making Bread the Modern Way.

48. Weaving Indian Blankets.
The Pulmotor.
Swedish Gymnastics.
The Famous "Herald" Clock.
Winter Sports in Florida.

47. Making Food Cheaper.
A Home-Made Motor Sled.
Artificial Exercises.
A Winter Pageant in California.
A Small Race Under Water.

46. A Club Rifle for the Police.
The Fluid of Life (Blood).
Making the Cactus Useful.
Gold Mining in Alaska.

TOURS AROUND THE WORLD

27. Pompeii, Italy.
Zurich, Switzerland.
Mourom, Russia.

From Gotteborg, Sweden, to Christiania, Norway.
Warsaw, Poland.

25. Moscow, Russia.
Saratow, Bosnia.
Brest, France.

24. Russian Caucasus.
Copenhagen, Denmark.
Salzburg, Austria.

Lisbon, Portugal.
Volendam, Holland.

22. Our New Islands in the West Indies—
St. Thomas.
St. Croix.

21. Funchal, Madeira.
Rostov-on-The-Don, Russia.
Ajaccio, Corsica.

20. Montenegro.
Cintra, Portugal.
Island of Guernsey.

19. The Gables Oasis, Africa.
Koursk, Siberia.

18. Munich, Germany.
Schonbrunn Castle, Vienna, Austria.
Rustchuk, Bulgaria.

17. Vienna, Austria.
Gota Elf River, Sweden.
Toledo, Spain.

16. Scottish Highlands.
Heidelberg, Germany.
Monte Carlo, Monaco, and Mentone, France.

15. Mount St. Michel, France.
Morocco, Yesterday and Today.
Around Lake Iseo, Italy.

Picturesque Landscapes of Holland.
The Rocky Coast of Dalmatia.

13. Teheran, Persia.
Coast Resorts of Normandy.
Winter in the Vosges Mountains.

12. Our New Islands in the West Indies—
St. Thomas.
St. Croix.

11. Funchal, Madeira.
Rostov-on-The-Don, Russia.
Ajaccio, Corsica.

10. Montenegro.
Cintra, Portugal.
Island of Guernsey.

Koursk, Siberia.

8. Munich, Germany.
Schonbrunn Castle, Vienna, Austria.
Rustchuk, Bulgaria.

7. Vienna, Austria.
Gota Elf River, Sweden.
Toledo, Spain.

Heidelberg, Germany.
Monte Carlo, Monaco, and Mentone, France.

5. Mount St. Michel, France.
Morocco, Yesterday and Today.
Around Lake Iseo, Italy.

4. Great Temples of Luxor.
Picturesque Landscapes of Holland.
The Rocky Coast of Dalmatia.

3. Teheran, Persia.
Coast Resorts of Normandy.
Winter in the Vosges Mountains.

2. Our New Islands in the West Indies—
St. Thomas.
St. Croix.

1. Funchal, Madeira.
Rostov-on-The-Don, Russia.
Ajaccio, Corsica.
Ivan

Presents its compliments
to the

TRADE

and respectfully invites it to
a PRESENTATION of

IVAN ABRAMSON’S
SUPREME ACHIEVEMENT

“ONE LAW FOR BOTH”
the greatest moral propagandic
film drama.

At the

Broadway Theatre
Broadway at 41st Street

on

Monday Morning, April 30th, 1917
at 10 o’clock

IVAN FILM PRODUCTIONS, Inc.
130 W. 46th St., N. Y. City

MEMBER OF NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

Many a packed house is directly traceable to an advertisement in the "News."
Small Exhibitors Can Pay Goldwyn's Prices

There are a great many important "first run" exhibitors in the United States, and there are thousands of the smaller exhibitors. These small exhibitors are vastly more important to any wise and far-seeing company.

Goldwyn hopes to play the important "first runs"—but our greatest desire is to have all of the smaller exhibitors play Goldwyn Pictures.

Goldwyn’s rentals will make this possible. Our prices will be fair and equitable.

We are charting and combing America with experts who are building a system of rental schedules that will enable every theatre in the country to play Goldwyn Pictures at a profit to the exhibitor as well as ourselves.

Our idea is not to squeeze the exhibitor, but to establish a partnership with him—with profit to both.
Confidence!

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

Gentlemen: I just read in The Motion Picture News your method of releasing your subjects and wish to say that I assure you that you are going at it in the right way. I have watched your ads. in the trade journals and I can say without contradiction that your company promises to be the foremost in the ranks of the motion picture industry. And to show my utmost confidence in the GOLDWYN PICTURES, I am enclosing my check for $100.00 as a deposit for your service.

Trusting that I may have the honor of being one of the first to show GOLDWYN PICTURES in this part of the territory, I remain,

Respectfully yours,

Sam A. Schwartz

Goldwyn Pictures
Corporation
16 East 42d Street, New York City
Telephone: Vanderbilt 11
SELZNICK PICTURES

CLARA KIMBALL YOUNG
In
"THE EASIEST WAY"

By Eugene Waller
Directed by ALBERT CAPELLANI

AROUSED MORE INTEREST
WHEN SHOWN IN NEW YORK
THAN ANY PICTURE OF
THE SEASON

HARRY RAPF
Presents
ROBERT WARWICK
IN AN ABSORBING AND UNIQUE
"STORY OF ADVENTURE"
"THE SILENT MASTER"

Adapted From E. Phillips Oppenheim's Novel
"THE COURT OF ST. SIMON"
FIRST AMERICAN PRODUCTION OF
THE CELEBRATED FRENCH DIRECTOR
LEONCE PERRET

SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES
HERBERT BRENNON

Presents

"THE LONE WOLF"

By Louis Joseph Vance

With

HAZEL DAWN (BY PERMISSION OF ZIEGFELD & DILLINGHAM)

AND

BERT LYTELL

A SWIFTLY MOVING, HEART-THROBBING

MELODRAMA - TOLD BY A MASTER PLOT

WEAVER AND FILMED BY A MASTER

OF SCREEN-CRAFT

JOSEPH M. SCHENCK

Presents

NORMA TALMADGE

IN

"THE LAW OF COMPENSATION"

By Wilson Mizner

THE STORY OF A GIRL WHO IS SAVED FROM HER MOTHER'S TRAGIC FATE BY HER FATHER'S TIMELY INTERVENTION

DIRECTED BY JULIUS STEGER

AND

JOSEPH A. GOLDEN

SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES

May 5, 1917

How can an advertiser continue advertising? By giving YOU value.
FAIR JUNE CAPRICE TO BE SEEN NEXT IN “A SMALL TOWN GIRL”

Little Fox Star Of One Year On First Anniversary Of Her Debut Makes Best Picture Of Her Career

Winsome June Caprice has completed just one year as a screen star and in “A Small Town Girl” has excelled anything she has previously done. It was only twelve months ago William Fox announced that he would make her one of the best known stars in the film world. That she and he have made good, exhibitors from every quarter of the globe testify.

Miss Caprice’s work in “A Small Town Girl” outshines every effort of the past and will add materially to her host of admirers. “A Small Town Girl” is a superlative picture, superlatively acted and directed. It is a picture in which exhibitors may have the greatest confidence.

The story is one with human appeal and tells of the hopes and joys of a winsome little western girl drawn into the fascinating and enthralling glamour of the Great White Way. Your audiences will like this picture.

WILLIAM FARNUM COMING EAST

Noted Fox Star to Produce Next Photoplay at Fort Lee

On the completion of the photoplay on which he is now working at the Fox Studios in Los Angeles, Cal., William Farnum, star of many super de luxe productions, will come east. He will work in the Fort Lee Studios in New Jersey.

Mr. Farnum went west in December, 1915, and made the first plays in the Fox studios on the Pacific Coast. His home is at Sag Harbor, Long Island.

HAS A DRESSING ROOM AUTO

Gladys Brockwell has designed and had built a dressing room automobile for her use when on “location.”

“A ROMAN COWBOY” NEW FOXFILM COMEDY

Tom Mix “Comes Back” As a Comedian After Plunge into Drama

Tom Mix, world champion cowboy, “comes back” as a Foxfilm comedian in the release of May 6, “A Roman Cowboy.” Tom recently jumped out of the comedy corral to support Dustin Farnum, Fox star, in a dramatic production.

Practically the entire cast that supported Mix in his first Foxfilm comedy, “Hearts and Saddles,” is with him in “A Roman Cowboy.” Rena Rogers, a new leading woman, will play opposite him.

The rest of the cast will include Sid Jordan, Pat Chrisman, Boss Glen, Chet Ryan and others.

The burro that played such a prominent part in “Hearts and Saddles” is also “cast” in “A Roman Cowboy.” Thus far, the burro is nameless, but he doesn’t seem to mind it.

“Roman Cowboy” is another of Mix’s rollicking western comedies. The great outdoors furnishes him with “sets” that fit his characters. Those who saw “Hearts and Saddles” will agree that an entire state is not much too large for the Mix type of comedy.

BARA STARTS NEW SUPER FILM

Drama to be a Sensational Offering for Fox Exhibitors

Theda Bara has begun a new super de luxe picture under the direction of J. Gordon Edwards. This picture, together with one already completed and which will shortly be advertised for release, will be a veritable cinema sensation to exhibitors. Watch for the release advertisements of these super de luxe specials.
FOXTMIL CURRENT RELEASES

Valeska Suratt in "She."
William Farnum in "American Methods"—Special.
Virginia Pearson in "Royal Romance."
June Caprice in "A Small Town Girl."
R. A. Walsh's Drama "The Silent Lie."
Theda Bara in "Heart and Soul"—Special.

FOXFILM COMEDIES

Charles Conklin in "The Film Spoilers."
Hank Mann in "His Love Fight."
Ray Griffith in "An Aerial Joy Ride."
Billie Ritchie in "His Smashing Career."
Tom Mix in "A Roman Cowboy."

Coming—George Walsh
In "The Book Agent"

"Smiling" George Walsh, the athletic William Fox star, whom you all remember in "Melting Millions" and "High Finance," will be seen in "The Book Agent."

He appears as the wandering peddler of books, who combines a genial personality with keen business ability and after many thrilling adventures, including a romance, stops selling books.

Mr. Walsh is as wholesome, genial and carefree as ever, and his athletic prowess is in evidence throughout the picture.

PEARSON'S GOWNS OUTGROW HOME

Virginia Pearson is moving back to her country home because she cannot find room for all her gowns in her apartment in the city.

THE HONOR SYSTEM
ON STATE RIGHT BASIS

Cinemelodrama now being Booked For New York and New Jersey

That sensational cinemelodrama, "The Honor System," which has set all New York talking and which has had a four months' run at the Lyric Theatre, Broadway and Forty-second Street, is offered by William Fox on a state rights basis.

Bookings are now being made direct for the city and state of New York and New Jersey.

This production has received the unanimous praise of the New York City newspaper and trade press. Never in the history of motion pictures have such complimentary things been written about a picture. Some of the dramatic critics declared that it eclipsed even "The Birth of a Nation," while others wrote that it was the motion picture at its best.

The picture owes its great success to its heart interest and the human appeal it makes to every class.

This master drama of Director R. A. Walsh offers real stars—Miriam Cooper, Gladys Brockwell and George Walsh, people whose names mean something.

THE HONOR SYSTEM OFF APR. 29
End of Run at Lyric Sets New Record for William Fox

In completing the run of "The Honor System" at the Lyric Theatre April 29, William Fox has accomplished a feat no experienced theatrical man believed possible. He has occupied a first-class New York theatre an entire season with two spectacular films—"A Daughter of the Gods" and "The Honor System."

This is the most extraordinary record in filmdom. By it Mr. Fox has placed the motion picture on a par with the so-called legitimate attraction.

FOX “KIDDIE” FILMS
TO BE RELEASED SOON

Famous Child Players Will Have All Leading Roles in New Wonder Pictures

William Fox announces the early release of a sensationally beautiful series of "kiddie" features in which all the important roles will be taken by the world's best known and most talented screen children.

These will be known as "Fox Kiddie Pictures," and will delight the "grown-ups" as much as the youngsters. Mr. Fox will present the new pictures on an extravagantly beautiful scale and in them will be seen all the children who have become so popular in regular Fox releases. In addition there will be numbers of "kiddies" who will for the first time appear under the William Fox banner.

Mr. Fox promises that these productions will be the equal in every respect to the standard which he has fixed.

The "kiddies" will do everything their elders do—and will add to it the charm of childhood. These pictures will be the treat of the year to motion picture audiences. The gorgeous sets will be built on a scale to correspond with the "kiddies" who make the pictures. There will be all sorts of stories interpreted by the youngsters—fairy stories—adventure—love—nursery rhymes, and all the beautiful children stories that delight both young and old.

Grown-ups will be used like furniture or decorations—only as necessary evils.

SURATT GIVES VOLUNTEERS FLAG

Valeska Suratt has presented an American flag to the volunteer company organized by the actors and employees in her Fox studio. They have offered their services to the United States.
RELEASED
WILLIAM FOX
PRESENTS
THEDA
SUPREME VAMPIRE
CLEOPATRA
THE SIREN OF THE NILE
JUNE 4TH

BARA

THE WORLD’S QUEEN AS

ATRA

A COLOSSAL STUPENDOUS SPECTACULAR

$250,000 PRODUCTION

A SUPER DELUXE PICTURE

FOX FILM SPECIAL
LYRIC THEATRE
Broadway & 42nd St.

THE ONE BIG NEW YORK SUCCESS

WILLIAM FOX OFFERS
THE GREATEST HUMAN STORY
EVER TOLD

THE HONOR SYSTEM
STAGED BY R.A. WALSH
4th Big Month Standing Room Only

Seats 25 cts to One Dollar
325,000 paid admissions in 14 Weeks
A REAL BOX OFFICE ATTRACTION
STATE RIGHTS FOR SALE

Live Exhibitors take note!!!
New York and New Jersey Bookings
Accepted Now Apply "HONOR SYSTEM"
Booking Office 4th Floor 128 W 46th St. N.Y.
PHONE 9300 BRYANT.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
A ripping good Gold Rooster
Played by great players.

*The Recoil*

*with*

William Courtenay
and Lillian Greuze
(Star of the French Theatre, N.Y.)

Produced by Astra
Directed by Geo. Fitzmaurice
Released May 15

"The Hatsing of the Hawk" is one of the best features the writer has seen this year. From every angle it far supersedes the ordinary progress feature and some of the so-called "specials" are dwarfed beside it. The production tendered it by Geo. Fitzmaurice is of the highest grade. Here is a director who never fails it renders. The atmosphere of his pictures is perfect, whether high or low." - Peter Milne, in the Motion Picture News.
A box-office star of special worth

Ruth Roland
(of “Who Pays?” and “Red Circle” fame)

The story writing ability of the most widely read American author of the day, Mabel Herbert Urner

The Neglected Wife

Pathé’s latest serial magnet to draw the people your way!

Released May 13

Produced by Balboa

Booking now!
Ruth Roland
star of
The Neglected Wife
“Running big!”

“MYSTERY of the DOUBLE CROSS

is running big. Haven’t had time to see it myself as it keeps me busy accommodating the crowds. Best serial of the day.”

V.H. Chotek, Mgr, Rose Theatre, Jacksonville, Fla.

Featuring:

Mollie King

and

Leon Bary

Produced by Astra under the direction of Wm. Parke

Publicized by the Hearst and other leading papers everywhere.
Mollie King
star of
MYSTERY OF THE DOUBLE CROSS
Pathe-Thanhouser present

the Vicar of Wakefield

with

Frederick Warde

"This picture is recommended. Not only to the film votary but to those who go just once in a while. Frederick Warde's interpretation of the Vicar is the best bit of acting this long while Oliver Goldsmith must have had a mental picture of Mr. Warde when he conceived the character."

Cleveland O. Leader

Book through the Super Feature Dep't

PATHE EXCHANGE, Inc.

EXECUTIVE OFFICES
35 West 45th St. New York
Pathe

See the Picture
You'll see the reason

Harold Lloyd
Star of the Luke Comedies

The following nationally known theatres are among the many who after inspecting the new Two Reel Lonesome Luke Comedies Booked Them

The Rialto, New York
The New Grand Central, St. Louis
The Olympic, Pittsburg
The Coliseum, Seattle
The Madison, Detroit
The Majestic, Des Moines
The Orpheum, Cleveland
Clemmer's, Spokane
The Triangle, New Orleans
Loew's American, Bijou and New 42nd Street, New York
Proctor's Newark

Produced by Rolin
Announcing the sensational Business Getter

Little Mary Sunshine
(Baby Helen Marie Osborne)
in the delightful Human Interest Gold Rooster Play

Sunshine and Gold
Produced by Balboa

Released April 29.

Pathé Gold Rooster Plays Please Patrons and Exhibitors

"Baby Marie Osborne played in 'Shadows and Sunshine' at the Strand (seating capacity 1300) to the largest receipts of any one day in the history of the house. Everybody pleased."

W. J. Hayes, Manager, Strand Amusement Co., Erie, Pa.
To the
EXHIBITORS
and the
GENERAL PUBLIC

It is readily apparent to the most casual observer that the successful pioneer in any field attracts a horde of followers. This has proven true in the case of the Thomas H. Ince Triangle Productions. I have striven to make the name INCE a by-word for the highest attainable photo-drama, and in this connection I wish to emphatically state and impress on the minds of all concerned that any photo-dramas bearing the name of Ince Productions Inc. are NOT in any manner or form to be connected with the Thos. H. Ince Triangle, Triangle Ince or Ince Triangle Features, which are produced only at my studios in California.

Thomas H. Ince,

Ince Triangle Studios, Calif.

Many a packed house is directly traceable to an advertisement in the "News."
EXPECTS

to get your business in the near future, Mr. Exhibitor;  

BECAUSE  
we have abolished the cash deposit system which has been your chief complaint against present day methods of distribution;  

BECAUSE  
we are putting into operation a flexible modification of the heretofore rigid "program" booking plan, which will enable you to show productions of the more pretentious type without having to pay for your regular program service when you lay it on the shelf unused;  

BECAUSE  
we are supplying you with productions which are productions in every sense of the word, not merely stars with some weak, badly produced "vehicle" written around their limited personalities;  

BECAUSE  
these productions are being made under the supervision of such master craftsmen as Thos. H. Ince, Mack Sennett and Allan Dwan, directors who are recognized as supreme in their fields;  

BECAUSE  
we are fighting hard all the time for ethical, constructive business policies in the film industry and are proving our sincerity by inaugurating such policies whenever and wherever practicable;  

BECAUSE  
we are thinking of your success as well as our own and not trying to exploit you in order to get a little immediate "easy money."  

THINK IT OVER, MR. EXHIBITOR  
[P.S.—Ask us to show you some of our current releases and let us know where you can duplicate such pictures either on a program or in specials, "Happiness," "The Pinch Hitter," "The Snarl," "Sweetheart of the Doomed," "The Desert Man," and others. If you have the right kind of a house you must have the right pictures.
Program Pepper for the World

MACK SENNETT-KEYSTONE

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

How can an advertiser continue advertising? By giving YOU value.
WHEN a film producer or distributor tells you that he loves you and is working for you alone, he is talking like a politician before an election.

For years we have known many exhibitors—we like, respect and admire them, but we do not love them. There is little sentiment in successful business.

THE PARALTA PLAN IS NOT A SENTIMENTAL PROPOSITION—IT IS THE RESULT OF HARD THINKING BY A GROUP OF LEVEL HEADED BUSINESS MEN WHO HAVE SOUGHT TO FIND A WAY TO PROTECT THE EXHIBITOR FROM FAILURE AND THUS MAKE MONEY FOR THEMSELVES.

Our purpose has no other thought behind it but our self-preservation. If the exhibitor fails, where is the producer and distributor to look for their money?

WE are out to make all the HONEST MONEY we can. To do that we must help the exhibitor.

Co-operation is the basic principle on which the Paralta enterprises are founded.

The Paralta Plan and Paralta Plays are inseparable—each forming an important part of the other.

The Paralta Plan will prove a practical help to you in the management of your theatre. It will save you money in rentals of feature films. Paralta Plays will increase your profits by providing attractions that draw to capacity.

The Paralta Plan means that you can absolutely control big feature films in your exhibition territory and play repeats at your discretion, at substantially no greater cost than you now pay for your first run of special productions.

THE Paralta Plan points the way to a revolution in the operating costs of the motion picture theatre—the passing of Dictation and the coming in of democratic co-operation in the production, distribution and presentation of motion pictures.

We can help you if you are ready to help yourself. If you are losing money, or just breaking even, there's a reason.

You can help yourself by STUDying the Paralta Plan. There is always strength in sincere cooperation. The Paralta Plan means actual and effective co-operation between the producer and distributor and the real backbone of this industry—the exhibitor.

It costs you but one red copper cent to learn every detail of the Paralta Plan. A postal card will do it. You assume no obligation.

STUDY!!!

THE PARALTA PLAN

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
A certain wise New York contractor, in making a bid to build a concrete dam, figured to do the work at actual cost to him. All he asked for was the empty cement bags.

He was willing to make his profit out of the waste, which, in this instance, amounted to $120,000.

The Paralta Plan Utilizes Waste—it is simply a method of turning waste into cash. We are willing to share with you all we can save in fighting waste, which is sucking like a vampire the very life blood of the exhibitor—bleeding him white and taking from him every chance to make a dollar for himself.

And in considering waste, Mr. Exhibitor, do not forget that it is all shouldered on to you—in the final reckoning you pay the bill.

Waste in motion pictures first shows itself in production. It results in poor quality films and the exhibitor feels it first in increasing film rentals.

High cost of production and an unsound system of distribution constitute the very fountain head of waste, which shows in the big rental prices of film, increased operating overhead, decreasing box office receipts and "closed" signs on theatre fronts.

This waste runs right down the line—the patron, the exhibitor, the distributor and the producer all lose. But the exhibitor loses most.

Why have 4,000 moving picture theatres closed their doors since last May? The answer is waste from the first day a picture is planned right down the line to the exhibitor, and he pays all the bills—till he bleeds to death.

The big exhibitor staggers and the little exhibitor drops dead under the load of waste that is crowded on to him.

Who profiteers by all this? No one. Waste is killing a business of wonderful possibilities. It is running patrons away from the box office and closing theatres every day. The bankrupting of both producers and exhibitors must follow as an inevitable result.

The survival of the fittest? Surely! Just Study the Paralta Plan and fit yourself to survive.

The Paralta Plan Exhibitor Begins to Work For Himself the Moment He Secures a Paralta Exhibiting Franchise

PARALTA PLAYS, Inc.

CARL ANDERSON, President HERMAN FICHTENBERG, Chairman Directors

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

NAT. I. BROWN Secy. & Gen’l Manager

We have secured good advertisers to talk to YOU. Listen to them!
WARNING

PLEASE DO NOT CONFUSE
THE 12 FORTHCOMING PRODUCTIONS OF

RALPH W. INCE

JOHN E. INCE

TO BE MARKETED UNDER BRAND NAME OF

INCE PRODUCTIONS

RALPH W. INCE

is the pioneer producer of
motion pictures of the
INCE FAMILY

RALPH AND JOHN INCE HAVE PRODUCED PERSONALLY
EVERY PRODUCTION THAT HAS BORNE THEIR NAMES AND
WILL CONTINUE TO DO SO IN THE FUTURE.

RALPH W. INCE          SOLE DIRECTORS  JOHN E. INCE
INCE PRODUCTIONS INC.
1600 BROADWAY N.Y.   (TEMPORARY)  SUITE 805
HARRY L. REICHENBACH  BUSINESS MANAGER

Be sure to mention “MOTION PICTURE NEWS” when writing to advertisers.
MOTION PICTURE NEWS

INCE PRODUCTIONS

FOLLOWING ONE ANNOUNCEMENT

MOVING PICTURE WORLD IN MORNING TELEGRAPH
MOTION PICTURE NEWS TRADE REVIEW

1163 EXHIBITORS WROTE OR WIRED
57 EXCHANGE MEN WROTE OR VISITED
OUR OFFICES

MEETING

OF EXCHANGE MEN—BUYERS, INDEPENDENT DISTRIBUTORS
AT OUR TEMPORARY OFFICES, SUITE 805, 1600 BROADWAY, N.Y.C., WEDNESDAY, APRIL 25, 11 A. M. OUR PROJECT WILL BE DISCUSSED AND TERRITORY ALLOTTED.

RALPH W. INCE SOLE DIRECTORS JOHN E. INCE
INCE PRODUCTIONS INC
1600 BROADWAY N.Y. SUITE 805

If you like the "News," write our advertisers; if not, tell us.
Current Specials on the Dependable Program

A World franchise guarantees dependable pictures—plus dependable service—backed by square deal policies that absolutely assure its holders the best that the industry offers.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
ANNOUNCEMENT

Alliance of William A. Brady, the master genius of the American stage and screen, and Louis Mercanton, (Director of "Mothers of France"), the premier director of Europe, in the production of THE MOST REMARKABLE SPECIALS EVER ISSUED. Four are finished.

Wire or write NOW for distribution plan.
WORLD PICTURES
130 West 46th Street, New York City.
Fame, Prestige and Popularity FOLLOW HALL CAINE THROUGH THE DEEMSTER

Starring DERWENT HALL CAINE

Celebrated Dramatic Critics Pay Homage to Author, Star and Photoplay

A Few State Rights Still Available. Bids Invited

Arrow Film Corporation

Times Building

New York City
The Deemster, which had its premiere at the Broadway Theatre, is simply Hall Caine shown in its true light. The story is an excellent vehicle for acting and has few claims to artistic perfection. It is, in effect, a photocollage, and the handling of good photography. The story of the Deemster's heroic actions and the many opportunities it afforded to the actor are well depicted and executed.

Leading Part Taken by C. H. Caine, Whose Father Wrote Novel of That Name.

Caine Story in the Film

The Deemster on Screen, Owen Success to Father and Son.

By T. E. Serfont.

After seeing the first adaptation of Hall Caine's "The Deemster" previous to the Broadway Theatre, the author's son, the late Hall Caine, the story of the Caine family is rather long on stage. The story is full of action, and has many opportunities to the actor and the many opportunities it afforded to the actor are well depicted and executed.
A Big Thrill for Each Reel! Sensational, but Clean!! Punch and Action that Never Lets Up!!

First trade showing Friday, April 27. Write us NOW for invitation.

5,000 feet of excitement!

FIRST GRAPHIC FILM
CLEAN, SAY MAKERS

"Our initial State rights production, 'The Woman and the Beast' is melodramatic, but clean," states a representative of the Graphic Features, Room 401, 729 Seventh avenue, New York City. "We will even concede that it is in the class of so-called sensational films, but there is nothing in it that anybody would be ashamed to see; in fact, it simply deals with a pacifist who showed he could be bold in time of need. It is not a political story, as there will undoubtedly be a flood of political stories dealing with pacifists, but our pacifist is a peace-at-any-price husband who has a war-like wife, and the moral is pointed without the slightest reference to the present political situation of the United States."

Marie Shotwell, who is the star of the feature, made her first picture hit in "The Witching Hour." Then came her appearance in "Enlighten Thy Daughter" and just prior to her engagement in "The Woman and the Beast," a stellar role in Edward Warren's production "The Warfare of the Flesh."

GOLDWYN PLAY READER
WRITER OF DISTINCTION

Guthrie, one of Goldwyn's principal readers, is much more than one of the screen's novelists.

Starring
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From the famous stories by Samuel Merwin in the COSMOPOLITAN MAGAZINE

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Screen Time, 1 Hour, 10 Minutes

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The demand for "The Barrier" is nothing short of sensational. This great Rex Beach photo-drama of life, love and the unbridled play of primitive emotions is breaking all records. It has scored the heaviest booking ever placed at one time for a motion picture—including

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A sound business plan backed by real capital
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To Rich ~ Comfortable ~
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Its Winners require no specialized education ~
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1001 PRIZES
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~There is a Special Prize for Exhibitors~
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YOU CAN TEST
its pulling power before
you sign the contract

We do not want your Contract
unless your Audience wants
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In the tests held in New York City, the requests signed by patrons—asking the proprietor of the theatre to show the Q Contest, have absolutely proved the fact that the public wants this feature.

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It costs you nothing to know the drawing power of this unique feature—so write or wire for details NOW and beat your competitors to it.
The Warfare of the Flesh

Hundreds of women wept at the Broadway last Thursday morning. All were in accord that it is a great picture for women.

The critics are Unanimous... All say it is a high class picture and a Big smashing Box-Office Winner.

WID, SAYS:

A MONEY-GETTING TITLE WITH A PRODUCTION THAT DOES NOT OFFEND... THE ALL-LYING SCENES WELL HANDLED WITH PINE NATURAL BACKGROUND... THE UNDER-LYING MOTIVE LIFTED THE OFFERING INTO THE SPECIAL CLASS... THE STORY DEVELOPMENT PROVIDES A NICE ELEMENT OF SUSPENSE WITH A GREAT SURPRISE TWIST.

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The Warfare of the Flesh offers both interesting entertainment and a pointed moral argument. A cast of notable players is uniformly strong... a worthy picture and a money-maker for the exhibitor...

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Most unusual story—Has deep human appeal and interest—Will satisfy the most refined and has enough punch for the sensation seekers—Many sympathetic touches—Good all around entertainment.

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A high standard of feature film—it is in many respects a remarkable picture—the story is away from the beaten track—it is well constructed and well told—the acting is excellent and the direction is a credit to Edward Warren.

ADAM HULL SHIRK OF THE DRAMATIC MIRROR--

Well conceived prologue—strong modern story with distinguished players as interpreters of remarkable theme—AS A STATE RIGHT PROPOSITION THE FILM SHOULD PROVE A DECIDEDLY PROFITABLE INVESTMENT.

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Everything that money could supply in the way of a fine cast and expensive setting has been given the feature.

CHARLES WAGNER SAYS IN THE TRADE REVIEW--

Each character is vividly portrayed and the whole story blends with strong contrast. It entertains throughout, and while the theme is unquestionably blunt it is so powerfully and artistically handled that it will please even the most prudish. All in all it is box-office attraction of premiere quality.

MISS AGNEW, MORNING TELEGRAPH--

It reveals a strength of purpose which can only be appreciated by a personal view. The "eternal story" is told in a novel and wonderfully impressive way and set in a production that is remarkable in every detail. It is another triumph for the photographic art. Many women in the audience wept. Mr. Warren has handled a delicate subject in a delicate way.

MILTON R. LOWENTHAL OF THE NEW YORK STAR--

Edward Warren has handled the subject conceded by all motion picture directors as the one most difficult to accurately and conscientiously pictures, and he has done this with a finesse and skill quite unequaled in motion picture annals. To mix the allegorical and every day in such proportions that neither is lost sight of requires genius that Edward Warren seems to be endowed with. The Warfare of the Flesh is a picture that will draw not only to the box-office but to the heart as well.

EDWARD WARREN
Productions

H. Z. Levine, Business Manager, 1482 Broadway N. Y. City

We have secured good advertisers to talk to YOU. Listen to them!
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Two Kinds of One Sheets
Two Kinds of Three Sheets
One Six Sheet
One Twenty-four Sheet Stand

Miscellaneous Lobby Display—
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The reason WHY this is a HUNDRED-A-DAY feature is because HUNDRED to a THOUSAND-A-DAY results. This is a BIG BIG way. Write for terms to H. Z. Levine, Business Manager,
it can be EXPLOITED so as to bring to the box-office from FIVE proposition for BIG showmen who can handle BIG things in a
EDWARD WARREN PRODUCTIONS, 1482 Broadway, N. Y. City
THE VICAR OF WAKEFIELD

"It is almost as human and delightful on the screen as it is between the covers of a book," and Frederick Wards, who acted before the camera as the kindly old Vicar, interpreted the character with as close an approach to perfection as cinema interpretations can hope to achieve."

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"Another very entertaining Thanhouser picture. It is a grateful relief to view a picture that avoids the sordid side of modern life."

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HER BELOVED ENEMY

"A mystery story from a little different angle, that may be added to Thanhouser's ever-growing list of unconventional screen stories."

Sunday Telegraph.

HER LIFE AND HIS

"A mingling of the lives of Henry Ford and Thomas Mott Osborne, told in an entertaining and melodramatic way. Climaxes are well constructed, human interest strong, and acting first class."

Sunday Telegraph.

A MODERN MONTE CRISTO

"Used just the underlying theme of the novel—namely, revenge—and provided a vivid, colorful tale and one almost as elaborate in presentation as the transference of the original story might be to the screen."

New York Mail.

THE IMAGE MAKER

"The broad sweep of color supplied by the followers of the ruler of the Nile and the Arabs of to-day are in keeping with the character of the story."

Moving Picture World.

HER NEW YORK

"Isn't it a remarkable thing what a film-producing firm can do with a good scenario? Thanhouser has released for Pathé's program one of the best—yes, one of the very best—features ever turned out."

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ERBOGRAPH COMPANY
LUDWIG G. B. ERB, PRESIDENT

Presents

"LITTLE MISS FORTUNE"

A delightful comedy drama

Featuring

MARIAN SWAYNE

supported by a carefully selected cast of popular picture players

DIRECTED BY

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ART DRAMAS

PROGRAM

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PHILADELPHIA: ELECTRIC THEATRE SUPPLY COMPANY, 1221 Vine Street.
PITTSBURGH: LIBERTY FILM RENTING COMPANY, 256 Penn Avenue.
DETROIT: THE STATE FILM EXCHANGE, 22 Broadway.
CLEVELAND: THE STATE FILM EXCHANGE, Singer Building.
CINCINNATI: THE STATE FILM EXCHANGE, 150 Opera Place.
CHICAGO: ART DRAMAS SERVICE, 252 South Wabash Avenue.
DALLAS: SOUTHWESTERN ART DRAMAS, Inc., 110 Main Street.
KANSAS CITY: STANDARD FILM CORPORATION, 1202 Walnut Street.
ST. LOUIS: STANDARD FILM CORPORATION, 304 Empire Theatre Building.
LOS ANGELES: SOL LESSER, 734 Eddy Street.
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A Picture The People Want! — Mr. State Rights Buyer

therein lies its assured success—the people ultimately must be satisfied for you, the exhibitor, distributor and producer to make money—its more profitable for you and us to sell what the people want rather than to teach them to buy what we may happen to have to sell.

Today the successful photoplay must be foursquare—the play, player, product and policy must all measure up to the standard—it's easier to sell and better to buy—this is common sense you'll admit. The George Backer Film,

The SIN WOMAN
With Irene Fenwick

is a "Foursquare" picture—and it has to be strong on every side—for instance the play—The "Sin Woman" is all action—no padding, couldn't be trimmed—suspense to the last foot—it has an unusual theme—clean but vital, human and absorbing—The "Sin Woman" reaches the heart and brain—thoughts and feelings.

EXHIBITORS!

We are working out a new policy in which the price you want to pay and the number of days you believe you can profitably use the picture are going to count. In some cases we will even permit you to sub-rent in order to profitably complete the showing of the photoplay in your district. Read THE COUPON.

The Players—Irene Fenwick, particularly, Reine Davies and Clifford Bruce, need no introduction. They are not rankers but leaders. Their work is their guarantee and as for production, George Backer and George W. Lederer have entrenched themselves as producer and director by their faithful, artistic, accurate and almost lavishly costly production to give the "Sin Woman" the atmosphere and quality its character as a special feature demands. And lastly, the Policy of M. H. Hoffman is to help you and your exhibitors to make money on Foursquare pictures—this must be done or the transaction is not completely profitable. M. H. Hoffman has a reputation—he can do what he says—and will—let him outline his policy in detail as well as quoting prices. Write or wire today.

Sole Distributors

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NEW YORK CITY

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STATE RIGHTS

MOTION PICTURE NEWS

MAY 5, 1917

DRAWING REPRODUCED FROM PHOTO TAKEN BY HALL SUNDAY APRIL 22nd 1917

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WITH MORMONISM AS A BASE

A MORMON MAID

THE MOST NOVEL, VIVID
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SCREEN PRODUCTIONS

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924 Longacre Bldg. New York

A magazine's success is measured by its advertising. Look at the "News!"
THE CURSE OF EVE

A cyclonic screen document bitterly arraigning the double standard of morals. A dramatic thunderbolt, seeking to shatter the traditions which ever have made woman the more pitied vessel.

The players include Enid Markey, Jack Standing and Ed Coxen—directed by Frank Deal

Corona Cinema Co
F.E. Keeler, Pres. Los Angeles, Cal.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
We won't ask the territorial buyers to gamble on "THE MANX-MAN"--we will make it a certainty.

The New York Presentation of George Loane Tucker's Photo Drama

"The Manx-Man" by Hall Caine Will Shortly be Announced

"WID" said

"Most perfect adaptation of a big novel ever screened. Absorbing human drama that grips—big—convincing—appealing and stirring—wonderful characterizations—action with perfectly maintained suspense—good for a run anywhere—all hail George Loane Tucker."

PETER MILNE
M. P. NEWS said

"In acting, in direction, in scenic investiture it is little short of marvelous—and in story it is superfine. G. L. T. has achieved a distinct triumph."

VARIETY
"JOLO" said

"There are not two or three more such film productions in the entire world. Magnificently and artistically directed—munificently staged—ingeniously cut and assembled—as nearly perfect a Photodrama as it is possible to conceive."

NATIONAL BOARD OF REVIEW said

"Moral effect—FINE—"

GENERAL COMMENT:

"An unusual picture! The complicated story was unfolded clearly and dramatically. The characters of the principals were portrayed with faithfulness and power. Life tragedies were indicated with telling restraint."

THE TRADE AS A WHOLE said

"That 'The Manx-Man' is the greatest story for women as yet shown upon the screen."

World's Tower Building, 110 West 40th Street, New York City

If you like the "News," write our advertisers; if not, tell us.
MO-TOY MAGIC

To galvanize dolls and toys into action—to make them walk like people, act like people, eat, drink, play, live and love like people—that is MO-TOY magic.

Perfected Doll Action

The wizardry of MO-TOYS is complete. They are not experimental. The action is beautifully polished—with just a touch of delightfully quaint awkwardness to make the doll character distinct.

MO-TOY COMEDIES

are the latest development in moving pictures. Unprecedented—unequaled for novelty, they provide clean fun for young and old. MO-TOY comedies have achieved instant success wherever exhibited.

EXHIBITORS: Write for bookings to the Peter Pan Film Corporation, 729 Seventh Avenue, New York.

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SUBJECTS RELEASED WEEKLY. The following eight MO-TOY comedies are now ready: Midnight Prank—Dolley Locks and the Three Bears—Jimmy Gets the Pennant—in the Jungle—Out in the Rain—Trip to the Moon—Dolly Dalles—A Kitchen Romance.

PETER PAN FILM CORPORATION
729 SEVENTH AVENUE
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MAY, 1917

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Sea Romance Introducing the Underwater Periscope, an Inven-
tion that Means Effective Preparedness Against Skulking
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NOV., 1917

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His Legacy to Posterity. The Justly World Famous Self-Liber-
ator in an International Drama of Tragic Thrills written by
ARTHUR SOMERS ROCHE. Houdini, the Baffler of the
Elements, performing New Spectacular Feats Under and on the
Earth, in Mid-Air, Through Fire and Beneath the Water.

1918!

Our Program for Next Year calls for Two International Sensations. Ernest
Shipman, Photoplay Star and Author, is even now in the West Indies
doing the Preliminary Work upon a Screen Epic of Tremendous Signifi-
cance—A Picture with a REASON.

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EXECUTIVE OFFICES:
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SUBMARINE FILM CORPORATION

A DEEP-SEA THRILL FROM "THE SUBMARINE EYE"

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BETTY BRICE in
THE CLEAN, THRILLING AND SENSATIONAL STORY
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READ BY 13,000,000 PEOPLE AND ADVOCATED BY 5,237 CLUBS AND ORGANIZATIONS
an exceptional production and a money getter as filmed with justice
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THE FIRST OF THE SEVEN CARDINAL VIRTUES
Direction JACK PRATT
A WONDERFUL PRODUCTION WITH A STRONG STORY FOR THE CLEAN MINDED MILLIONS

CINEMA AD-ART SERVICE, L.A. CAL.
WHAT THE CRITICS HAD TO SAY of

"THE BAR SINISTER"

A photoplay of the South by Anthony P. Kelly.

MISS HOSTETTER, The Billboard.
ADAM M. SHIRK, Dramatic Mirror.
G. W. GRAVES, Motography.
ERNEST C. WHITTON, N. Y. Clipper.
WID'S.
AGNES SMITH, Telegraph.
TOM KENNEDY, Trade Review.
M. R. LOWENTHAL, New York Star.
ELAINE IVANS, Exhibitors Herald.
HARRIET UNDERHILL, N. Y. Tribune.
EDWARD WEITZEL, M. P. World.
PETER MILNE, M. P. News.
Variety.

It throbs with the sincerity of Edgar Lewis's earnestness. It glistens with the brilliancy of his insight.

"The Bar Sinister" is one of the biggest pictures of the season. The exhibitors may depend upon its drawing under any and all conditions.

Edgar Lewis's "The Bar Sinister" is superb; a worthy addition to his long line of successes.

The picture easily takes rank among the great photo features of the day.

One of the few big features of the year.

A directorial triumph.

Its masterful and vigorous direction and vivid story make "The Bar Sinister" a photoplay distinctly above the average, and which, once viewed, will make the viewer want to see it the second time.

"The Bar Sinister" helps to elevate the motion picture industry to a height and dignity new in its history. Superlative direction, extraordinary photography, and a human story have set a standard in "The Bar Sinister" which Edgar Lewis may hope to match, but not beat.

A remarkable picture, tense and appealing, with touches of humorous pathos and comedy. It leaves the onlooker with a pleasant sense of having seen life as it is.

"The Bar Sinister" is one of the best things that has ever been seen on the screen.

Author and director are deserving of sincere congratulations. Mr. Kelly's story contains a strong human appeal and an unbroken list of expert characterizations. Mr. Lewis has transferred the scenario to the screen with a fine appreciation of its attractive possibilities and the result is well nigh flawless.

"... worthy in every respect of its multiple reelage,... Leaves one impressed by its bigness... cannot be judged by the reviewer's usual blind "the average."... Superlatives are justified.

It is a feature that will have a tremendous drawing power.

Mr. Lewis wishes to acknowledge his indebtedness to the artists, photographer and technical staff, who, by their untiring efforts helped to make "The Bar Sinister" the success it is.

World Rights Sold to
FRANK G. HALL
Newark, N. J.

In Preparation

Distributors
ABRAMS & WERNER
Candler Bldg., New York

"THE GOLDEN WOMAN"

How can an advertiser continue advertising? By giving YOU value.
Announcing
the beautiful, talented, vivacious
MARGARET GIBSON
famous Vitagraph, Triangle and Mutual Masterpieces Star
now the
NEWEST STAR OF
CHRISTIE COMEDIES

to be supported by
EDDIE BARRY
and a clever, capable, captivating CHRISTIE cast including Ethel Lynne, George French, Stella Adams and Harry Rattenberry.

Shrewd exhibitors realize that the name of MARGARET GIBSON added to NEAL BURNS, BETTY COMPSION and other popular CHRISTIE stars further assures the tremendous pulling power of CHRISTIE COMEDIES.

ALL E. CHRISTIE will in the future, as in the past, personally direct CHRISTIE COMEDIES.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
One — First appearance on the screen of the world-famed "Black Hussars."

Two — A large company of brilliant screen and stage favorites, with a background of two companies of "The Pennsylvania Mounted."

Three — A vivid, powerful story; bristling with dramatic values and tense situations.

Four — A feature which has created intense interest in official circles wherever it has been shown.

Five — Advertising opportunities galore. A great line of posters, heralds, press sheets, etc.

Six — It's the sort of feature picture patrons talk about, after they've left the theatre, and that's the best advertising an exhibitor can have.

STATE RIGHT BUYERS: GET BUSY BEFORE IT'S TOO LATE.

APPLY TO

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203 W. 40th St., New York City
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or THE SALES AGENT

JOS. R. MILES, 220 W. 42nd St., N. Y. C.
A Deluge of Inquiries Greeted the Announcement That
"The Wrath of the Gods"

with Sessue Hayakawa
would be offered for
State Rights Sale

This is the kind of news that shrewd State Rights Buyers are always waiting for. Here is a mammoth production that has proven its value as a box-office attraction—now unreservedly offered for State Rights Sale.

This is an unusual opportunity—a business proposition that offers tremendous financial possibilities in some of the choicest territory in the United States. Full particulars regarding territory and all details upon request. Inquiries answered in the order of their receipt. Address

Hiller & Wilk, Inc., 924 Longacre Bldg., New York
Moe Streimer, Representative
126 W. 46th Street, N.Y.
Why are her eyes turned aside in fear?
ETHEL BARRYMORE
The Attraction

THE CALL OF HER PEOPLE
The Edward Sheldon Big Production

An Attractive Production
of 100%
Box Office Power

Columbia Pictures Corporation
produced it—
John W. Noble directed it—
SEVEN SMASHING ACTS

BOOKING NOW AT
METRO EXCHANGES
STATE RIGHTS BUYERS
today recognize but one trade paper as their buying guide—

Motion Picture News

MOTION PICTURE NEWS—alone—carries each week all the advertising announcements made to the State Rights field. This alone makes it indispensable—and makes other papers dispensable.

MOTION PICTURE NEWS carries all the news of interest to the buyer; and was the first paper to institute a State Rights Department.

MOTION PICTURE NEWS maintains each week a special service to buyers, and was the first paper to institute this service, a service now established as the best and most reliable.

Let our Service Department solve your troubles. Don’t fail to make our office your headquarters while in New York.

ADDRESS
State Rights Department
Motion Picture News, Inc.
729—7th Ave., New York

The more YOU read these advertisements the more useful to YOU we can make the “NEWS.”
Hits His Real Stride!

All critics and exhibitors who have seen

MAX LINDER'S

“Max in a Taxi”

pronounce it the stroke of GENIUS. “MAX COMES ACROSS” and “MAX WANTS A DIVORCE” were called great, but this is BRILLIANT. It is filled with comic situations, moves with lightning rapidity and winds up with a punch that “knocks your eye out.” The great comedian has touched the master key.

WE LEAVE IT TO YOU!
LOOKING IS BELIEVING
A Million in Minneapolis

There are those who believe that, some day, this industry will have one concern, a sort of American News Company, to distribute its films.

Minneapolis seems to point a big finger to this, or to some other radically new scheme of distribution.

Our correspondent there has compiled some figures—and they are startling, even to those who know of Minneapolis as a top-heavy exchange center.

In the Northwest territory, which Minneapolis serves, there are still less than 4,000 picture theatres.

There are forty exchanges serving these theatres, or one to about each one hundred theatres.

These exchanges employ 1,200 persons. Of these one hundred are traveling salesmen, or one salesman to each forty theatres. This sales force exceeds that of any of the leading businesses and industries of this section.

These exchanges occupy a combined floor space of sixty-three thousand square feet; more than that occupied by the leading wholesalers of groceries furnishing a very large part of the daily food of the people of this district; more than that of the several largest milling concerns furnishing flour for the world; more than that of a large interstate railroad serving the freight and passenger demands of this same territory of the Northwest.

An official of this railroad declares that more literature is distributed by the picture exchanges than by all the railroads entering Minneapolis.

And there’s a vital point involved here: This literature doesn’t reach the box-office public except in the form of heralds circulated in dark theatres, unread, and thrown to the floor; it goes for the most part to the employees of the exchanges and of the theatres.

It is not publicity—to the end of increasing the box-office receipts; it is for a considerable part an unnecessary expense to be tacked on to the already big middle-man cost.

Here’s a pretty situation.

One million dollars a year won’t cover the distribution cost of Minneapolis.

The positive print has to bear this tax, and the burden falls in some proportion upon both exhibitor and exchange. In many cases the film rental received cannot cover the high cost of handling the print.

Why this big middleman waste?

Why not a common roof over this enterprise—as in other businesses—and the consequent elimination of much overhead, together with greatly decreased costs in handling.

Why not a centralized market place for the exhibitor?

We are fully aware of the argument that individual film needs individual salesmanship.

Very true—true of all lines of merchandise.

But individual roofs are not needed; nor do the varieties of goods in any other line have them.

Let the selling effort go on—though, surely, a salesman isn’t needed for every forty theatres. Let us have selling competition. We will have it, anyway. It is necessary and beneficial. But why not the lessened cost and increased efficiency of a well-ordered, single clearing-house?

Distribution cost is a great drain to-day, so great that other lines of waste seem small by comparison. We are trying to check lots of them while the big leak goes merrily on.

The distribution fault is a great one. It makes other defects, such as wrong selling policies. It creates hostility between exhibitor and producer.

Who will clear the way for the clearing-house—for the common roof over exchange centers?

Wm. A. Johnston.
Speaking Editorialy:

**Preaching at the Exhibitor**

The president of the Motion Picture Exhibitors' League is reported to have stated before a gathering of exhibitors in Seattle that the distributor is the natural-born enemy of the exhibitor.

If this statement was made, it is enough, in our opinion, to disqualify any man as leader of any exhibitor organization.

The exchange man is not the enemy of the exhibitor, nor is the exhibitor the enemy of the exchange man.

We hold no brief in this particular instance for either exhibitor, producer, or distributor, but we do affirm that neither is the enemy of the other. It is high time that the preaching of such nonsense was stopped.

Exhibitors will be wary of the man who preaches either love or hatred at him. That is a well-worn device of the politician.

Producers and exhibitors neither love nor hate each other. They are business associates—that's all. They should be business friends, because their prosperity is interdependent.

If they are not business friends it is because of the fundamental faults of the business. Each is oppressed by them; neither is wholly to blame.

Let the man who honestly and conscientiously addresses the exhibitor tell him how these business faults may be corrected—if he knows how. Let him talk business—the exhibitors' business.

But at least let him stop preaching rancor and business anarchy.

**The Other Half Per Cent**

"Inety-Nine and one-half per cent. of this industry is decent," said Wm. A. Brady the other day, "and the other half per cent. ought to be thrown into the Hudson River."

We agree with Mr. Brady, and suggest that the immemorial have been made a permanent one.

We have this one-half per cent. with us. It makes objectionable pictures. It has no principles, no honesty, no ability, no knowledge of the picture market. It is sordid, ignorant, and dirty-handed. It doesn't dare look the rest of the industry in the face. It is skulking, cowardly—a plain and festering parasite.

Censorship is not needed to eliminate this scurf. But regulation is demanded; and that regulation should and can come right from this industry, without any outside interference whatsoever. We've got to do it, however, and the sooner we begin the less legislative fights we shall face.

**Intolerance!**

The motion picture certainly catches it.

Recently we had the rare spectacle of a large lobby of clergymen assailing the picture with uncured malice and bitterness.

Now comes Mary Ahern, editor of Public Libraries, who says it is the worst menace of the day because in its "insidious, quiet way" it attracts the young people—away from libraries, we presume.

We have an increasing respect for the saloon-keeper. The motion picture has hurt his business far more than the business of the church or the library, yet he hasn't attacked it—as yet, not openly, at least.

**New Rental Policies**

The most striking sign of the times, in the picture business, is the serious effort being made to provide a more elastic system of film rentals.

The effort is quite general. Some big distributors are foremost in it. Some new companies make this their basic policy.

Motion Picture News has for some time been interested in the problem. A serious consideration of the question of longer runs has led us to believe and to state editorially that a change, radical or otherwise, from the hard and fast specifications of program booking was necessary if longer runs were to be made possible in a large way.

The advertising pages of this issue show plainly the trend. It is a sane and healthy development.

**Specialize!**

Charles Pathe gives a striking presentation in this issue of the present photoplay situation. We recommend a thoughtful reading by everyone—since it concerns everyone whom the motion picture concerns.

To our mind this is the widest angled and most logical appeal we have as yet read for that end desired by all who have at heart the best interest of the motion picture—namely, fewer pictures and better pictures.

To this end Mr. Pathe—and his long and vital experience add much weight to his words—insists upon specialization—specialization in scenarios, production, and distribution. It is especially interesting to note his vigorous separation of production and distribution.

We might add another specialization—namely, specialization in the exhibition of pictures. We cannot have fewer and better pictures until we have longer runs. And we cannot have longer runs until pictures are sold so that longer runs will be made possible—which in turn demands specialization in the selling of pictures.

**The Latham Loop Decision**

It is a striking commentary upon the swift and forgetful advance of this industry that an issue once so thrilling and vital as the Latham Loop patent case should now, when finally settled, receive less attention than the latest flop of a sky-salaried star.

The outcome of this lawsuit once involved the business interests of all exhibitors and the very existence of many producers.

It is only fair to state and emphasize the fact that the Universal Film Manufacturing Company instituted and successfully finished this long and hard-fought action in the interests of the majority, unaided whatsoever, and solely at its own expense.

**Profits vs. Patriotism**

An interesting sidelight on America's entrance into the war is the complaint that several pictures, produced when the United States was a neutral and opposed to war on abstract grounds, are now found to be contrary to the national spirit.

It is pleasant to know that the producers are unanimous in saying that if the films are found guilty of discouraging enlistment, they will be withdrawn.
TWO hundred representative film men journeyed to Albany last Thursday morning to make a strenuous effort at killing the Wheeler Bill, which was before the Senate Judiciary Committee, where it now rests. Two hundred film men returned to New York last Thursday evening with the opinion generally expressed through the corridors of the long special train that the Wheeler Bill would secure a favorable report from the Senate committee.

"We have but one hope," said one film man, who expressed the sentiment of many. "Our fight rests in the hands of the exhibitors—the men on the ground. If he will pound, pound, pound—quickly and strongly—at his local legislators we can kill this obnoxious bill."

"If a day is lost the bill will come out of the committee with a favorable report, and go to the floor of the Senate and Assembly. If an avalanche of protest from exhibitors and prominent local citizens piles on in Albany immediately we can possibly kill it in committee, and simply prevent the action in the abbreviated days that are left before the close of the session."

Following this plan of campaign, the National Association on Friday sent broadcast appeals for speedy action to the exhibitors of New York State. "There is no time to lose," said the report from Executive Secretary Frederick H. Elliott. "Communicate at once with every business connection, relative or friend you have in the State, requesting that they write or wire to their Senators and Representatives urging them to call upon the members of the Judiciary Committee, protesting against the license-tax bill."

Thursday's hearing was featured by a ringing address delivered by William A. Brady, president of the National Association. "Tax all entertainment and we're with you, body and soul," he said. "Tax the cab-resulting in the impossibility of imposing the tax. I've been in the industry over forty years. I know its purpose, for he rested his entire case on the sworn testimony of film men taken at the hearings in New York. Declaration made by Benjamin B. Hampton, formerly of General Film, and Frank Marion, of Cooper, that every film company were found. A complete list follows:

"But it the State needs money we are willing to stand our share, only don't make us pay it all. Are we outlaws? Look us over! Do we look like criminals? Why levy taxes that will find their way only to the shoulders of poor insignificant devils who are striving with small picture shows to clear twenty dollars a week and working eighteen and twenty hours a day to get it."

Martin W. Littleton, who appeared on behalf of the Association's Censor Committee, and P. A. Powers, of Universal, also made telling speeches. Mr. Littleton condemned the bill as in violation of Article 5, Section 8, of New York's Constitution, which prohibits the delegation to any one agency of the power of absolute regulation over any business. "Never," he declared, "have I seen a bill which imposed such lofty heights of regulation. Never has a legitimate business—not an outlaw business, mind you—faced such an appalling attempt at autocratic control."

"This bill will cost me $27,000 annually, and the plain fact is that I am not making money enough in my New York exchanges to pay it," was the statement of P. A. Powers, appearing for the exchange interests.

"In addition, this bill is a tax on capital, on the very tools of the industry, and not a tax on either profits or incomes. It is a tax on the initiative and the desire to do business in New York State."


The American rights to "The Manx Man," the photoplay produced in England by George Lorne Tucker, have been purchased by Henry J. Brock.

"The Manx Man" is already being shown in England. "The Manx Man" is based upon the novel by Hall Caine.
Jaxon Film Adopts Merchandising Sales Plan

Pokes and Jabs One-Reel Comedies to Be Sold as Merchandise—Flexible Contracts Give Exchanges Better Opportunity

A DEPARTURE from conventional methods of film distribution has been made by the Jaxon Film Corporation, the producers of the single-reel "Pokes and Jabs" comedies which feature Bob Burns and Walter Stull. The Jaxon Company announced that the exchanges that are to handle the pictures would not be required to contract for the territorial right to the pictures for any specified length of time, but that they would be at liberty to discontinue handling them at any time they did not prove entirely satisfactory.

Under this arrangement the exchange purchases as many prints as are required for the territory served by that office.

The Jaxon Company will sell the pictures as long as the exchange abides by the terms of sale and the restrictions regarding territory. The producer also agrees to secure for the exchange territorial protection in its district.

The letter sent to the exchanges by the Jaxon Film Corporation announcing this new plan says in part:

"No producer of motion pictures that are released regularly, either on a program or on the open market, has ever attempted to sell his product on a business basis. We sell the pictures to you as the producer of any other product sells to his jobbers, and only as long as you care to buy them. While you are buying the pictures you will have absolute protection in your territory. We require a two weeks' notice of intention to discontinue handling our productions and a deposit to cover the two weeks' purchase of prints—beyond that, nothing. The producers of "Hats, I's, And, or Buts" in this proposition. We're putting our business on the same common sense basis on which every other well-founded business is conducted."

One of the officials of the Jaxon Film Corporation said:

"The exchanges all over the country have expressed great satisfaction with our system of distribution. Harry Schwalbe, of the Electric Theatre Supply Company of Philadelphia, advised the Board of Directors that this step as a most equitable arrangement between manufacturer and distributor, and one that inspires the exchange man with great confidence in the future quality of the "Pokes and Jabs" pictures. This sentiment has been echoed by exchange men from all sections, and we feel that our plan, though quite radical, will be a success."

Parents Blamed If Children Attend Los Angeles Shows

If a Los Angeles child goes to see a harmful picture in the future, it is probable its parents will be prosecuted, as the Los Angeles City Council plan to place the responsibility on the parents, and not the exhibitors. This proposed legislation is the outcome of the protest filed by the Los Angeles exhibitors, asking for the repeal of an ordinance which prohibited children under fourteen years of age from attending theatres unless accompanied by parents or guardians. With the repeal of this ordinance, early last week, the statute books of the city were cleared of all legislation pertaining to motion picture theatres that was found objectionable to the interest of motion pictures and the public generally.

"Wowsers" Try to Close "T" Australia House

With the statement that the class of pictures screened in the Lyceum Hall, Sydney, were unfit subjects for a hall that is used at times for religious services, the recent Methodist Conference in Sydney endeavored to prevent this theatre from being leased further as a photoplay house. A pamphlet was issued drawing attention to the objectionable features, the scenes specified in most cases being fights, struggles and compromising situations—but the criticism applied to the films was in no way justified.

The board of trustees of the Lyceum decided in favor of the lessees, Union Theatres, Ltd., and screenings of Triangle Plays continue as usual.

Omer Doud Back in Film Ranks

Omer Doud, a pioneer among motion picture publicity men and executives, after an excursion into other lines, is back in film ranks, handling the marketing of the products of the Frazier Film Corporation of Chicago. Mr. Doud, who has been in the industry for his long connection with George Kleine's interests.

Corporations of the Week

Among the new corporations reported to Motion Picture News by the Corporation Trust Company of New Jersey, are the following:

Goldwyn Distributing Corporation, with a capital stock of $1,000,000, incorporated in New York by Samuel Goldfish, Gabriel E. Hess and Arch Selwyn.

Prizma Film Corporation, incorporated in New York by Bud Fisher, A. A. Fisher and Wilbur A. Brook, all of New York.

Film Advertising Service, Inc., incorporated for $100,000 in New York by A. C. Keen, Karl W. Kirchwey and Jesse H. Phillips.

Frank Hall Productions, Inc., was incorporated for $125,000 in New Jersey by Frank G. Hall, George A. Enright and John B. McNamara.

Reid Motion Pictures Service Corporation, a moving picture exchange, was incorporated in New Jersey for $125,000 by Robert H. Reid, William F. Edwards and George J. Stillman.

The Lewis J. Setnick Productions, Inc., of Missouri, was incorporated at Richmond, Va., for $300,000 by John H. Bocock, James W. Mullen and Murray M. McGuire, all of Richmond, Va.

Motion Picture Advertisers Win Praise for Campaign

The work of the Associated Motion Picture Advertisers in preparing for the "Wake Up America" day in cooperation with the Mayor's Committee, won such unlimited and enthusiastic approval from that committee that they insisted that the Associated Motion Picture Advertisers occupy immediately an office on the same floor with them. Their only stipulation is that the A. M. P. A. holds itself in readiness to plan and execute any publicity and advertising campaign which they have in mind.

For its part, the association has placed at the disposal of the Mayor's Committee all of the material which it has originated and put in shape so far, including posters, slides, moving picture leader and trailer, stock advertisements in proof and mat form, and the plans for the several patriotic features which it has in mind.

Exhibitor Circuit Directors Are Elected

The directors of the First National Exhibitors' Circuit, organization of which was exclusively announced several weeks ago in Motion Picture News, were elected Monday.

The seven directors, who will pass upon films to be used by the circuit members are: Fred Dahmken, San Francisco; T. L. Tally, Los Angeles; Aaron Jones, Chicago; Harry Schwalbe, Philadelphia; Robert Lieber, St. Louis; A. Hulsey, Dallas, and S. L. Rothnagle, New York.

Scientists View Prizma Films

Before members of the National Academy of Science in the Smithsonian Institution, Washington, D. C., Monday night, President Benjamin P. Ferris, incorporator, exhibited several reels of motion photography in natural colors, the first of their kind.
National Issue When Pennsylvania Calls 3 Films Unpatriotic

Pennsylvania has raised an issue of national importance in criticizing three films on the supposition that they contain scenes or themes which will influence men against enlisting. The three films are "War Brides," "Civilization," and "Patria."

On April 15, the Pennsylvania Board of Censors advised the respective representatives of the three companies that unless they voluntarily discontinued the films, they would be compelled to do so, on the ground that they tended to discourage enlistment in the United States Army and Navy.

The three producers immediately got in touch with Attorney General Francis Shank Brown, who, as ex-officio advisor of the Censorship Board, wrote the letters. Lewis J. Selznick, owner of "War Brides," did not seem to view the situation with much alarm. When a News representative asked him what he intended doing, Mr. Selznick said:

"I have received the letter, and if "War Brides" proved to be detrimental to America's spirit of patriotism, I will withdraw it not only from Pennsylvania but from every other state, without waiting to be told.

In order to determine whether or not the Pennsylvania censors are correct in their stand against the picture, I am having a national investigation made through my exchanges. Road men are ascertaining from the exhibitors what attitude the public is taking towards the picture, as regards its influence upon patriotism. This investigation will be conducted with absolute impartiality."

Later in the week Mr. Selznick told Motion Picture News that at a Board of Censors meeting in Chicago, resulting from the Pennsylvania agitation, "War Brides" has been viewed and approved. It is probable that his investigation will not be completed in time for a report to be published in this issue.

Mr. Selznick said he had no knowledge of a new development in Pennsylvania, taking the form of an edict which is said to have been issued for the suppression of "Civilization" and "War Brides." A dispatch from Pennsylvania to Motion Picture News says, that no further bookings are being taken at the exchanges for either picture.

Protest against "War Brides" is said to have been made in Kansas City, Mo., by Army and Navy Recruiting Officers, who have asked the War Department to suppress the picture, giving as their reason that it tells a story which causes women to influence their sons and sweethearts against recruiting.

The New York "Civilization" office informed Motion Picture News that "Civilization" has not stopped Pennsylvania bookings; and that, after having made a few minor deletions of scenes and alterations in titles, Attorney General Brown had said that the film was entirely satisfactory. The New York office mentioned having received a report from New Orleans, that "Civilization" had been questioned by the censors in that district, but after being passed, was passed without changes.

The representatives of Pathe informed Attorney General Brown that "Patria" had been approved by Secretary of State Lansing, with the exception of a few minor scenes which could be altered or removed easily.

It is understood, that Mr. Brown wired Secretary Lansing and that Mr. Lansing gave his approval of "Patria," if the stated changes were made. At the Pathe offices it was stated that "Patria" has resumed Pennsylvania showings.

The changes of scenes and titles of "Patria" do not alone affect Pennsylvania but all of the United States."

A copy of the letter that Attorney General Brown sent to the producers of "Patria," "Civilization," and "War Brides," follows:

"I am informed that the exhibition of the film entitled ( ) is having been the cause of a hearing held behind closed doors at the Mayor's office last week, and the reported calling to account of W. F. Rudolph, manager for Zambreno and Dunn."

It is said that the censor board took objection to reference to the fact that the picture had been weeks in passing some censor bodies. It is understood that Mr. Rudolph was ordered to discontinue the style of ads he had been running.

AN INDEX OF VALUE!

A complete index to all pictures released during April, with references to the reviews and music charts, will be found on Page 2868 of this issue. This handy film guide is a permanent feature of Motion Picture News that you should file for constant reference. The index to May's releases will appear in the issue dated June 2nd.

An Import Tax on Films in Australia

Under the provisions of a new act passed in Australia, every film, be it one, two or three reels on ever a five-hundred-foot cartoon subject, are subject to a new tax of five shillings ($1.25) each film.

In addition to this duty, the company importing the subject must submit a detailed synopsis of every film, even the gazettes and one-reel comedies. When the synopses have been inspected by the censor, and the duty paid, the importer is allowed to release the film. This act has only recently been enforced, but it has already proved troublesome enough.

Jack Johnson, Ex-Champion, Is Now Spanish Film Agent

Jack Johnson, ex-champion heavyweight fighter of the world, has entered the motion picture industry in Spain, as an independent territorial salesman. His headquarters are at Barcelona, where he is now making his residence.

The first subject to be handled by the ex-pugilist are the releases of the Lincoln Motion Picture Company, which contain two and two-reel subjects. In both of these productions negroes play all roles. The stories pertain to the uplift of the colored race.

It can be safely said that film "pirating" with these films is not likely to occur in the vicinity of Barcelona, Spain.

Edison Takes Stand Against "Scenario Schools"

A campaign on the part of the large motion picture producing concerns, to be directed against the scores of fake scenario writing schools that are operating throughout the country and that are making victims of thousands of people of little means, is advocated by L. W. McChesney, manager of the studios of Thomas A. Edison, Inc., who asserts that the concern with which he is connected will be glad to take a prominent part in the movement of a character that may be organized.

Unless such a campaign is set under way, an active effort to secure the conviction of some of these swindlers, who are compelling large numbers of poor and comparatively ignorant people out of their hard-earned savings, is going to be made directly by the Edison Company through the U. S. Post Office Department.
Wm. M. Lewis Now Treasurer of Educational Films
Former President of Mitchell-Lewis Motor Company Buys Interest in Educational Film Corporation—Will Broaden Educational Field

WILLIAM MITCHELL LEWIS, founder and president of the Mitchell-Lewis Motor Company, which was his main business interest until last year, Mr. Lewis started to look the industries of the country over with a view of making a considerable investment. The motion picture industry, as the newest and fastest growing, appealed to Mr. Lewis very strongly, so he selected the Educational Films Corporation of America for his business activities.

"It is not altogether certain," said E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, "as to whether we shall have Mr. Lewis' active attention immediately."

"This is due to the national crisis, and it is understood, that, because of Mr. Lewis' military experience as Captain of Volunteers in the Spanish-American War, he will be called upon to fill an important post, should the volunteer system be adopted."

Mr. Lewis, when interviewed, said:

"I like the motion picture business, and I like the field that Mr. Hammons has developed so notably the best of all, and was glad to get the chance of making possible the enlargement of his business.

"We are now in a position to purchase practically every educational negative of value that the market has to offer."

"In addition to this, we shall no longer be content to receive goods from the foreign markets only as it happens to be offered in this country, but will immediately open special agencies abroad for the purpose of collecting all good educational material that is in sight.

"All these efforts must have only one result, and that will be seen in an impetus that will push the educational moving picture ahead, and by so doing elevate the motion picture generally."

"Mr. Hammons and myself want to give you notice now of the greatest campaign both buying and selling, ever waged in behalf of half of educational films."

Film Executives See Boom to Trade in War
Freuler, of Mutual, and Berst, of Pathé, Express Optimism Over War's Influence on Pictures—Confidence Everywhere

JOHN R. FREULER of Mutual and J. Berst of the Pathé Exchange, have issued statements in order to set at ease the minds of exhibitors who may be worried over the possible influence of the war upon their business.

"Far from having anything about which to be alarmed, there is a lot for the exhibitor to expectant and hopeful about," said Mr. Freuler.

"It is my observation that anything which shakes the people out of routine, anything which tends to awaken them, also tends to help the motion picture theatre. Among the so-called luxuries and amusements the motion picture theatre, because of the extremely low price of admission as measured by the entertainment value offered, is the last to suffer in periods of financial stress."

"Meanwhile the war period promises not financial stress but general prosperity."

"The war," stated Mr. Berst, "will hasten the changes that had to come, but that, under circumstances, have been delayed for years. We all know that there is a vast amount of waste in the picture industry. Some waste is necessary to the production of good pictures, but the recklessness with which it is done, unfortunately, is the present, is a sign of an unhealthy condition within the industry. The burden falls alike upon the exhibitor, producer and distributor. The public too, suffers by reason of the poor quality of the pictures that result from carelessness and extravagance.

"The present situation means that the business will have to settle down to a solid foundation, and do it without delay. There are already many indications that this is being done.

"While I am inclined to look on the situation optimistically, I feel this is the time for the greatest possible caution. We have no thought of curtailing our activities."

Open Booking, Not State Rights, for Goldwyn
Owing to the exigencies of press time, the article entitled "Goldwyn. Will Sell All Pictures on Open Market," which appeared on page 2642 of last week's Motion Picture News, contained a regrettable error. Goldwyn has no intention of selling its product on the state rights plan, as stated in the first paragraph of the article. The slight similarity in meaning of the two terms caused the mistake.

Mr. Goldfish, president of Goldwyn, stated in the article that exhibitors will be given an opportunity to see Goldwyn productions in plenty of time to decide whether or not they are worth while.

Harry Buxbaum Promoted
Harry H. Buxbaum, formerly manager of the New York City Exchange of the General Film Company, has been promoted to the position of business manager for the General, with headquarters at 440 Fourth Avenue. Mr. Buxbaum has had many years of service with this company in various capacities and is well qualified to fill the position.

Brooks, Westinghouse Accountant, to Work Out Paralta Costs
W. H. Brooks, public accountant, latey associated with the Westinghouse Company, will be the head of the accounting department of Paralta Plays, Inc., and the Paralta Plan. Mr. Brooks has been studying the accounting systems of profit picture production and distribution during the past two years, coincidentally with the investigations of Carl Anderson, Herman Fichtenberg and Nat I. Brown as a basis for the formulating of the Paralta Plan.

Mr. Brooks has worked out a system of computing costs in connection with a production which, due allowances for contingencies, will give the producer a practical, progressive working cost sheet, showing almost to the dollar what a picture will cost, if the original script is adhered to by the director.

Mr. Brooks has also worked out distribution systems on lines that will eliminate waste and unnecessary expense. His work has been to demonstrate in figures the results of the inquiries and investigations made by Messrs. Anderson, Fichtenberg and Brown. Whenever they have developed a feature of waste in the moving picture industry Mr. Brooks has been called upon for consultation, and has been a specialist in studying and applying a corrective. Mr. Brooks' work will have a very conspicuous place in the development of the Paralta Plan.

Leah Baird's Gown Creates Excitement at Ball
The first appearance of Leah Baird, at the head of the grand march at the Movie Charity Ball last Monday, April 16, created an excited buzz throughout the feminine members of the audience. The cause of this proved to be the creation Miss Baird wore. The leaders of the march were Leah Baird and Earl Williams, Virginia Pearson and Roscoe Arbuckle, and the sweeping train of Miss Baird almost proved the undoing of "Fatty" several times when he stepped too close to the front.

The gown was canary yellow, with black slashes and jet black bead strands over shoulder and arms, A huge bouquet of American Beauty roses, intermingled with small American flags completed the ensemble and the many admirers of Leah Baird had cause to squeal.

Starting in the motion picture business at the age of eighteen, Miss Baird has spent five consecutive years in the realm of stardom.

Philadelphia Salesmen's Body in Embryo
At a meeting of the Philadelphia Motion Picture salesmen held last week at the Fox Exchange, a committee consisting of J. and G. Smith of Metro and G. W. Booth of Fox, was appointed to draft a suitable Constitution and by-laws for a permanent organization, which is proposed to call the Philadelphia Motion Picture Salesmen's League. It is hoped, that this number comprising practically the whole selling force of Philadelphia exchanges.
Zukor Absorbs Artcraft; Open Bookings for All Films

Famous Players-Lasky Corporation Now Controls Artcraft—Paramount to Release all Pictures on Open Booking Plan—Change Takes Effect August 5—Statement by Zukor

AFTER long deliberation, the Famous Players-Lasky Corporation has announced its intention of releasing all pictures on the open booking plan, beginning August 5. The releasing medium will continue to be Paramount.

Simultaneous with the announcement is another which has been expected for some time, that Famous Players-Lasky would absorb the Artcraft Pictures Corporation of which Walter E. Green is, and will continue to be, president.

By this step one of the greatest groups of producing and stellar personalities that has ever been associated with the screen will be offered to exhibitors under a plan that is said to promise economies of a material sort. It will make possible, through an arrangement of releasing the Artcraft productions, for any or all exhibitors to show Artcraft attractions without舍lying any of the Paramount releases. In other words, the release dates of the two distributing organizations will be so arranged that there will be no conflict.

"For this important action we have been laying definite plans for many months," said Mr. Zukor. "I feel personally that this is the most important announcement that has been addressed to exhibitors since the elaborate program system inaugurated."

Announcement is made also for the first time that the attractions which are to be presented through Artcraft Pictures Corporation will be strengthened by the addition of some notable names. To the list that includes the plays starring Mary Pickford, Douglas Fairbanks and George M. Cohan, there will be new productions by Cecil B. De Mille, in which Geraldine Farrar will appear as the star, the new series of plays starring Elsie Ferguson, and the personally directed pictures made by D. W. Griffith, which will be started on his return from England. The Paramount group of film stars will consist of the stars who have led its program and several new ones as well. The roster includes Marguerite Clark, Pauline Frederick, Mme. Petrova, Marie Doro, Billy Burke, Fannie Ward, Margaret Illington, Mae Murray, Sensie Hayakawa, Jack Pickford and Louise Huff, Vivian Martin, George Beban, Wallace Reid and Kathryn Williams, Ann Pennington and others to be announced as engaged.

The acquisition of Artcraft Pictures Corporation by Famous Players-Lasky Corporation, which some months ago gained control of Paramount, will not mean an amalgamation of the two big distribution bodies, Mr. Zukor explained. Their individuality will be clearly indicated to the public as well as to the exhibitor. It is possible, however, under the new arrangement to create economies of a nature reaching for the exhibitor, with the privilege of selection from one or both organizations without incurring unnecessary financial obligations.

Mr. Zukor said that at the same time the plans for distribution were under discussion, the work of synchronizing the four big studios of the Famous Players-Lasky Corporation has been perfected by Jesse L. Lasky, who is now in California. The Western studios will be under the supervision of Messrs. Hugh Ford and A. A. Kaufman, and the Western studios at Hollywood and Los Angeles, under the direction of Cecil B. De Mille and M. F. Hoffman.

Announcement was made by Hiram Abrams, president of Paramount Pictures Corporation, that complete information concerning the new booking plans may be obtained by all exhibitors from the Paramount Exchanges on and after May 15.

School Shows Aid Exhibitors, Says Seattle Man

A. T. Lambson, the Chicago convention Who Went on Record as Being Opposed to School and Club Shows

THAT the exhibitors who went on record at the last Chicago convention as being opposed to exchanges renting films to clubs and educational societies have an attitude of "Alice in Wonderland" with school children and educational associations, is the opinion of A. T. Lambson, a prominent exchange man of Seattle.

"I am certainly surprised that any sane exhibitor or exchange man should take this attitude," said Mr. Lambson in an interview for MOTION PICTURE NEWS. "We have proved beyond a possible doubt that this is one of the greatest makers of motion picture fans that the trade has ever had, owing to the fact that there are so many narrow minded people who have never been in picture shows, and still believe that it is only run by the devil, but when the Parent Teachers' Association or the Mothers' Clubs go behind the pictures and get this class of people in to see just what the pictures are they will convert them into moving picture fans.

"Sometime ago, while with Pathe I made a specialty of selling this class of programs to the exhibitor in order to build up his Saturday matinee business. I can cite a special instance, the Dream theatre at Aberdeen, Washington, wherein the manager of the theatre more than tripled his business on Saturday by putting on children's programs, selecting, of course, only pictures that were high class and clean, educational and entertaining.

"The Rogers school, Billings, Montana, is another theatre that went into this very heavy, and I believe they are continuing same at the present time, having established this program on each Saturday with the co-operation of the Children's Clubs and the Parent Teachers' Association, and has made it a permanent feature of his theatre, using the program every Saturday afternoon.

"In Seattle at the present time the Parent Teachers' Association is commencing a performance in the Moore theatre: this is the legitimate theatre in Seattle, wherein all large road attractions play, using such subjects as "Alice in Wonderland" with school children and educational associations, and small little comedies. They are also using a number of the residential houses to take care of the residential district. They are also giving these performances in the Tacoma theatre at Tacoma.

"We know that there is not a single exhibitor in the city of Seattle or Tacoma, who will say that these programs are detrimental to his business, or that they draw away his business from him. In fact they are so handled that they are continuously creating more interest in the motion picture business as a whole and bringing in new fans so that the end who are trying to run their houses on a high class plan are deriving a great amount of benefit from the extra efforts put forth by the Parent Teachers' Association and the Mothers' Clubs to get children, and especially the older women interested in the motion pictures.

"The programs as a whole used by these people are such that they do not interfere with any exhibitor, for the reason that if they want to see a special picture that is being shown in any special theatre, they must go to that theatre to see it, and if they take a chance on waiting to see it shown at one of these Parent Teachers' Associations programs, the chances are they never would be able to see this type of picture, owing to the fact that the programs are picked with extreme care there is nothing in any of the pictures that could be the least bit offensive.

"My office is going to make a special effort to cater to this class of business, and is going to quote the Parent Teachers' Associations and the Mothers' Clubs throughout our territory a price on service that will justify them in using the programs more extensively, and in every way, you should have an inquiry from our territory as to where these programs can be gotten, I certainly would thank you to notify the person inquiring, that the Lambson Film Exchange, Inc., has gone on record as wanting to help them, help them, shape and form. Would like to hear what some of the other exchanges have to say regarding this matter.

FROM COVER TO COVER!

"I consider the News the very best trade paper published. Its critics are dependable, its editorials supreme, and its advertisers reliable."

E. J. Shaar,
Lyric Theatre,
Havre, Montana.
Triangle Praised for Killing Deposit System

EXHIBITORS' associations were quick to respond to W. W. Hodkinson's announcement, through R. W. France, general manager of the Triangle Distribution Corporation, that that concern would substitute a nominal bond for the burdensome advance deposit system. The Motion Picture Exhibitors' League of New Jersey wrote a letter to Mr. France, from which the following extracts are taken:

"Permit me to extend my congratulations to you upon the adoption, by your company, of the plan to abolish the Deposit System. It is a marked mile-stone in the development of better relations between the producer and the consumer, and, while it does not go far enough, and is still tinged with the distrustful idea that the crooked exhibitor dominates the industry, it is so far in advance of the present methods, that I have no doubt that the immediate results will be a closer relation between your firm and the exhibitor, reflected in a corresponding increase of business for your corporation.

"It has long been a question, in the mind of every student of this question who has given any time or consideration to its various angles, whether the underlying principle involved in the exacting of a deposit was honestly presented.

"I sincerely trust, Mr. France, that this letter will prove to you, as well as to your exhibitor, the value of any effort made in his behalf. I can honestly say to my fellow exhibitors, that, without holding any brief for the Triangle company or any one else, nevertheless, expediency should teach us to patronize and assist those worthy, and discourage, and drive out of the business, the leeches who thrive on the business blood of their victims.

"Wishing you all success in your new association with the Triangle Company, I have the honor to be,

"Yours very sincerely,

(Signed) "H. CHAS. HESPE,
"Pres., M. P. Exhib. League of N.J.

The following telegram from the Motion Picture Exhibitors' League of Chicago also shows that the new policy is meeting with full appreciation there:

"We fully appreciate the action of Triangle in abolishing deposits and substituting bond at nominal cost to exhibitors. We commend you for this progressive step."

Committee on Deposits,
"Motion Picture Exhibitors' League of America, Chicago Branch."

Blumenthal Ready to Buy Any American Film

Back on American soil after his fourth trip abroad since the European war started, Mr. Blumenthal is now on his way to New York. The Australasian Film Company will use a new Cub subject each week indefinitely.

New York, this week concluded negotiations with the Australasian Film Company for the sale of Cub Comedies to that firm. Mr. Blumenthal is ready to bid for the foreign rights to any American-made film. Although an American, Mr. Blumenthal has spent many years in Europe, and is now fully appreciated in business, about five of which have been devoted to films. He speaks most of the Continental languages.

He will also exploit in this country productions on which he has arranged to secure the American rights from abroad. Of these, he says: "The American market is now in about the same condition as Europe was before the war. A production stood on its merits alone, and sold like other commodities on the commercial sample basis. I do not think that the current theory about foreign films being in disfavor will hold water if the foreign picture happens to be of better than ordinary quality. I intend to prove it by showing foreign-made pictures to the trade, and the Australasian will bear spectacular exploitation with as good reason as any made here."

From his headquarters in Paris Mr. Blumenthal saw film possibilities broadly enough to, not only conduct branch offices in the large cities of Europe, but he also sent representatives to Mexico, Argentine and Brazil. He acquired the entire output rights to the products of Cines and Milano, which found him before the war to be the largest exporter in Europe. His last trip abroad was to arrange for several Cines productions in America, the first of which he has already sold to A. H. Woods, but it is not policy to divulge its nature until the film arrives in this country.

Mr. Blumenthal is now negotiating for the complete outputs of a number of American manufacturers.

Bruner Goes with Hampton

Frank V. Bruner has resigned his position as publicity director with the General Film Company to take charge of publicity and advertising for the Rex Beach Pictures Company. Mr. Bruner is more innovatively new in the motion picture field, Mr. Bruner has been successful in handling the publicity for the General.

"The Auction Block" is now being filmed at the company's Weehawken Studio. The work will be started shortly on another of the Rex Beach novels, all of which are to be made into ten-reel features by the Rex Beach Company.

Before entering the picture field Mr. Bruner was identified with many theatrical concerns and has handled important attractions for Charles Frohman, Oliver Morasco, H. B. Harris and Selwyn & Co.

Goldfish in New York World

An interesting interview with Samuel Goldfish, president of the Goldwyn Pictures Corporation, appeared on the "celebrities" page of the New York Sunday World, Sunday, April 15.

Mr. Goldfish recounted various of his experiences before and after entering the motion picture business, and pointed out the possible ways in which the industry may seek and find its logical level. He remarked, among other things, that as far as development in the industry is concerned, the surface has only been scratched.

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Beecroft Places Cub Comedies
Chester Beecroft, from his new offices in the Astor Trust building, 501 Fifth avenue, New York, this week concluded negotiations with the Australasian Film Company for the sale of Cub Comedies to that firm in the Australasia territory. The Australasian Film Company will use a new Cub subject each week indefinitely.
Lack of Scenario Specialization the Greatest Menace

By Charles Pathe

Chevalier of the Legion of Honor—Head of the House of Pathe

Motion pictures are passing through a serious crisis. This condition is not local, but exists everywhere—in France, America, England and Italy. In every country the cause of the condition is the same and in every country, in proportion to the importance of the business done, the effect is the same. It is, therefore, more serious in America than elsewhere. The root of the evil lies in the scenario end of the business, and there only.

Knowing the cause of the trouble it might seem that the remedy would be simple and easily applied. This is not so, however, and it is the duty of those publications that depend either wholly or in part upon the motion picture business to indicate the remedy to the producers.

The dividends paid to their stockholders by the American motion picture companies are insignificant, if any at all, first because the capital invested in this industry is so large, and, secondly, and of greater importance, because there is an overproduction of negatives; thirdly, because the written scenarios, as in other countries, are not sufficiently well thought out, and lastly because the profits from good productions are wiped out by other negatives of little or no value which, not withstanding the large demand of the American market, are not profitable because of the excessive quantity.

In America, as in France and elsewhere it is customary to divide the enormous general expenses of the motion picture industry over an exaggerated footage in order to care for the high cost of production.

The production of negatives would be reduced at least 50 per cent, if each producer would understand the necessity of studying with more care each of the 200 or 300 scenes which make up a four or five reel photoplay. The producer, in the interest of the author and the distributor as well as his own, would attain a standard of good quality if he would make it a rule to only undertake the production of a scenario when convinced of its eventual success. Naturally he might sometimes be in error, but even if it were not a masterpiece his picture would at least be an interesting work rather than a mere triviality.

This would result in a considerable decrease of the production of negatives, and would increase in the same proportion the income from each negative.

All the scenarios which I have had the occasion to read were, in my opinion, not sufficiently developed. Nothing should be left for the director to improvise. It is my belief that development which each four or five reel scenario requires should constitute sufficient material for a volume of 200 to 250 pages in octavo.

By the adoption of this system the motion picture author will write two or three scenarios per year, for he may neglect the literary quality or style of his work, and the time so gained may be spent on the details which should be given to each picture.

The detailed description of a motion picture requires a much greater development than the description of a drama or comedy for the stage, the latter being rehearsed 15 or 20 times by the artists before being played in public.

The motion picture scenario should indicate the length of the scenes, the different foregrounds of the artists, the lighting effects, and the locations to be chosen. To this last the author should give particular care and sketches are sometimes necessary. In other words, everything should be put into which is likely to facilitate the work, and the director, with all the above information, will have made good use of his time if he completes four to five photoplays during a year.

In America, as well as in France and in other countries, the author, who is frequently a director, usually produces double this amount, and all the harm comes from that fact.

The director, as well as the author, is too frequently paid per scenario; in other words, per foot. It would be to the advantage of the producer to interest through royalties the director and the author in the final result of their work in a similar way as the publisher of a book associates the author with the results obtained from the publication of his work.

Without a doubt, up to the present time the restricted number of photoplay authors having sufficient knowledge of the profession, did not permit this arrangement, but I believe that the time is drawing near when these matters will be considered from the point of view I mention.

I notice with pleasure that in France and America the number of intelligent producers who are really interested in our art has increased in appreciable proportions, and I think the time is not far off that a co-operative association of authors, directors and producers will write scenarios direct and produce negatives which the distributors will send out on the market in close collaboration.

The time is past when producers were both authors and businessmen. With the exception of travelogues, educational and scenes, which require important and special material, they will be obliged to look to one who adapts scenarios from stories (scenario writers), pending the time when there will be real authors for motion pictures.

The time has come where the distributor must take care of his own line, which is totally different from that of the producer. Each of these professions requires particular experience and knowledge.

To combine in one person the distributor with the producer, what would one say if McClure, Doubleday Page, or other publishers wished to write works similar to those of Anatole France, Marcel Prevoast, Edmond Rostand, Kipling, Winston Churchill, and Henry James, authors with whom they may have contracts by which the writers bring their special talent in exchange for the business training and ability of the publishers.

This would evidently be ridiculous, and still this is exactly what has been done up to the present time in our industry and this must be stopped.

But you will say, the motion picture author requires financial assistance to proceed with his work. Marcel Prevoast and Anatole France write works at small cost, which to put into photoplays would require an advance of not less than 50,000 francs ($10,000).

Until a co-operative association be created the distributors could advance capital to the producers with whom they are connected, of course with certain precautions. There are certain producers, of whom I know several, who could easily obtain the assistance of distributors.

As far as I am concerned, I would be disposed to consider offers and to make some if the producers who would associate themselves with me could come to the idea that it is greatly to their interest to produce well rather than to produce much.

Our industry would then be for some time, if not for always, on a sound basis if the exhibitor was willing to associate his interests with those of the producer and distributor, paying for his program in proportion to the receipts which he realizes; in other words, on a percentage basis to be determined upon, following the same system used for the legitimate stage.

My conclusions, as you see, are very different from the results of recent investigations, where it has been decided that the chief handicap of the business was "lack of capital."

There is only one way to fight effectively against overproduction—produce well, and, better still, more than well.

Attendance Poor in Kansas

The war, the weather, and the prospective shortage in the Kansas wheat crop, are uniting to reduce the patronage of Exhibitors not pessimistic, but they are hoping for weather which will help to guarantee good production of crops yet to be planted.
"Watch the Orient," Says Film Man from East

D. P. Howells Returns from Asia with Interesting Message for American Film Producers—Far Eastern Countries Deserve Better Treatment

D. P. HOWELLS, who has returned to New York after a stay of ten months in India, China and Japan, has a word to say to American film producers who desire to exploit their works in the Far East.

Mr. Howells believes that America is neglecting a rich field in the Orient. The neglect, he says, is due to their under-estimation of the real value of that territory.

In a talk with a Motion Picture News representative, Mr. Howells said:

"The independent film salesman has a pretty hard row to hoe in the Orient, because he is not sure to what extent the producer will protect him. Producers sell films in China, Japan and India at a low rate and make no pretense of protecting the territories."

"Another error that should be corrected is the habit of American producers to ask higher prices for such territories as India than the American representatives in England demand."

The general conditions in the oriental territory, according to Mr. Howells, are improving. The native public is becoming educated to pictures. The demand is growing, interest is extending to new territories. Cheaper admission price, due to the low wages paid natives, is one drawback.

"Not many of China's four hundred million will enjoy motion pictures," said Mr. Howells, "until better means of protection are afforded theatre owners. Picture shows exist only in treaty ports, and attempts to open theatres in the interior cities are almost always disastrous."

Mr. Howells went on to say that the conditions in Japan are healthy, as far as Japanese producers are concerned.

"As soon as American producers invent some new type of picture, the Japs hasten to imitate it. Japan has several producing companies, including a Japanese Charlie Chaplin company. A demand continues to exist for sensational American films."

In fact, the Oriental demand is limited almost exclusively to sensational pictures. The Eastern mind, with its peculiar viewpoint, cannot grasp the meaning of American sex pictures. The moral code of the East is different from that of the West. For example, a wealthy Chinese of Shanghai once saw a picture in which an American, after providing luxuries for his wife, paid attentions to a lady of the vampire type. His duplicity was the central idea of the play.

"My Chinese friend, after viewing the picture, said: 'I don't understand this thing. The gentleman gave his wife a fine home and all luxuries. Why should any object to his taking another wife if he could afford it?'

Goldwyn Charts America on Film Rental Basis

The Goldwyn Pictures Corporation has conducted a thorough investigation of the country in order to obtain accurate data upon the motion picture value of various territories, all of which heretofore have been sold on a "catch-as-catch-can" basis. It is interesting to note that the investigation which has just been completed by Goldwyn is directly in accord with the editorial suggestion made by William A. Johnston several weeks ago in the New York Times. Mr. Johnston pointed out the folly of selling territories on the present plan, and indicated the necessity of complete knowledge of territorial conditions and values.

In a statement issued from the Goldwyn office, it was declared that one of the most important findings of the investigation was that no fixed tariff for film rentals is adhered to in any section.

Goldwyn, according to its announcement, intends to produce pictures far above the average, and they will not be cheap rental productions. The chief intention of Goldwyn is to obtain the greatest possible distribution, and to keep the films in circulation as long as the territories are active.

This explains the basic reason for Goldwyn's efforts to rechart America on a scientific salesmanship basis. All cities and towns in all of the film distribution territories are being catalogued for rentals on the basis of actual conditions in the communities themselves. To illustrate: Des Moines or Milwaukee each has a status of its own that is determined by Des Moines or Milwaukee conditions and the conditions in Dallas, Tex., or Barre, Vt., are purely local and cannot be approximated or "averaged" by merely striking certain levels for the country at large.

When this task of price-cataloguing America has been completed Goldwyn expects to possess a tariff as complete and thorough as are the railroad rate tariffs established by the Interstate Commerce Commission or the Department of Commerce and Labor.

President Compliments Bioscope

The American Bioscope Company of Chicago, sent a sample of their sixty foot patriotic film with its three presidents, war hero quotation, the national anthem and a waving Stars and Stripes to the White House at Washington. The film was shown to the President, and on last Friday the American Bioscope president, J. E. Willis, received a note of thanks and congratulations for the patriotic and timely stunt.

New L-Ko Finished

Vim Moore, who is directing Phil Dunham, the English comedian with L-Ko, has just completed a department store picture entitled "Dry Goods and Damp Doings."
Advertising that Keeps the Public Away from Your Theatre

By Kenneth MacGowan
Motion Picture Editor, Philadelphia Public Ledger

Editor's Note—The point of Mr. MacGowan's article is simply this: Analyze your appeal, pick out its strongest appeal, and then hammer away with that at the public. Concentrate your fire; don't scatter it. The weakest advertising line in the world is "greatest in the world," and its various equivalents.

Next week, the fourth article in the series, "Real Service That Distributors Are Anxious to Give," will appear.

Every day one sees the lobbies and fronts of theatres be-spattered with gory designs ready screaming the news of crime, infidelity, sexual attraction, danger and destruction; and trade papers find their advertising columns full of just such stuff. And every day the exhibitors who go out of business steadily increase—and big producers tell legislative committees their troubles.

Why? Because the appeal of the motion picture has, in most instances, been marketed to the public—and to the exhibitor—on the lines successfully used by the advance agent of a circus.

The exhibitor of today has to sell his films. And too many of his films cannot be sold—he dares not take the wrappings off them; 10 per cent., 20 per cent, and 23 per cent. of the audience.; 2nd, a publicity campaign which has a vitality punch conquers all.

A film; 3rd, the intelligent co-operation of the exhibitor, who should be coached to work along the lines of the plan laid down; 4th, the production of the daily change, so that producer and exhibitor alike may get the benefit of the publicity.

The man who buys a seat in a motion picture theatre takes a chance. Too often he's stung. The fact that out of twelve visits he sees eight good shows only in ten days he had received requests for 50,000 copies of the free booklet containing the first three chapters of the story. He added 10 per cent. to the paper's circulation on the day the story started. In other campaigns I have seen him run, he has added 15 per cent., 20 per cent, and 23 per cent. to the circulation of his paper by advertising serial stories—compared to which the boosting of a good film is as a Tin Lizzie beside a Pullman car.

One of Rider Haggard's old Quatermain stories. Can you imagine anything more difficult to create a stir about than a ten-year-old story published in serial form in a one-cent evening newspaper? Now watch the way Mr. Brooks gave an air of mysticism and pulling-power to his ads. See the reproduction on this page. In one week he had the town stirred up; in goes the circulation of his paper by advertising film; 3rd, the intelligent co-operation of the exhibitor, who should be coached to work along the lines of the plan laid down; 4th, the production of the daily change, so that producer and exhibitor alike may get the benefit of the publicity.

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Advertising with scattered interest won't capture a public.

Shells with a single charge of high explosive break down all walls.

Advertising with a single, vital punch conquers all publics.

Don't use shrapnel.

The public is like a strong fortress.

Their attitude is defensive. You have to capture them.

Shrapnel won't penetrate a fortress. It scatters.

Advertising with scattered interest won't capture a public.

Shells with a single charge of high explosive break down all walls.

Advertising with a single, vital punch conquers all publics.

Don't use shrapnel.
Deposits and War Cause Indiana Meeting

Mutual Insurance Organization for Protecting Theatres is Arranged

Plea to Let Exhibitors Help in War Is Sent to Governor Goodrich

A well-attended meeting of Indiana exhibitors, held in Hotel Severin, Indianapolis, last Wednesday, a substitute for the undesirable advance deposit system, a mutual insurance association, and a desire to help Governor Goodrich recruit an army for the German war were the principal topics brought up for discussion.

The association appointed a committee, composed of L. H. O'Donnell, Washington; C. R. Andrews, Muncie; H. H. Johnson, Lafayette; H. Kornblum, Evansville, and John Victor, Indianapolis, with authority to arrange for the organization of a mutual insurance company within the organization to insure and take over the insurance of the theatres and contents of members of the association, at forty to fifty per cent. less than the present underwriting rate.

The committee also was authorized to bond a company within the organization for the purpose of bonding the members of the association and guaranteeing the payment of their obligations to film companies, in a system of advance cash deposits. The committee has arranged to meet at an early date.

F. J. Herrington, former president of the Motion Picture Exhibitors' League of America, and now national organizer for the league, attended the meeting and delivered an address.

IN AND OUT OF TOWN

Thirty-two Representatives and Alternates Picked at April 6 Meeting After Constitutional Wrangle, but Only Now Announced

The list of delegates and alternates named to represent the Illinois Exhibitors' League at the coming National Convention was announced from the Chicago League headquarters on Thursday, April 19. The entire personnel had been picked by a committee of five and elected at the State Convention held Friday, April 6, but the names were not made public until last week. One of the reasons advanced for this from one quarter, was an objection made by one of the members on the floor of the convention that the Illinois League was not entitled to that number upon the basis of its actual membership. This objection was met by a count of the membership rolls, which are said to allow sixteen delegates and the same number of alternates on the basis of one delegate for every twenty-five members and five delegates and alternates-at-large, making the twenty-one.

It was emphatically denied at the league headquarters that any of the delegates would go to the convention from Illinois, instructed as to their vote.


The alternates are: A. Balaban, Mrs. M. McFadden, Joseph Trinz, Julius Alcock, Fred W. Schaefer, Max Schacht, Julius Alcock, Charles Schwab, George Moore, Walter Johnson and Sid Selig of Chicago; W. Bradley of Ottawa; William Savage of Alton; A. Sigfried of Decatur; Harold Johnson of Jacksonville; M. M. Brun of Joliet and W. E. Burford of Aurora.

Gainsborg Has "Sin Woman"

Lee Gainsborg, 51 Proctor theatre building, Newark, N. J., announces that he has severed his connections exclusively. His first release is "The Sin Woman," with Irene Fenwick, Rene Davies and Clifford Bruce.

Sell Your Ad Copy

Letendre Congratulated for Terre Haute Press Stunt

The Cecil De Mille production, "Joan the Woman," is to open at the Cort theatre, San Francisco on April 29.
Chicago Exhibitors Move to Abolish Deposit

TIE Exhibitor's League of Chicago in a session last week again took up the question of the deposit system. The special committee, appointed some time ago, to devise ways and means for substituting another and feasible plan to replace the deposit system now existent, made a report to the meeting that was favorably voted upon and concurred in by those present. The news of the recently announced change of policy by Triangle to abolish the deposit system and substitute the bonding method of insurance against loss put a new and more sanguine face to the situation when the committee made its report.

The main plan of the Chicago League, outlined and developed before the Triangle announcement, is for much akin to Triangle's step taken to abolish the evil. In its gist, it was first aimed to make the league a sort of an automatic assurance of faith and indemnity to the exchanges. The league was to be the sponsor for all of its members. A much favored addition was then suggested to this plan, that of having a fidelity and insurance company join with the league in assuming risks. This is what the deposit committee had considered and reported on at the meeting last week when the news came of Triangle's new policy.

The announcement of the adopting of a practically similar plan by this company delighted the members of the Chicago League and they have endorsed it on all sides. It is being hailed as the first tangible step toward abolishing an evil that exhibitors all over the country have been protesting against for some time. Joseph Hopp, president of the Chicago League, and who has taken a great interest recently in seeking to abolish the deposit system, said after the meeting: "The Triangle departure has put a most roseate face on the situation. It was a ray of sunshine that came unexpectedly but greatly pleasing to all exhibitors. It is now up to the exhibitor who has felt the burden and the injustice of the deposit system to back Triangle and its reform and force the other companies to adopt the same satisfactory mode of dealing. We will not drop our plans started in this direction but will keep right on working upon and putting to application the steps we have outlined."

Movie Charity Ball a Complete Social Success

THE Movie Charity Ball, held under the auspices of the Motion Picture Exhibitors of Greater New York, for the benefit of the American Red Cross, took place on Monday night, April 16, at Terrace Garden. The affair was well attended, most of those present being connected with the picture business in offices or studios. The boxes on the mezzanine floor of the Garden were contracted for by representatives of the business, and were occupied by such stars as Roscoe Arbuckle, Mitchell Lewis, Virginia Pearson, Earl Williams, Wally Van, Leah Baird, Kathryn Adams, Hobart Henley and Stuart Holmes. Mr. Arbuckle and Miss Pearson led the grand march, which was as usual the spectacle of the evening. Previous to this the professionals present were introduced from the platform. Following these formalities the dancing became general and lasted late into Tuesday morning.

The musical program for the entire evening was arranged by Samuel Rothapfel of Rialto theatre.

The heads of the various committees follow: President, Samuel H. Trigger; Chairman, Sidney Ascher; Manager, Harold W. Rosenthal; Chairman Reception Committee, Ike Haristall; Chairman Floor Committee, Morris Needles; Floor Manager, Grant W. Anson; Assistant Floor Manager, Charles Mayer; Publicity Director, Harry Reichenbach; Chairman Entertainment Committee, Samuel Rothapfel.

Summer Picture Season

The Empress theatre in Grand Rapids, Mich., which plays Keith vaudeville during the regular season, will show pictures during the summer months. Lew Barnes, of Kalamazoo, will have charge of the picture season at the Empress.
Convention Plans of Exhibitors of Northwest

All in Readiness for Three Day Gathering in Minneapolis—Ruling to Prevent Waste of Convention's Time—Entertainment Tickets to Be Free

In connection with the annual convention of the exhibitors of the northwest to be held at Minneapolis the first three days in May, President Gilosky has made an emphatic ruling that every exhibitor intending to bring up any matters on the convention floor must have some typewritten with a duplicate to cover every resolution or constitutional amendment. This plan has been adopted to avoid confusion and to prevent waste of time.

W. K. Howard, manager of the Vitagraph Exchange, and Harry Rathner, of the Supreme and Selznick Exchange, appeared before the exhibitors last Tuesday and each tendered a subscription of one hundred dollars to help entertain the visiting exhibitors.

At Tuesday's meeting of the Convention Committee the program for the three days' meeting was adopted, and all final details arranged.

There is to be no charge for the various entertainments this year and every exhibitor who is a member of the Motion Picture Exhibitors' Corporation of the Northwest, whether he lives in Montana or the Twin Cities, will receive one combination ticket admitting him to all entertainments free of charge.

Each film exchange and supply house that contributes toward the entertainment of the delegates will receive two course tickets complimentary. To others who desire to attend the entertainments the course tickets will cost $3.00.

All the trade journals will be provided with tables just outside the convention hall and their press representatives will have a long press table at their disposal inside the hall.

Plea to Organize Against Penn. Age Limit Bill

Broadcast appeal to exhibitors and leaders of the motion picture industry has been made by the Exhibitors' League of Pennsylvania, to forestall enactment of the bill prohibiting children under sixteen going to picture theatres unaccompanied by a minor, which is now before the legislature of the Keystone state. Urgent request for funds is made.

In a statement distributed broadcast, the league says the Civic and Moral societies endorsing the bill, there is required financial assistance of the exhibitors and the trade in general, as obnoxious laws are injurious to the business in general and affects every branch.

"There are many other proposed bills to look after. I just made mention of the above to attract your attention. Get in the league and help those who are helping you."

Mid-West Theatre Men Not Perturbed at War

In spite of the perturbed condition of International affairs, Motion Picture Exhibitors and Exchangemen are most optimistic over the condition of the trade throughout the Middle West. Longer runs and better pictures are gaining in popularity and motion picture houses are enjoying the same amount of patronage as in more peaceful times.

Part Proceeds to Red Cross

The Midwest Photoplay Corporation is devoting a liberal portion of gross proceeds from all Iowa bookings of "War Brides to the Red Cross Fund. Recently "War Brides" played a return engagement at The Garden theatre in Des Moines under this plan and met with unusual success.

New Stage Setting for Strand, New York

Messrs. Gates and Marange have designed for the Strand theatre, New York, a new stage set of great beauty and dignity. Traditions of architecture have been followed, yet a twentieth century up-to-dateness is apparent. A high-domed interior is the result of large vaulted arches supported by marble columns, with gold capitals, and lunettes carrying decorations especially appropriate to the time.

"The Glorification of Fraternity," showing the warring nations at peace, occupies the center lunette, while to the left "The Arts of War," and to the right "The Arts of Peace" surmount drapings of soft, rose colored velour, which open to disclose a lake of cerulean blue. Bordered by snow-capped mountains, with peaks glimpsing against a wonderful background, this is first revealed in a mysterious dawn, that gives way to the flush of morning, followed by the brilliancy of the full day-light. This in turn melts into a poetic sunset, yielding to a soft moonlight, with its romantic rays rippling in the peaceful bosom of the lake.

Complete and Modern Theatre Now Building in Chicago

Chicago will have another modernly constructed motion picture theatre added to its already long list upon the completion of Balaban and Katz's Central Park theatre in the near future. It has been in the course of construction for several months and the roof is now being put on it. It is expected to be ready for opening by October 1.

This new house is located at Twelfth street and Central Park avenue, outside the Loop, but in a high class neighborhood section. It will front on Twelfth street with a 75 foot spread, and will have a depth of 160 feet. The building will be three stories high, the floors above the ground floor to be used as offices. The interior of the house is to be reconstructed and decorated in the most modern and pleasing fashion. It is being endeavored to make it a composite of some of the best houses in the East and West, and will have a seating capacity of 2,600.

Besides the lower floor there will be a balcony with boxe boxes on both sides.

Iowa Blue Laws Advocating Sunday Closing Fail

Through the efforts of W. D. Ingledue, acting president, and W. C. Eddy, acting treasurer of the Iowa Motion Picture Exhibitors Association, who have for the past month been devoting a considerable amount of their time in lobbying against the Blue Laws, motion picture houses in Iowa will continue to exhibit on Sunday.

The Blue Laws, prohibiting exhibitions of any kind on Sundays, were opposed by Red Cross organizations in the Thirty-seventh General Assembly, but a large portion of the credit for their defeat belongs to the Iowa Motion Picture Exhibitors Association.
Send In the Coupon

Following is the proposed itinerary of National Organizer Fred J. Herrington of the Motion Picture Exhibitors' League of America.

He is making a big swing around the circle in the sole interests of exhibitor organization, to bring local leagues into the national organization and to serve and create local organizations.

Read over carefully this itinerary:

<table>
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<tr>
<th>City</th>
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<tr>
<td>Cleveland</td>
<td>Wed., Apr. 25</td>
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<td>Chicago</td>
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<td>Milwaukee</td>
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<td>Fargo, N. D.</td>
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<td>El Paso, Tex.</td>
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<td>San Antonio</td>
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<td>Houston</td>
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<td>Memphis</td>
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<td>St. Louis</td>
<td>Sat., June 2</td>
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<td>Indianapolis</td>
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<tr>
<td>Cleveland</td>
<td>Tues.</td>
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If you want organization work done, anywhere, note the date of Mr. Herrington's arrival in your city and write MOTION PICTURE NEWS. We will forward your letter to Mr. Herrington on the road.

Also, you can aid greatly by filling out and mailing us the coupon below. We will publish the information thus received and thereby let you and all exhibitors know the country-wide sentiment toward organization and the Chicago Convention.

This is the year to organize. It is now or never.

Make the Chicago Convention a big and representative exhibitors' gathering. Send your delegates there uninstructed. Eliminate all politics in advance.

Let the convention be a wide open one—free and able to choose the best leaders, men who will act for you and not capitalize the League for themselves.

Appoint committees who will work, and who will take up the box-office problems now confronting you, and settle them, as practical business men, to your advantage.

It can be done. And it's worth your trip to Chicago—or your delegates' trip—to see that it is done.

Indiana has just had a rousing convention. Committees were formed who will do things. This State has already won Sunday opening.

Fill out and send this coupon in to MOTION PICTURE NEWS, 729 7th Avenue, New York City.

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**COUPON**

Are you interested in Exhibitor Organization? Will you attend the National Convention in Chicago—July 14-22d?  
Are you a League member? Do you favor instructed or uninstructed delegates?  
If not, why not? Who is your choice for President?  
Do you want Fred Herrington, National organizer, to visit your state? What is the sentiment in your section, toward the League, the convention, and the next President?  

Remarks

Signed
Theatre
City
Special Story by Newspaper Reproduced as Herald

One of the most powerful exhibitor helps we have seen is a reproduction of Rev. Thomas B. Gregory's feature story on "Enlighten Thy Daughter," being used as a herald or throwaway in conjunction with the showing of this picture. Appearing to be a clipping of the New York American of January 30, 1917, the article carries a special two-column head, "Enlighten Thy Daughter, a Moral Epic." Subhead: "Most Tremendous Force for Good, ... of a picture, devising new ways and means to help the exhibitor, ends with the first run showing.

When producers realize that the second to a hundred and second showing of their pictures are what give the producer his reputation they may wake up.

"In Again, Out Again" Books Free to Exhibitor Proposition

Artcraft, in conjunction with the Britton Publishing Company, is giving away a limited number of copies of the dollar books for exhibitor co-operation. The Rialto, New York, is to give a few copies to the first patrons attending every morning, for example, and advertises the book by mention in its house program.

A large quantity of the books have been shipped to Artcraft Exchanges. The live wire who boosts the sale of this book is boosting his own business, even without the courtesy of the publishers extended in this very liberal manner.

Tin-Cam Matinee Season

Live Wires are reminded that it is spring cleaning time, when it is customary to let the kids in for a string of tin cans gleaned from the back alley. The Empress, Hollidene, Okla., has already started the ball rolling. Flies of tin cans in front of the theatre, with a prize for the biggest pile, is the best way to get real advertis- ing out of this idea. If there are different boys’ organizations in town, let them compete as clubs for the prize—then all their friends and folks will come down to see the results of the boys’ work.

Schindler Visits New York

Ludwig Schindler, manager of the coming convention of the Motion Picture Exhibitors' League to be held a Chicago in July, arrived in New York Sunday. Mr. Schindler expects to spend several days in New York arranging details for the manufacturers' displays at the Expo.

Thousands for Display

When "The Submarine Eye," Williamon Brothers production is released May 6, there will be $16,000 worth of paper back of it, ranging in size from half-sheet cards to twenty-four-sheet stands.
Stanley Sells Tickets Subject to Agreement to Respect Flag

The Stanley theatre, Philadelphia, has found a new way of expressing patriotism. The front page of "The Stanley Theatre News" contains the following conspicuously displayed "The management desires to call attention to the fact that tickets are sold with the express understanding that the purchasers' behavior towards the President of the United States, the flag and the military forces sworn to uphold the Constitution, be respectful at all times.

This course of conduct, together with that of rising and standing at attention when the orchestra plays "The Star Spangled Banner," is not only the duty of every patriot, but it should be the pleasure of everyone to show such honor in this "time of the great war." International's publicity department is authority for the note of the "war extras," and why they should see "Joan the Woman" at the Colonial. Everyone of the envelopes was emblazoned outside in red with the phrase: "She wasn't too proud to fight!"

Chaplin Wins Laugh Contest

The Academy theatre, Buffalo, N. Y., J. H. Michael, manager, recently held a "contest," practically all the big laugh makers were there—on the scene—and it is claimed Charlie Chaplin won the "contest." Easy Street was the Chaplin comedy selected.

Flag Information as Souvenir

The Third Street theatre, Easton, Pa., recently presented its patrons with an up to the minute souvenir, explaining the customs and observances regulating the use of the flag, with special days and holidays when the flag should be displayed.

Stop, Look, Listen! Ingenious Ad Set Up from Boston

In a recent issue, we noted the establishment of a special print-shop for turning out throwaways, heralds, etc., for the Modern, Beacon and Shawmut theatres, Boston, Mass., and the Colonial, Nashua, N. H.

Besides the economy of this plan, claimed to amount to forty per cent, all kinds of unusual type set-ups are naturally encouraged, as for instance, an ingenious imitation of the familiar "Stop, Look, Listen!" sign-posts at railroad crossings, recently used in Shawmut theatre hand-bills as an attention catching head.' This was done by specially arranging the plain rule, such as is used for borders of ads. and pages.

One's own printer, thinking up novelties of this sort, specially for your own use, should become particularly clever at it. Small-town managers, and managers who do business with a small print shop, or are able to get the work done by one man, can get together with him and scheme a lot of things worth while. Printers type, rules and borders lend themselves wonderfully to novelty set-ups. We will appreciate all who take this hint sending us their results, for mutual benefit.

Chaplin Wins Laugh Contest

"The contest." Easy Street was the Chaplin comedy selected.

Agreement to Respect Flag

"The home of quality and originality" blue hill avenue.

STOP! LOOK! LISTEN!

"THE WITCHING HOUR".it's that wonderful secret in pictures with audrey smith

"THE GREAT SECRET"

"PEARL OF THE ARMY"

"MAYBE YOU'VE NOTICED?" THE SHAWMUT ALONE CITY THE BEST AND MOST EXPENSIVE SHOWS THE BEAUTIFUL BROADWAY OPERETTAS IN AUTOPILOT OF FULL SIZE ON THE OTHER HANDBERNO DUE TO THE OTHER THE PRINCESS OF PATCHES"

"THE DUMMY"

VIVIAN REED IN A DELIGHTFUL COUNTRY FULL OF FIFES ONE DUE TO THE OTHER THE PRINCESS OF PATCHES"

"THE GREAT SECRET"

"PEARL OF THE ARMY"

SHAWMUT THEATRE

"THE HOME OF QUALITY and ORIGINALLITY" BLUE HILL AVENUE "MAYBE AT 1:20 EVENING AT 8:15"

Set up in Theatre's Own Printing Plant, for Shawmut Theatre, Boston

This Week's Prize Tale

From Macon, Ga., comes the story that a girl usher in the Macon theatre so closely resembles Mollic King, her friends have decorated her with a "Double Cross" on the right arm—and what's more all Macon society feminity is wearing double crossed tattooed arms. We hope when the alleged "fad" is over, the "India Ink" will come off. Picture to yourself mothers and grandmothers of Macon, in years to come pointing to this romantic mark of the "time of the great war." International's publicity department is authority for the statement that Manager O. P. Hall's personnel was threatened with complete disruption for several days.

Middle West Theatres Using Patriotic Phrases

"Call to the Colors." "Wanted, Patriots to Follow," and similar patriotic phrases are being used in the Middle West to boost the war pictures and some of the serials which have a war interest. Nearly every theatre of importance has hooked up to the spirit of the "support the President" movement in some way or other.

Globe, Boston, Uses Mailing List

While the weekly mailing list form of advertising the week's bill at most of the metropolitan houses has been looked on skeptically by house managers, Frank Meagher of the Globe, who carries a weekly mailing list of 2,000, claims that the "small town" form of advertising pays in Boston.

Southern Paramount Circularizes in Behalf of Exhibitors

The Southern office of Paramount, which employs as publicity manager Mrs. Gracine Wyden Vaill, is mailing out personal letters direct to possible patrons of exhibitors just taking on Paramount in that territory, or who have weak nights they want to boost.

The important feature of this service is that every letter is individual, written by Mrs. Vaill, as she would write to a Southern acquaintance, in a personal style peculiar to Mrs. Vaill, who has the "Dixie" accent in her writings.

Reports are that these letters have "brought home the bacon," which is another way of saying that Mrs. Vaill has succeeded in infusing into them some of her own personal charm feminine. No better illustration could be given of the advantage of localizing publicity.

Mrs. Vaill has suggested many live wire stunts to Southern Paramount exhibitors.

Triangle Exhibitors Favor Rotogravure and Small Herald

Practically all heralds and other exhibitor aids from Triangle, except the lithographed posters, are now done in Rotogravure process, either green or brown. John W. Hanson, manager of supplies, says exhibitors have shown a decided appreciation of the more artistic effect to be gained by this process, in the most practical way possible, by increasing their orders.

The new 3½ x 5½ heralds are just a convenient size, once folded, for milady's handbag, or for mailing in a "regular" envelope. And the small size herald, even in Rotogravure, costs less than the old style.

Shrieking Newspaper "Fake" Available for "The Whip"

"Terrific Smashup," etc., etc., with pictures of a wrecked train and quite the most sensational "headlines" we have yet seen, are shown in a fake herald imitation newspaper, double-size available to exhibitors of "The Whip," wishing to play up and connect the melodramatic reputation of this former stage thriller with its picture presentation. The shriek of this sheet will cry out even above the strident note of the "war extras."

A Display of Acumen

Ralph Kettering, Jones, Linick and Schafer's (Chicago) press agent sent out circular letters and announcements to 15,000 Chicago school teachers, members of women's clubs, civic and other organizations last week telling where they could and why they should see "Joan the Woman" at the Colonial. Everyone of the envelopes was emblazoned outside in red with the phrase: "She wasn't too proud to fight!"
Ingledue Takes Great Pains with Program Announcement

We have before us a program from W. D. Ingledue, Strand theatre, Marshalltown, Iowa, which represents the utmost in painstaking in program announcement. A stock design in pale blue and pale yellow, with orange and pink and green shadings, and a dark blue imprint of the star (Mary Pickford, in "The Poor Little Rich Girl") to be changed for each different attraction decorates the front cover, with light blue border design for inside and back. The Morton Picture News Screen Examination of the picture is used as the basis of description of the fine points which patrons may expect in the play, and the times of performance are included. The back page is devoted to coming big attractions.

Noticeable particularly is the advertising or "superlative" reiterations are eliminated. Which is possible, of course, when pictures are selected that measure up unqualifiedly given due credit, and "In Again Out Again" is announced as the "First Art-craft Production." Otherwise, the sound of the press agent boosting his particular wares is absent.

We feel certain that always "delivering the goods," with a becoming modesty in exploiting their merit, the enterprise of the Iowa housekeeper and her employees, the Ingledue Strand of Marshalltown, is being successfully carried to the public.

Original Stunt of L. W. McCuan, Kozy Theatre, Dresden, Tenn.

Special "Woman's Number" of Paramount Progress Scores

More men exhibitors mind your "p's" and "q's," for Paramount has issued a most convincing brief showing that mere men is not in it when it comes to running a theatre or exchange. Why? For the very obvious reason that woman, lovely woman, is the natural born housekeeper and sees details to perfect and keep in order that the rougher sex naturally must overlook. And we all know details make the show business a success, or failure. Then there is woman's intuition, and her vastly valuable knowledge of what woman herself wants, which no man ever pro-

fesses to know—if he is truthful.

And so the "Woman's Number" of Paramount Progress should be read with great interest by the incompetent male, who will glean therein some idea of his shortcomings as an exhibitor and handler of motion pictures and their allied uses.

Seriously, Harry Day has gathered together a fine collection of timely articles by women, that will make the reader, man or woman, respect the large usefulness of woman in the picture business. We know many theatres where the "boss" does not wear trousers, and business is good, too.

Whether or not the winner of the match accepts the offer. President Scowcroft has gained his end, for the newspapers saw a miniature flag to wear in his button hole with instructions not to enter the house without the pin attached to his coat. An innovation in the patriotic overtures is being tried out there this week and according to Manager Soriero it is a winner. With proper captions each war President of the United States, from George Washington to Woodrow Wilson, is thrown on the screen. The finale of the overture comes with a map of the United States, bearing the caption, "America for Americans," with Old Glory waving over the whole.

Cahil-Igoe Company of Chicago Pursues Aggressive Methods

Hustling methods, inventive genius and the effort to please is giving the Cahil-Igoe Company of Chicago a place in the motion picture exhibitor's sun as manufacturers of novelty and printed matter. Badges, buttons, rings, bracelets and a hundred and one other attractive publicity stunts they are daily evolving for the benefit of the exhibitor and house manager have been attracting widespread attention.

They endeavor to solve the exhibitor's advertising problems and in a great way succeed. One of these mediums is a complete program service to subscribers of twelve different designs, and the synopsis and advertising notices for the picture is included in the service. Another of their newest stunts has been "Filmette," a new style of folder designed to take the place of the customary heralds furnished by producers. "Filmettes" are furnished on Paramount release only.
Boston Theatres Use Flags

The lobby of the Globe theatre has been the center of commendable talk during the past week owing to the patriotic display. The whole front of the house has been decked with flags and bunting, and according to Manager Frank Meagher it will remain so until something more definite breaks regarding war.

Patriotism has caught the moving picture houses all over the city, but the biggest demonstration yet attempted is scheduled at the Modern next week, when Manager Samuel Finanski has arranged for the unfurling of the second largest flag in the city. Manager Finanski has arranged with the R. H. White Company, across the street, to fly this mammoth flag on a steel cable between the two buildings over Washington street. Mayor Curley has promised not only to address the meeting but will pull the string which will throw Old Glory to the breeze.

Paralta Issues Booklet

General Manager Nat I. Brown, of the Paralta Corporation, has written four little pamphlets of 600 words each on screen plays, stars, sales and publicity, which will be distributed to exhibitors as a part of information relating to the Paralta plan of distribution. These little books are more remarkable, perhaps, for the thought they suggest than what they actually contain. They were written to make the exhibitor think—and think hard.

A THOROUGH understanding of the principles of good farming is a long stride toward the successful advertising of the moving picture theater," writes J. Stuart Woodhouse, who is widely known in Minneapolis territory for his progressive methods of boosting state right and other productions. Mr. Woodhouse says he gets his inspiration for his advertising from the scientific methods of the farmers of his home state, Iowa. The parallel is unique, to say the least, but will be plainly understood from the following comparison of farm methods with theater methods.

Nowadays when everybody's attention is directed to the necessity of raising better crops, the allusion is timely.

For any kind of fruition there must be, FIRST, a preparation of the ground; SECOND, a planting of the seed according to the kind of crop wanted; and, THIRD, cultivation every minute until the full crop is harvested.

Have you ever thought of the application of this idea to growing a crop of patrons for your theatre? Yes, and you can even go farther and say you must keep the strains pure and save the best seed for the next crop.

There is much that can be done before the arrival of a star or picture play, through securing the cooperation of the newspapers in publishing live screen news. Do you remember how the newspapers prepared the people of every community for "The Birth of a Nation?" Curiosity was aroused by reports of litigation and trouble because of the theme of the story. Much of the present interest in Theda Bara's rights picture has jumped from oblivion to wide notoriety because the mayor, or the school superintendent, thought "nobody ought to see it.”

Here is how Theda Bara was promoted in Minneapolis. Two weeks previous to presentation Mr. Woodhouse inaugurated a "character study contest" in a Minneapolis paper. "Would you trust your life with the owner of these eyes?" was asked, over an illustration showing only Theda Bara’s eyes. Next day, "Would these lips lure you to matrimony?" was asked, with the lips only shown.

The following day a complete picture of Theda Bara was shown, with the question, "Would you marry Theda Bara?" Prices were offered for the best letters justifying either answer, "Yes" or "No." The next day came stories about Theda Bara, following day after day with description of her likes and dislikes. In the worst rain and hail storm of the year the box-office record was broken with this FIRST picture shown with this star.

Later the same theatre canceled the program Miss Bara was appearing in, and a similar three weeks' campaign enabled Olga Petrova to break the Theda Bara records. A "double" contest to find a likeness to Theda Bara was started, with the question, "Who would you marry Theda Bara?" Prizes were offered for the best letters justifying either answer, "Yes" or "No." The next day came stories about Theda Bara, following day after day with description of her likes and dislikes. In the worst rain and hail storm of the year the box-office record was broken with this FIRST picture shown with this star.

Establishing the reputation of the theatre itself is most difficult "plowing," but good music, comfort, safety, can be impressed on people, and this will help even here if you can connect the personality of the theatre with news value. When war interest was at fever heat Mr. Woodhouse's theatre published pictures and information as to the nationality of its musicians, who were largely of foreign parentage or birth.

The "seed" of publicity is efficient advertising. Careful testing, selection of proper "soil," planting seed suitable to the "soil," and rotating the crops, are rules in farming that need no explanation as to their application to theatre advertising.

Don't overplant. Three seeds to a hill is right in Iowa, for corn. A whole handful would give no better crop, and would better be used in right proportion to the fertility of the soil.

As to rotation. Don't let the soil go stale with the same kind of planting year after year. Keep everlastinglly at it with new, everchanging seed. Don't advertise in the same way to the same people over and over. Make cultivation. Don't let the crop grow wild. Just because you have good luck and it grows fast with the first spring rains and sunshine, don't quit work. Cultivate the women's clubs and fraternal organizations, ministers, school teachers, and all classes of persons.
Unusually Large Universal List Week of Apr. 30

"Birth of Patriotism" Timely War Feature, and Gold Seal Subject
Head List—Bison, Big U and Joker
Aggregations Add Lively Films

TIMELY in its interest and with a sustained plot, "The Birth of Patriotism," from the story of I. A. R. Wylie, heads the Universal schedule of releases the week of April 30. Irene Hunt and Leo Pierson star under direction of E. Magnus Ingleton.

The feature tells the story of a young man who abandons home and wife and disregards social and moral codes. At the outbreak of war he enlists, leaving behind two women between whom a patriotic conflict grows up when news comes of the man's death. The report is false, and there follows a sacrifice on the part of one of the women as a fitting end to the picture. Numbers of battle scenes are said to be realistically shown.

"What a Clue Will Do," a Nestor Comedy, with Lee Moran and Edith Roberts, will also be released on April 30. In this comedy this fun-making trio have one of the best opportunities that has been given them in many months.

The program feature for Tuesday, May 1, is the Gold Seal three-reel Western drama, "Bill Brennan's Lament," in which Neal Hart and Janet Eastman are jointly featured. This story of claim jumping, from the pen of Shelly Sutton, prepared for the screen by Charles Wilson, Jr., was directed by George Marshall. The supporting cast includes Joe Rickson, Raymond Witaker, Jack Walters, Tom Grimes, Bud Osborne and Bill Gillies.

A Victor comedy, "The Cabaret Scratch," featuring Dan Russell, will be released.


Ince Presents Dorothy Dalton in New Subject

Dorothy Dalton soon will be presented on the Triangle program, by Thomas H. Ince, in "Wild Winship's Widow," a comedy-drama by John Lynch. This play is announced as being the first in which this star has been cast in a comedy role. The story has to deal with a widow, who, worshipping at the shrine of the dead departed, finds that her idol has feet of clay. Her disillusionment eventually brings happiness, and the plot shows the folly of worshipping false gods.

Rowland Lee, a newcomer to Ince-Triangle plays, Joe King, Lillian Hayward and Alice Taffee are seen in the cast. Charles Miller was the director.

Comming O. Henry Stories in Film Scheduled

Ten of the O. Henry stories to be released on General Film program have been completed, three of which "The Third Ingredient," "Friends in San Rosario" and "Past One at Rooney's" have already been released. These finished, and yet to come are:

"The Marionettes," written in scenario form by Elmer W. Bergman, and directed by Thomas R. Mills, featuring Mildred Manning and J. Frank Glendon; to be released on April 28.

"The Green Door," enacted by Walter Mcgrall and Mildred Manning, under the direction of Thomas R. Mills, and was pic- turized by A. Van Buren Powell; released on May 5.

"The Guilty Party" is a drama of life in the underworld, produced by Thomas R. Mills, with Patsey De Forest and Frank Brule in the leading roles. The scenario is by Katharine Reed, and the picture will be released on May 12.

"The Copy and the Anthem" was adapted for the screen by Elmer W. Bergman, and Thomas R. Mills is featured, also having directed the picture. Will be released on May 19.

"A Service of Love," release of May 26 was produced by John Robertson from the scenario by Katharine Reed, with Mildred Manning and Walter Mcgrall in the leading parts.

Bible Film Gets C. S. Edwards as Director-General

C. S. Edwards, one of the pioneers of the moving picture industry, has resigned his position as manager of the Pathe Exchange at St. Louis, Mo., to become director-general of the Bible Film Company, at Las Vegas, New Mexico.

Mr. Edwards will bring to the concern, which will produce religious and educational pictures, an experience of twelve years in the different branches of the industry. Until October 1, 1917, his headquarters will be in Kansas City, after which he will take up his residence in Las Vegas.

Pathes Picture a Lesson

Just what our country can do, now that war has come, is said to be revealed in detail in the Pathes two-reel patriotic picture, "Our Fighting Forces," released April 28. Claim is made that conditions are shown as they are, and not as pacifists would have them.

A Demure War Bride

First honors as a war bride, so far as the picture industry has reported, go to Betty Schade, one of Universal's leading ladies, who has wed Ernest Shields, a sergeant in the Hollywood Coast Artillery.
Patriotic Subject Features May Bluebirds

There is a desirable element of timelessness in the presentation of "Treason" on the Bluebird Program, May 14. Allen Holubar directed the feature and shares with Joseph Girard the leadership of the cast. The subject is intensely patriotic, with battle scenes and tense situations based upon military necessities of a country at war.

"Little Miss Nobody," featuring Violet Mersereau, is the Bluebird for May 7, and on May 21 Dorothy Phillips makes her regular appearance on the program, this time directed by Ida May Park, Bluebird's new woman producer, in "The Flashlight." Lynn F. Reynolds offers a character study "in "Southern Justice," May 28, with Myrtle Gonzalez and George Hernandez carrying the leads.

Franklyn Farnum and "Brownie" Vernon will present "Bringing Home Father," June 4, offering a comedy drama written by H. O. Davis, general manager of Universal City, where Bluebirds come from. Later on Ella Hall will present another story by Mr. Davis, to be called "The Little Belgian," ready now for release, but awaiting schedule.

What will doubtless be considered the most important Bluebird of the period, will be "A Doll's House" to be shown June 11, with Dorothy Phillips appearing in the role of Nora Helmer, played with such marked success on the dramatic stage by Mrs. Pitke, Nazimova and Eleanor Duse.

Margaret Illington in First Paramount Subject

The screen debut of Margaret Illington, anticipated for some time, is to take place on the Paramount program for the week of April 30, when she will be seen in the Lasky production, "Sacrifice," written by Charles Kenyon. The week also marks the return of Marie Doro in a Famous Players production, "Heart's Desire," a story of Brittany.

The title "Heart's Desire" refers to a species of rose which plays an important part in the story. Paul Le Roque, nephew of the wealthy Henri Le Roque is jilted by Helene Blanche, and goes to the island of his uncle's home to cure him of an affliction of the heart—although in reality the old man suffers only from an abominable temper. Among Henri's oppressed tenants is Fleurette, who earns a livelihood by selling flowers. After many trials and adventures Helene is forgotten, and the happy ending of a romance between Fleurette and Paul ensues.

Appearing in the cast are: Mario Majeroni, Albert Roscoe, Jean Gautier, Helen Dahl, Gertrude Norman, Ida Darling, Edwin Sturgis and Harry Lee. Francis Grandon directed the production.

"Sacrifice" is the first of a number of plays which Charles Kenyon will write for Margaret Illington. The star portrays a dual role, appearing as Mary Stephianni, daughter of an important personage in the little kingdom of Zandria, and, as Vesta Boris, a notorious dancer in a neighboring principality. The two countries are at war, and intrigue and plot abound through the picture. Jack Holt, Winter Hall and Noah Beery are principal players in the supporting cast.


In the sixty-fifth of Burton Holmes's travelogues, the spectator is taken to "Curious Columbia."

Completing the week's offerings is an interesting single-reel Black Diamond comedy, entitled "Her Iron Will."

Gail Kane in "Whose Wife?" More than ordinary interest is attached to the release on April 30 of the first American-Mutual production featuring Gail Kane, which has been more than three months in the making, and will be the star's first screen appearance in almost a year.

"Whose Wife?" is the title of Miss Kane's offering, and so much importance was attached to this initial picture of the star by Mutual that during production both John R. Freuler, president of the corporation, and Samuel S. Hutchinson, president of the American Film, made trips to the Pacific Coast.

Rollin Sturgeon has overseen the filming of the story which is by Cecil Henry Bullivant, English playwright and author.
Warde, Linder and King in Pathe Pictures May 6

FREDERICK WARDE, in his first modern role; Mollie King in an episode of "Mystery of the Double Cross"; Max Linder in a comedy, a Combitone scenic release, a specially timely International cartoon and scenic split reel, and two releases of the Hearst-Pathe News, are the strategic points in Pathe's advance for the week of May 6.

"Hinton's Double," in which Frederick Warde is seen, is a Gold Rooster play, produced by Thanhouser. The picture was produced under the direction of Ernest Warde, and the author is Lloyd Longman, the well-known scenario writer.

The strong cast includes Wayne Arey and Kathryn Adams. The direction of William Parke, with Molberg, the well-known scenario writer, produced by Thanhouser. The picture is the eighth episode of "Mystery of the Double Cross," produced by Astra, under the direction of Er

VARIETY, and then more variety, is the aim of Art Dramas, which in the past two months claims each release to have been as different as possible in theme, story and treatment. This same ideal is to be continued, it is promised.

Starting with "The Law That Failed," a story based on a little known technicality of law, many varied themes have been pictured. "The Inevitable," released April 12, was a drama of revenge and love.

Then on April 19 came "The Great Bradley Mystery," a story of crime and detection—a sleuth story of a new order. Followed "A Mother's Ordeal" on April 26, in which Jean Sothern appeared as a mother and daughter.

"The Auction of Virtue," to be released May 3, is described as a modern problem play, treating of a young girl's struggle between love and luxury. Marian Swayne appears on May 10 in "Little Miss Fortune," a comedy drama telling of a little orphan girl who dreams of going on the stage and finally realizes her ambition.

The Apollo picture for release May 17, not titled, is described as a strange story of a morbid mind, the plot dealing with the little known region between consciousness and unconsciousness. In "The Mystic Hour" an artist awakens with the belief that he has killed his friend, and, rushing to the man's room, finds him dead. The next Apollo production, scheduled with the working title of "When You and I Were Young," depicts the struggles and pains of youth and its triumphs and joys as seen through the eyes of the aged.

Past and Future Art Dramas

Mutual to Release La Salle Comedies

All comedies produced by the LaSalle Film Corporation of Chicago and Los Angeles will in future be released by Mutual. Negotiations have been completed by which the Mutual Film Corporation will release LaSalle comedies, produced by the LaSalle Film Company of Chicago and Los Angeles.

The first series will consist of three two-reel comedies to be released bi-weekly, beginning May 7. They will be followed by a series of fifty-two two-reel pictures, to be released weekly, beginning June 12.

Each Gaumont Single-Reel is represented by "Sleeping Bags for Soldiers" which the government has adopted. "Lifting a Locomotive" shows the ease with which giant cranes are worked. "Protocols of a Big City" delineates how New York city cares of its feeble-minded children. "A Submarine Oil Field" is warlike in a sense, since it shows the source of much of the oil for the navy. "Making Grape Juice" completes the reel.

Spirit of Times Portrayed in Gaumont Single-Reel

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First Number of Edison Conquest Pictures

The first program of the Edison Conquest pictures, released through Forum Films, Inc., comes to the screen April 30. The dramatic feature, "The Half Back," is, as the title indicates, a story of the gridiron. Yale Boss, Jessie Stevens and William Wadsworth are the principals.

The program also includes "Captains of Tomorrow," showing a dress parade of cadets at the U. S. Military Academy, West Point; "The Dinorah and the Ba-boon," humorous mummikin stunts; "The Sea Horse," study of a little known fish; "A Vanishing Race," taken on the Blackfoot Indian reservation, and "Puss in Boots," a fairy tale told in silhouette.

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Pauline Frederick Back to Screen
May 21
"Her Better Self," a dramatic story written especially for Pauline Frederick by Margaret Turnbull, will be the Famous Players' star's new vehicle on the Paramount program. It is scheduled for release by Paramount on May 21.

Thomas Meighan, who has appeared opposite Miss Frederick in her most recent productions, which were "Sapho," "The Slave Market," and "Sleeping Fires," again plays opposite the star in this picture, in which he plays the role of a young doctor. Alice Hollister and Maude Turner Gordon are among the cast in this production, which is directed by Robert Vignola.

Miss Frederick plays the role of a wealthy, imperious society girl who finally is forced by love to make something of herself.

Big Essanay, "The Trufflers," Set for May 7
"The Trufflers," Essanay's seven-reel feature originally set for release several weeks ago, is definitely scheduled for first run on May 7. This is a picturization of Samuel Merwin's series of stories of life in Greenwich Village, New York's famous Latin quarter.

Nell Craig and Sydney Ainsworth play the principal roles. In the supporting cast are Patrick Calhoun, Harry Dunkinson, John Cossar and Virginia Bowker.

Universal's Aquarium Pictures
Though a half-dozen attempts have been made to photograph the fish in the great Aquarium at Battery Park, New York, with resultant failure, U. K. Whipple, Universal Animated Weekly cameraman, succeeded, and wide interest in the pictures obtained is reported by theatres showing the Weekly.

Two Drew Releases
Metro's comedy releases for April 23 and April 30, respectively are "One of the Family" and "Safety First," both being Metro-Drew productions, with Mr. and Mrs. Sidney Drew as stars.

Butterfly Releases Must Make Merit Standard
Universal Exciting Efforts to Set Quality Mark—First Three Subjects of Brand Scheduled—Four in Preparation—Variety in Themes

"QUALITY ONLY" is the watchword of Universal in connection with the new feature brand productions bearing the trade mark "Butterfly Pictures," the first of which, "Eternal Love," will be offered May 7, according to an announcement made last week. Extensive plans were made for a definite standard for each picture. Any falling below the mark required will not be released under this brand.

The most competent and experienced directors of Universal have charge of the production of these features, and players of proven ability only are assigned to the casts. Original scripts from well-known writers both in the picture and magazine world are being considered for their screen adaptability. The same standards are to be maintained in the choice of stories as prevails in the production.

There will be a wide variety of subjects offered in Butterfly Pictures, but uppermost in the mind of the producers will be themes that are interesting and clean. Promise is given there will be nothing of any nature in a Butterfly photodrama that will offend the most fastidious.

"Eternal Love," the first release, is a romance of Brittany, and tells of the love of an artist for a simple peasant girl. Her sacrifices for him when he is entangled in the most fastidious.

"Environment," the second release, will be a study of nature, and tells of the life of an artist for a simple peasant girl. Her sacrifices for him when he is entangled in the most fastidious.

"Promise is given there will be nothing of any nature in a Butterfly photodrama that will offend the most fastidious."

Mary Miles Minter at Best in "Environment"
In "Environment" Mary Miles Minter as the daughter of the town drunkard, is said to exceed any performance she has yet given on the screen. The picture is a Mutual-American production, and scheduled for release on April 16.

The story is laid in a New England town. George Fischer plays opposite Miss Minter, and Margaret Shelby, the star's sister, also appears in the subject.

Others appearing in support of the little star are: Harvey Clark, George Periolat, Emma Kluge, Arthur Howard, Al Vosburgh, Lucille Ward and Jack Vosburgh.

Director Baker Appears as an Actor
"Sowers and Reapers," a Rolfe production in which Emmy Wehlen is the star, is released on the Metro program May 7. It is described as a play within a play. Besides being the author of "Sowers and Reapers," Director George D. Baker appears in the play as an actor. It has been many years since this director appeared as an actor.

In the cast are Frank Currier, Peggy Parr, Harry Davenport, Walter Horton, Kate Blanche and David Thompson.
Exhibitors by hooking up with the Universal Program Service. The people have registered their dislike of features at any price would get the crowds and the money. You can profit by the experience of these successful Exhibitors by hooking up with the Universal Program Service.

Beginning With the Fans It Registers In the Box-Office as PROFIT

THOUSANDS of Exhibitors testify to the excellence of the Universal Program Service by continuing its use in the face of the fiercest competition the industry has ever known. The Universal Program has rescued hundreds of Exhibitors from financial slavery—due to a mistaken notion that features at any price would get the crowds and the money. The people have registered their dislike of features at any price would get the crowds and the money. You can profit by the experience of these successful Exhibitors by hooking up with the Universal Program Service.

Special Releases on the Universal Program Week of May 14, 1917

- **Butterfly**—"THE PHANTOM'S SECRET" (Five Reels), Mignon Anderson, Hayward Mack and Molly Malone.
- **Nestor**—"TO OBLIGE A VAMPIRE" (One-Reel Comedy), Eddie Lyons, Lee Moran and Edith Roberts.
- **Gold Seal**—"THE HONOR OF AN OUTLAW" (Three-Reel Western Drama), Harry Carey and Claire Dubrey.
- **L-Re**—"A GOOD LITTLE BAD BOY" (Two-Reel Comedy), Phil Dunham, Lucille Hutton, Charles Innes and Merta Stelling.
- **UNIVERSAL ANIMATED WEEKLY No. 72.**

Regular Releases on the Universal Program Week of May 14, 1917

- **Victor**—"FAT AND FOOLISH" (One-Reel Comedy), Ed. Sedgwick and Belle Bennett.
- **Victor**—"BREAKING THE FAMILY STROKE" (One-Reel Comedy), Matt Moore and Jane Gail.
- **Imp**—"THE PUZZLE WOMAN" (One-Reel Drama), Frankie Ford and Grace Cunard.
- **Red**—"THE GIFT OF THE FAIRIES" (One-Reel Drama), Bobo Early.
- **Laemmle**—"HER GREAT DILEMMA" (Two-Reel Crook Drama), Lee Hill and Loulie Lovely.
- **Big U**—"THE BRAND OF DEATH" (One-Reel Drama).
- **Imp**—"THE FATAL ALibi" (Two-Reel Drama), Robert Henley.

The two lists given above when combined constitute the complete Universal Program Service—a full week's entertainment greater in quality and in quantity than all competing programs combined. Get full particulars from any of the 73 Universal Exchanges. For Further Details of the Universal Program see the Moving Picture Weekly.

If you are not on the mailing list of the Moving Picture Weekly—GET ON!

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres.  "The Largest Film

MILLIONS FOR DEFENSE

Universal Animated Weekly Releases Popular Defense Number

THE millions of movie fans are also war fans these stirring days. That's why the spectacular dramas to the front with its marvelous defense program. Read: Naval Militia Is Called; Coast Patriotic Parade; Recruits Swamp Officers; Banana-Sharers Man Seized Ships; Filipinos Doing Their Bit; Repelling the Enemy—Boy Scouts; America's Battlefield, Big League Ball Players Drill; British Warship in U. S. Port; German Sailors Interred; Greatest Air Battle in History, etc. What will get the crowds out on the dullest day. Write your Universal Exchange or UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

A SUBMARINE SPASM

Joker Comedians Do a Burlesque of "20,000 Leagues Under the Sea"

DARINGLY original and screamingly funny is the latest Joker contribution in the comedy field. It is a broad burlesque of the Universal's stupendous spectacular drama, "20,000 Leagues Under the Sea," and in every conceivable way it outdoes all previous comedy burlesque made for the screen. The fake submarine; the crazy diving suits; the "Polites Cafe" at the bottom of the ocean; the morning delivery of milk and the daily paper at the door of the under-water boat; the wild woman who lives in a hut with a grand piano, and every element of luxury there are a few of the wildly absurd and laughable stunts, situations and scenes that will make this picture the talk of the world of moving pictures. Gale Henry as an East Indian Princess and William Franey as Captain Creme of the sub submarine have the opportunity of their lives to display their peculiar brand of fresh comedy. The title in itself will attract a lot of attention. It is "The Cross-Eyed Submariner, or 20,000 Leagues Under the Sea." Book this and boost it hard.
Mystery Masterpiece Makes Money!

Exhibitors Report Crowds at All Episodes of "The Voice on the Wire" Serial

Pictures that are popular advertise themselves. Once you put on a serial that has the life, punch and vitality of 'The Voice on the Wire', the people will talk about it enough to assure you good business at every episode. This latest Universal serial has been called by the public, by Exchange men and by Exhibitors the best serial the Universal has ever released. That is high praise because the Universal has put out the biggest serial successes in the history of that popular form of entertainment. It is the supreme excellence of Universal serials that makes multi-part subjects popular. In spite of the flivver serials that have flooded the market during the past year the Universal has scored success after success, because Exhibitors know that the name Universal on a serial means a picture that will get the money. "The Voice on the Wire" is founded on the famous novel of the same name, which was written by the noted author Eustace Hale Ball, who novelized that great success, "Traffic in Souls" and many others. Ben Wilson, the popular Universal star, plays John Shirley, a scientific investigator, who, in opposition to the Chief of Detectives, attempts to solve the mystery of "The Voice on the Wire." With each episode the mystery grows under the capable direction of Stuart Paton, who directed that masterly undersea drama, "20,000 Leagues Under the Sea." Book "The Voice on the Wire" and boost it hard before showing the first episode. Write your nearest Universal Exchange for full particulars and props, etc.

Always first to consider the real needs of every class of Exhibitor, the mighty Universal has prepared a new kind of series to help you. Each installment is based on a central character, but EACH A COMPLETE STORY IN ITSELF. The series is founded on the popular "Yorkie Norry" stories by the noted author George Bronson Howard, which were published in a popular fiction magazine of tremendous circulation a short time ago. Mr. Howard, who wrote the literary sensation, "God's Man," directed the entire series and has shown the inner workings of the Secret Service. The leading character is played by Kingsley Benedict, supported by a different woman star in each drama.

Popular Subjects Please the People

Unprecedented Success of Universal Screen Magazine Due to Originality and Careful Editing

Though the Universal Screen Magazine was originally intended for a twice-a-month release, it jumped into such instantaneous and overwhelming popularity that after the third release it was put out once a week to meet the popular demand. Careful editing and long experience in feeling the amusement public pulse enabled the editors to present such subjects as pleased from the very start. This week's subjects include among others—"An Ostrich Farm—showing 300 of these awkward but beautiful birds." "Building Auto Bodies—Milady selects an exclusive design." "Paper Bag Cooking—demonstrated by an expert." "Newest Inventions for the Household—A combined lamp and phonograph." "Miracles in Mud." Sculpture made before your astonished eyes. Every issue is greeted with the deepest appreciation. Everyone in the moving picture business has heard stories of people express their preference for this form of entertainment as against the average dramas, etc. You all know that the people will go to see new pictures like the Universal Animated Weekly and Magazine pictures like the Universal Screen Magazine when they will not go across the street to see anything else. Wise Exhibitors all over the country are taking advantage of this preference and showing both these great one-reelers and boosting them hard every week. There is always plenty of opportunity to do this. Any Universal Exchange will always be glad to give you the necessary advance information to enable you to put these great subjects over in the way that their merit deserves. Send today for an attractive booklet—FREE to all bona fide Exhibitors, which shows you what you get on the Universal Screen Magazine—the class and character of subjects and what other Exhibitors think of it. Write your nearest Universal Exchange today or address the Universal Screen Magazine, 1600 Broadway, New York.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

How can an advertiser continue advertising? By giving you value.
— is making a smashing clean up for hundreds of Exhibitors. In Brooklyn, N. Y., in the Marcus Loew Houses in which matinees on "20,000 LEAGUES UNDER THE SEA" were advertised for 2 P. M. they had to begin the performances at 11 A. M. to avert a riot.

No film spectacle in the history of the industry can show the tremendous smashing record for crowds and profits to Exhibitors as "20,000 LEAGUES." Film men admit it's the knock-out of the year. No production can touch it. It's got them all beaten by miles. All state rights have been sold except in the following territory—Missouri, Kansas, Nebraska, Oklahoma, Indiana and Kentucky. 42 out of 48 States already sold. Six States left. State Rights on these remaining six now offered. Direct bookings in these States will also be considered until sold. You'll wait years before another such a clean up chance comes your way again. Wire for State Rights on these remaining 6 States or for direct bookings in these states. DO IT QUICK. State Rights Dept., UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President. "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Be sure to identify "MOTION PICTURE NEWS" when writing to advertisers.
Presenting

"The Phantom's Secret"

A Mystery Drama of Love and the Law

with Mignon Anderson and Hayward Mack

Directed by Charles Swickard

BUTTERFLY Pictures

Book through any UNIVERSAL Exchange

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
HOW PICTURES ARE BOOKING

"Joan" and "20,000 Leagues" Break Newark Records

What will undoubtedly prove new records in attendance and box-office receipts for motion picture houses in Northern New Jersey were established during the past week in both Newark and Elizabeth. "20,000 Leagues Under the Sea" recently finished a two-weeks' run at the Strand theatre in this city. Its manner of reception by the Newark public is best described by the fact that the Strand management has been forced to run an extra show daily to accommodate patrons who were unable to gain admission to the regular performances. An admission price of 25 to 75 cents was charged at all exhibitions.

At Proctor's Broad Street playhouse in Elizabeth, "Joan, the Woman," also met with a most flattering reception. At the conclusion of its original run in Elizabeth, the Proctor management immediately booked it for a return engagement.

Closes Neat Contract for Runs of Selznick Pictures

One of the largest deals consummated in Pennsylvania was closed recently by C. F. Schwerin, manager for the Lewis J. Selznick Productions, with headquarters in Pittsburgh, whereby Clark & Roland theatres will use all Selznick Productions for eleven days. There are eight of these houses.

Mr. Schwerin reports immense business through his territory on Clara Kimball Young Pictures.

Legitimate Houses Want to Book "God's Man"

An indication of the interest manifested in the Frohman production "God's Man," may be found in the report, that in the state of Ohio alone, twenty-three theatres which have heretofore played nothing but speaking stage attractions have applied for booking of this picturization of George Bronson-Howard's novel. Similar requests are coming from other legitimate houses in the United States and Canada.

Vita Re-issues Draw Well

From Detroit has come further confirmation of the wisdom of the Vitagraph policy of re-issuing in de luxe form some of the earlier successes of the company. "A Million Bid" booked into the Family theatre for two days packed the house at every performance, according to reports. Downtown houses held what might be designated an "Anita Stewart" week, "The More Excellent Way" playing an entire week at the Liberty and "The Girl Philippa," having a four-day run at the Regent. At Peoples and the Eagle, two other large houses "The Juggernaut" and "The Glory of Votanda" were presented.

"Birth" Before New Rochelle Mothers' Club

Mrs. Theodore C. Tuck, chairman of the New Rochelle, N. Y., Baby Week Committee, has arranged with the Eugenic Film Company for a showing of this film for two performances on Sunday afternoon, April 29, under the auspices of the Better Baby Committee and the Mothers' Club of New Rochelle, at Loew's theatre, that city. Dr. A. Hoyt, the city physician of New Rochelle, will deliver a ten-minute lecture on the birth, life and care of the baby before the showing of the picture.

Scores After Fairbanks Subject

To date more than ninety first class theatres have arranged showings for the week commencing April 30, of the initial Fairbanks-Arctraft Picture. "In Again, Out Again." Among the houses giving pre-release showings the week of April 22 is the Rialto, New York, and the Triangle theatre, Brooklyn.

"Her Secret" on Rialto Bill

The Vitagraph Blue Ribbon feature, "Her Secret," starring Alice Joyce and Harry Morey, has been selected by Director Rothapfel of the Rialto theatre, New York, to head his program the week of April 29. Perry N. Vekroff wrote and directed this subject.

"Double Cross" Going Big All Over Country

Some of the largest houses in the country have sent glowing reports of the quality of "Mystery of the Double Cross" to the Pathé Exchanges. The American theatre, biggest house in Salt Lake City, is running the serial together with "Patria." The Fountain theatre in Terre Haute, Ind., reports capacity audiences when the serial is being shown. Manager Meighan, of the Star theatre, of Portland, Ore., declares it to be the greatest serial ever produced. H. H. Johnston, of the Luna theatre, Lafayette, Ind., states that he waited for three years to get hold of a serial that really satisfied him. He found one in "Mystery of the Double Cross" and booked it.

"Enlighten" Breaks Records

Past Buffalo records for exhibition of feature films were broken when "Enlighten Thy Daughter," playing at the Family theatre in the week of April 8, drew gross returns of $3,570.

"Country Life" Film at Strand

"The Spring Idyl," one of the Paula Blackton "Country Life Series" was run at the Strand theatre, New York, the week of April 15, as a special added attraction.
Pre-Release View of Goldwyn Film for Red Cross

Late in June, at a price of five dollars a seat, Goldwyn Pictures will offer its first Maxine Elliott picture for private exhibition to society folks at Newport, R. I., for the benefit of the American Red Cross. Two showings will be given under similar auspices and arrangement at Bar Harbor and Narragansett Pier. A group of famous social leaders will superintend the showings, and if possible, Miss Elliott intends deferring a scheduled European trip for a week or ten days to attend the initial presentation.

In addition Goldwyn is seeking, in conjunction with the Red Cross officers, to offer this picture in seventy cities in the country simultaneously, for a single performance at advanced prices—the entire proceeds of course to be devoted to relief work.

Miss Elliott's first film production is the work of Roy Cooper Megrue, author of half a dozen successful plays, and was directed by Allan Dwan. It is heralded by Goldwyn as being the first of a "new type" of motion pictures, and in it will be revealed a style of scenic investure which Arthur Hopkins, Hugo Ballin, and their associates are bringing into screenland.

Nathan's "As We See It" for Lasky Production

Negotiations opened by Jesse L. Lasky before his departure for the Pacific Coast have just been completed by the Famous Players-Lasky Corporation with George Jean Nathan, the editor of Smart Set Magazine, for a photoplay formed on Mr. Nathan's "As We See It"—"A Synopsis for an Interesting Play.

The subject has been assigned to Marguerite Clark, and it is planned to have it produced by the Famous Players Film Company upon the completion of the "Sub-Deb" stories, photoplay rights of which were recently purchased from Mary Roberts Rinehart. Miss Clark is now engaged at the Famous Players studio upon an adaptation of Sir Arthur Pinero's comedy, "The Amazons," in which she is starring in the role of Tommy.

Fox to Make "Kiddie Features"

Special productions to be known as "Fox Kiddie Features" are soon to be released on the Fox Program. Youngsters will enact all the roles. These pictures will seek to entertain the elders as well as the children.

While in California Mr. Fox organized a children's company to film the stories of the land of make-believe. In addition he has opened a school where expression and elocution will be taught the little mummers. Another company of children will be established in one of the Fort Lee Studios. The release of one "Fox Kiddie Feature" monthly is expected.

Theda Bara Works Secretly in "Cleopatra"

THEDA BARA, premiere vampire of the screen, has completed in secret a production of Cleopatra which will be released by the Fox Film Corporation on June 4. Miss Bara and J. Gordon Edwards, the director, have been engaged in the task of fitting Cleopatra for the screen for several months. The picture is complete, with the exception of final cutting. Because of the elaborateness of many of the sets, which were exceedingly costly, the length of "Cleopatra" has not yet been determined.

Although Cleopatra's part in history is already well established, Miss Bara has come to the defense of Egypt's Queen and insists that she is a much maligned person, and should not be stigmatized by historians.

"Ambition was Cleopatra's life," declared Miss Bara. "She was willing to sacrifice all for her dream of world empire. Though her faults were many, she was not the woman of popular belief. "Cleopatra was a brilliant, beautiful, charming woman, perhaps a bit unscrupulous at times, but she was not the daughter of His Satanic Majesty, who from her lair in the East attempted to entrap and ensnare the heroes of Rome for the pure love of conquest. She strove to unite Rome and Egypt into one vast empire, not alone for herself but for her people.

"To further her dream of empire, she deliberately captivated by her beauty, wit and grace, two of the greatest men in history—Caesar and Antony."

Miss Bara has done the best work of her career as "Cleopatra," so those who have seen parts of the production, say.

Feminine Club Day at "Birth" Presentation

Feminine Club Day at "Birth" Presentation

Thursday, April 19, was the New York City Federation of Women's Clubs' day at "Birth," the Eugenic Film Company's offering at the Eltinge theatre. The four boxes were occupied by the presidents of the various prominent clubs which go to make up this organization. Among the guests of the management were: Mrs. John Francis Yawger, president of the New York City Federation of Women's Clubs, Mrs. Thomas J. Vivian, secretary, and Mrs. Lyman Oils, chairman of the Committee on Movies.

Goldwyn Closes Deal for "Thais"

After a long conference last week between Edgar Selwyn and Adolphe Osso, the latter representing Anatole France, the Goldwyn Picture Corporation acquired the screen rights to "Thais," which it has been angling for since the signing of Mary Garden. A record price is said to have been paid for the manuscript.

Universal Girl on Hire for 40,000 Recruits

Prior to starting last Saturday on her trans-continental hike to seek 40,000 men for the Army and Navy, Dora Rodrigues, "The Universal Film Girl" invaded Broadway in course of her patriotic work. For three days she lectured in Loei's New York theatre, and an increase in enlistments nearby recruiting stations was reported as a result.

Dora's itinerary for her cross country jaunt takes in the largest cities, including Cleveland, Columbus, Cincinnati, Detroit, Chicago, Kansas City, Denver, Salt Lake City and San Francisco. Numerous patriotic societies have wired their intentions to aid in her work.

Mutual Releases "Hedda Gabler."

May 7

May 7 has been set by the Mutual Film Corporation for the release of "Hedda Gabler," the screen version of Henrik Ibsen's play, in which Nance O'Neill is starred. This is the second production in which Miss O'Neill has appeared on the Mutual schedule, the first being "Mrs. Belffams."

In support of Miss O'Neill appear Aubrey Beattie, Lillian Paige, Einar Linden, Ruth Byron, Alfred Hickman and Edith Campbell Walker.
**Women Believe in Bernstein Clean Film Idea**

The "clean film" idea, which is the motto followed in Bernstein productions, has received a great deal of publicity in Los Angeles of late. Several women's clubs have been particularly vigorous in its cause.

Once a month representatives from practically every woman's club in Southern California meet to discuss the situation and to lend aid to the producers turning out wholesome films.

At the April meeting Miss Griffith of the Studio Club in Hollywood spoke of the influence of the moving picture on American national life, and Florence Ryerson from Bernstein's told of that studio's fight for "Clean Films for the Clean Minded."

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**Christie Companies Actively at Work—May Releases**

The latest Betty Compson-Neal Burns picture has been finished and titled "A Bold, Bad Knight." This gives Betty and Neal opportunities to wear some fetching masquerade costumes, the latter's being a suit of armor.

Al E. Christie is now directing Margaret Gibson, Neal Burns, Ethel Lynne, Harry Rattenberry, Eddie Barry, Stella Adams, in a picture to be called "A Lucky Slip." Margaret and Neal are in love, but Neal's father, Harry, disapproves of Neal's marrying at all, though Harry has never seen Margaret. Harry overhears an appointment of the young lovers—the park at two. Margaret's mother, Stella, also finds it out. She goes to the park, as does Harry, and Stella's slipping upon a banana-peel brings Harry to her assistance, so that they meet without knowing that they are, respectively, father and mother of the young people.

The youngsters are each sent off to school, but it happens to be the same school, where enters Professor Ed. (Barry). Their clandestine meetings get them in trouble, and the parents are sent for. They arrive, having already discovered a mutual interest, and, finding in each case that it is the other's offspring that their child wants to marry, a different face is put upon the whole matter, and both couples are happy.

The Christie Film Company announces May releases: May 7, "With the Mummies' Help" (Margaret Gibson, Eddie Barry); May 14, "The Magic Maid" (Betty Compson, Neal Burns, Stella Adams); May 21, "The Milky Way" (Margaret Gibson, Neal Burns, Eddie Barry); May 28, "His Last Pill" (Betty Compson, Eddie Barry, Neal Burns, Ethel Lynne, George French).

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**Picturized by National Film**

The National Film Corporation formerly with headquarters at Los Angeles, and for his later production of the Smiling Bill Parsons comedies.

The National Film Corporation, through Mr. Parsons, has purchased the Oz Manufacturing Company's plant at Los Angeles, situated on Santa Monica Boulevard, where "Tarzan of the Apes" will be produced. Mr. Parsons expects to be in New York City within a week or two to interview directors and players. A number of prominent business men throughout the West are said to be interested with Mr. Parsons in his new production plans.

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**Irvin S. Cobb, the Writer, Author of Goldwyn's 'First Mae Marsh Production'**

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**Barry; May 14, "The Magic Maid" (Betty Compson, Neal Burns, Stella Adams) ; May 21, "The Milky Way" (Margaret Gibson, Neal Burns, Eddie Barry); May 28, "His Last Pill" (Betty Compson, Eddie Barry, Neal Burns, Ethel Lynne, George French).**

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**Announcement that Mabel Urner's stories, "The Journal of a Neglected Wife" and "The Woman Alone" were to be filmed by Pathe as a serial under title of "The Neglected Wife," has been received with interest by exhibitors and public alike according to reports from the producers. The production of the series is being completed by Balbo. Ruth Roland is the featured player, supported by Roland Bottomley.**

Spiritualism Unmasked in Bray Pictograph Series

Under the title "Unmasking the Mediums" the Bray Studios, Inc., announce an interesting series of releases as part of their screen magazine, the Paramount-Bray Pictographs.

Hereward Carrington, the American authority on psychic research, a man who has spent his lifetime in the study of the science, will co-operate with the Bray Studios in this work, and many of the tricks that have fooled eminent scientists will, before the penetrating eye of the camera, be disclosed.

Mr. Carrington has actually been able to prove that more than ninety-eight per cent. of all so-called phenomena are fakes, pure and simple, and that the remaining two per cent. are in nowise of spiritual origin, but are merely due to an as yet unexplained power on the part of the possessor, which permits of accomplishing the somewhat startling effects which follow the bringing into play of such powers.

"Skinner's Bubble," April 23

Critics reviewing "Skinner's Bubble," which is set for release through K-E-S-E service on April 23, have gone on record as saying that it is an even better picture than "Smile." The major players, Washburn, and Hazel Daly in the leading roles, arc responsible for the excellence of the production.

A QUISITION has been made by the Famous Players-Lasky Corporation of interesting photoplay material, written by such well-known playwrights and authors as George Broadhurst, George Middleton and Pearly Poor Sheehan. From George Broadhurst, there was purchased the photoplay rights to "The Law of the Land," one of the greatest stage successes which this playwright has written. Two photoplays have been purchased from George Middleton, namely "At First Sight" and "The Love That Lives." "The Whispering Chorus" by Pearly Poor Sheehan, is a novel soon to be published by one of the Munsey productions, "The Love That Lives." As soon as she has completed the Middleton picture, Jesse L. Lasky who has direct supervision of all productive activities of the Famous Players-Lasky Corporation, plans to have Miss Frederick begin work upon the Broadhurst play.

Mae Murray, who recently came East to complete an adaptation of Ruth Sawyer's "The Primrose Ring" at the Famous Players Studio, is already beginning work upon "At First Sight," under the direction of Robert Leonard who accompanied her East from the Lasky Studio.

"The Whispering Chorus" was purchased by Mr. Lasky last week, but has as yet not been assigned to any star. The story tells of how a man who has committed an evil deed is haunted by the reproach of his conscience. It contains an intrigue of an unusually complex and fascinating nature. Mr. Sheehan, the author of "The Whispering Chorus" was the co-author with Robert Davis of the very popular book "We Are French." Plans are being considered by the producers and the Munsey publications to bring out the printed version and the photoplay adaptation of the story at the same time, which should make a double strike in filmdom.

Forsyth, who has been in the Lasky Studio upon one of Middleton's photoplays, "The Love That Lives," as soon as she is the star of a Gold Rooster Play, he benefits not only by whatever advertising he has done in the past, but by the favorable impression she has made upon his patrons.

"Hereafter our stars will be identified by their work in one picture for us, in another for a competitor tomorrow, and in a play on the stage the day after. We will select them most carefully, and they must answer every requirement of ability, experience, attractive personality, reputation and box-office value.

"By being able to concentrate our advertising and publicity upon these players, it will be much more profitable to the exhibitors, and they may rest assured that the Pathé Program, when our present plans are completed, will be second to none in the country in box-office value. Our policy will be to have stars who are more than a mere name in every section of the country. National and not local celebrity and popularity will be our aim."
Selznick Spring Plans Include Four Big Productions

The Selznick spring campaign got into full swing last week, and announcement was made of the release plans for the next month or six weeks.

Four Selznick Pictures are nearing completion, one of which "The Silent Master," with Robert Warwick, an adaptation of E. Phillips Oppenheim's story, "The Court of St. Simon," will be given its premiere before the end of April. Leonce Perret makes his American debut as director on this feature, in which the star is supported by Anna Little and Olive Tell.

Herbert Brenon's production of Louis Joseph Vance's story, "The Lone Wolf," in which Hazel Dawn is featured, will follow the Warwick picture. Final scenes of this are now being taken. The story is modern in every way, and described as a crook drama.

The second May release will present Norma Talmadge in an adaptation of Cynthia Stockley's story, "Poppy," a tale of South African life. Edward Jose is the director, and the cast of players contains the names of Eugene O'Brien and Frederick Perry.

The latter part of May or the first part of June will see the release of another Robert Warwick picture, "A Modern Othello." This is an original story by Director Perret, and the production is well under way. Elaine Hammerstein appears opposite the star.

Strong Publicity Campaign

Ten leading newspapers in the largest cities of the country have distributed with their Sunday sections more than two million six-color photographs of Alice Joyce, star of Vitagraph's preparedness spectacle released in September, 1915, by Vitagraph-V-L-S-E, have been called in and will be re-edited and restyled. The picture, after it has been rehabilitated, will be renamed "The Battle Cry of War."

This announcement of the change in name is made by Selznick Pictures in order that exhibitors who may book the picture under the new name will not be misled in any way. They will be booking "The Battle Cry of Peace," with certain matter eliminated and certain titles changed in order that the picture will be even a greater lesson to show the men of the United States why they should hasten to enlist in one of the three branches of the service.

Essanay Announces "Night Workers" for May 21

"The Night Workers," Essanay's photo-dramatization of the serious side of night life in a metropolitan city, will be released May 21. The filming of this production, in which Margarette Clayton is starring, has just been completed. The Kline-Edison-Selig-Essanay forces are handling its bookings.

Many of the scenes for "The Night Workers" actually were filmed in the editorial and press rooms of a big Chicago morning newspaper, adding many interesting details in the mechanism of real journalistic work. The whole is bound together by a good love inner-plot which brings about a happy ending to the drama.

Immediate Production Announced for Billie Burke

Billie Burke starts work on her first Famous Players picture April 23. The story is an adaptation of Gelett Burgess' "The Mysterious Miss Terry." This is that author's first contribution to the screen.

In "The Mysterious Miss Terry" Miss Burke will play the role of Mavis Terry, a part offering many opportunities for her talents in comedy and containing many charming sentimental episodes. The story is said to be highly novel and amusing, and contains an interesting love theme. The heroine is one of the idle, bored rich, sick to death of the class of men she is accustomed to as suitors. She breaks away from the conventions of her set and explores the world outside the portals of the wealthy.

At the beginning of the story we find her a mysterious character in a cheap boarding house. Her true love from among her humble suitors and fellow lodgers, how she plays the Lady Bountiful to the poor of the neighborhood, and how she finally, after many interesting episodes, finds her romance and happiness form the basis of the plot.

J. Searle Dawley will direct Miss Burke.

Re-edit and Title "Battle Cry of Peace"

All prints of "The Battle Cry of Peace," the preparedness spectacle released in September, 1915, by Vitagraph-V-L-S-E, have been called in and will be re-edited and restyled. The picture, after it has been rehabilitated, will be renamed "The Battle Cry of War."

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Substitute Picture for Clara Kimball Young

It is announced by Selznick Pictures that Clara Kimball Young will not film "Why I Left My Husband," the Virginia Terhune Van Der Water story as previously advertised, as her next screen venture. The name of the substitute feature is not announced, but it is said to be from a story of modern American life by a noted author.

Kitty Gordon's Second

The second of the series which Kitty Gordon is making for World-Brady Pictures is in course of filming under title of "The Beloved Adventurer." The promise held out by this newest subject, and the success accorded the first production with Miss Gordon's "Forget-Me-Not" makes it practically certain the manufacturing concern will exercise the option held on the star's services for a further term.
Filming of Latest Feature with Lockwood Starts

Harold Lockwood, Metro star, has begun work on his eighth picturization of a popular novel at the Metro-Yorker studios, Hollywood, Calif. This is "The Haunted Pajamas," from the novel of the same name by Francis Perry Elliott.

"The Haunted Pajamas" provides Mr. Lockwood with an interesting role and a story of swift-moving incident. It has the further appeal of mysticism. The haunted pajamas, which have been sent to Dick Hudson, the hero, were made in the Far East. There they were inscribed with Chinese characters by a sorcerer, and thus they became a curse to any one wearing them.

Music Score Compiled for "God's Man"

By special arrangement with S. L. Rothapfel, managing director of the Rialto theatre, New York, and Hugo Reisenfeld, conductor of the Rialto orchestra, the Frohman Amusement Corporation has compiled the special musical arrangement for its latest production, "God's Man," in which H. B. Warner has made a success. This compilation is from the arrangement used in the special trade and professional screening of that Frohman masterpiece at the Rialto theatre several weeks ago.

Fourth Rambeau Subject Ready

"The Mirror," fourth of the Marjorie Rambeau production for Mutual, has been finished at the Frank Powell studios.

The story is by Clara S. Beranger and deals with theatrical life. The surrounding cast includes Robert Elliot, Paul Everton, Irene Warfield, T. Jerome Lawlor, Aubrey Beattie, Agnes Eyre and Frank Ford.

Frohman Headquarters Moved

On May 1 William L. Sherrill and the executive staff of the Frohman Corporation move from their present offices at 18 East Forty-first street, to a spacious suite covering the entire northern part of the third floor of the Times building.

Exhibitors to Choose Stories for Production

Vitagraph Believing Theatre Managers Know Public's Desires, Invites Them to Name Six of Chambers' Stories as Blue Ribbons

The decision as to the kind of picture Vitagraph should produce in future lies with the exhibitor. Not in an abstract, but in concrete form will the theatre managers of the country indicate their preference.

A list of "best sellers" has been given the exhibitors, and they are requested to name six of these books which they desire to have screened as Blue Ribbon features.

This plan to allow the exhibitors to name the pictures they desire was made possible through a contract recently entered into between Greater Vitagraph and Robert W. Chambers, the fiction writer, through which Greater Vitagraph purchases the right to screen any six of the Chambers' books which have not been screened.

Not only has Vitagraph purchased the privilege of screening a selection of the Chambers' books, but the company has engaged Mr. Chambers to write two scenarios which will be produced as Special Blue Ribbon features, and probably will be screened in eight-part lengths.

Vitagraph, in submitting the idea to exhibitors for their consideration, has had a form printed on which the names of all the Chambers' books appear. This form is being sent to every exhibitor in the country with a request that he desires screened and return the checked list to Vitagraph headquarters at 1600 Broadway, New York City.

The list submitted to the exhibitors from which they are asked to make a selection of six to be screened, comprises twenty-eight of Chambers' novels.

Exhibitors at many meetings of state branches of the M. P. E. L. A. have criticized some of the producing companies holding, that they are not making pictures that are uniformly good box office attractions. In justification of their complaint, they have declared they are closer to the general public than the manufacturer, and hence are in a position to know what the fan wants in the way of screen amusement. Among the expressions of commendation received by Vitagraph on its announcement, is one from George L. Madison of the John R. Thompson chain of theatres in Chicago.

"Vitagraph is the first of the big producing companies to realize that the exhibitors, who are on their toes, know their audiences. The plan to allow the exhibitors to name the Chambers' books to be picturized is splendid. Chambers is widely read and is well liked by the magazine reading public. I shall make it my business to get in touch with the audiences of our three Chicago theatres and ascertain from the patrons, themselves, which of the Chambers' stories they wish to see on the screen.

Besides making the contract with Robert W. Chambers, Vitagraph now is engaged in screening the novel "The Judgment House" by Sir Gilbert Parker, and Alfred Henry Lewis' Western dramas known as the "Wolfville" series.

Business Story Next Vehicle for Blanche Sweet

"The Silent Partner," a story of big business and love, directed for the Lasky Company by Marshall Neilan, is to be released by Paramount on May 24, with Blanche Sweet in the stellar role.

The story tells of a private secretary, a girl, who saves her employer from ruin in the stock market at the hands of his dishonest partner, only to find he is married. Eventually all ends happily.

Thomas Meighan, George Herbert, Ernest Joy, Mabel Van Buren, Florence Smythe and Mayme Kelso are among the players.

To Write Clean Plays

Guy McConnell, magazine writer, and author of "Pearl of the Army," the Pathé serial, has been engaged to write the stories and scenarios to be filmed and released on behalf of the International Child Welfare League, Inc., of which Mrs. Mary Austin is president.
Big Increases Mark End of V-L-S-E Second Year

Despite Lessened Footage Company's Business Reported Far in Excess of Preceding Twelve Months—Due to Exhibitor-Producer Contact

LAST week marked the close of the second year of the Vitagraph V-L-S-E organization. Reports of gains during the last eight months were made that it is claimed set a new record.

These claims are regarded as significant, when it is considered that since the absorption of V-L-S-E by Vitagraph, the product of that distributing company has been materially reduced in footage.

In other words, the company claims it has gone ahead substantially despite the fact that it is releasing approximately fifty per cent. fewer features than it did this time last year. Then its product amounted to an average of two features released a week, while at the present time it is putting out but a single five-reel picture weekly.

Walter W. Irwin, general manager of Vitagraph V-L-S-E, had this to say in accounting for the reported progress:

"There are a number of factors responsible, but I think they may all be summed up into the one prime factor, namely, the efficiency, service and merit which are made possible through the control of the distributing agency by a single manufacturer."

"The success which V-L-S-E has attained as the selling department of Vitagraph shows that the moving picture industry has grown too big and the standards of the screen advanced too far for a producer to work in combination with other independent producers in the distribution of his product.

"The carefyl scrutiny is extended to every Vitagraph picture weeks before it is put out for release, and has been the means of materially strengthening the product."

"Many innovations also have been made in our sales and advertising service, which the complexities of a multi-controlled selling organization make impossible. In other words, we have been free to shape our course to the best advantage of all concerned, and to form and concentrate the energies which were formerly divided in advancing the interests of four companies upon promoting the maximum results for the patrons of one organization—an organization controlling its entire service from script to screen."

"We approach our third year, therefore, with the utmost assurance that it will be one of even greater progress for our exhibitors and for ourselves, and we look forward to that further expansion of service and strengthening of our product, through additional innovations which have been in process of preparation, that will insure Vitagraph exhibitors to Vitagraph-V. L. S. E. permanently at the crest of the wave of even greater prosperity."

Plaque of Alice Brady a "Maternity" Souvenir

An artistic plaque of Alice Brady, in the central role of "Maternity," a new photoplay, with birth-fear as its psychological background, has been issued as a souvenir by World-Pictures Brady-Made. The plaque was made by Miss Renee Prharah, an American sculptress, who has specialized for a number of years abroad in what are known as bust portraits, very widely affected by members of the British aristocracy.

The "Maternity" photoplay contains as one of its spectacular features the burning of a huge hospital from which the heroine rescues the child of a woman of whom she is jealous.

Author of "Loot" to Write Story for Houdini

Arthur Somers Roche, widely read author is to apply his talent on mystery story writing to construction of a script for Houdini, the escape artist who has been signed by William Goetz Brothers to appear in a drama with an under-sea flavor.

Three Cahill Comedies

Marie Cahill is to appear in three comedies, each two reels in length, for the Mutual Corporation. The title and release dates are: "Chevy's Day Dream," April 30; "When Betty Bets," May 14, and "Patsy's Partner," May 28.

French Theatre Actress Debuts in "The Recoil"

In the Gold Rooster play, to be released by Pathé on May 13, "The Recoil," an Astra production, William Courtenay is featured, and Lillian Greuze, the French theatre star, makes her screen debut.

"The Recoil" is a typically modern play and tells the story of a girl who, against her inclinations, is married to a coarse grained and brutal man of wealth, who utterly underestimates her and against whom she has to turn in self-defense. She is saved from the consequences by her former fiance, played by William Courtenay, and by her brother.

No More Release Dates on Selznick Pictures

In future there will be no release dates on Selznick Pictures. When a Selznick picture is finished it will go immediately to the company's branches and be placed on the open market, and the exhibitor can get it whenever he wishes to. In announcing this departure, Lewis J. Selznick said:

"To set a certain date for the release of a picture all over the country is to say that conditions are the same everywhere at the same time. This is ridiculous. A declaration of war, a local reform wave, a political campaign, a great disaster, a State going dry or adopting woman suffrage—any one of these things and hundreds of others can make it advisable to postpone a feature in a certain territory from the date set by the manufacturer."

"This decision to abandon release dates is in line with the policy I have established of meeting the wishes of the exhibitor whenever possible."
The Subjects Your Patrons are Demanding

Stamped with the success brand of BLUEBIRD—the four patriotic pictures here described are the last word in that brand of military picture which the public is demanding today. Each is a masterpiece of its kind. "The Eagle's Wings" is as far ahead of the average jingo, sham battle and studio "war" picture as it is possible to imagine. It received the heartiest endorsement of the highest officials in Washington, D.C. when shown them at a private view. It has received through their National President from 1500 Chapters of the Daughters of the American Revolution, a pledge to give it their strongest support wherever shown. Here is a ready made opportunity for you—and strong local co-operation. Write your BLUEBIRD Exchange for particulars.

"The Bugler of Algiers" is one of the most notable pictures ever filmed, regardless of subject. It is from that intensely absorbing story by Robert H. Davis and Perley Poore Sheehan, called "We Are French." It reaches the greatest heights of heroic patriotism, and will thrill and sway any audience that ever attended a theatre. Book this and you will want to play a return date.

"Behind the Lines" featuring Harry Carey and Edith Johnson, is a timely picture of Mexican intrigue, love, adventure and of actual conditions along the Mexican Border. It is thrilling; abounds in the truest atmosphere, faithful in every detail; it will make a hit in any community. It will go over big. Splendid paper and heralds on all these productions to help you put them over.

"Treason" is a tremendous picture that for real heart interest; for tense scenes that will thrill the emotions to their depths; for convincing and faithful pictures of modern warfare—will perhaps never be surpassed. Featuring that brilliant young BLUEBIRD star Allen Holubar; beautiful Lois Wilson and stalwart Joe Girard, it presents a story that will get the sympathy of the audience at the very start and hold it to the finish. A true lesson in patriotism and a brilliantly executed production throughout.

Now is the time for you to get in touch with your nearest BLUEBIRD Exchange and get the full particulars regarding these big box-office attractions. NOW—before your competitor beats you to them. With these booked in advance you can get all kinds of co-operation from local military and patriotic organizations, Boy Scouts, etc. Get busy now with your local Bluebird Exchange or BLUEBIRD Photoplays, Inc.

1600 Broadway, New York

Better to read fifty advertisements than to miss the one YOU need.
Psychic Fakes Exposed by Bray-Pictograph

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In the sixty-fifth release of Paramount-Bray Pictographs, lace-making, the most remarkable of all peasant arts, also is shown. This art flourished, at least before the war, to the highest degree in Flanders, and the lace made in that picturesque country has always commanded the highest prices because of its wondrous beauty. The picture was made possible, only because some of these women, driven from their homes by the invading German armies, came to America to find peace and harmony, where, undisturbed they could pursue the work they loved.

The results obtained through proper training of the bodies of youthful Americans during their school days as well as the carrying out of the methods employed, is also embodied in this issue of Bray-Pictograph.

The Bray Studios have diverged somewhat from their regular cartoon subjects in order to help exhibitors do their “bit” in this national crisis. The cartoon in this release is political and touches on the submarine question, the point that brought the United States into the war.

Two Selig Releases

The latest releases to be announced by the Selig Company in General Film Service include “A Social Climber” and “Rescuing Uncle.” “A Social Climber,” according to the Selig Company is a noteworthy drama conveying the lesson that the love of a good man is worth more than a title of nobility. “Rescuing Uncle” is another of the Selig Comedy series, and is said to be replete with laughter.

Warwick Company in South

With Elaine Hammerstein, his leading woman, and a cast of twenty-five players, Robert Warwick is in Richmond filming exteriors for “A Modern Othello.” A stay of at least a week will be made, with most of the scenes taken at Billings’ Currie’s Neck estate, about ten miles below Richmond. The production is being
Special Release of Metro's Big Ethel Barrymore Feature

Metro is to specially release the first of its seven-part pictures, "The Call of Her People," in which Ethel Barrymore stars, on April 30.

Adapted from Edward Sheldon's play, "Egypt," by June Mathis, this feature has been elaborately made under the direction of John W. Noble.

Miss Barrymore is seen throughout the photodrama as a gypsy girl, Egypt. First she is shown living the life of her tribe, a true child of the caravan and the open road, in love with the son of the gypsy chief. Then she is sent to live among conventional people in a great mansion, and the star has an opportunity to depict the struggle of the gypsy girl's untamed nature against the superficial restraints and restrictions of civilization. The part is said to give Miss Barrymore scope for the emotional powers which have placed her at the top of her profession.

Robert Whittier, William B. Davidson, William Manderville, Frank Montgomery, Hugh Jeffrey, Mrs. Allan Walker and Helen Arnold are seen in the cast.

Four French Films Follow "Mothers of France"

World-Brady Secures Series of Pictures Made by Mercanton with Almost Same Casts as "Mothers"—On Interchange Plan

*World Pictures Brady-Made* is in possession of four more French photoplays produced by Louis Mercanton, director of "Mothers of France," in which Sarah Bernhardt had the leading role. The same cast, with the exception of the famous actress, as was in the first picture enact the principal roles of the new productions. Albert Signer is the male lead, and Susan Grandaisc and Regina Badet in the starring feminine roles. Both of these actresses will shortly come to America to act for World Pictures under the direction of William A. Brady.

This latter move is part of the interchange plan by which several of the World stars will be sent to Europe at the close of the war to make pictures there under the direction of Mr. Mercanton. The two French actresses are regarded as the foremost screen actresses in the old world. Mile. Grandaisc is known under the nom-deplume of "the sweetest girl in Europe," and Mile. Badet is termed "the vampire of France."


The quartette of picture plays, which probably would be distributed as separate "specials" in other circumstances, will be issued under the title Brady-International Service—World Pictures, observing conditions similar to those which governed the Clara Kimball Young Service and also Mme. Sarah Bernhardt in "Mothers of France."

"We went into this undertaking," said Director General William A. Brady, "primarily for the reason that it afforded an opportunity to perform a very valuable service for American exhibitors, particularly the great and increasing number of these who show World-Pictures. We have always insisted that the program was the spine of the motion picture industry, and we are clinching our frequently demonstrated proof by placing upon our program all of these important productions, each one of which could have been sold as a special at a very large profit had we so desired."

Modern Romance Subject Next for Frederick Warde

Frederick Warde is announced by Pathe as the star of "Hinton's Double," the Gold Rooster play, to be released May 6. For the first time Mr. Warde leaves classic productions and becomes the central figure of a modern romance.

"Hinton's Double" was written by Lloyd Lenergan, creator of "The Million-Dollar Mystery," and author of a number of successful Gold Rooster plays from the Thanhouser Studios.

"Hinton's Double" is a story based upon mistaken identity, and the law in which Mr. Warde has to assume practically three different characterizations. First he is Joshua Stevens, a tender-hearted old clerk; secondly, J. Evart Hinton, a get-rich-quick Wall Street operator; and, thirdly, when he as Hinton is trying to escape the police, he so perfectly disguises himself as to be a different person entirely.

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Duo of Fox Stars Presented on Program Week of April 30

*Farnum and Pearson grace the Fox bill for the week of April 30 in two multi-part productions. "American Methods" is the male star's vehicle, his third super de luxe production of the year.*

Frank Lloyd directed the production which is based on the book by George Ohnet, published under title of "The Ironmaster." Jewel Carmen will again appear opposite Mr. Farnum, and is said to give an exceptional performance in her role. The supporting cast includes Bertram Grassby, Willard Louis, Alan Forrest, Josef Swickard, Lilian West, Genevieve Blinn, Florence Vidor and Marc Robbins.

The story portrays a great-hearted man's struggle for the right and his ultimate triumph through use of "American Methods." Virginia Pearson appears in "Royal Romance," which is described as an operetta of the screen, a romance of an emperor and princess wooing each inco. To get proper atmosphere for the picture, Director James Vincent had his cast spend several weeks in Tampa, Fla., and the mountains about Hendersonville, N. C.

Irving Cummings, Boyce Coombe, Nora Cecil, Nellie Slattery, Alex K. Shannon, Emil de Varny and Charles Craig are chief among the players. The scenario was written by Adrian Johnson.
WITH the formation of the Ziegfeld Cinema Corporation, the name of one of the theatre's most prominent men becomes identified with the picture producing field.

Known almost to every theatre-goer who has an eye for the beautiful in face, figure and raiment, the name of Ziegfeld is now to exert an influence in behalf of a visualization of beauty on the screen — and there is no limit to the promise made for establishment of a standard of pulchritude and righteousness.

Far-sighted business men of national reputation have combined to form the Ziegfeld Cinema Corporation, which has just been incorporated under the laws of Delaware with a capitalization of $3,000,000.

Valuable options have been obtained on real estate in Florida and South America, in either or both of which localities the concern will operate as soon as a contemplated cinema colony, to be known as Ziegfeld City, has taken material shape.

Plans to this end are now being formulated, and it is anticipated that shortly there will be a Ziegfeld City, with all its studios, laboratories, hotel, clubhouse, homes and shops going full blast.

"The Curse of Eve" Will Be Shown to Trade Soon

ADVICES received this week from the Coronet Cinema Company are to the effect that its massive multiple-reel production, "The Curse of Eve," rapidly is nearing completion and shortly will be presented in New York City for the general inspection of the trade. The film, it is stated, now is in the hands of the cutters, who promise to have the completed subject ready by the end of the month, and all claim it to be a masterpiece.

Because of its theme, "The Curse of Eve" has occasioned more discussion in film circles of late, than has any other feature since "The Clansman." It was written by Wycliffe A. Hill, and drives home with sledge-hammer blows a mighty protest against the double standard of morals. Given a most elaborate production by President F. E. Keeler, under the direction of Frank Beal, the play, it is predicted, will cause a sensation, at its forthcoming showing, which is being scheduled to ensure an early release.

Already the company has been swamped with inquiries concerning the picture's premiere, and bids for territorial rights, for the conduct of which business additional offices have been reserved in the Baker-Detwiler Building, of Los Angeles. At what New York playhouse the subject will be given its maiden performance is yet to be determined, but President Keeler is now conducting negotiations for the use, it is said, of one of the best theatres in the metropolis.

The cast in "The Curse of Eve" consists of some of the best-known and best-liked players in the west coast colony. It is headed by Enid Markey, for several years an Ince star, and includes in other principal roles, Jack Standing, Ed. Coxen, Marian Warner, Clarissa Selwyn, Eugenie Besserer, W. Quinn and Arthur Allardt.

Stellar Anniversary Bill

Three pictures "The Pride of Clan" with Mary Pickford; "Broadway Jones" with George M. Cohan and "The Girl Philippa" with Anita Stewart are on the tenth anniversary bill of the B. F. Keith interests at the Imperial theatre, St. John, N. B., the weeks of April 23 and 30.

Latest Pickford Film May Set High Popularity Mark

Advance indications are that the newest Arctraft Picture of Mary Pickford, "A Romance of the Redwoods," will attain ever a more far-reaching popularity than "A Poor Little Rich Girl," which established the star's name. Miss Bennett, the lately-discovered star of the Ince-Triangle forces, will make her next appearance on the screen when she is presented by Thomas H. Ince in a new Triangle-Kay Bee comedy-drama by C. Gardner Sullivan, entitled "Happiness." This vehicle constitutes her third performance before the camera since Ince recruited her from the speaking stage several months ago, and it is said to be her supreme achievement. "Happiness," tells about a sad little heiress and a red-blooded collegian, who opened the portals of her palatial prison and smashed the fetters that bound her to unhappiness.

Miss Bennett's support is contributed principally by Charles Gunn, who, as "Robert Lee Hollister," is the other party to the romance. Others in the cast are Thelma Salter, Andrew Arbuckle, Gertrude Claire, Adele Belgarde and Jack Gilbert.

Despite Delays "The Planter" Is Finished

"The Planter," twelve-reel production of the Nevada Motion Picture Corporation, in which Tyrone Power has the lead, will be finished this week after having been delayed by the fire some time ago which destroyed studio, costumes and sets. Strangely enough the final scenes will also be fire scenes.

The film will go into the cutting room the latter part of the week and will be rushed through to completion in order to get to the market the middle of May. The cost of the production is estimated at $250,000.

A Boost to Max

After seeing the first Linder-Essanay picture "Max Comes Across," P. S. MacMahon, of Keeney's theatre, New Britain, Conn., booked up the remaining eleven for six days each. This is said to be but one instance of the hit made by the Linder comedies reported to K-E-S-E.
JUST FOR FUN
By LONGACRE

We have with us this week the likeness of Harvey F. Thew, of the Lasky scenario department. Inasmuch as Harvey's classic features were drawn with agony every week not so long ago when he pounded out witty little paragraphs for this very page, the valuable space has been given over to him. There was no line reading, "having a fine time here, wish you were with us," on the reverse side of the photograph, and he didn't take the trouble to disclose the identity of the member of the opposite sex. However, we hazard a guess that she is Mrs. Harvey F. Thew.

The automobile is, in all probability, Harvey's very own, which goes to prove that the scenario business is lucrative.

A. KRACHT, formerly advertising manager of the Motion Picture Mail, has blossomed forth in a parental manner. The Lasky story department excited Mr. Kracht's interest, and in April, Mrs. Kracht presented him with a baby boy. The infant will be named after his father, and apparently didn't take the trouble to disclose the identity of the member of the opposite sex. However, we hazard a guess that she is Mrs. Harvey F. Thew.

There was something lacking at the Alumni Studio's "The Spring Idyl," one that has not only impressed John Gilbert as in "Sadie Thompson," but his mistress, Mrs. J. Stuart Blackton to become a star, the big Boston bull amply fulfilled the confidence placed in his intelligence, and, unlike many actors, dispensed with temperamental tarts in favor of hard, obedient work. Request your friend in Chicago.

THE sweet young thing was being presented to Bennett Zedman at one of the recent social affairs and made reply thusly:

"Oh yes, Mr. Zedman, I've heard of your father, Douglas Fairbanks' representative." And Bennett only smiled thinking of all those front covers and page spreads he has coming out this month.

REED HEUSTIS claims that Crane Wilbur is the handsomest star of the screen world which ought to go a long way in starting an argument.

GEORGE WALSH received a check for fifty dollars from a woman desiring to obtain his signature. No doubt she is the same woman recently reported as insisting on taking her soup with a fork and chewing it.

It seems rather futile for a pretty ingenue like Agnes Eyre to wear diamonds in her teeth. Of course, her inspiration to say brilliant things, but even so a wedding ring on the fourth toe would be rather inconspicuous.

"Mickey," favorite of picture fans, is dead. His last appearance was in "The Spring Idyl," one of the Paula Blackton series. Ordained by his mistress, Mrs. J. Stuart Blackton to become a star, the big Boston bull amply fulfilled the confidence placed in his intelligence, and, unlike many actors, dispensed with temperamental tarts in favor of hard, obedient work. Request your friend in Chicago.

A question that has been burning us for the last few months, is why motion picture poker hands never contain anything lower than a full house. Some one once won a pot on a pair of deuces.

A forthcoming Vogue release contains one of the best hits of the season, the grand march. It is, indeed, marvellous what some fish can be trained to do.

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Few cameramen or producers seem to realize that there is any art in photographing a scenic. As yet this type of picture is the least developed and standardized of any. Robert Bruce and the photographers of the Comitance pictures going out on the Pathé program appear to be the only ones who have a clear idea of their business. Looking over some of the scenes and travelogues of recent release and some of these were exhibited in the best theaters, one flaw in particular looms up. The "pan-around" was worked to excess and employed when utterly out of place. The horizontal or diagonal movement of the camera was never instituted to show just a plain hill or mountain side or water front or other landscape. The "pan-around" should be employed only when there is something definite to "pan-around" to. But in these scenes it was evidently used just because the photographer knew he could do it. After looking at the remarkably good scenes and then viewing half a dozen old poor ones, this missus of the camera is only too obvious.

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Editorial

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Local News

Quite a few from here were at the "Wake Up America" parade held in N. Y. City last week.

Frank Carriere was a member of the "Wake Up America" parade held in N. Y. City last week.

Robert Edson was also a member of the parade as were many others.

Leah Baird auctioned off her pictures at the latterly famous "Spring Idyl."

another remarkable thing is recovering from injuries sustained in an automobile accident.

Spring weather seems to have come at last.
Haag Selected Secretary at Reel Fellows Meeting

The Reel Fellows Club held their fortnightly session on Friday, April 13. Included to be a little supertitious with the combination of day and date, there was little new business or plans projected. The main business of the evening was the selecting of a secretary to take the place of Gene Hamburger who resigned. The selection resulted in the naming of Jack Haag, a popular member and manager of the Bandbox theatre to fill the vacancy.

A membership campaign along organized lines was discussed. Just upon the voluntary efforts of the members in the past month more than sixty-five new members have been added to the rolls. This progress resulted in the decision to start an organized membership campaign.

As a "boomer" to this idea, a beefsteak dinner will be served at the next meeting.

Adverse Decisions Set Illy on Funkhauser

Disturbed and chagrined at the untoward— to him—turn of events, Major Funkhauser, local censor "car" threatens retaliation, judging from recent moves.

He is darkly hinting at connivance and undue influence by and upon certain members of his board, is reported to be looking for three scalps, and has Chief of Police Schuettler with him. No charges have yet been preferred, but the major is insistent on a "clean out."

The fly in the ointment, is of course, as picture men point out the recent unfavorable court decisions which have lowered Funkhauser's colors. Until a short time ago what the censor head said, went. Pink and white permits were law. Then came the decision when the Epoch Producing Company appealed one of his "pink permit" edicts, and Judge David ruled in favor of the banned picture. For ... on the first, when J. E. O'Toole of the Fox Company subpoenaed the entire censor board, when Funkhauser had been kept out. He was left to run his house unassisted.

The proposed measure is accounted for as an emergency or "wax tax. Ever since its announcement, Chicago exhibitors have given it wide discussion. Many are protesting against it, and all fear the extra burden and expense it will entail. Aaron Jones of Jones Linick and Schaeffer, owners of a chain of theatres throughout Chicago, said in reference to the proposed tax: "If it comes about it is going to work for all sorts of distress, labor and expense among exhibitors. All other grievances—deposits, licenses, etc., can be forgotten for the time being, when we have a burden like this ahead of us."

Many Darkened Houses Laid to "Daily Change" Program

It was announced on good authority last week that 42 motion picture theatres of the "neighborhood type" are standing dark and marked as failures at present in Chicago. While none of these houses are large and not one with a seating capacity of more than five hundred, the underlying cause of the failure of the majority to produce results and keep going is said to be the "one-day change." Some of them have just been victims of competition, however. One or two cases show the effect of too many houses trying to make it go in a limited neighborhood.

The main portion of them, however, are dark because they insisted upon running the "daily change" program. In a number of cases they had been advised and often appealed to by their clientele, but assured by their own false pride that they knew what they were doing, the managers and owners of these particular houses eventually found themselves up against a "Eliver."

Big Loop Firm Moves

Jones, Linick and Schaeffer announce that they will move into new quarters this week. The new pivot of activities of this bustling firm is to be splendidly appointed offices on the fifth floor of the Rialto theatre building, State and Van Buren.
K. C. Art Dramas Distributor Hot After Business

The Standard Film Corporation, which distributes Art Dramas for Iowa, Kansas, Missouri, and Nebraska, has a snappy way of getting business, said to be fostered by R. C. Cropper, president of the company, who "believes in advertising."

Some choice bit of literature emerges from his offices every week. One of his most effective devices was a brilliant red-bordered letter, which contained in snappy form all the inducements offered to exhibitors in the Art Dramas Program. This struck the eye as soon as the envelope was opened, and pithy, convincing, short sentences led the reader on till the end. Theatres in Chicago, "Only pictures ever contracted for by two first-run downtown houses in Kansas City." "... Loew, Alfred Hamburger and William Fox." "First program to be shown regularly for four days in Omaha, at "Sure-Fire 'Longer Runs' Success" Tom Thumb Exhibitors Come Into Own with V-L-S-E Exchanges

SALIENT instructions have been issued to the V-L-S-E salesmen, following revelations made recently during discussion at a meeting of Vitagraph's Advisory Council. "These are to the effect never to pass up a town even though it is hard to find on the map, "Watch the small town exhibitor."

It was revealed during the discussion that some roadmen fixed their schedules by what their predecessors had done in the territory, and according to population of the municipalities. Reports were read of towns of 85 and 86 population, respectively, which had signed contracts for Blue Ribbon features, one of which Mackley, Kansas, had also booked "The Battle Cry of Peace" for two days.

Subsequent investigation showed that the theatre owners of these two towns are progressives from start to finish. They do not consider the towns, proper, as their territory, but they take into consideration the surrounding population. On Vitagraph special Blue Ribbon features they bill and snipe the surrounding country in a radius of ten miles with the respective towns as the hub. For "sniping" purposes they use a long narrow sheet, not more than six inches in width, and usually about five feet in length. These are "sniped" on fence rails, tree limbs, sides of barns and in some cases arrangements have been made with neighborhood farmers to allow the use of their wagon boxes as moving bill boards.

Following the investigation it was decided by Vitagraph V-L-S-E, that there is no such thing in the country as a town "too small to consider, nor an exhibitor too small to receive every possible cooperation from the Greater Vitagraph organization."

Mutual and General Offices in Spokane Closed

The offices of two of the big film companies, long established in Spokane, have been closed. They are the General and the Mutual. The two corporations are now without representatives in Spokane.

Distribution of films for these companies in the Spokane territory will be handled in future from Seattle or San Francisco.

Garner with Consolidated

Leo Garner, former manager for the Sidney B. Lust Pictures, Inc., has resigned to accept a position with the Consolidated Film Corporation, to manage the Bluebird Department, Atlanta branch.

New Canadian Distributing Firm Makes Changes

Prior to his departure from St. John, N. B., to Montreal, George N. Perkins, president of the Perkins Electric Company, and sole owner of the Independent Film and Theatre Supply Company, Limited, holding Canadian rights for the Art Dramas, announced important changes in the local staff.

R. Allan Christie, who has been assistant manager of the St. John office of the Canadian Universal Film Company, Limited, for the past three years has resigned to accept the position of resident manager for the Independent, and S. Starfield, who has been in charge for Mr. Perkins, since the purchase of rights from the Standard Film Service, Limited, is to go on the road as general Canadian representative, covering the entire dominion in the interests of the Art Dramas.

Exchange Organization Talked of in Cleveland

A new Cleveland organization, composed solely of exchange men is under way. While it has neither name nor form, as yet, this much is certain: all members will also be members of the Cleveland Chamber of Commerce, which body will foster the new organization, and help to overcome some of the serious difficulties which at present are hampering the exchanges.

Quick Move by Mack

W. A. V. Mack, who resigned as sales manager of the Buffalo branch of the General Film, assumed a similar position with the Mutual Film branch at Buffalo on April 16, succeeding G. H. Christoffers, who resigned.
May Have Women on Federal Board in Canada

Amending the proposal of the executive of the Women's Council of Canada, the women of New Brunswick went on record at their last meeting as being in favor of the establishment of a Federal Board of Censorship, to which two women should be added. The resolution as submitted by the national executive urged the women to press upon the theatre owners the necessity of providing suitable pictures such as fairy tales, industrial pictures and wholesome comedies for Saturday afternoon performances, and to add the name of a woman to each provincial board.

The New Brunswick Council after taking the matter up with members of the Maritime Provinces Motion Picture Exhibitors' League, declared in favor of the suggestion.

All Ready in Baltimore for Movie Dance

Final details of the Baltimore Movie Dance, to be held at the Lyric theatre, that city, on April 23, are being completed.

In addition to the stars already secured, including among them Pauline Frederick, Thomas Meighan, Anita Stewart, Edward Earle, Peggy Hyland, Earle Williams, Antonio Moreno, Robert Warwick, Alice Brady, Carlyle Blackwell, Ethel Clayton, Gertrude McCoy and Violet Morsereau, efforts are now being made to secure another stellar light in the film world. The name of this star is being withheld until an acceptance has been received.

Full Advantage Taken in Key West of Sunday Victory

Juan Carbouneil, owner of the Monroe theatre, Key West, Fla., knows how to take advantage of everything that comes his way. In the Sunday issue of the local paper, which publishes a full-page report of the victory for Sunday pictures at the Monroe, is an editorial commending Mr. Carbouneil on celebrating this victory by giving all his first Sunday receipts to a local charity. A full-page display advertisement for the Monroe makes the Morning Journal almost appear as if it were Mr. Carbouneil's theatre house organ.

Conquests Given Pre-Release Showing in Albany

The first public showing up-state of the new Edison-Conquest Films, attracted a capacity audience to Proctor's Ithaca theatre, Albany, last Saturday morning. Mrs. F. W. Clark, executive secretary of the Albany Drama League, arranged with Forum Films, Inc., distributors of Edison Conquest Pictures, for the exhibition, which was held under the auspices of the league, one of the objects of which is the promotion of the "Better Pictures" movement.

Undersea Spectacle Goes Big in Northwest


On the opening day, a Sunday, 8,107 persons saw the picture, although the price of admission was raised for the one attraction to 25 cents.

Cleveland Against War Tax

The Cleveland branch of the Exhibitors' League has fallen into line in protest against the proposed war tax on exhibitors. At a meeting Tuesday, April 17, the danger was freely discussed, and it was decided to offer the wholehearted support to national headquarters in their efforts to suppress legalization of the tax.

A Tribute to Chaplin

Playing next door in opposition to "The Birth of a Nation" at the Opera House, Cleveland, and close by the Stillman theatre, where "Joan the Woman" was running, both pieces at dollar and a half top prices, the Chaplin picture, "Easy Street," ran for an uninterrupted forty days to capacity houses.

Court Favors "Purity"

Opposition to the exhibition of "Purity," the Audrey Munson picture, by Cleveland city officials was broken down last week by court decision in favor of the feature. In spite of the fact that it was passed by the Ohio censors the officials of the Sixth City sued to stop its exhibition.

Leaks in the Loop (Continued from page 2844)

One hundred and seven prints of Charley Chaplin in "The Cure," were let loose in Chicago, Monday, April 16, to tickle the risibilities of the Windy City dwellers. All during the week the electric lighted signs, three sheets and lobby displays of the majority of the Loop houses screamed that Charley was back again. On Monday almost every house in the Loop carried the Chaplin picture.

"Enlighten Thy Daughter" replaced "The Black Stork" at the La Salle last week. "The Black Stork" went into the Bijou Dream and is enjoying as much business as it did in the center of the Loop.

The Albany Park theatre, is having a stage built that will fit it for vaudeville as well as pictures. The vaudeville policy is planned for the near future.

Hazel Daly, the charming "Honey" of "Skinner's Dress Suit" will appear and greet the audiences at all the Chicago theatres, showing "Skinner's Bubble" this week.

The Pastime theatre on Madison street, scored a scoop in patriotism by hanging out a sign: "All soldiers in uniform admitted free." The invitation was well accepted and appreciated it seems.

Abe Tague is the new manager of the Strand at 3031 Lincoln avenue.

Louis Samish, manager of the Amusit theatre at Cleveland, Iowa, has installed a Bartola in his house.

Jones, Linick and Schaefter, it is announced, have arranged with Comstock and Gest of New York, to run a regular brand of musical comedies in the La Salle theatre after July 1. The popularity of Nora Bayes and her company, there a few weeks ago, brought this decision, it is said. Until that time the La Salle will be the starting place of all the Jones, Linick and Schaefter feature pictures.

The E. S. Film Service, of which E. Schwartz is manager and which is now located in the Mallers building, will move to the fourth floor of the Schiller building.

"Joan the Woman," opened at the English theatre, Ind., this week. "Joel Holmes of the Jones, Linick and Schaefter Company paved the way for it.

The "all night" motion picture houses in the Loop have been doing a better business than ever, since the declaration of war. Soldiers and sailors abroad on the streets are paying them regular visits.

The Rothacker Film Manufacturing Company has completed a new movie production to be used by a well-known vaudeville headliner. It is stated to be a novelty set for the big time vaudeville houses, and is distributed as "Maude of the Movies." E. H. Hibben, director of the Rothacker Company, produced and originated this screen augmentation.
**IN THE STATE RIGHTS FIELD**

**Paralta Entertains Southern State Rights Men**

Carl Anderson, president of Paralta Plays, Inc., and General manager Nat Brown will meet several prominent Southern and Western state rights men at the offices of the Paralta corporation in the Godfrey Building on Thursday, April 26, to discuss the application of the Paralta Plan to territories in which they are interested.

A meeting was held in the offices of the Paralta corporation Thursday, April 19, at which several local exhibitors were present. The Paralta Plan was outlined to them in full detail by Mr. Anderson. He showed them how the entire business was being bled by waste and extravagance in production and distribution, and how this burden is ultimately placed on the shoulders of the exhibitor.

**Ginsburg Leaves Mutt and Jeff to Head New Exchange**

Henry Ginsburg, who for the past nine months has been head of the sales department of the Mutt and Jeff Film Company, under Harry Grossman has resigned from that concern, to enter upon a new enterprise. With other film men he is now laying plans for the formation of a Greater New York exchange to be known as the Short Features Exchange. Mr. Ginsburg and his associates believe that the full value of the short comedy and the cartoon is seldom if ever realized when handled by a house doing its biggest business on five-reel pictures.

Mr. Ginsburg asserts that the line of pictures he will handle in the Short Features Exchange will be identical in every respect save as to length of feature character.

**Hiller and Wilk Move**

Hiller and Wilk, Inc., finding that the state rights field is beginning to crowd their present quarters, have decided to move across the hall in the Longacre building, and occupy the offices formerly used by the New York Motion Pictures Corporation.

The change was necessary due to the rapidity with which the business of the young concern has expanded. Hiller and Wilk are now handling "The Whirl," "A Morning Maid," "The Battle of Gettysburg," "The Wrath of the Gods," and King Bee Comedies.

**King Bee Comedies Selling**

The King Bee Comedies, according to the firm of Hiller and Wilk, which is conducting their sale, have been met with enthusiasm by state rights buyers. Only semi-private showings have been given.

Arvid E. Gillstrom, director of production, was formerly with Keystone. With Billy West in the cast are Ethel Burton and Bebe Hardy.

**Sheehan Tests New Booking Method for Fox**

**New York and New Jersey Rights to "The Honor System" to Be Sold Direct Before State Rights Plan Is Definitely Accepted**

WILLIAM FOX, while offering "The Honor System" on a state rights basis, is booking it direct in the city and state of New York and in New Jersey. The booking offices are in charge of Carey Wilson at No. 128 West Forty-sixth street. Winfield Sheehan, general manager of the corporation, is handling the state rights end of the business which the New York and New Jersey test is being conducted. He is said to have already received offers aggregating $400,000, and has sold two territories at record prices.

The demand for dates for "The Honor System" is said to be as strong throughout the states of New York and New Jersey as it is in the great metropolitan district. It is estimated that not less than 250,000 persons have seen "The Honor System" since it opened at the Lyric theatre, early in February. So great has been its success that it has enabled William Fox to accomplish the feat of occupying a first-class Broadway theatre for an entire theatrical season with two spectacular films of his own production. These two pictures were "The Honor System" and "A Daughter of the Gods." The Fox regime at the Lyric began early in October, 1916, with "A Daughter of the Gods" and ran continuously until it was succeeded by R. A. Walsh's "The Honor System."

**New York Critics Unite in Praise of "Deemster"**

**New York and New Jersey Rights to "The Honor System" to Be Sold Direct Before State Rights Plan Is Definitely Accepted**

The success of Hall Caine's "The Deemster," at the Broadway theatre, gave a decided impetus to state rights sales at the Arrow Film Corporation's office. Buyers visiting in the city read the daily paper criticisms and recognized the interest created by Hall Caine's first "best seller" in picture form.

Hereewith is presented a resume of the reviews:

"One of the most absorbing and powerful photodramas ever seen."—N. Y. American.

"All of the stirring situations are utilized. . . . The screen play becomes a real thriller."—N. Y. Evening Mail.

"There was capital movie material in "The Deemster" with the rush of its story and its abundance of picturesque incident, and the director has not overlooked it. A more thrilling scene than the struggle on a high cliff could scarcely be devised."—N. Y. Times.

"Gained in absorbing interest as the play progressed."—N. Y. Herald.

"The characters are so well chosen that they might have stepped out of the book . . . Nothing more impressive has been seen on the screen. The Deemster's daughter, his fight with her brother, his trial for murder, his strange penance . . . There is a fire at sea, a shipwreck and other vivid incidents to add thrills to the picture."—N. Y. World.

The director has failed in no point to bring about the necessary love scenes, fight scenes and heart-breaking thrills that pictures must have to please the public."—N. Y. Evening Journal.

"There are many impressive moments in the production and these are presented with great skill."—N. Y. Morning Telegraph.

"Absorbing in interest."—N. Y. Evening Telegram.
Ince Productions Sell Several Territories

THAT the independent market is in a healthier state than ever before, is claimed by the Ince Productions, Inc., the new organization headed by Ralph and John Ince, which closed most of the Middle Western territory and disposed of the rights to their productions in the Dominion of Canada last week.

Metro Pictures Service of Pittsburgh, secured Ince Productions for Western Pennsylvania, Ohio, West Virginia, Kentucky, Illinois and Indiana, and will control for a period of two years the twelve seven and eight-act features to be made in the two yearly period by the Ince concern.

J. S. Skirboll of Pittsburgh, representing the Clarke interests, and Harry Reichenbach of the Ince concern, consummated the deal in a period covering twenty minutes of actual conference.

For the Dominion of Canada, Peter F. Griffin of the Griffin Amusement Corporation, with headquarters at Toronto, Montreal and the West Coast, secured the Canadian rights. Mr. Griffin controls three highly successful exchanges in Canada, and personally operates sixteen important theatres throughout the Dominion.

The Ince Productions, Inc., will begin active production work April 28, and it is now contemplated that the first release will occur June 10.

Ralph Ince, now at work on a production of "Today" with Florence Reed in the leading role, will begin his work May 1, in the interest of his own organization. Ralph is the second son of the Ince trio, and was the first of the family to take up motion picture directing. He began over eight years ago and during the time he has been actively engaged turned out several hundred multiple reel affairs. His "A Million Bid" was the first big special production to reach the market bearing the Ince name, and his most recent feature, "The Argyle Case" is by far his best.

The entire country will be closed for the output of Ince Productions before next Monday. The most important buyers in the country have wired for reservations and secured options, and according to Mr. Ince, the demands cover twice the supply.

Middle-West Firm Changes Name

The concern, formerly known as the Missouri Valley Film Company, with headquarters at Lincoln, Nebraska, is henceforth to be titled the High-Art Feature Company.

Offices will remain the same and under the same management. The territory covered by the High-Art concern is Iowa, Nebraska and Kansas, and only high-class features are handled.

Detroit Firm Opens Office

The Consolidated Features has opened for business at 97 Woodward avenue, Detroit. Messrs. Cleever and Sturgis are the proprietors. Among the pictures they are offering to Michigan exhibitors is "War's Women."

"Christus," Big Cines Picture, Presented Here

The latest production of the Cines Company, of Rome, "Christus," a picture which is said to have met success on the other side of the ocean, will be given its first American presentation at the Criterion theatre, New York, April 30.

Historic Features, Inc., will handle the subject.

More than 1,000 performances of "Christus" have been given in Paris, Rome and Madrid, and it is still running. The product of the Italian writer, Fausto Salvatori, the story deals with the life of Christ, and for the production, Count Giulio Antamoro, one of the best known European directors, and a company of Cines players journeyed to Egypt and the Holy Land for actual locations.

Many months were spent in filming historic occurrences from Bethlehem to Golgotha. One scene showing the baptism of Jesus, by John, was enacted in the waters of the river Jordan. The late Lord Kitchener provided several thousand men and camels for big desert scenes.

A musical setting has been prepared for the American presentation and will be rendered by orchestra and organ under direction of Edwin Franko Goldman.

"Price of Her Soul" Scenario

LOUIS ROSENBLUH, head of the Variety Film Corporation announced this week, his intentions of devoting attention sole of the future to the production of special features, the first of which is now being exploited on a state rights basis under the title of "The Price of Her Soul."

Twenty-four prominent independent state rights distributors were queried with complete copies of the play in its synopsis form and requests made for suggestions to what would make the story more attractive as a special feature.

Twenty-one of the buyers made radical suggestions and eighteen suggested a happy ending. Originally, as submitted by Reed Amended by State Rights Men

Heustis the author, the man and woman who are thrown together through the man's spirit of vengeance, were not happily married and when the majority, or in fact when ninety-two per cent. of the buyers demanded a happy ending, the point was conceded and the story rewritten.

The other changes were made at other buyers suggestions, and four months taken in actual production. Of thirty important buyers, who have seen the picture, only two have dissented in their opinion of the ending.

Mr. Rosenbluh will announce the buyers in forthcoming display announcements in Motion Picture News.
Prominent Persons at "Deemster" Opening

"The Deemster," the Arrow Film Corporation's feature, based on Hall Caine's novel, opened at the Broadway theatre, New York, Sunday, April 15. Among those present were Baron and Baroness de Meyer, Geraldine Farrar, Miss Anne Morgan, Miss Elsie De Wolfe, Mrs. Lewis J. Selznick and party, Ruth Crosby Dimmick, Miss Emma Steiner, Miss Margaret I. Macdonald, Miss Elizabeth Marbury, Nell Brinkley, Ada Patterson, Mr. and Mrs. Wendell Phillips Dodge, Mr. Lee Shubert, Congressman Jos. L. Rhinock, Julia Dean, Mark M. Dittenhous, Bartley Guthing, Joe Brandt, F. F. Proctor, Jules V. Bruletou, Britton Bush, Mrs. Paul Armstrong, "Wid" Gunning, Mrs. Gunning and mother, Robert Paton Gibbs, Mrs. Aimiss Gouraud, William Randolph Hearst, Mrs. L. Lawrence Weber, Arthur Brisbane, Maurice Turner, Eugene Brewster and others too numerous to mention.

"Deemster" Ambitious Plans for Sunshine-American Combine

The consolidation of production force and activities by the Sunshine Film Corporation and the American Standard Motion Picture Corporation of Chicago, sends the reputation of the Windy City up several more notches as a motion picture producing and distributing center. The arrangement for the combination of forces was made by K. M. Scoville, general manager of Sunshine and M. G. Watkins, general manager of the American Standard. The Sunshine Company had previously been making weekly releases on the American Standard Program.

They come together now and have in the making a multiple reel feature subject, that it is said will cost $65,000 to complete. The title of the picture is being kept secret for the present, but it is announced that the theme is that of an eugenic marriage. While embracing the subject named it is declared not to be a propaganda picture in any sense.

The story was written by Samuel Quinn, president of the American Standard. It was adapted for the screen by Mildred Considine, and the interior scenes are now being made at the Rothacker Studios. Entire supervision of the productions is in charge of Mr. Scoville. Richard "Dick" Travers, assisted by William N. Buckley, is directing the making of the feature. Mr. Travers, who was for five years with Es-sanay and is well-known to film fans, spent five weeks in New York on research work preparatory to beginning production. Mr. Buckley was formerly a Griffith assistant.

It will be handled on territorial rights basis, and will be released early in May, according to Mr. Quinn.

Hiller Explains "Selective Distribution"

As a sequel to an article recently published under his name in the trade-papers, L. L. Hiller of Hiller and Wilk, Inc., desires to explain the selective methods adopted by his firm in placing pictures with their clientele.

"It is not the simple matter it may appear to be," said Mr. Hiller. "We have been studiously careful to guard our reputation since the moment we entered the field. In the first place we had to combat one of the greatest dangers which menace the open market method of handling pictures."

"We have rejected enough pictures to supply exhibitors with mediocre productions for months, but we realize that, as selling agents, our reputation is bound up in offering only pictures that have merit and individuality."

"I mention these matters to indicate that selection is possible in the open market. It naturally throws a greater burden of responsibility on our judgment, but the future of the industry depends upon judgment and not on haphazard methods of being able to realize that exchanges are entitled to ideas plus pictures and not merely footage alone."

"These operations of ours," concluded Mr. Hiller, "are but the prelude to our future plans. We aim to build up, we are building up (modesty forbids me to say that we have already done so) the greatest state right selling agency in the world. No production is too big, none too small, for us to handle. Our buyers are located in all countries of the globe. The term 'state rights' is a localism; and Americanism, adapted to the needs and exigencies of United States business only."

Southern "Libertine" Campaign

E. T. Peters and Dave Reed of Dallas, Tex., owners of "The Libertine," featuring John Mason and Alma Hanlon, have opened offices in Atlanta, Ga., to handle the above feature in this territory.

Boston Concern Gets New England Rights to Educational

Louis B. Mayer of the American Feature Film Company, Boston, Mass., has closed a contract for the New England territory with E. W. Hammons, vice-president and general manager of the Educational Films Corporation.

This exchange will handle all the releases of Ditmars Animal pictures—"The Living Book of Nature," each subject of which is 500 feet in length, also the regular educational and Robert C. Bruce American Adventure and Scenics, 1,000 feet each.

Mr. Mayer was attracted by the demand which is steadily increasing in this territory for scenic and educational films of the better kind.
The Eastern Studios

William Christy Cabanne is claiming a speed record in production of "Cyclone Higgins, D. D.," in which the Bushman-Bayne combination will be seen. Rehearsal was held on March 29, and the following day work on the picture began in the Metro-Quality Studios. In the meantime a staff of workmen constructed an entire village in the mountains about Nyack. Exactly twenty-three working days were required before the crank turned on the last scene. Which might be considered "going some" on a five-reel picture.

Still Mr. Cabanne looks back to the time when he completed "One of Many," with Frances Nelson, in seven days.

Through poor guesswork on the part of director Joseph Levering, Marion Swayne, Erbograph star, had the doubtful pleasure of spending a five-hour term in jail recently. The poor facilities of a small New Jersey town, where the company was taking some scenes, led Miss Swayne to enter the nice, white cell—the only one in the jail, by the way—to change her costume. Mr. Levering amused himself by investigating the medieval locking system to find out how the bolts worked with the result that he pulled a chain, and the actress was a prisoner. The police force was in New York, and it was five hours before he arrived and released the fair, but unwilling prisoner.

Strange as it may seem, Roscoe Arbuckle still smiles, and in the face of a blow at the hands of the merciless insurance men. The rotund comedian was turned down flatly by an insurance company last week, on applying for life, health and accident policies. So far as the life and death gamblers are concerned, Roscoe is an undesirable alien inasmuch as they figure him too fat for his height and age. And yet, as has been said before, "Fatty" still smiles.

Fresh from her migration from the Lasky to the Famous Players Studio for the purpose of finishing "The Primrose Ring," Mae Murray has not begun work on her next Paramount Studio under the direction of Robert Leonard. After taking preliminary scenes, the company will move across the river to the new studio at Fort Lee, recently acquired by F. P.

For three years Mr. Lewis was working for Uncle Sam, and saw actual service as one of the crew of the "Wasp" during the Spanish War, and also as one of Admiral Sampson's crew on the flagship New York. He declares the roving sailor spirit still stirrers him at times, so, in all probability, he will be numbered among the Jackies in case of eventualities.

The Fox players have banded together, formed a baseball team, and announce they are open to competition with any film organization. In particular they desire the challenge to be accepted by the World Film Hit-and-Run Squad. M. Altmann at the Fort Lee Fox Studios, will receive any communications in regard to games.

Ethel Clayton's next World Picture, which has had "Pretty Polly Pollard" as a working title, has undergone a change in name to "Yankee Pluck," which it is felt indicates the character of the heroine in the story. Montagu Love plays opposite Miss Clayton in this picture.

Wartime upheaval has brought to light the fact that Mitchell Lewis, who has attracted unusual attention by his work in "The Barrier," has not always been an actor.

Prominent in support of Ethel Barrymore in her forthcoming Metro play, "The Greatest Power," is W. W. Black, who has appeared in many Famous Players, Fox and Edison Pictures, and before his screen work was in musical comedy.

Willard Mack's playlet, "The Dream Girl," has been obtained for the use of Viola Dana, Metro-Columbia star, and work on the picture will be begun shortly after June Mathis makes the screen version.

Matrimony and the movies have clashed again, and as a result pretty Josephine Stevens, Roscoe Arbuckle's new leading woman, is to become the wife of Edward Ellis, the actor, immediately upon the completion of "Fatty's" next picture for Paramount, "The Butcher Boy."
THOMAS H. INCE plans to put Triangle on the map for keeps, and so has made arrangements for Ruth McCord, who has been a member of his stock company for three or four years, to ride a motor-cycle to the four corners of the country, and there supervise the building of a concrete monument to be erected on the international boundary corner. The extended trip will require more than a year, and while the actress is on route, she will spend considerable time at each city visiting Triangle exhibitors, and appearing before audiences each evening. She plans to leave the southwestern corner of the country shortly after the first of May.

Mr. Ince will contribute a part of the picture he is making for the Government to use in the training of troops. The film will cover forty miles from Los Angeles, where scenes for the photoplay were taken.

The first Olive Thomas-Ince Picture was put in production this week. It is from a story by R. C. Smith, with the opening scenes laid in a college dormitory, where the former Broadway star and her pals spent the past week in preparing for a coming Ince play. The players have forty miles from Los Angeles, where scenes for the photoplay were taken.

Transportation facilities of the Ince-Triangle Studio were taxed to capacity this week, and will continue so until the present subject starring Dorothy Dalton is completed, for in most of the scenes of this photoplay, which is by Monte M. Katterjohn, a large number of extra people take part. Many of the exteriors, as well as some of the interiors are being taken at the eighteen-thousand-acre-ranch at Inceville.

Director Walter Edwards having filmed the last scenes for the Louise Glauam Picture, spent the past week in preparing for the filming of a new subject, in which he will have William Desmond as star. The story for this was prepared by John Lynch and J. G. Hawks, both members of the Ince staff.

The need of small-town scenes for the coming photoplay, which will star Edith Bennett, took Director Roy Neill and an organization of forty people to Norwalk, Cal., this week, where a great many exteriors were taken. The story for this is by C. Gardner Sullivan, and principals of the supporting cast are: Walt Whitman, who appears as the father, and Marjory Bennett, the sister of the star, as the sister.

Robert Kane of the Paralta Plays has been in Los Angeles several weeks making arrangements for the opening of a studio here some time in May. He is being aided in this work by Director Oscar Apfel, who will be in charge of making the J. Warren Kerrigan subjects. It is stated Mr. Kane has selected all players, and technical members of the staff, and an ideal studio is shortly to be put into construction.

The fourth of the new William Russell-Mutual American series has been completed and titled "Shackles of Truth." Francelia Billington takes the role of a governor's daughter in this subject which was made under the direction of Edward Soman.

The need of small-town scenes for the photoplay near Palm Beach in which a monument has been made and disposition will be made of the monument, put into the Chase Illinois of the city, known as Boyle Heights.

Four productions are now being made at the Lasky Studio. One under the direction of Frank Reicher, with Sexual Hayakawa and Fritzie Brunette as principals; another by George Melford with Fannie Ward and Jack Dean as principals, and the third by Lou-Tellegan who has Louise Huff and playing opposite Mr. Hayakawa, has been especially engaged for this part, following the completion of her work under Director C. B. De Mille will be the other Art Craft subject starring her. Miss Brunette, playing opposite Mr. Hayakawa, has been especially engaged for this part, following the completion of her work under Director C. B. De Mille will be the other Art Craft subject starring her. Miss Brunette, playing opposite Mr. Hayakawa, has been especially engaged for this part, following the completion of her work under Director C. B. De Mille will be the other Art Craft subject starring her. Miss Brunette, playing opposite Mr. Hayakawa, has been especially engaged for this part, following the completion of her work under Director C. B. De Mille will be the other Art Craft subject starring her.
Morosco Studio Manager, Charles Eyton, Director Donald Crisp, George Beban and a company, are spending two weeks in the Northern part of California, securing scenes for a coming Morosco-Pallas subject. The company will be absent about two weeks.

Myrtle Stedman, Morosco star, has been invited to preside at the opening of the Lyric theatre, Stockton, California, at an early date. She has just completed work in a Morosco subject filmed by William D. Taylor.

The five-reel feature "The Eye of Envy," which stars Crane Wilbur, who is also the author, has been completed at the Horsley Studio under the co-direction of Mr. Wilbur and Harrist Ingraham. The supporting members of the cast include Gene Crosby in the feminine lead, Jode Mullally, Edgar Sherrod and others. "The Eye of Envy" is scheduled for release on the Mutual Program, May 14.

With the completion of the fiftieth one-reel comedy made by the Nestor Company with Eddie Lyons and Lee Moran as the featured players, Louis Chaudet, who has been the director since last June, leaves the organization to direct a comedy-drama of three, four and five reels. Roy Clements, who was formerly affiliated with the Universal as director, is to succeed Mr. Chaudet, and is now lining up a series of pictures for Messrs. Lyons and Moran, in which Edith Roberts will appear with them. Mr. Clements will be remembered as the director of the Snakewell Comedies made for the Essanay Company at their Niles Studio, and released for a longer period than a year. Recently he has been associated with a company he formed, and has made a series of ten pictures of one-reel, which will shortly be released. Mr. Clements has proven himself a very successful comedy director, and it is believed his affiliation with Lyons and Moran will make a very happy combination.

From Universal City comes the announcement of new records. The largest shipment of negative film to leave Los Angeles at one time was sent by the film editors of the municipality to New York. It consisted in all of sixty-seven reels, which included comedies of one-reel length and a number of five-part dramas and comedy dramas. Previous to this time the greatest shipment of any one week was fifty reels. The number of directors employed at the present time numbers twenty, which is lower than any time since shortly after the opening of the city in March, 1915.

A number of changes are announced from Universal City this week. One is to the effect that Allen Curtis is to resume the making of Joker Comedies with Jack Dill and Gale Henry as principals. The other members of the Jeker Company will continue under the direction of W. W. Beaudine. Each organization will make one-reel comedies.

Ruth Stonehouse, whose contract with the Universal Company expired last week has accepted a new contract and is to remain with Universal for another year. For the present she will give up directing her own company at least for the summer months, and during this time will be featured in a series of five-reel comedy dramas made by Louis Chaudet.

Elmer Clifton, former director at Fine Arts Studio has been assigned to the direction of five-reel subjects, featuring Jack Mulhall and is now making his first subject entitled "The Great Adventure," which is from a scenario written by McGrew Willis and Walter Wood.

Director Joseph DeGrass has taken up the filming of a five-reel Western photoplay titled "The Vengeance of the West." Dorothy Phillips is the featured player, and the supporting principals are Wm. Stowell and Lon Chaney.

The novel "Loot" by A. Somers Roche is to be filmed in a fifteen episode serial, to be released under the title "The Mystery of the Gray Ghost." The story is in preparation, and the technical staff is now working on properties, wardrobe and sets which will be required for this. The cast includes Priscilla Dean, Emory Johnson, Harry Carter and Eddie Polo. The latter of "Broken Coin" and "Liberty" serials fame are to play the leading roles.

Harry Carey and a company of Universal Western players are at Newhall making scenes for "The Golden Bullet." This picture will consist of two reels.

Allen J. Holubar is making final scenes for the five-reel civil war drama "The Field of Honor" in which Louise Lovely plays the feminine lead opposite Holubar. A feature of this will be a number of thrilling battle scenes made in the foothills near Universal City.

Wm. Worthington is back at Universal City Studios after a two weeks vacation, and has taken up the making of the picture "The Cleanup." This is a story written by Waldemar Young, and like former subjects made by this director, will have Franklyn Farnum and Brownie Vernon as the leads.

The Fox Studio battalion of Home Guards continues to increase almost daily, and the membership now reaches near the 200 mark.

Officers are now being selected, and William Fox will head the list as major of the battalion as long as he remains on the coast. When he returns East, it is understood, that General Manager A. Carlos, will succeed him to the title of major. The battalion is to be divided into four companies, captained by John J. Glavy, George Grenier, R. A. Walsh and Frank Lloyd, respectively. An attempt was made this week by William Fox to purchase uniforms for all members of the company. At the time he gave the order there were but a few over a hundred enlisted. By the time the order was fulfilled the number had increased to more than one hundred and fifty. Manager Brown of the Western Costume Company learning of this condition, made the battalion a present of fifty complete uniforms, making the total number supplied, one hundred and fifty. The costume company has also loaned the battalion sufficient Springfield rifles and other accoutrements to meet all necessary needs.

Charles Ray in "The Pinch Hitter" (Triangle-Ince)
Another feature of the Fox battalion is the troupe of independent scouts under command of Tom Mix. This consists of twenty-five cowboys, who are trained by years of experience in scout duties, and range riding. Another feature of the Fox battalion is the fact that the organization has fifteen automobiles and four auto trucks at its disposal at any time, making it possible to transport the troups to any given point with great speed.

IT is told about the Fox Studio that Theda Bara is shortly to come West for the making of several pictures. She will be accompanied by J. Gordon Edwards. At the same time it is planned William Farnum shall go to the New York studio of the Fox Company, and it is more than probable he will be accompanied by his present director, Frank Lloyd, and his staff of Billy Foster, cameraman, and Harry Weil, assistant director.

The Fox producing organization was increased this week by plans for the Franklin Brothers, Sidney and Chester, who heretofore have co-directed, for each one to have his own individual company. These directors in the past have specialized in making pictures in which child parts predominate. They will continue along this line, and both will shortly begin the making of five or six reel subjects with an individual cast of well-known child players. S. A. Franklin is now filming the last few scenes for "Hansel and Gretel" and Chester Franklin will shortly take up the making of an adaptation from Stevenson's story "Treasure Isle."

WILLIAM PARKER, who has a long list of successful photo plays to his credit, and who was recently affiliated with the Ince Studio as writer, has been added to the Fox staff which has been rapidly increased in the past few weeks. The corps of writers now include Ben Colm, E. McGrew Wills, Chester Clapp, John Clavey and others.

Five comedy companies are now at work at the Fox Studio in Hollywood. One company is headed by Charles Parrott as director, who has Charlie Conklin as his featured comedian. Hank Mann, Billy Mason and Max Asher make up another company, while Tom Mix has Rema Rogers as his new leading lady, and his usual bunch of cowboys. The other two companies are those making Sunshine Comedies under the supervision of Henry Lehrman, who is also the director of one, which is composed of Billie Ritchie, Gertrude Selby, Victor Potel and Harry Ham. David Kirkland is director of the second company, and has Dot Farley as the featured comedienne, supported by Ernie Shields and Sam Beverly. It is announced two additional companies will shortly be put to work under the supervision of Harry Lehrman, whose subjects are to be released on the Fox Program.

The Hank Mann story now being filmed has been titled "Suds of Love," and the Western one being made by Tom Mix will be known as "The Romantic Cowboy."

Charles Conklin is working under the direction of Charles Parrott in "His Bomb Policy."

May Bush, former Keystone leading comedienne, has been engaged by the Fox Company and is making her debut under this brand in the Farnum subject. Jewel Carmen is playing the lead opposite Wm. Farnum.

VITAGRAPH DIRECTOR LAWRENCE SEMON and four members of his company were this week called to the Eastern studios of the Vitagraph by Commodore J. Stuart Blackton, where the remaining ten of the "Big V" series will be completed. Those in the party besides the director, were James Aubrey, Leonard Smith and Joseph Basil.

The Vitagraph Company under the direction of William Wolber, filming the "Lady Sheriff," returned this week from Randsburg, Cal., where for a week they made scenes in the gold mines of that locality. Antonio Moreno and Mary Anderson are the featured players in this future, the principal supporting player being Otto Lederer.

Albert E. Smith, president of Vitagraph is expected in Los Angeles shortly to spend a week before he returns to the East.

THE Lone Star-Chaplin Company this week took up the eleventh Chaplin subject for the Mutual, which will be laid in the Latin quarter of any city of the present day. For several weeks there have been many rumors concerning Edna Purviance, but it was stated with emphasis by Manager H. P. Caulfield, that this actress would remain with the Lone Star Company, playing the lead opposite from Mr. Chaplin.

The producing staff of Vogue Films, Inc., is to be re-organized, according to advice received from the Chicago office of the company this week. All of the present employees were given vacation of two weeks, and during that time, contracts for players will be made. It is understood a number of the former employees will be retained. It is the plan of the managers to greatly improve the products, and big stars are to be engaged for this company.

WHAT is spoken of as the thrills of thrills was accomplished this week when a member of the Helen Holmes-Signal Company leaped the gap between a dock and an ocean-going ship in an automobile. The jump of eighteen feet was successfully made without injury. This scene is for the ninth episode titled "The Knotted Cord" of the Railroad Raiders, and is but one of the melodramatic stunts, the episode including an international intrigue, a bomb plot and a number of water feats, including the destruction of a barge by explosion. A portion of this episode was filmed under the direction of Helen Holmes herself, she taking up the megaphone duties to permit Director J. P. McGowan to give all his time to editing the episode so that the company could leave for San Francisco and Yosemite Valley, where the tenth and probably other episodes will be filmed. The company will use its private car "Signal" on the trip to San Francisco and during its stay in the North.

H. L. Snyder, an English writer, known under the pen name of Archilless, has been added to the Signal Staff, and is now busy preparing adaptations for the screen version of a number of novels purchased by the company. These shall be filmed immediately after the completion of the serial "The Railroad Raiders."

THE Harold Lockwood-Yorke Company now has a complete cast selected for the next production, "The Haunted Pajamas" adapted from the novel of the same name. Lester Cuneo who has been playing heavies, will take the character role of that of an elderly judge of wealth. Paul Willis will take a juvenile part. Big Ed Sedgwick is the jovial college pal of Harold Lockwood, who characterizes Richard Hudson. Another player is Harry DeRoy.
The leading woman is being kept a secret.

The L-Ko Company under the direction of Vim Moore, has completed a picture titled "Dry Goods and Damp Doings." Philip Dunham is the featured player of the subject.

Another picture just completed is that featuring Dan Dusset in the role of a life-saver. This has been titled "Beach Nuts." The direction was in charge of Noel Smith.

The possibility of war has culminated a romance. It began about two years ago. Earnest Shields, late exponent of vamp roles, has left Universal City Zoo. The troop of youngsters there includes a leopard, three lions, eight huskies, seven wolves, camel, cinnamon bear and three goats, all under four weeks of age.

President Wilson's plea for all to become soldiers or farmers has been answered by Helen Holmes. Yes, she has started a garden in the backyard and so advent it is to be able to look every fruit and vegetable peddler in the eye and tell him to go on! -MORE NEWS-

FRANK ABBOT, W. L. SCANOR of IVEYSTONE;

Margaret Gibson Appearing in Christie Comedies

PERSONALLY CONDUCTED TOURS IN FLICKERVILLE

With a pocket full of nerve soothing tablets, our trusty notebook and an Ever-Sharp pencil, H.O.O.K.I.N.L. editor journeyed out Pasadena avenue in search of a thrill at Signal Studio. Expecting to find the Railroad Raiders' yards all littered up with box cars, the tdy scene that constituted the landscape at forty five sixty was a great disappointment.

Coming upon Helen Holmes' goats at the entrance, we surmised the cause of everything being spic and span. Another probable answer is the speedy movements of J. Pep. McGowan for scientists tell us suction is fully as powerful as hydraulic pressure. After an hour of chasing we—a beardless youth who is known far and wide as Ford Ingersoll Beebe, because of his ability to keep the laughs coming—saw Oliver in perfectly sanitary condition from use, who served as our guide and the editor—came up with McGowan. One scene wind came on us twenty minutes before, but Mac was as cool as a cucumber on the shady side of the vine.

At the psychological we arrived. A string of cars and maybe some players were to be shunted into oblivion or another probable answer is the speedy movements of J. Pep. McGowan for scientists tell us suction is fully as powerful as hydraulic pressure. After an hour of chasing we—a beardless youth who is known far and wide as Ford Ingersoll Beebe, because of his ability to keep the laughs coming—saw Oliver in perfectly sanitary condition from use, who served as our guide and the editor—came up with McGowan. One scene wind came on us twenty minutes before, but Mac was as cool as a cucumber on the shady side of the vine.

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THE BAR SINISTER
(Edgar Lewis Productions—Five Reels)
REVIEWED BY PETER MILNE

The BAR SINISTER, Edgar Lewis's first independent production, is an original picture written by Anthony P. Kelly, presenting a strong drama set in a theme offering the doctrine that the dividing line between peoples of the white race and the black does not of a necessity trace the color line. There is good and bad in both races; there is good and bad in all the cross-races, avers Mr. Kelly, and, building on this foundation of truth, he has evolved a very strong story, worthy in every respect of its multiple reelage. It never tires and the action always maintains the remarkable degree of suspense introduced by the ominous events of the prologue.

Mr. Kelly has for the most part handled deftly the abundance of dramatic material resulting from the clash of the races and has shown skill in the handling of his crises, of which there are not a few. There are no deliberate attacks aimed at the negroes, ill-concealed beneath the surface of the picture. Special pains were evidently taken to avoid giving offense, as there is a series of flashes when the drama is well under way showing two whites, virtue in the story, the other arranged on the side of evil. The point between the races, one really does confront a problem after all is said and done. One's opinion must be uttered on the state of relaciones of Negro with the Nation, in his 'surmise that she is of white parentage, and of Ben Swift, her devoted admirer, a mixture of white, black and Seminole Indian. Mr. Lewis took his company to the actual locations, and so has obtained an atmosphere of the utmost realism. The plot unfolds logically and offers two terrific fights, one fierce affair between Page and "Buck" Moe, who employs the razor, and the other waged between Swift and a pack of angry, gin-soaked blacks. Mr. Lewis has handled both of these admirably, deriving from them the utmost in suspense.

HEPINCH HITTER
(The Pinch Hitter
(Heidelberg—Five Reels)
REVIEWED BY PETER MILNE

The Pinch Hitter, revolvings around a "booth" who goes to college and is kidded. His one act of brilliance is to lace out a home run in the last reel and the last inning. One man is on, two are out, and the count is two and two on the wild throw, when Lindy dies. The superintendent of the turpentine works (J. R. Chamberlain), nursing a grudge against Warren, imploits Moe (Jules Cowles) to put him out of the way. Moe incurs Warren's enmity by openly insulting Belle. A fight ensues, in which Moe is worsted. His followers rise up with intent to wipe out all the white people of the neighborhood. Swift covers the retreat of Belle and Warren by meeting the mob single-handed. It costs him his life, and later, after the uprising has subsided, Belle and Warren return to mourn the loss of the true friend.

THE STORY AND PLAYERS
Obadiah Parker (Joseph J. Dowling), a grubby old farmer, sends his son Joel (Charles Ray) to college because it was his
wife's dying wish. For full three reels he is constantly the butt of various jokes which the student body headed by Slater (Jerome Storm) choose to inflict on him. Even Abbie Nettleton (Sylvia Bremer), keeper of the college bakery, is unable to stir him up. He is allowed to act as mascot for the baseball team not because the coach (Louis Durham) believes there is luck in nincompoops. In the final game of the season, when all the substitutes have been brought into the game, Joel is allowed to bat for the pitcher on a desperate chance. And the result is a home run.

"The Mystery of the Double Cross"
(Pathe—Eighth Episode)
REVIEWED BY PETER MILNE

This episode, called "The Stranger Disposes," goes on with the attempts of all parties to gain possession of the papers containing the secret of Philippa's birth. Annesley, the reporter, has a prominent part and is again a welcome addition to the cast due to the good acting of Gladden James.

THE STORY AND PLAYERS
Hale (Leon Bary) and Annesley (Gladden James) investigate the rooms of Bentley (Ralph Stuart). They are captured by the villain's henchmen, despite the assistance tendered by the Masked Stranger. Peter escapes and hastening to the Brewster home confronts Bentley as he is rifling the safe for the papers. Bentley overcomes Peter and when Philippa (Molly King) arrives, she accuses him of attempting to rob her and has him arrested. The Masked Stranger steals the papers from Bentley. In the evening Bentley takes Philippa to a rectory where they plan to get married. The girl is left alone in a room for a moment and when Bentley returns he is confronted by the Masked Stranger, who informs him there will be no wedding that night.

Pathe's British War Pictures

Under the title of "Official British War Pictures," Pathe Exchange will release a series of pictures dealing with the war in Europe. These were first put on the market under the title of "The Battle of the Somme" and were reviewed in the October 14 issue of Motion Picture News, page 2398.

They are without a doubt the best war pictures ever offered, inasmuch as they show in addition to the army routine, scenes of actual fighting and the desolate battlefield after the fighting is done. Pathe will offer two reels of these pictures each week.

"Patria"
(International-Pathe—Fifteenth Episode)
REVIEWED BY PETER MILNE

"For the Flag," as this episode is entitled, brings "Patria" to a close. For the most part, the final two reels are filled with the scenes of trench warfare, glimpses of which were seen in the fourteenth episode. Trenches and bridges are blown to atoms, bombs burst right in front of the camera, there are charges innumerable, and the men drop as if real bullets were fired instead of blanks. The spectator is also treated to a sight of the armored motor tractor, known as a "tank" or "caterpillar," breaking through barbed-wire entanglements and bridging trenches. In fact, few of the incidents of actual warfare have been left to the imagination.

THE STORY AND PLAYERS
After much fierce fighting, the forces of Patria (Mrs. Castle) put the invaders under command of Hirooki (Warner Oland) to rout. This arch-fend retreats to his private chambers and there commits suicide. Captain Parr (Milton Sills), who has been wounded in the battle, receives congratulations from Patria on his fight, and also gets the embrace he so justly deserves, which closes the serial.

"The Valentine Girl"
(Famous Players-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

Two things are always assured in a Margaret Clark picture: the winsome, innocent charm of the star herself, and an entirely novel and different plot. Naturally, with a star so versatile as Miss Clark, the Famous Players would have no legitimate excuse for neglect in furnishing variety in story, but few stars have essayed so completely differing roles as Miss Clark.

Frankly, we like "The Valentine Girl" as much for its strength in story and the support of the capable surrounding cast as for the inimitable way in which Miss Clark personates first a little child and then a young woman. And yet we know that without Margaret Clark the story would not carry through the introductory part without boring some, and even the best scenes might have seemed a bit strained. For it requires Margaret Clark to make this story real. Yet we have seldom seen a better vehicle offered in light, clean drama. Laura Sawyer, who is credited with the story, has done her work well.

Only once do you catch the slightest resemblance to any of Miss Clark's previous characters. When she tells the white lies about her parentage that gain her adoption by the kind minister into whose church she skips to escape from the pursuing policemen, you think instantly of "Miss George Washington." It is really equivalent to a "comedy touch," if not perhaps intended by the author; but all Clark "fans" will appreciate it.

Frank Losee as Marian's father added very materially to the dramatic effectiveness of the production. Director Dawley is to be accorded credit for the usual number of fine touches which always characterize his productions—for example, the splendidly handled rescue scenes in which the life-saving crew were introduced.

THE STORY AND PLAYERS
Marian (Marguerite Clark), a pretty, innocent child of twelve, who has never seen father nor mother, is adopted by her father Marian Watches the Next-Door Children in Their Happiness.
“The Law of Compensation”  
(Talmadge-Schneck—Six Reels)  
REVIEWED BY PETER MILNE

THE LAW OF COMPENSATION,” in which Joseph Schenck presents Norma Talmadge, is an adaptation of a story by Wilson Mizner. As pictured it makes a rather tiresome production, from which one is obliged to absorb a conventional “lesson.” It presents a story within a story, the second being told a daughter by her father when he discovers his child about to take the fatal step made by her mother. Of course, there is considerable similarity between the two stories, the second one repeating much of the first and acting as something of a danger to the plot. Julius Steger, who directed, has attempted to become sentimental too often during the course of the picture. His subtitles are sometimes preachments aimed at the audience, and we think the average audience cares more about being entertained than preached at. Mr. Steger often bursts into rhyme in the insert, but instead of pathos he most always produces bathos. In fact, the printed matter appearing in “The Law of Compensation” is, to an intelligent audience, one of its greatest drawbacks.

Miss Talmadge fulfills the requirements of her dual role in her usual highly satisfactory fashion. Frederick Esmelton is rather a stiff father. The production is not at all praiseworthy. A piece of continuity that jumps considerably was made from the story. The settings are rather cheap, and there is not enough difference in the scenic detail of the two periods to create the required illusion. The photography hardly measures up to the average of the day.

THE STORY AND PLAYERS

Ruth (Norma Talmadge) permits herself to receive the attentions of Wells (Edwin Stanley), who promises to make a musical comedy star of her, providing she will furnish the money, despite the objections of her husband (Chester Barnett).

When matters have reached a critical stage her father (Frederick Esmelton) tells her the tragic story of her mother (Norma Talmadge). How she deserted him for Trevor (John Charles), how he in turn deserted her, and how he, after her death, sought out Trevor and killed him. This story convinces Ruth of the foolishness of her contemplated course, and she remains in the happy home provided by her husband.

“The Flower of Doom”  
(Edward-K.-E.-S.—Five Reels)  
REVIEWED BY PETER MILNE

THE first reel taken by Robert Bruce on his tour round United States, entitled “Henry Thaddeus Tinklebottom,” starts off as a comedy and winds up as a scenic. Bruce encountered roads at least three feet deep with munto his auto trip to Florida, and his car is turned into a veritable plow. Motorists will specially appreciate Mr. Bruce’s hardships on the soft roads. The latter portion of the reel shows some beautiful views of Florida. “Tree Animals,” a Ditmars subject, is immensely valuable in an educational way. The average audience knows little about such animals as the honey bear, the Brazilian opossum, and the Flying Phalanger. Interesting things are told in connection with each family, while the pictures themselves show many of their habits.

“Tree Animals”  
(“Henry Thaddeus Tinklebottom, Motorist”—One Reel. “Tree Animals (Split Reel)  
REVIEWED BY PETER MILNE

“Skinner’s Bubble”  
(Essex-K.-E.-S.—Five Reels)  
REVIEWED BY GEORGE WORTS

SKINNER’S BUBBLE” contains many of the elements which made “Skinner’s Dress Suit” a success, concerning the business adventures of a young man, a part which is capably handled by Bryant Washburn. The second of the “Skinner’s” series will appeal to the American audience because it deals in amusing detail with the healthful longings of a youth in married conclave.

We like to see anybody bluff anybody else, if the job is done humorously, and that is the business angle taken up by the picture. The titles are clever, and the photographer has made effective use of the double exposure. Harry Beaumont was director and author, the play being presented by arrangement with Henry Irving Dodge, who contributed a series of “Skinner” stories to Saturday Evening Post.

“The Story and Players”  

Bryant Washburn, as Skinner, desires more prestige in business and society, and hopes to accomplish it by taking an expensive apartment in town. He branches out for himself, but business declines to pursue him. He grows tired of blufing, dislikes the too attentive valet, butler, etc., of his fashionable apartment, and at this point the bubble bursts. In conclusion, he goes back to the old home in Mendville, where Honey, his wife (Hazel Daly) can be happy, and takes up his work again with the firm.

The cast is well selected. James C. Carroll is the senior member of the firm, Marion Skinner his wife, and U. K. Houp, the firm’s secret agent.

“Skinner’s Bubble”  
REVIEWED BY PETER MILNE

THE first reel taken by Robert Bruce, as Skinner, is immensely valuable in an educational way. The average audience knows little about such animals as the honey bear, the Brazilian opossum, and the Flying Phalanger. Interesting things are told in connection with each family, while the pictures themselves show many of their habits.

“The Bubble”  
(REX INGRAM shows his ability as a director in this feature, but not as a writer. His story contains no central plot. The footage is divided between two sets of characters only remotely related, the love element is not at all well developed, and there is a scarcity of strong dramatic situations. If atmosphere made the photoplay, then “The Flower of Doom” would be a winner. There is a lot of Chinatown stuff, including a kidnapping, and plenty of scenes laid in the midst of an opium joint, and they are all realistically presented. The photography is good, too, and the acting of the players is quite acceptable.

“The Story and Players”  

Charley Sing (Frank Tokonaga) is arrested for killing a member of a rival Tong. Political pull and the sob story written by Harvey (M. K. Wilson), a reporter, result in his release. Harvey meets a cabaret dancer, Neva (Gypsy Hart), and one day
takes her on a trip to Chinatown. She wears a pin, the emblem of Sing's tong, and is as a consequence kidnapped by Ah Wong (Gordo Keeno). Sing, grateful to Harvey, kidnaps Tea Rose (Vvette Mitchell), a girl of Wong's, and only returns her when Neva is released. Tea Rose loves Paul Rasnov (Nicholas Dunan), a Russian artist, who frequents Wong's opium joint, and the two plan to elope. But Tea Rose is caught and killed by Wong.

Wedgewood Nowell, Tommy Morrissey and Evelyn Selbie complete the cast.

"Little Miss Nobody"
(Bluebird—Five Reels)
REVIEWED BY PETER MILNE

VIOLET MERSEREAU, as the ignorant little waif of the wilds who is married by a rich young man when her good name seems in jeopardy and who eventually wins his love, is afforded ample opportunity for the full sway of her special talents in "Little Miss Nobody." The story, written by Alfred Solman and Robert F. Rodin, is quite conventional in outline and in detail. The appeal which Miss Merserenu puts in her part, however, and her comedy scenes seem destined to put the entire picture over before her admirers.

Harry Millarde in directing has done work which impresses fairly well. He is apt to overdo the coarseness of the environment in which Bonnie at first appears. Bonnie breaks much china and glassware dodging the blows of Gaskell, her master. Her artlessness doesn't measure well with the length of time she is supposed to have been in his employ. Otherwise the production is satisfactory.

THE STORY AND PLAYERS

Bonnie (Violet Mersereau) works as slavey in the bar kept by Gaskell (James O'Neill). She meets Wharton (Sidney Mason), a young man who believes himself in love with Elinor (Clara Beyers), the wife of an invalid. He takes an interest in Bonnie and later, when Gaskell makes known his desire that she marry "Bull" Dorgan (John Mackin), she takes refuge in Wharton's cabin. To protect her name Wharton marries her. On the advice of a friend, he leaves her in the care of his sister for a year. When he returns Elinor does her best to spoil their happiness, but is unsuccessful.

"War Prides"
(Flora Finch Film Company—Two Reels)
REVIEWED BY PETER MILNE

This burlesque on "War Brides" is the first comedy offered by Flora Finch's own company. It adheres to the plot of the drama when it wants to, and at other times it branches off on entirely new lines. The story, however, is never much in the foreground. The picture is mostly Flora Finch and tricks of burlesque of a rather crude nature.

One encounters several snags in reviewing "War Prides." Judged by the slapstick standards of the better comedies now being released, such as the Chaplins and Arbuckles and Jokers, it fails to create a very favorable impression. Of course, the producers don't want comparisons of this sort. "War Prides" isn't supposed to be shown before an audience demanding the higher type of slapstick.

It is filled with subtitles twisting words and phrases into puns. If some one sprang one of the lines on you, you would be inclined to groan and shake your head sadly. We are ready to confess, however, that some of them made us smile in self-defense. The action is cluttered with various tricks of photography and numerous gags of a conventional type. The burlesque battle-scenes, with cannon balls and bullets flying over the heads of the "army," which is indulged in a game of poker, are handled with an exaggerated idea of burlesque that might have registered better if the scenes been handled more skilfully in production.

Ever swift in action, the two reels offer Miss Finch in a variety of grotesque scenes that stand a fair chance of pleasing the less discriminating.

"Warfare of the Flesh"
(Edward Warren Production—Sixty-Five Hundred Feet)
REVIEWED BY GEORGE N. SHOREY

THIS most unusual scenario by Lawrence Marston, produced under the personal direction of Edward Warren, has a deep human appeal that will satisfy the most refined audience and reach with especially strong force the middle class which demands what we call a "strong" picture. The women in the audience will find plenty of emotional and sympathetic touches, and the man who is not too cynical to be reached by the sentimental appeal will accept it as good entertainment.

From the allegorical prologue, in which excerpts from Milton's "Paradise Lost" and the Bible are effectively used, to the powerful climax which proves that most women are good, and no good woman's virtue can be bought, the story is one of mental and moral anguish. "Warfare of the Flesh" may refer to some of the violent scenes of caveman vengeance shown as the result of breaking the Seventh Commandment. But it seems to us this title sounds a sensationalism as the picture's dominant note, which the presentation does not justify. The story is based on deepest religious sentiment, a modern representation of the basic principles of good and evil, in which Christ, Satan, and Sin are transposed into roles of everyday modern life. A motion picture within a picture is used as the means of pointing the moral which saves the girl from her contemplated sin.

Charlotte Ives as the good woman, Theodore Friebus as Satan and John Evit, Sheldon Lewis as George Harriott, and Marie Shotwell as Sin and Agnes Sin are well cast, and Miss Ives' work especially was sincere, as it was the leading role in the play. There was no overacting, and at no moment after her entrance into the play did she fail to hold the sympathy of her audience.

Very few in the audience will not be taken by pleasant surprise when the shock of the girl's apparent yielding is relieved by making it all a dream. Her final refusal, even to save her husband's life, is a splendid climax, so much more powerful because the audience is entirely unsuspecting this happy denouement.
THE STORY AND PLAYERS

After an allegorical introduction showing the origin of sin (Fred Radcliffe and Mary Moore as Adam and Eve, Walter Hampden as Christ, Theodore Friedebus as Satan, Marie Shotwell as Sin), the modern characters are introduced at a church fair (Walter Hampden as Mr. Goode, Harry Benham and Charlotte Ives as Mr. and Mrs. Gregory, Marie Shotwell as Agnes Sin, Theodore Friedebus as John Evil, and Sheldon Lewis as George Harmon). Goode bets Harmon a handsome bequest to the Home for Fallen Women that most women are good and cannot be bought to carnal sin under any circumstances. Mrs. Gregory is the woman who has to meet the test.

Reduced by business misfortunes to despair, Gregory, despondent, falls into an areaway and requires an expensive surgical operation to escape death. Goode offers his aid, but Harmon, egged on by Evil and Sin, substitutes an address, and Mrs. Gregory is faced with the alternative, as she supposes, of selling herself to Harmon for the thousand dollars required or letting her husband die. The shock causes her to faint. She, however, agrees to the sin and, accompanying Harmon, stops to rest in a picture show. There she sees enacted on the screen a cave-man drama in which the awfulness of her contemplated sin is shown to her; she screams for help—and awakes. She decides now that her husband would prefer death to life bought with her sin, and returns to him, to find Goode has returned and saved her husband's life.

"The Hawk"

(Vitagraph—Five Reels)

REVIEWED BY PETER MILNE

"THE HAWK" never soars high. In fact, it merely flutters along at a surprisingly low level from start to finish. It is an adaptation of a play which enjoyed a long run in Europe and America, but we think an audience will find it somewhat difficult to work up any large show of enthusiasm over "The Hawk" as picturized. It presents a version of the eternal triangle with little to vary the monotony of a pampered wife of a gambler who turns to another man for love and then goes back to her husband because she has sunk to such a low level when deprived of her services. There is little in the makeup of any of the three principal characters to warrant sympathy sufficient to make following their course of real interest.

Garfield Thompson, who scenarioized the play worked under other difficulties too. A single plot, thread with no parallel, necessitated centering the action almost constantly on the members of the triangle. They have heated arguments constantly, and to take up space walk from one side of the set to the other and back continuing their discussions the while. Even to those who seek entertainment and look not for flaws this useless walking will appear obvious. The other characters introduced, though played by a capable supporting cast, have little to do with the actual working out of the plot.

Earle Williams, Ethel Gray Terry and Denton Vane are the leads. Paul Scardon directed, and the picture throughout shows intelligent treatment, although the character of the story has proved a drawback to some extent along directorial lines also.

MAX LINDER brings more of the French type of humor into his third Essanay venture. He has forgone his previous habit of kissing every good-looking girl in sight and concentrates his attentions on a deserving blonde.

The picture's humor depends upon the Frenchness of gesture rather than the American plan of contrast and violence, although a custard pie and several tumbles downstairs are thrown in for the sake of democracy. The most humorous scenes are those in which Mr. Linder hitches a horse to a carriage backwards and gallops down the street with a drunken friend.

During the entire picture Mr. Linder resorted to comedy tricks which are somewhat old-fashioned. The custard pie as a comedy vehicle has seen its better days, and that is only one trick upon which a full-fledged set of whiskers is exposed. However, better results would be achieved if the entire burden of production were distributed on other shoulders besides Max Linder's.

We are given to understand that he writes his own scenarios and directs the plays, as well as taking the leading part in them. This plan of "doubling in brass" has rarely given the expected results on the screen. "Max in a Taxi" is inferior to the two previous Linder comedies.

"Hands Up!"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY PETER MILNE

THIS picture, credited to the authorship of Al Jennings, holds up, gets away to a fine start, the promise of which is in no way fulfilled by the finish. It takes up the difficult plot of a brother and sister—who are unaware of their relationship—being in love with one another. At least, such is the supposition.
until a last minute discovery reveals the fact that the relationship came not through blood, but through marriage. The young man, however, after acting like a hero for four reels, suddenly reverts to type and shows his villainous nature. He is killed finally.

"Hands Up!" has a good many loopholes. The fact that the father believes his daughter to be in love with his son is never clearly brought out on the screen. Subsequently one can't quite understand the suffering of the father, although he can guess about it. If one does not, though, there is little suspense left, for the boy, though a railroad bandit, has promised to reform. His change from the hero to the heavy is rather disappointing, too. You are inclined to feel mad at the author for fooling you.

The production given the picture by Tod Browning is otherwise satisfactory. The train holdup in the first reel is well staged, and the Western stuff is handled in good style. Wilfred Lucas as the father and Colleen Moore and Monte Blue in the juvenile roles do acceptable work.

THE STORY AND PLAYERS

John Houston (Wilfred Lucas), a railroad president, is traveling over his road with his daughter Marjorie (Colleen Moore) and his fiancee, Elinor (Beatrice Van), when Dan Tracy (Monte Blue) and his band hold the train up. Marjorie overlooks the danger of the situation, thinking it delightfully romantic to be held up by a bandit, and Dan, acting in the same spirit, exchanges rings with her. Later she meets him in a hotel posing as a gentleman. They see a lot of each other. Houston meets Dan and, learning his identity from his fiancee, to whom Marjorie has confided her secret, recognizes him by the ring. He attempts to find him honest employment, but Dan double-crosses him by eloping with Marjorie, installing her in his Western cabin and there attacking her. Houston pursues and rescues her daughter. Dan is shot by his jealous sweetheart, and afterwards Houston learns that he was not his son.

"A Mother's Ordeal"

(Art Dramas—Five Reels)

REVIEWED BY GEORGE WORTS

CONSIDERING the standard which has been established in previous Art Drama subjects, "A Mother's Ordeal" leaves an unsatisfactory impression. The story is not strikingly original, and the direction can be passed over with little or no comment.

Many of the outdoor scenes are good, and the photography is well above average. As for the indoor sets not so much can be said. The distance, in most cases, is too great, and the close-ups come at inopportune moments.

With a better story it is probable that the cast would have had an opportunity to rise above the level attained. There was little chance for genuine dramatic action.

In spite of these faults, it is quite likely that "A Mother's Ordeal" will appeal to many audiences because of the sympathy of its theme.

THE STORY AND PLAYERS

Edith (June Elvidge) marries Ralph Cornwell (Arthur Ashley) to save her father from financial ruin, only to leave him shortly after the ceremony on discovering his bestial character. She is rescued from an attempted suicide by Alan Winthrop (Carlyle Blackwell), the younger son of an English baronet, who is in America to earn a living. Alan secures a position as keeper of Ralph's lodge, and as Cornwell goes under another name in the country, Edith accompanies him as maid. Here the picture plants several persons, Edith, the ex-keeper of the lodge and Ralph's mistress as being justified in killing Ralph. When he is mysteriously shot, Edith is accused of the crime, but Alan shoulders the blame. He is exonerated by the confession of the ex-lodge keeper, who tells of how Ralph caused the death of his wife. But it turns out that the two shots were fired, Ralph's mistress having fired the fatal one.

Frank Goldsmith, Alec Francis, Charles Duncan, Pina Nesbit, Lilah Chester and Albert Hart complete the cast.
"Hinton's Double"

(Thanhouser—Pathe—Five Reels)

REVIEWED BY PETER MILNE

"HINTON'S DOUBLE," in which the veteran actor, Fred- erick Warde appears in a dual role, offers a pleasing mix- ture of melodrama and heart interest. The plight in which old

Joshua finds himself, his sacrifice for his daughter and her child, and his difficulty in finally proving his innocence are episodes which awaken great interest. Mr. Warde, as Joshua, creates an appealing and pathetic character, the exact opposite of his Hinton which is rendered with equal skill.

The picture has a number of situations that in their capacities as turning points in the story serve to heighten the suspense. Hinton's defense of the detective from the attack of a new convict brought to the prison and the scene in which Hinton is apprehended in his office are noticeable for their power. In both cases have they been acted with skill by all concerned.

The direction of Ernest Warde is satisfactory. Some of the double exposure work is obvious to be "sure, but the illusion is for the effectiveness of the star's dual performance. While it is profusely punctuated with stage gestures, every point is scored with force.

THE STORY AND PLAYERS

Joshua Stephens (Frederick Warde) agrees to serve the jail term of his double, Hinton (Frederick Warde), a get-rich-quick operator, with the understanding that his daughter (Kathryn Adams) and her child (Ellden Steuart) will be provided for. Hinton fails to keep to his part of the bargain. Because of his honesty and his heroism in defending a detective (Mayne Arey) from a convict, Joshua is pardoned. Hinton manages to appease him and sends him together with his wards to the country, in- fathoms the whole case, incidentally claiming the hand of the daughter as reward.

"In Again—Out Again"

(Palace—Arctraits—Five Reels)

REVIEWED BY PETER MILNE

All the comedy, all the thrills, all the novelty possessed by Douglas Fairbanks' pictures of the past are incorporated in "In Again—Out Again," his first picture on the Arctrait pro- gram. As Teddy Rutherford, stanch exponent of preparedness, who contrives various means by which he can land in jail in or- der to be near the girl of his heart and who at last is mistaken for a dynamiter of the deepest dye, M. Fairbanks is given a part ideally suited to his magnetic personality, and his abilities as a comedian and athlete. For stunts there is the spectacle of the star leaping nimbly from jail window to jail window in an effort to gain admittance, there is his rapid porch-climbing stunt and last of all there is a chase. No common variety is this chase.

He leaps fences, vaults walls and finally after lassoing a tele- phone pole swings from the roof of a building to a coal wagon and dives down the coal chute. To say nothing of the part of the chase that leads him down manholes and through a sewer (which for pictorial purposes is nice and clean).

In fact "In Again—Out Again" has everything to its credit including a few, nice, sharp digs at pacifism. Anita Loos, who evolved the story, has given the star an ideal vehicle. There is comedy at first and then a quick change to suspense which brings the picture to a close. The scenario has been well handled from Mr. Fairbanks' point of view. John Emerson has given it a pro- duction entirely in accordance with his good record of the past.

Arline Pretty is an attractive foil opposite Mr. Fairbanks. The support mostly of a comedy sort ranges from such a skilled actor as Arnold Lucy to such a crude figure as that supplied by the person of Bull Montana. Both Mr. Lucy and "Mr." Montana get in some excellent humorous bits.

THE STORY AND PLAYERS

Teddy Rutherford (Douglas Fairbanks) finds that Pacific Ford (Helen Greene) prefers Jerry Pincott (Homer Hunt), a pacifist, as a suitor. He seeks solace in wine, and in the morn- ing wakes in jail with Janie Smith (Arline Pretty), the sheriff's daughter bathing his swollen brow. Janie and jail look very sweet to Teddy. On his release he contrives in various ways to get in again and at last hits upon the idea of impersonating a dynamiter, for whom the whole Jersey side is looking, owing to his penchant for blowing up munition factories. But in again Teddy is really taken for the criminal by an angry horde of gen- tlemen, who organize an impromptu lynching party with Teddy as the guest of honor. It is only through strategy that he es- capes, apprehends the real bomb thrower and wins Janie for his own.

Walter Walker, Albert Parker, Ada Gilman, Frank Llor, Betty Tyrel and Spike Robinson are others in the cast.

Chapin's Lincoln Cycle Pictures

(Charter Features Corporation—Two Reels Each)

REVIEWED BY PETER MILNE

THE first four of Benjamin Chapin's Lincoln Cycle pictures were exhibited before an invited audience at the Strand last week. Seldom has the writer seen such distinctly human two-reel pictures, each one representing some series of incidents connected with the life of Abraham Lincoln. Lincoln is always an easy figure around which to weave a heart interest film story, but Mr. Chapin's Lincoln and Mr. Chapin's pictures far surpass anything recently attempted along these lines.

Each picture shown abounds in sincere pathos, shorn of all maudlin sentiment, and contains homely humor that is good to see. The stories have been carefully prepared for the screen and the production is as good as could be desired. Acting honors of course go to Mr. Chapin, who in the first numbers plays Tom Lincoln, father of Abe, and in the latter episodes carries the role of the revered national figure.

Mr. Chapin has selected the psychological moment to offer these pictures to the exhibiting public. In "The Call to Arms" does the memory of the past become significant when recalled at the present time.

WANTED

Negatives of new feature photoplays four to six thou- sand feet each.

Must be first class produc- tions in every respect.

P. O. BOX 56
Times Square Station
New York City
Sid Chaplin and Freuler Confer in New York

Sid Chaplin, brother and business manager of Charlie Chaplin, is conferring in New York with John R. Freuler, president of the Mutual Film Corporation.

While Mr. Freuler declined to give out a statement, when approached by a Motion Picture News representative, it is generally believed that the purpose of his meeting in New York, with Sid Chaplin, is to discuss the terms of Charlie Chaplin’s new contract.

The only statement that Mr. Freuler would give was that no decision had been arrived at as yet, and that an authoritative announcement would be issued from Mutual’s Chicago office “in due time.”

Many interesting rumors attend the Chaplin-Freuler conference. Chief among them is that Chaplin is “holding out” for $1,000,000 a year. It is also said that Chaplin wants to stop making two-reel comedies and go in for long features, presumably five reels in length at least.

It is reported that Chaplin’s contract expires on June 1, and if this is the case, it is probable that the news of Charlie’s realignment with Mutual will not be given out for some time.

It is known that various other companies of large backing are in the market for Chaplin, so it is not at all unlikely that his yearly wages will be boosted, this time, well toward the million mark.

Kent Becomes General Film Sales Manager

One of the first official acts of Harold Bolster, newly elected head of General Film Company, is the appointment of Sidney R. Kent as general sales manager. The appointment takes effect at once.

Mr. Kent comes to General Film from the Vitagraph Company of America, with which he had been connected for a considerable period in special constructive work. Mr. Kent went to Vitagraph from the American Druggists’ Syndicate, Long Island City, where he was assistant to the president, with wide executive powers. Before that he was for seven years highly connected with the sales department of one of the largest coal companies of the country. His whole career has been devoted to scientific merchandising.

“Particular attention to the exhibitor is the outstanding motive of my plans,” declared Mr. Kent to a News representative. Therefore, the giving of individual service, the insuring of loyalty to clients and the adoption of common sense sales principles that are good elsewhere will be our object. I think that our platform will be 100 per cent service to the smallest client as well as the largest, and personal encouragement to all.”

Initial King-Bee Subject

A comedy of footlight life, “Back Stage” is the first two-reel comedy release of the King-Bee Film Corporation of which Louis Burnstein is the guiding spirit. Arvid E. Gillstrom is the director of the subject, which while said to be laughable throughout is nevertheless clean. Billy West is, of course, leader of the fun-makers, while Ethel Burton and Babe Hardy are prominent in the cast.

Institutes Picture Page

The Toronto (Canada) Daily News has decided to run a film news page every Saturday. This is the third paper in Toronto to devote a page to motion picture news.

“War Will Cleanse Industry”—Bernstein

Looking into the future and presupposing that the country will be in active warfare for some time to come, Isadore Bernstein, head of the producing company bearing his name, predicts that the effect of the struggle on the motion picture industry will be “good.”

“In the first place,” he said recently, “the theatre is no longer a luxury. Where a family once hesitated to spend a dollar or even two apiece for seats to some mediocre play, they can now see the best possible entertainment for ten or twenty cents.

“At a time such as this, when the heavy hearts of the country need to be lightened by good, wholesome entertainment, when the mothers and wives of our boys who have gone to the front need to forget, for a space, their burden of care, the movies will occupy a not ignoble place in lifting them out of themselves for a little space. “It is at a time like this that clean, wholesome entertainment is most needed and most desired. Not the lurid, sensuous films, reeking with vice and the trail of crime, but simple, human photoplays with dramatic plot and action. Plays which will leave the audience with heightened courage to face the future.

“This is the kind of thing which is playing in England to houses made up of returned soldiers and the brave, strong women who are facing the big things of life; this is the only kind to which a country in the throes of a mighty crisis will turn.”

Mutual Aids Recruiting

To aid the government in its call for volunteers, the “Mutual Weekly,” in its next issue, No. 118, will carry a pictorial appeal for men to volunteer for the Naval Reserve Force.

William Farnum and Jewell Carmen in the Forthcoming Fox Special “American Methods”
May 5, 1917

MOTION PICTURE NEWS

TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Program

"The Secret of Lost Valley," episode of Kalem's "American Girl" series—two reels. This episode maintains, or exceeds, the refreshing quality which predominates in Kalem's western series. Mamie Seale and her little company have selected, as usual, a thrilling story, and played it remarkably well. The story concerns an old man who lives, with his daughter, in Lost Valley. Madge and her followers go in search of the old fellow on receipt of a message of distress. He dies when brought to the hospital. A chest of jewels is formed; it is discovered that the girl, supposedly the old man's daughter, is in reality a princess of royal blood. "Jimmie" Horne supplied the direction, while Reddell's excellent imagination provided the story.

"A Deal in Bonds" episode of "Grant, Police Reporter"—one reel. As usual, the story centers upon the main wall scaling thrill which is accomplished, also as usual, by George Larkin. Larkin, to rescue a wealthy woman, tears down a flag pole on a roof, places the pole across the adjoining roof and lowers himself to the window by a rope dangling from the pole.

"The Detective's Dangers," an episode in "A Daughter of Daring" series—Kalem—one reel. Most of them take place up on the roofs of freight cars. Helen Gibson supplies the main punch by leaping from a saddle horse to the back of one of a team travelling alongside a fast moving train. She climbs to the train and helps to rescue a detective who is tied.

"The Man from Tia Juana," (Episode in Kalem's "American Girl" Series. Two reels)—While this number is not quite up to the level expected, it may be taken as a sign of things to come. The episodes of "The American Girl," can be relied upon not to disappoint any audience. The story is that of Frenchman in Tia Juana, and his colony of cowboys, bandits, et al. The story lacks somewhat in originality, or imagination, the defect is counterbalanced by the usual Kalem shopping scenes, the triumph of right over might and plenty of realistic fight lighting. The plot involves recovery of $25,000 in negotiable road bonds, theft of which is charged to the hero. Lively short cut close-ups, in which every one but the hero miraculously escapes bullet wounds. The players through canyons bring the truant villain to justice.

"Bandits Beware." (Ham and Bud Kalem Comedy. One reel)—This is one of the best Ham and Bud comedies. There are dozens of ridiculous situations in which each of them work several laughers. A bushy-moustached, red-haired, red-eyed bandit is trying to force his way into a dance. Other cops come to the rescue and the two face each other. The bandit, in a huge dress; the cop, in a tiny suit, are shown in round shots. A hooded man; a clown in the character of a policeman; a man in a clay horse suit—each is in a ridiculous situation. Some gags are funny, others are not. It has everything that makes a Kalem comedy a Kalem comedy.

Later, in the same costume, he is imprisoned in an ice-box, which is a riot. Ham, in another room of the house, makes violent love to a dainty young bud (name unknown). As far as we have been able to discover, Ham and Bud comedies never have plot, but that does not mean that they do not hold the interest. Being dull never probably makes them funnier than otherwise.

Pathe Exchange, Inc.

"Our Fighting Forces." (Special. Two reels. Week of April 29.)—This is a timely release giving certain facts and figures about the United States Army and Navy and showing the infantry, cavalry and artillery in drill; with some inspiring scenes of drownings, prayers and shipwrecks closing the last reel. The pictures of President Wilson and some of the Cabinet officials open the picture.

"Max Wies and Loses." (Week of April 29.)—This comedy with Max Linder has never been released before, and is a decidedly worthwhile reel. It has taken in the Swiss Alps and the story that the locale offers in the midst of winter is worth the price of the picture alone. The story is a back-up on "The Explosions of Elaine and contains many laughable moments, not the least of which is Max's ice-skating exhibition. The photography is clear and generally free from static.

"The Horns of the Sea." (International. Split reel. Week of April 29.)*—This is the submarine chasers built in this country and supplied the British; the type of boat which American manufacturers are now building. The subject is interesting and timely. On the same reel with "Krazy Kat, the Cook."

"Krazy Kat, the Cook." (International. Split reel. Week of April 29.)*—Amusing cartoon by Herriman in which Krazy is the cook in a "Ham and Eggs" joint. Some highly laughable lines are interlaced when Krazy and the other animals use arm-chair restaurant in referring to various dishes. The cartoon is produced when Krazy and the other animals use arm-chair restaurant in referring to various dishes.

"In and Around San Diego." (Combizone. Number 6. Week of April 29.)*—Several interesting views of land and water comprise this reel. The scene changes from the collection of sea weed prior to the manufacture of potash is particularly enlightening.

"Smart Modes." (Florencce Rose Fashions. Number 29. Split reel. Week of April 29.)*—Here is a wealth of new fashions, many of them developed by the women in the rear of the car. A mannequin is a fitting stand, and is a sure grouch remover. A mannequin is a fitting stand, and is a sure grouch remover. The only limitation seems to be when the colored ladies try to embrace her white master. The finale, showing the lion in the forest, king of beasts, purring with love to the man who would take the back-tomasure cune is a surprise and gives novelties to an old theme which is always funny.

"The Love Doctor." (Florence Rose Fashions. One reel.)*—This is really very funny. This love dope, in the form of tablets, affects even the old smart set and is a sure grouch remover. The only limitation seems to be when the colored ladies try to embrace her white master. The finale, showing the lion in the forest, king of beasts, purring with love to the man who would take the back-tomasure cune is a surprise and gives novelties to an old theme which is always funny.
Mutual Program

“When Mary Took the Count.” (Strand, Wed., April 18. One reel.)—Miss Billie Rhodes and Jay Belasco put one over in good style in this reel, which is really enjoyable throughout every foot of it. Jay Belasco as Jack the lover, and by the girl’s father put up a joke on “Mary.” The true course of love never did run smoothly, so in their misspent days Jack and Mary have a “fuss” and aniad in a daily paper brings a “Count” to count Mary. But the “Count” is so over polite to everybody, that Mary decides she would really rather have her Jack, and on the day of the wedding Jack appears in the person of the “Count” and simply removes his hirsute appendages and the marriage ceremony proceeds.

“The Gypsy Prince.” (Cub, Thurs., April 12. One reel.)—A madcap action and sketch of comedy in this reel to make a real winner of it. The singing and dancing of course is the main part of the show, and after stealing a policeman’s horse, and being promised the hand of the gypsy chief’s daughter for the horse he is slated, but on learning that he is to get the older and not the younger daughter he withholds and discards. There are a lot of comical situations throughout the film, and Jerry eventually makes good.

“Mutual Tours, No. 23.” (Gaumont. One reel. Tues., April 17.)—A reel replete with the beauty of three European 1906—two cities and one fishing town; the cities are Paris, France, and Lisbon, Portugal, and the fishing town is Volendam, a Dutch fishing village on the IJsselmeer. Two of the chief beauties of the French and Portuguese cities are thrown upon the screen in profusion, and there’s a pretty comparison in the homely Dutch town. It’s a film well worth while from both a geographical and of course educational point of view, and as a filler cannot be discounted.

“Johcd Justice.” (Vogue. Sat., April 14. One reel.)—A reel in which femininity in all its unadorned beauty abounds, and against which is matched the “rube” of the tall, uncut, and the precise feminine gender of the small town type. Addy McQuire as the jaunty justice of Jayville gives his interpretation with the usual high degree of success, and things happen in a hurry. The show is peculiarly good about to pronounce heavy sentences, when evidence of guilt is wanting, and greatly against the dignity of the bench is presented. He is a small town lawyer and has a big heart. It is a highly amusing reel and will be accorded a rousing reception anywhere.

“Somewhere in the Mountains.” (Cub. One reel. Tues., April 16.)—Another number of the “Shorty Hamilton” series with the Philippines as its locale in which Shorty comes out on top as usual. The plot centers around the stealing of the plans of proposed fortifications around Mindanao, and the general’s wife, who has had a past is seen by Shorty to deliver them to her husband by a former marriage. Addy McQuire has been killed by a poisoned dart, and he determines to avenge her death. The two rally to full action and tension and measure well up to the high standard set in this ever popular series.

“Mutual Tours, No. 24.” (Gaumont. One reel. Tues., April 17.)—This series has always been highly interesting, so it is indeed unnecessary to classify, but this particular one dealing with Copenhagen, Denmark, with its picturesque park scenery, its magnificent statuary on the one hand and the driving into the heart of the native充满 certain class. It goes too, over Russian Caucasus and the city of Salzburg on the western Austrian front pointing out the great historic features of these towns and from the viewpoints of history, geography and fine photography this reel will be hard to beat.

“Somewhere in the Mountains.” (Cub. Thurs., April 19. One reel.)—George Oey’s ace camera work and dramatic get-up chances for a full display in the latest comedy wherein he is featured. It’s a winter from the starter’s post to the wire and incidentally Oey helps materially in rounding up a gang of moonshiners. “Somewhere in the mountains.”

Universal Program

“Reel Life, No. 41.” (Gaumont. Thurs., April 19. One reel.)—The wooden leg industry, strange as it may seem, is quite a feature in present day economies, and the making of a wooden leg from the rough hickory log to the finished product is one of the interesting topics dealt with in Reel Life No. 51. Other subjects treated are the very pocket sterilizer and a mock bull fight conducted by school boys of Guatemala, and making iron pipes. This reel is fully up to the standard of its predecessors.

“Somewhere in the Mountains.” (Cub. One reel.)—George Oey’s ace camera work and dramatic get-up chances for a full display in the latest comedy wherein he is featured. It’s a winter from the starter’s post to the wire and incidentally Oey helps materially in rounding up a gang of moonshiners. “Somewhere in the mountains.”

“Little Moccasins.” (Bison. Two reels. Week of April 30.)—Amusing comedy-drama in which a westerner practices the cave man stunt on a city girl, who has come to his country for her health. The romance furnishes the humor and there is a good vein of surprises besides. Harvey Gates wrote the story and M. R. Wilson, Edith Roberts, Malcolm Blairns and J. F. Abbott have the leading parts.

“What a Clue Will Do.” (Nestor. Week of April 30.)—Another comedy by Hoadley and Palmer affording both laughter and mystery. Edith Roberts has the feminine lead. While there are a number of laughs in it the humor is not as varied nor as spontaneous as in the recent productions of this company. Edith Roberts has the feminine lead.

A Message

Cooper Hewitt and Spot Lights Used at Ince-Triangle Studios in Culver City, Cal.

LIFE—LOVE—HOME
FEATURES—CURRENT AND COMING

Art Dramas, Inc.
Mar. 29. The Law That Failed (Alma Han-son). 4
Apr. 12. The Inexorable (Anna Q. Nilsson). 4
Apr. 19. The Great Bradley Mystery (Alma Han-son). 4
Apr. 26. A Mother’s Ordeal (Jean Sothern). 4
May 3. The Auction of Virtue (U. S. Steel). 4
May 10. Little Miss Fortune (Erbograph). 4
May 17. The Mystic Hour (Apollo). 4

Arcturus Pictures
Mar. 5. A Poor Little Rich Girl (Mary Pick- ford). 4
Mar. 26. Broadway Jones (George M. Cohan). 4
Apr. 30. In Again—Out Again (Douglas Fair- use). 4

Bluebird Photoplays
Apr. 2. Susan’s Gentleman (Violet Mer- cer). 4
Apr. 9. The Pulse of Life (Wedge-wood). 4
Apr. 16. A Jewel in Pawn (Ella Hill, Wa-terman and Antrim Short). 4
Apr. 23. The Girl, the Checkers, the Cost (Dorothy Phillips). 4
May 7. Little Miss Nobody (Violet Mer- cer). 4
May 14. Traitor (Alice Holmstedt, Agnes Verno). 4
May 21. The Flashlight Girl (Dorothy Phillips). 4
May 28. Serenade (Myrtle Gonzalez and George Henderson). 4

Butterfly Productions
May 7. Eternal Love (Douglas Gerrard and Ruth Cridford). 4

Fox Film Corporation
Mar. 19. The Blue Streak (Wm. Nigh and Violet Palmer). 4
Mar. 29. High Finance (George Walsh). 4
Apr. 16. The Mystery of No. 7 (Ralph Hayes). 4
Apr. 22. She (Valencia Sagrati). 4
Apr. 30. Agnes of the West (William Blev- inum), Special. 4
May 7. A Small Town Girl (June Caprice). 4

Ivan Feature Productions
Mar. 19. Two Men and a Woman (James Morrison, Christine Mayo, Royce De Remer, Guy Coombs, John Reinhardt and Helen Arnold). 4

Kleine-Edison-Selig-Essanay
Apr. 2. The Law of the North (Shirley Mason). 4
Apr. 16. Builders of Castles (MacMahan). 4
Apr. 23. Three Babes (Bryant Wash- burn). 4
May 7. The Saint’s Adventure (Henry Wal- thall and Mary Charleton). 4
May 14. The Mystery of No. 7 (Ralph Hayes). 4
May 27. The Tellable Story (Shirley Mason). 4

McClure Pictures*
Feb. 26. Street Sweeper (Shirley Mason and George Le Guerre). 4

Mar. 5. Seven Deadly Sins (Sloth) (Char- lotte Walker, Shirley Mason, 4
Mar. 12. Seven Deadly Sins (The 4th Sin) (Vivian Reed, William Russell and Shirley Mason). 4

Metro Pictures Corporation
Apr. 2. The Waltzing Soul (Mme. Petrova). 4
Apr. 9. The Power of the Hills (Mabel Taliaferro, Royle). 4
Apr. 15. The Power of the Hills (Mabel Tali- aferro, Royle). 4
Apr. 23. God’s Law and Man’s (Violet Dana). 4
Apr. 30. The Millionaire’s Double (Louise Barymore), Royle. 4
May 7. Sowers and Scappers (Emmy Wim- burn), Royle. 4
May 14. The Soul of Magdalen (Marie Pet- rova). 4
May 21. The Beautiful Lie (Francis Nelson), Royle. 4
May 28. The Greatest Power (Ethel Barry- more and Young). 4
June 4. Lady Barnacle (Viola Dana). 4

Mutual Film Corporation
Apr. 2. The Devil’s Assistant (Margaret Hooker, Corinne. 4
Apr. 9. A Daughter of War (May Ward). 4
Apr. 9. Mrs. Ballance (Nance O’Neill), Powell. 4
Apr. 9. High Jinks (William Russell) Amer- ican. 4
Apr. 15. Eternal Love (Douglas Gerrard and Vib- ert Muntz). American. 4
Apr. 16. The Single Code (George West- 4
May 23. The Wild Cat (Jackie Saunders). 4
May 23. The Debt (Marjorie Rambeau). 4
May 30. Whose Wife? (Gail Kane). American. 4

Paramount Pictures Corporation
Apr. 2. The Bond Between (George Be- nard). 4
Apr. 5. The School for Husband (Fannie Madigan). 4
Apr. 9. The Cost of Hatred (Kathyl Wil- liams). 4
Apr. 12. Tides of Barnegat (Blanche Sweet). 4
Apr. 19. The Lonesome Chap (Helen Os- bert). 4
Apr. 23. The Saint’s Adventure (Henry B. Walthall and Mary Charleton). 4
Apr. 26. The Girl at Home (Vivian Martin and Jack Pickford). 4
Apr. 30. Heart’s Desire (Marie Doro). 4
May 3. Sacrifice (Margaret Illington). 4
May 7. The Primrose Ring (Mae Murray). 4
May 10. The Silent Partner (Blanche Sweet and Thomas Meighan). 4
May 14. The Marcellin Millions, (George Be- nard). 4
May 17. The Highway of Hope (Kathyl Wil- liams and George Meade). 4
May 21. Her Better Self (Paula Kane). 4
May 24. The Undying Flame (Mme. Petrova). 4
May 28. Freckles (Louise Huff and Jack Pickford). 4
May 31. Unconquered (Fannie Ward). 4

Pathè Exchange, Inc.
Apr. 1. Mary Lawson’s Secret (Charlotte Gilmer, William Russell and James E. Dubois). 4
Apr. 8. May Blossom (Pearl White and Hal Roach). 4
Apr. 15. When Love Was Blind (France LaBelle, Ossian, Mary Murphy and Harry Her- man). 4
Apr. 29. To Honor Their Country (Douglas Fair- use, Mary Thorpe, Edith Storey). 4
May 6. The Heart’s Desire (Dorothy Gish and George Hernandez). 4
May 31. Unconquered (Fannie Ward). 4

Red Feather Productions
Apr. 9. Mr. Dolan of New York (Jack Hoxie). 4
Apr. 23. The Flower of Dées, M. K. Wilson. 4
Apr. 23. The Hero of the Hour (Jack Mul- hall). 4

Selznick Pictures
Feb. — The Argyle Case (Robert Warwick). 4
Feb. — The Price She Paid (Clara Kimball). 4
Mar. — The Eternal Sin (Florence Reed). 4
Mar. — The Easiest Way (Claire kimball Young and Oscar Treadwell). 4
Apr. — The Law of Compensation (Norma Talmadge). 4
Coming—The Silent Master (Robert Warwick). 4

Triangle Distributing Corporation
Apr. 1. The Dark Road (Dorothy Dalton), Incce-Kay Bee. 4
Apr. 8. Her Official Fakers (Dorothy Gish), Incce-Kay Bee. 4
Apr. 8. Sweetheart of the Doomed (Louise Glum), Incce-Kay Bee. 4
Apr. 15. All That Fashioned Young Man (Rob- ert Harron). 4
Apr. 30. Paddy O’Brien (Edward Wood), Incce-Kay Bee. 4
May 2. Cheerful Ladies (George M. Cohan), Incce-Kay Bee. 4
May 16. The Desert Man (Wm. S. Hart). 4
May 29. High Up South (Lena Fine Art). 4
May 29. The Pinch Hitter (Charles Ray). 4
May 6. Night and the Man (Lincoln and Mat- ters). 4
May 6. The Snarl (Bessie Barricade). 4

Ultra Pictures Corporation
Apr. 2. The Woman Who Dared (Beatrix Michelen). 4
Coming—The Flower of the Nation (Alice Joyce and Harry Moe). 4
Vitagraph V.L.S.E.
Apr. 2. A Million Bid (Anita Stewart and Jules Dron), Special. 4
Apr. 2. Babette (Peggy Hyland and Marc MacDermot). 4
Apr. 9. Apartment 29 (Earle Williams). 4
Apr. 9. Captain Ahab (Ernest Park). 4
Apr. 9. Womanhood, the Glory of the Na- tion (Alice Joyce and Harry Moe). 4
Apr. 16. Sally in a Hurry (Lillian Walker). 4
Apr. 23. The Hawk (Earle Williams). 4
Apr. 30. Her Secret (Alice Joyce and Harry Moe). 4
May 7. The Captain of the GYrse Troop (Peggy Hyland and Marc MacDermot). 4
May 14. The Sixteenth Wife (Peggy Hyland and Marc MacDermot). 4
May 21. Rebellion (Anita Stewart). 4
May 28. The Soul Master (Earle Williams). 4

World Pictures
Apr. 2. Man’s Woman (Ethel Clayton and Rockcliffe Fellows). 4
Apr. 9. The Family Honor (Robert War-wick, June Elrod and Hal Roach). 4
Apr. 16. Forget-Me-Not (Kitty Gordon). 4
Apr. 23. Darkest Dawn (Ralph Bratty, Special. 4
Apr. 30. The Page of Mystery (Carlyle Black- wel, June Elrod and Evelyn Greely). 4
May 7. Mother’s Prize (Sarah Bernard). 4
May 21. Yankee Pluck (Ethel Clayton and Montague Love). 4
May 28. Maternity (Alice Brady). 4
June 4. The Price of Pride (Carlyle Blackwel, Evelyn and Evelyn Greely). 4
### Educational Film Corp. of Amer.

- April 30. An Aerial Joy Ride
- May 6. A Roman Cowboy
- April 23. His Love Fight (Hank Mann)
- April 23. Monkey Capers
- The Shooting Star. and Harvesting the Wheat Crop in Alberta, Can.

### General Film Company
- **BROADWAY STAR FEATURES**
  - Past One at Rooneys (1st of O. Henry Series), 2 C. 21859-61
  - Friends in San Rosario (2nd of O. Henry Series), 2 D. 21879-80

### Foxfilm Comedies
- Apr. 9. A Footlight Flame (Charles Arling) C
- Apr. 16. The Film Spotters (Class Contests) C
- Apr. 23. It's Hot Here C
- May 3. An Aerial Joy Ride C
- May 5. A Roman Cowboy C

### Universal Film Week of April 30, 1917
- SPECIAL RELEASES
  - NESTOR—What a Clin Will Do (Eddie Lyons, Lee Morson and Edyth Roberts), 1 C
  - GOLD SEAL—The Grip of Love (Allen Hough and Louise Lovely), 3 D
  - L-KO—The Cabaret Scratch (Danny Neal and Janet Eastman), 3 D
  - IMP—A Midnight Mystery (Thomas Jefferson and Betty Schade), 2 D
  - UNIVERSAL—Screen Magazine, No. 71, 1 Mag.
  - JOKER—In the Soup (Gale Henry and William Franklin), 1 C
  - POWERS—Cartoon and Educational, Split reel. (Jamboree), 1 C
  - UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 9), (Ben Wilson and Neva Gerber), 2 D.

### Week of May 7, 1917
- NESTOR—The Lost Appetite (Eddie Lyons, Lee Morson and Edyth Roberts), 1 C
- GOLD SEAL—The Grip of Love (Allen Hough and Louise Lovely), 3 D
- L-KO—The Cabaret Scratch (Danny Neal and Janet Eastman), 3 D
- IMP—A Midnight Mystery (Thomas Jefferson and Betty Schade), 2 D
- UNIVERSAL—Screen Magazine, No. 71, 1 Mag.
- JOKER—The Man With a Package (Gale Henry and William Franklin), 1 C
- UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 9), (Ben Wilson and Neva Gerber), 2 D.

### Mutual Film Corporation
- **STRAND—And in Walked Uncle (Billie Rhodes), 1 C. 05463
- CUB—The Ransom (George Ovey), 1 C. 05464
- GAUMONT—Real Life; A Tabloid Bungalow, 3 D. 21850-59
- Animated No. Pictorial. No. 5, 2 D. 21872
- Animated No. Pictorial, No. 29 (Cart-C) 21890
- FORTUNE PLAYOFFS
  - The Devil's Bait (Ruth Roland and Wm. Conklin), 4 D. 21843 46
  - The Menace and Pandora, 4 D.... 21866 59
  - Vengeance of the Dead (Henry King and Lilian West), 2 D. 21888 92
- **KALEM**
  - The Vanishing Bishop (24th of "Grant Police Series), 1 D. 21856
  - The Mystery of the Burning Freight (5th Episode of "Daring of Danger”), 1 D . 21861
  - Doubles and Troubles (Hem Comedy), 2 D. 21871
  - The Skeleton Canyon Raid (6th of "The American Girl" Series), 2 D. 21873 74
  - The Secret of the Borgias (24th of "Grant Police Reporter" Series), 1 D. 21877
  - The Lone Point Creek (4th Episode of "A Daughter of Danger”), 1 D. 21881
  - The Vulture of Skull Mountain (7th of "American Girl" Series), 2 D. 21891 92
- **SEJIL**
  - The Power of Pin Money, 2 D. 21864 55
  - Sellar, Tribune, No. 28, 1 Top. 21875
  - Mr. Bingo the Bachelor (John Lancaster), 1 D. 21882
  - The Daughter of "Gas House" Dan, 2 D. 21883 84
  - Sellar Tribune, No. 30, 1 Top. 21893
  - Bill and the Bearded Lady, 1 C. 21904

### Metro Pictures Corporation
- **BURTON HOLMES**—Colorful Captions, 1 Trav.
- **BLACK DIAMOND—Her Iron Will, 1 C.
- **PICTOGRAPH—No. 61, 1 Mag.

### Paramount Pictures Corporation
- **Pathé Exchange, Inc.**
  - Sunday, April 29, 1917
  - Mystery of the Double Cross, No. 7 (Into Thin Air), (Mollie King, Leon Barry and Ralph Stuart), Asta, 2 D.
  - Know America, the Land We Love, No. 7 (Along the Apache Trail—Ariz.), Sc., Combitone, 1 reel.
  - Krazy Kat—The Cook, C-Cart; The Horset of the Sca, Split reel.
  - Max Wins and Loses (Max Linder), Pathé, 1 C.
  - Our Fighting Forces, Pathé, Topical, 2 reels.
  - Wednesday, May 2, 1917
  - Hearst-Pathé News, No. 36, 1 Top.
  - Mystery of the Double Cross, No. 8 (The Strange Case of Helen \( X \) (Leon Barry, Gladine James and Ralph Stuart), Asta, D.
  - Max Is Almost Married (Max Linder), Pathé; Chang Lee's Auto Mule Becomes Unmanageable (C-Cart), Split reel.
  - Florence Rose Fashions, No. 11 (Rose), Fash.
  - The Fairy Godfather (Paula Blackton), C. 21887

### Triangle Comedies
- **Wednesday, April 29, 1917**
  - SKIRT STRATEGY—A Dog's Own Tale, 1 C
  - A Dishonest Burglar—His Criminal Career, 1 C

### Vitagraph V.L.-S.E.
- **Monday, April 23, 1917**
  - Stain and Calico (Paula Blackton), 1 D
  - Rogues and Recklessness (Hughie Mack), 1 C
  - Jeeves and Jealouis (Hughie Mack), 1 C
  - The Fairy Godfather (Paula Blackton), 1 C
  - Chips and Chinks (Hughie Mack), 1 C
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Anti-Vice Film Company
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Argo Films, Inc.
The Celebrated Stolen Case..............6 reels
Where We Got That Stuff..............5 reels
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Her Condemned Sin....................6 reels
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May—7, With the Mummies' Help........1 reel
May 14, The Magic Maid................1 reel
May 21, The Milky Way................1 reel
May 28, His Last Roll................1 reel
Claridge Films, Inc.
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The Heart of New York................5 reels
Corona Cinema Company
The Cupid of Eve (Eudie Markey)........7 reels
Cosmofotofilm Company
Incomparable, Marquette Bellairs........4 reels
Liberty Hall........................4 reels
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O. B. R.,................................4 reels
His Vindication......................4 reels
The Manxman........................10 reels
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MOTION

MONTHLY

PICTURE

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BOSTON POST.—A stupendous effort on the part of the Government to stimulate recruiting and increase demand for universal training.

BOSTON RECORD.—There is not an American with red blood in his veins who will not be stirred to the top of his enthusiasm by witnessing this graphic embodiment.

EXHIBITORS TRADE REVIEW (N. Y.).—It is better than reading of preparations mere phrases in newspapers—will stir the emotions as no printed story of facts could ever do.

MOVING PICTURE WORLD.—"How Uncle Sam Prepares" is more than an entertainment. It is a picture with a purpose, and a most patriotic one.

MOTION PICTURE NEWS.—A thrill for every patriot. A most timely offering.

NEW YORK STAR.—No more timely picture than this has, up to the present time, been offered to State Right buyers.

THE HILLBILLY—The scenes coming in natural sequence, their connection making for one of the most stirring spectacles that has been shown.

BOSTON JOURNAL.—War films replete with spectacular interest have been shown on the screen, but none have come to us as does the remarkably interesting series of motion pictures entitled "How Uncle Sam Prepares."

VARIETY.—"How Uncle Sam Prepares" should be on the screen of every exhibitor.

MOTION PICTURE NEWS.—A true film of the hour.

Do you know of a better Box Office Production? Mayors of Cities, Patriotic Organizations, Home Defense Leagues everywhere wiring and writing for opportunities to present this production. Produced by authority of and under the direction of military experts as a special appeal to stimulate the recruiting of our army and navy up to the requirements of this emergency.

HANOVER FILM CO.
Direction S. Grant and Chas. E. Kimball
904 Columbia Theatre Bldg., Phone 9544 Bryant, N. Y. City

READY FOR IMMEDIATE DELIVERY

Full Line of Attractive Advertising
Mr. Purchaser of Projecting Machines:

This unsolicited letter is worth dollars to you. It gives proof of what the MOTOGRAPH will do. Permit us to repeat,—

You cannot get a better machine regardless of price.

THE ENTERPRISE OPTICAL MFG. CO.
588 West Randolph St.,
CHICAGO, ILL.
Western Office,
825 Market St.,
San Francisco, Cal.

Controlled by the following States:

Bailto Theatre Supply Co.,
Minneapolis, Minn.

Gentlemen:—  With reference to the two Motograph machines that I personally used out of the night that you supplied the Birth of a Nation Co. with, I want to say that I operated those machines, net them up in 106 towns, took them down after the show each night and used them every day, during the period I did not have one stop. There was never a hitch in my show and the up-keep on the two machines was 75% for one set of Centum Springs, which really were not necessary, but as I was under instructions to keep my equipment up to the highest standard of perfection that I could, I made this purchase and I really should have finished my trip without them.

On account of seeing used on the Motograph as a protector, my machine heads that were left outdoors over night many times in 35 and 20 below zero weather and on opening up I found white with frost, never showed the slightest sign of rust.

I was never a booster of the Motograph machine, having only operated one of the old models, but in appreciation of the good results that I had with the machines sold to the Birth of a Nation Co. by you, I am writing this so you may understand that operators are not adverse to giving praise where they think it is due, and the present Motograph machine, I do not hesitate to state will do all the work and in just as perfect a way as any machine on the market and I have run them all.

Respectfully yours,

P.S. I am a booster of the Motograph machine.
"SEVENTEEN YEARS OF KNOWING HOW"

A PROJECTION MACHINE
can be no better than its
INTERMITTENT MOVEMENT

A radical advance in "Intermittent" design and construction is the memorable achievement that has placed

POWER'S CAMERAGRAPH

in its present preeminent position

CATALOG D GIVES ALL DETAILS
Mailed Upon Request

NICHOLAS POWER COMPANY
NINETY GOLD STREET
NEW YORK, N.Y.

Guarantee Your Projection With This Trade Mark

SPEER "HOLD-ARKS"

Used with a Speer Cored (Upper) Carbon assure Intense Illumination and a Steady Arc

The Essential Requirements of Every Operator
The Carbons That Have Revolutionized the Motion Picture Industry

Manufactured by

SPEER CARBON CO., St. Marys, Penn'a.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Operating Room Regulations

The bill for the regulation of motion pictures which is before the Senate in Albany and which appears to cover every phase of the motion picture industry of which the legislators have heard, is entirely too comprehensive and should in all justice to the various branches of this business be split up into several bills which could be enacted or not as they merit.

One of these separate bills should deal with the operating of the projecting machine and nothing else. Why tie it up with the tax on film or the regulating of the subjects which are to be thrown on the screen? By keeping the various parts separate justice can be done, but by keeping them tied up in one mass there is absolutely no chance of having the legislation enacted so that all parties will be treated fairly.

This operating question is of the greatest importance and must be treated in that way. It must not be a rider attached to something else on which there is no controversy. A man builds a very expensive house—places his projection room in the worst conceivable place, usually up under the eaves or on the roof—shops around for a cut price projector—and then, outside of New York City, is allowed to hire a fourteen year old boy to take care of the projectors with no other justification than that he can be hired for $12.00 per week.

It is wrong.

In Albany last Thursday we heard about eye trouble caused by pictures. Do you wonder when the angle at which pictures are often projected necessitates doctoring in order that they may appear normal to the eye? A law should be passed not allowing a picture to be projected at a greater angle than a given number of degrees which can be determined scientifically. This angle will be measured from the horizontal, which is the perfect line for projection, and the nearer it is adhered to, the less complaint can be brought against motion pictures in respect to the eyes at least.

Some day we are not only going to see the projection room lowered either by law or public opinion, but we will see the operating machine exposed to the view of the audience, just as passengers on shipboard can look at the machinery on the new ocean liners. This hiding away is the cause of at least 90 per cent of the theatre fires, which actually are not as numerous as we are led to believe.

We now come to the main topic of the discussion in connection with the Motion Picture bill—the operator. As we pointed out several weeks ago, we do not believe that any man should be allowed to occupy a responsible position when life and death are at stake without training. Every man should be made to pass a stiff theoretical examination; then he should be made to work under an experienced man for at least six months and after that pass a rigid practical examination. If he gets through satisfactorily he should be entitled to a license, which would entitle him to the distinction of holding a place of trust, which in this case would be the running of an operating room.

Whether a fee is charged for this license makes but little difference if the examinations are conducted properly. A nominal tax or no tax at all could be charged under these conditions, for the only real object of the charge is to keep out a lot of men who get their card and use it or not, as the case may be. If the card is going to continue to be as easy to secure as it is now it would be better to charge a $20.00 fee than one of $2.00 or 10 cents, as ex-Senator Hinman suggested at Albany when he found that this small source of revenue was taking up too much time.

Another important point is the age limit at which a man should be allowed to hold this position of trust. In the first place the man must be mature. He must be able to keep his head in case of trouble. The country has decided that twenty-one years is the age at which a man is considered able legally to take care of himself. It therefore does not seem just nor right that a man should be in a position where the lives of others may depend upon his judgment at less than this age. A younger man should be allowed to act as apprentice or helper, but he should not be placed in actual charge. He can fill in and be the second man in the operating room, for under no circumstances should a theater owner be allowed to run a house without either two licensed men or one with a license and a helper who should have taken the theoretical examination before he is even allowed to assist. There are, therefore, four points which we consider absolutely essential.

1. Actual regulation as to the placing of the projection room.
2. Every licensed operator should pass two different examinations and serve six months apprenticeship before being given his license.
3. There should always be at least two men to operate every projection room.
4. That no license should be issued to a man under twenty-one years of age.

E. K. Gillett.

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More About Poor Condition of Film

J. A., Jersey City, N. J., sends in several sections of film that have been badly mutilated, and writes as follows: "You gave me permission to break into the department, and therefore I am taking advantage of it. Now, Brother Sherman, I have the question that has been brought to your attention before or not, but I am going to write of something you and all other operators know of, and I am sure it will be of interest to you as well as myself, and that is the bad condition of film. The enclosed pieces of film were taken from a Universal film I ran about three weeks ago; the separate piece is a Metro-Drew comedy about six days old. Glance over them and notice the punch marks. In one piece you will find eleven punch marks, which looks as though some operator had bought a new punch and was trying it out. Then as to running condition, I wish to say that it is certainly shameless the way some exchanges send out their films. I hope the exchanges send to a certain extent, for this condition. Do you think it right for an operator (that is, one who calls himself such) to mutilate a film as shown in the pieces I have enclosed? I should rather blame the exchange in this case, and I think it no more than right to put a stop to this and locate the guilty one, as it is annoying to both operator and patron. About five weeks ago I ran a Fox film, and in part four I made about eight punch marks as well as removing fourteen frame-ups, making a total of twenty-two patches in this one reel. This sounds as though it were a release from the days of Adam and Eve; but no, it was only thirty days old. Who is to blame for this? It is to be hoped that every operator who has a punch in his possession will kindly walk it down the avenue and drop it in "Uncle Bennie's" and co-operate with me in eradicating this evil. I am not an exchange man, nor am I looking for a commission; I am in the same game as you, brother operator, and it is for your own good that I am writing this. Get in the habit of sending your films back to the exchange in better condition than you receive them, as I do. This will help you as well as the next man. That is my policy. I have declared war on bad reels with various exchanges, and have received many letters in reply congratulating me on my campaign. Now, Brother Sherman, I hope this will interest you and that you will lend your co-operation in this matter.

In Reply: Would call your attention to the letter of J. C. P., Gary, Ind. In the department, April 21 issue, there was an article treating upon this subject, and I agree with you perfectly—the punch must go. In my visits to motion picture theatres in and around New York I have been rudely awakened from my pleasant interest in a picture by the flashing of numberless punch holes upon the screen; sometimes these are so numerous as to entirely ruin the climax of a scene. It is not only the operator who is at fault, but the exchange man as well. The exchanges punch numbers, which they say are for identification purposes, in different portions of the film; these, together with the variegated punch marks of various operators, are anything but conducive to good will on the part of patrons. Furthermore, as a rule, punch marks are not thieves. To do away entirely with the punch marks evil it will be necessary for every operator to give their hearty co-operation. There are many good points in your letter, and these should be digested by operators that have the welfare of their craft at heart. It is not right for an operator or any one else to mutilate a film that has cost money to produce. It is a crime, the remedy for which and the punishment thereof lies in the hands of the exchange. Were the exchanges to take note of the condition of films which they send out, and where a film leaves their exchange without a blemish and is returned with punch marks they should make a minimum charge of one dollar for each reel that is so returned, this charge to be paid by the exhibitor whose operator was the guilty one. After several bills of this kind had been rendered and their payment enforced, you can be sure that the exhibitor would see that his operator got rid of his punch; otherwise there would be another man hunting a job. This may seem drastic, but the evil has got to be stopped; drastic measures must be taken to put a stop to it. You do not find the operators who run such productions as "The Birth of a Nation," "The Honor System," and "Joan the Woman" punching holes in film, and if you have seen the work of these operators you will realize that they are Artists of Projection, and not mere machine drivers. Therefore, if these men can avoid punching holes in film, there is no reason why any other operator should not be able to do so.

P. S.—I could not fill in the blank space; will leave that for you to do. Regarding the subscription, will say that you can get the information from the secretary of your local, as I believe he is getting up a club. Glad to welcome you to the department, and hope you will come again.

Look for a Ground

G. McIntyre, New York State, writes: "Have experienced considerable difficulty recently with fuses blowing and have tried everything I could think of to overcome the trouble; some nights I would use as many as sixteen fuses, some would last for from fifteen to twenty minutes, while others would last for hours. The arc would get burned inside, with the result that I had to put in copper wire in place of the fuses and have had no trouble since. Is there any danger in this, and if so what? Also please tell me where to look for trouble and I will try and remedy it."

Answer: There are two things to be considered when a fuse blows in the operating room. Did the fuse blow when striking the arc, or did it blow when the main switch was closed? If the fuse blew when the main switch was closed, you should look for a short, or a ground heavy enough to amount to a short circuit. Where fuses blow as fast as you can put them in, you should trace out your line from the arc lamp back to the main switch and see that it is free from grounds or shorts. The practice of "boosting" fuses, or using copper wire in their stead is not to be encouraged; the fuse is for safety and should not be tampered with. It is quite possible that one of the connections on the fuse block might have become loose and this, heating, has caused a ground that would not be noticeable and yet would be dangerous. It was my experience at one time while having the fuse block made up my mind to examine the fuse block. When this was taken off I found that one of the contacts had become so badly burned that it was necessary to install a new one. I think if you will examine your resistance device and line thoroughly you will find that it is free from grounds or shorts. The practice of "boosting" fuses, or using copper wire in their stead is not to be encouraged, the fuse is for safety and should not be tampered with. It is quite possible that one of the connections on the fuse block might have become loose and this, heating, has caused a ground that would not be noticeable and yet would be dangerous. It was my experience at one time while having the fuse block made up my mind to examine the fuse block. When this was taken off I found that one of the contacts had become so badly burned that it was necessary to install a new one. I think if you will examine your resistance device and line thoroughly you will find the trouble. Remove the copper wire before it does some damage that will be much harder to overcome. There is great danger, principally from fire, nuff said.

Non-Rewinder for Films

Messrs. Collins and Wilson, Terre Haute, Ind., write: "Please advise us if there is a device on the market, or a demand for a device, to attach to a motion picture machine which will not necessitate rewinding of film."

Answer: There is such a device on the market, known as the Feaster Film Feed. The distributors of this device have just begun to push the sale of it, after many months of silence, and the majority of smaller theatres are installing Feaster Film Feeds on their machines. If it is your intention to patent such a device, you would advise you to go careful, and first see that you are set in any way infringing upon the patents already issued for devices of this kind.
Owen Sound, Ontario

R., Owen Sound, Ont., writes for information as to how to determine the size of an objective lens, that is, the equivalent focus in inches. The letter came to me with the black stamp “Censored” on its face, and I thought sure there was going to be something doing, but as there wasn't here is your answer: suggest that you write to any of the machine manufacturers and have them send you one of their lens tables. These tables will screen the light being handled to perfection, this, too, without the Neder. Both members of Moving Picture Operators' Union, Local 306. During the entire run of this picture, which was about one hour and forty-five minutes, there was not a shadow upon the screen, the light being handled to perfection, this, too, without the aid of arc controllers, showing that the operator was constantly watching the picture. The regulation of speed was well timed and helped much in making one forget that they were looking at a "moving picture" and not the real thing. My only criticism is that in the last reel there was an out of focus effect; this might have been due to the presence of oil on the film, but with these two operators on the job that seems unlikely. Perhaps it was from some cause which I have not fathomed, anyway, taken all in all Brother Neder was putting over high-class work, and it is a pleasure to give credit where credit is due. Brother Ross, who came on duty at the beginning of the second show, wanted me to look at a new copy which he was going to use, but I have witnessed his work before and have no apologies to make for saying that I know him to be a first-class operator. (Was not the Speedco arc controllers in use during the presentation of the "Masque of Life"—Ed.)

Condenser Breakage Again

T. M., Jersey City, asks: "Can you help me to prevent condenser breakage? It is only lately that I have had this trouble, but now I am breaking free or three condensers a day.

Answer: In view of the fact that this trouble has only recently developed it must be that you are at fault, and here is my reason for saying that you are the one to blame: Condenser breakage is to a great extent due to excessive heat in the lamp house. With the modern projection machine this excessive heat is carried away through the ventilators, but these ventilators must be kept free from any accumulation of carbon ash, otherwise they are of no use. If you will carefully clean your lamp house, removing all carbon deposit, and ash, taking pains that the wire mesh that covers the top of the bottom of the lamp house is free from this accumulation I think you will find the remedy for your trouble. Remember you cannot get too much ventilation in the lamp house, but you must be careful to avoid draughts. If the above suggestion is carried out I don't think you will have your trouble here eliminated and I would suggest that you get one of the Preedy Condenser Mounts, mention of which was made in this department a short time ago. In either case let me hear from you again.

Light Plant

L. M. Palacios, Austin, Texas, writes: "At received my Motion Picture News under date of April 7, and was surprised to see my letter with the answer to it on page 224, I have been using a generator here for the last but very little hours due to the fact that is my arc is not in working order. My intermittent spark is too small, but most of all it needed adjusting. In regard to the light plant, I would never want to burn more than three or four incandescent lamps while the arc was burning. I want a plant that has an output large enough to enable me to get a good clear picture. About what K.W. would you recommend? What size wires should I use to carry the current from the plant to the arc? Will you kindly give me the names and addresses of firms that make good half-driven light plants? Remember that I want the plant to be run with an engine and not an electric battery. Thanking you for any information that you can give me. I remain very truly yours.

That small town operator, from the language he uses and the troubles that he has, must be located at Hatten Gap, Arkansas, instead of Texas.

Answer: A generator of 6 k.w. capacity should give you first-class results, assuming that you were to use ten 16-c.p. lamps for lighting and fifty amperes at the arc with a 110 volt generator, you would be using 6,010 watts approximately, and as there are 746 watts to the h.p. 6,010 ÷ 746 = 8. The engine should be of that horsepower. A generator of 6 k.w., driven by an engine of 8 or 9 h.p., would be a well-balanced plant. It might not be necessary for you to use the 50 amperes at the arc, you would be able to have the generator loaded up. These generators can be operated with gasoline or oil for fuel, and while I cannot furnish you with the addresses requested, I believe that several manufacturers have sent you booklets on their plants. The wires should not be less than No. 6. The party mentioned is not from Hatten Gap.

Try Two 7½ Inch Condensers

Long Island wants to know what size condenser to use for a 100-foot picture where the throw is 85 feet; uses a Simplex projector, F.i. Wayne Compensare and National carbons. Has had trouble with ghost and has moved his lamp back and forth without results, and wants help quickly.

Answer: The size of your picture seems to me to be a little too small, but of course that depends upon the location of the last row of seats. You are using a lens of long focal length, probably 8-inch. A pair of 7½-inch condensers should fix you up all right, but you will have to move your lamp house back quite a bit, keeping the arc as close to the rear condenser as possible in order to get a spot of proper size. The better way, in my estimation, would be to get condensers of the longer focal length, these are quite expensive, and I think that the two 7½-inch condensers will do the trick, and would recommend that you get a half-size objective lens, which will greatly improve the projected picture.
A FEW OF THE OTHER BEAUTIFULLY HAND COLORED PATRIOTIC SLIDES, 25 Cents Each

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<th>Number</th>
<th>Description</th>
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<tr>
<td>65</td>
<td>You should not be pro-anything except Pro-American.</td>
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<td>66</td>
<td>Your country needs you, American.</td>
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<td>67</td>
<td>President Wilson.</td>
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<tr>
<td>68</td>
<td>Spirit 1776.</td>
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<tr>
<td>69</td>
<td>Are you too proud to fight?</td>
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Order by number—12 slides, $2.50. Add 10 cents for exchange or checks. Send for Patriotic Slide Pamphlet and Catalogue.

EXCELSIOR ILLUSTRATING CO.
219 Sixth Ave., New York

THE EXCELSIOR ILLUSTRATING CO., of 219 Sixth avenue, New York City, is in the market with a wide and varied display of patriotic slides, including all the Presidents of the United States, army and navy officials, a comprehensive list of the United States battleships of the line, and many patriotic songs.

Accompanying this is a pamphlet containing descriptive matter of these slides, those containing the song matter being of indestructible mica, and this pamphlet may be obtained free of cost by anybody writing for same.

Patriotic film trailers are a hit with moving picture patrons. An excellent selection is offered by the Novelty Slide Company, 115 East 23rd street, New York. In addition, the Novelty Slide Company is also offering in cooperation with the naval authorities a free selection of slides, designed to increase enlistments in that branch of Uncle Sam's service.

A full line of patriotic slides is now being issued by the E. E. Fulton Company, of Chicago. The slides are all colored and include such subjects as are especially popular at the present moment.

The Excelsior Illustrating Co. is in the market with a wide and varied display of patriotic slides, including all the Presidents of the United States, army and navy officials, a comprehensive list of the United States battleships of the line, and many patriotic songs.

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Philadelphia Local 307

T HE Annual Ball of Local 307, Moving Picture Operators' Union of Philadelphia, Pa., was held on the evening of April 18, was one of the most brilliant affairs ever given by the above-named local. International Vice-President Krause, who is also a member of Local 307, was congratulated upon his election to that office. The editor of this department sincerely regrets his inability to be present at 307's ball, but a slight attack of pleurisy kept him at home. From all reports just as good a time was had as though he were present, and that is what every one wanted—a good time.

Wake Up! Wake Up!

Albany, New York, writes: "Why don't you have a page set aside for the purpose of publishing the addresses of different operators for local balls, their secretaries and such other information that would be of interest to other operators? I should think you could put this over, as you are a member of the I. A. Trust you will not feel offended at the suggestion."

Answer: Evidently you do not read the News very thoroughly or else you would have noticed that there has been a column set aside for the use of operators' unions, under the heading Union Announcements. This column is for the very purpose you suggest and it is up to the operators' organizations to take advantage of it. A page you want I Lord, it is all I can do to get a column. If the editors send me dope we will do the rest, but we cannot manufacture news. I am not offended by your suggestion, and to show you that I am not will appoint you a committee of one to furnish me with a news item from your local each week. This goes for any other member of the organization who has news items. Remember me to Brother Sheppard of your local; he is some hustler and I was sorry not to have seen him after the Convention, but may visit your local and him this summer.

Later News of Local 307's Ball

THE work of the various committees who had charge of the Sixth Annual Ball of the Motion Picture Machine Operators of Philadelphia, Pa., Local 307, I. A. T. S. E., has borne good fruit as was attested by the large gathering of exchange men, exhibitors, suppliers and out of town friends who were present and enjoyed one of the most elaborate programs ever presented by this popular local. Eagles Hall was the location, and the company was made up of delegates from Locals 35 and 306 of New York and others too numerous to mention. Jack Clark, a former Philadelphia, again visited his home town for the first time in 12 years. The surprise of the evening was the announcement of the engagement of Vice-president Joseph V. Friel to Miss Marian Nelson. Mrs. Louis Krause, wife of Fifth International Vice-President Krause, and one of the most recent brides in Local 307 circles, ably assisted her husband in making the guests welcome. Leading city officials, including Director of Public Safety Wilson and Superintendent of Police James Robinson graced the occasion with their presence. Among others present were seen such well-known exchange managers as George Levinson and Mark Kaufman, Suprema; Herbert Given and Carl Saulke, Triangle; M. Milder, Selznick; Harold Rodner and F. C. Demin, Peersless; Mark Swaab, of L. M. Swaab & Company; M. C. Bennet, George Pearce, and James Leoby. The World Film Company was represented by Allen May; Selznick by J. M. Flynn; General by Charles Klein; Calheuff Supply Company by Harry Blumberg; Bluebird by Harry Dubin and Ben Harris of Masterpiece. Exhibitors present were Jay Emanuel of Park and Jefferson theaters; Charles Segall, Apollo; Jack Rosenthal, Imperial; Ike Silverman, Strand, Altoona; H. R. Lewis, Tivoli; Milton Hoenig of Jenkintown Auditorium; Arthur Jones, Imperial; Sam Palan of Wilmington, Del.; John Harris, Imperator and Ben Finkerman. It was expected that F. H. Richardson of the Moving Picture World and I. G. Sherman of Motion Picture News would also be present but Mr. Richardson is touring the country and Mr. Sherman was unable to present on account of illness. Among the ladies present were the Misses Margaret Maske, Mildred Nellitch, Lillian Cohen, Jean Cooper, Betty Shengold, Sara Harris and a bowy of others. The various committees were as follows: B. F. Bache, chairman of the ball committee; Joseph V. Friel, floor manager, assisted by H. Brown, H. Blumberg, Joe Jordan, Tony Cristalli, M. Milder, and Louis Krause, chairman of the refreshment committee, assisted by Nathan Riemann; C. Kizer, John Fitzgerald, A. F. Wezowski and J. J. Stevens, Walter G. Murray, chairman advertising committee, assisted by Michael Halen, D. Katz, G. Elm, H. Singer and Wil...
Are You Getting the Best Results?

Because of the perfection of its optical features and the simplicity and accuracy of its mechanical parts, the Marlux projection lens gives the finest attainable results.

It embodies the very latest developments in the science of projection, transmitting the light so as to brilliantly define the details in every part of the picture.

The Marlux does not rotate in focusing, and so all possibility of a displacement of the image on the screen is avoided.

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CROWN OPTICAL COMPANY
Rochester, N. Y.

You Can
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But If You're Looking for Perfect Projection

You Won't!

The product we have been making and marketing so successfully for years has been evolved after serious consideration of the common faults of projection which make for bad pictures. We have found a remedy for "ghosts," "fade-away," and distortion. Our screens are in use in the best theatres the country over for the reason that they give the best results.

Putting Lens Together

Ravena, New York, writes: "Can you tell me the proper way to put the lenses back in my lens? They became mixed up and I want to be right. Please publish answer as soon as possible."

Answer: I can and will. Evidently you have taken your lenses apart for cleaning and then mixed them up. This should have been avoided if you had taken one combination at a time, and noticed the way in which the different elements were placed, but that is as it may, here is the answer to your question. The front lenses, one of which is very thick while the other is very thin, are, or should be cemented together with a preparation known as balsam. The two rear lenses, though, are not cemented but are kept separate in their mount by a ring. All lenses should be placed in the mount so that their heaviest curve or bulge will be toward the screen. The cemented lens in front, with the thin lens toward the screen. The thick lens goes in the back end of the lens tube first, its curve being toward the screen, then put in place the dividing ring, and after this the thin lens and its keeper and screw this keeper on firmly so that there is no looseness. I have tried to fulfill your request, and hope that you experienced no difficulty in securing a sharp and well defined picture, and if you did then you must have gotten the lenses back in their right position after all.

Dailey Off on Western Trip

JAMES F. DAILEY, the ventilating engineer of the Typhoon Fan Company, 1544 Broadway, has left on an extensive trip through the Middle West to lay out Typhoon cooling and ventilating systems for some of the largest theatres in the section he proposes to visit.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Move Your Shutter Out

G. W., Pomeroy, la., writes: "I have not been reading the News very long, but find that I cannot get along without it now. (Thanks for them kind words.—En.) I am running a new Power's 6A machine, have a 75-foot throw and a 9 x 12 foot picture. Am using a Bell & Howell inductor on 110-volt 60-cycle A. C. of course. When I focus my picture I find that the lens is right up against the shutter, and when I move my shutter I get a ghost. I have to keep the lens tube nearly out of the jacket. Please tell me how I can remedy this."

Answer: You are probably using a lens of 55/8-inch focus, and there does not seem to be any reason why the lens should set up against the shutter. There should not be any ghost, unless you mean travel ghost, when you move the shutter out on its spindle. If the shutter is so adjusted as to be free from travel ghost in the first place, all you have to do is to loosen the set screw that holds the shutter on its spindle and slip the shutter out on the shaft until there is ample room for the lens to move in either direction, then tighten up on the set screw, taking care that the screw engages again in the V-groove on shutter shaft. It is best to have the lens as close to the shutter as possible. If there is a travel ghost after you have moved the shutter, a slight adjustment should be able to overcome this difficulty. Try this again and let me know the result.

New Simplex Installations in Michigan

A. P. LOMBARD of Detroit reports the sale of Simplex Projectors to the following theatres in Michigan: Oakland theatre, Pontiac, two Type S; Orpheum Duplex, Ann Arbor, two regular type Simplex; Fine Arts theatre, Detroit, two Type S; Iris theatre, Detroit, two Type S; International Bible Students, Detroit, one regular type. Mr. Lombard is known as one of Detroit's liveliest kind of "live wires," and these important installations prove that he lets no grass grow under his feet when it comes to the sale of motion picture equipment.

Stop -- Examine -- Investigate

It is your DUTY before purchasing a Projector to consult mechanical and projection experts and obtain from them their unbiased opinion of the quality of materials used in its construction, the parts involved in its design, its durability and the quality of projection to be obtained therefrom.

We call your attention to a few salient features of the Simplex Projector:

Flickerless
Steadiness of Operation
Simplicity
Absolute Fireproofness

Stop -- Examine -- Investigate

Strength
Accuracy
Durability of Construction
Low Cost of Upkeep

When you purchase a Simplex Projector, Mr. Exhibitor, you get Full Value for every dollar expended. It is the best machine that Money, Brains and Skill can produce and its parts are manufactured of the highest grade of materials on the most accurate and obtainable.

These are a few of the reasons why it costs more to manufacture the Simplex Projector than any other moving picture machine on the market.

If you want Value Received—INVEST IN A SIMPLEX

Send for Catalog "N"

A magazine's success is measured by its advertising. Look at the "News!"
More About the Commercial Practicability of Color Cinematography

UR recent remarks on "The Commercial Aspects of Color Cinematography" (Camera Dept., April 14, 1917, Pages 2384-5), have elicited the following communication from a gentleman of some years experience in the production of ordinary motion pictures.

"The recent remarks on "Natural" Color Cinematography" and your interesting reply contained in the last issue of your valued publication justify this communication.

My active connection with the manufacture and releasing of photo-plays in black and white for upwards of five years has of course placed me in the position of carefully considering any adjunct of the industry or any innovation that would either add to or subtract from the commercial possibilities of a release.

I have just completed three months of a study of what some of the trade papers have been pleased to call the most advanced of all the color processes yet exploited, in fact one that has been publicly exhibited at the Bi-monthly photo-play-house, and my views and present impressions are gained by an actual association with the company using such process. May I therefore express my views on some of the technical defects, but essentially on the commercial disadvantages of "Natural" Color Cinematography as applied in the main to photo-plays.

In order to appreciate my conclusions allow me to set forth a few facts or premises upon which we must all agree:

First: All "Natural" color processes which have made any impression upon the trade or public employ panchromatic negative stock.

Second: The speed of cranking in taking and projecting the picture is increased to a speed from 22 to 32.

Third: All colors are not photographable true to nature. This is true particularly with purple and violet.

Fourth: Rapid and sometimes semi-rapid action within a distance of 25 feet from the camera will cause fringing when the action is directed across the face of the lens.

Fifth: Sunlight changes to an appreciable extent every thirty minutes.

Sixth: All processes require either a special projecting machine or call for an attachment on a standard projector, requiring the use of a color filter or screen.

Now with these established facts, my conclusions follow:

We cannot regulate important dramatic action so as to all times accommodate it to any color process, and avoid fringing.

In rapid or semi-rapid action staged within a fifty-foot line where the "Color" white is employed as part of apparel, fringing will occur.

In order to avoid fringing the speed of cranking is altered by the action being taken and therefore it requires from one hour to three hours of a camera man's time with the attendant suspension of operations on the part of the entire cast.

There is no assurance that the raw negative stock will at all times offer the same sensitization or paperchromatic quality and each roll of negative of a different emulsion number requires a rebalancing of the "taking" color screen or filter.

It requires two and a half times the time to do the same work as is required in black and white. It requires twice the amount of negative and positive stock to make up a color reel to run a required time, as it does in black and white. This is because of extra speed in taking and projecting, tests in balancing screens (negative) and tests in printing (positive). These tests are in addition to those employed in black and white.

But in addition to all of this there is yet an additional reason why color cinematography is commercially impracticable.

People do not see photo-dramas in "Natural" color essentially because of the color. They witness photo-plays largely because of the play, and the employment of "Natural" color photography makes it no additional burden in the subject as a whole. But regardless of how true to nature the color photography may be, in projection the color is accentuated and a sense of eye strain always follows after witnessing two reels or more. In some instances a nervous tension is established.

"Natural" color photography is of exceeding value in seascapes where there is no rapid action of individuals in the foreground, in fashions and educational, but to my mind quite a commercial impossibility in photo-plays.

P. S. Since this is written from a disinterested standpoint and solely for the benefit of the trade and the art which it represents I would prefer that in publishing my remarks you omit my name.

In Reply

We are pleased to give recognition to the foregoing remarks, because the writer's connection with practical film production is known to us, and because the communication is outspoken and evidently made in good faith. Its writer is under considerable limitations as to his knowledge (technical and otherwise) of color photography and cinematography, as will be shortly apparent, however, and regarding the color process which, according to the correspondent, "the trade papers have been pleased to call the most advanced of all the color processes," we would point out that no such statement was made in the Camera Department when we described the process referred to. Before taking up, in their given sequence, the various points touched upon by our correspondent we must furthermore comment upon the fact that his remarks, criticisms and conclusions appear to be based entirely upon his study of one particular process, although, as is generally known, there are a number of "color processes" being commercially developed at present, and the results of several workers have been shown. Moreover, a description of practically all of these processes and an impartial analysis of their theoretical soundness and practicability has already appeared in the Camera Department ("Color Cinematography"—Camera Department, issues from November 4 to December 16, 1916, incl., also January 13 and March 24, 1917).

Let us now analyze in the light of scientific knowledge the premises upon which the correspondent bases his remarks as to the impracticability of the color processes, as contrasted against the technical procedure in producing ordinary (black and white) motion pictures.

First: We concede that panchromatic negative stock is a necessity in a photographic (or cinematographic) color process.

Second: We do not agree at all that natural color motion pictures must invariably be taken and projected at from 22 to 32 exposures per second. While such a rate is necessary in the case of some processes, and an even higher projecting rate was used with a former method, it might interest the correspondent to learn that there are at present not less than three systems of color cinematography by which the taking and projecting rate is Commercially, color films are appreciably and certainly more difficult to prepare than are ordinary (black and white) films. The balancing of color screens to suit changed light conditions requires from one hour to three hours of a camera man's time with the attendant suspension of operations on the part of the entire cast.

In order to appreciate my conclusions allow me to set forth a few facts or premises upon which we must all agree:

Light effects with sunlight are impossible because sunlight effects must embrace a shadow and shadows cause fringing.

Fringing can only be avoided at all times by staging the action at a distance in excess of fifty feet, and at that distance all detail of expression is lost.

There is no assurance that the raw negative stock will at all times offer the same sensitization or panchromatic quality and each roll of negative of a different emulsion number requires a rebalancing of the "taking" color screen or filter.

It requires two and a half times the time to do the same work as is required in black and white. It requires twice the amount of negative and positive stock to make up a color reel to run a required time, as it does in black and white. This is because of extra speed in taking and projecting, tests in balancing screens (negative) and tests in printing (positive). These tests are in addition to those employed in black and white.

But in addition to all of this there is yet an additional reason why color cinematography is commercially impracticable.

People do not see photo-dramas in "Natural" color essentially because of the color. They witness photo-plays largely because of the play, and the employment of "Natural" color photography makes it no additional burden in the subject as a whole. But regardless of how true to nature the color photography may be, in projection the color is accentuated and a sense of eye strain always follows after witnessing two reels or more. In some instances a nervous tension is established.

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In Reply
16 per second—the customary exposing and projecting rate for black and white subjects. The processes alluded to are described in detail in our articles on “Color Cinematography” (loc. cit.).

Third: If a two-color cinematographic process is considered or, again, a four-color process (combination of two two-color methods of analysis), we agree that all colors are not capable of perfectly truthful reproduction, but with a properly conceived two-color additive process we maintain that natural objects in motion or otherwise may be so well rendered as to be considered by competent judges of color a satisfying approximation to the objects photographed. This was our contention in replying to the former correspondent, and at no time have we ever gone on record as stating that any system of color cinematography was capable of exact reproduction of all colors. We do not claim, however, as a result of what we have seen, and as the result of personal experiments of a comprehensive nature, that it is possible to photograph and exhibit motion pictures which will give a satisfactory reproduction upon the screen of the coloration of the objects photographed.

Fourth: We do not agree that color fringing will always result when rapid action at right angles to the lens is recorded within a distance of 25 feet from the camera. Our correspondent would not have endeavored to make a talking point of this if he had not been thoroughly posted upon the subject. There have been described in this department a number of processes in which the negative records through the various color-filters are made simultaneously, instead of successively, and the amount of movement is identical in each component image of a “color cycle” in the case of such systems. In addition, a modification of the old and well-known two-color successive process has been devised which reduces fringing to an almost negligible quantity. This method has recently been reviewed in the Camera Department.

Fifth: We concede that sunlight changes to an appreciable extent every thirty minutes, but also the apparent hue of every object which the sunlight is illuminating. If, therefore, the apparent hues and luminosities of the sunlit objects in nature are constantly changing, in accord with the changes in solar radiation, we maintain that they may be represented as changing in our color films and still be true to Nature.

Sixth: We do not agree at all that a special projector, or some form of attachment for the conventional projector, is required for all of the cinematographic color processes. We wonder if our correspondent could differentiate offhand between an additive and a subtractive system of color photography. When he has familiarized himself with the distinction, and has seen, by reference to our former articles, how the subtractive principle of color synthesis is being applied to color cinematography, he will perhaps realize that this last premise is by no means tenable.

From the foregoing it is apparent that the correspondent has but slight grounds upon which to base his subsequent conclusions regarding the impossibility of cinematographic color rendition. His conclusions are interesting to contemplate, however, and are such as might occur to any student of black and white film production after a limited acquaintance with the procedure in color cinematography by a successive process.

Before taking up separately the various conclusions arrived at by the correspondent, it should be noted that practically all of his criticisms have to do with color fringing. As all students of the color processes know, this annoying effect is caused by the fact that in a successive process, in which the pictures are taken alternately or successively through two or more color filters of different colors, the position of a rapidly moving object will differ in the successive images recorded through the various filters. When the resultant positive is projected, by the aid of a projecting filter essentially the same as the taking filter, any rapidly moving objects recorded by the camera will be reproduced upon the screen as a multi-colored blur (or fringe), showing all of the colors which are contained in the filter-disc of the projecting machine.

In the case of a former two-color successive process this was an obvious defect, but the two-color successive method has been so improved that color fringing is greatly reduced, as has been previously stated, and fringing can no longer be considered a grave defect of the specific process we have in mind. Our conclusion in this instance is shared by all who have seen the results to which we allude. We have consistently maintained in all our writings upon “Color Cinematography” that fringing can never be entirely eliminated in any process in which negative records are produced successively through filters of different colors.
There are two ways of identifying Eastman film—one by the clearness of the pictures, the other by the stencil mark "EASTMAN" in the margin.

EASTMAN KODAK CO., ROCHESTER, N. Y.

PHOTO CINES NO. 4 CAMERA TRIPOD

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Automatic diaphragm dissolve, single turn and reverse action, film punch, adjustable frame line.

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colors, but in addition to our statement that fringing has, in at least one instance, been largely eliminated, we have again to remark that with some processes there need be no fringing.

It appears, therefore, that with a properly conceived system of color cinematography no special attention need be given to the regulation of dramatic action, or the distance from the camera at which the important action takes place. There would, of course, be a more noticeable fringing in the cases of moving objects near the camera than with more distant objects in the case of a successive process, but the factors governing color fringing are the rapidity of movement of the objects being photographed and the effective exposing speed of the camera shutter. It is by increasing the efficiency of the camera shutter that fringing is reduced in the improved process which we have repeatedly referred to.

Our researches do not confirm the correspondent's further conclusion that objects in shadow are not so faithfully reproduced by color cinematography as by black and white photography. It is entirely possible that objects in shadow may appear more strongly delineated in a black and white picture than in a color picture, but this is a case of grossly inaccurate representation on the part of the black and white film.

The results secured by the color cinematographers are generally more accurate in their representation of tonal values than is the case with ordinary films. This is a natural result of the ability of panchromatic negative stock to correctly define luminosity values, but photography under correct orthochromatic conditions might appear quite incorrect to an observer untrained in correct tonal rendition.

Bearing these characteristics of the panchromatic negative stock in mind, it is at once apparent that no special colors or combination of colors must be adhered to in the preparation of "sets," or for costumes, in the production of color motion pictures. The artistic qualities of a color release may be enhanced by having the staging and costuming supervised by some one well versed in color harmony, but it is not necessary to utilize exclusively some particular color scheme, because a properly worked out process will record most all colors. This is in marked contrast to ordinary (black and white) cinematography, where the film is chiefly sensitive to blue and violet rays and all studio sets and costumes must be carefully selected with regard for the effects of this deficiency.

The limits of space prevent us from considering this phase of the question further, but let us now turn to the merely mechanical, although equally important, aspects of color film production.

In the case of subtractive processes we concur in the correspondent's statement that the finished product is appreciably more difficult to prepare than an ordinary black and white positive. We do not, however, consider that the preparation and development of panchromatic negative film should be difficult for a well-equipped and competently supervised laboratory to cope with, and certainly it is no more difficult to prepare a positive for an additive color process than it is to prepare an ordinary positive.

From our correspondent's remarks concerning the balancing of the camera-filters it will again be apparent that his observations have been confined to one particular process. It is foolish, it is impractical, and it is empirical to continually alter the transmissions of the taking-filters used with cinematographic color processes, and any system which requires such procedure is far from being founded upon correct theory. The frequent alteration of the transmissions of taking-filters will, in the end, only lead to hopeless confusion, and we can state from positive knowledge that this is not necessary in the case of some color processes which have been first developed experimentally until physical and physiological requirements were fulfilled or closely approximated.

By his statement that the negative stock will vary in sensitivity or panchromatic quality the correspondent indicates that the maker of the virgin film stock rather than the color film producer is well known to all practising cameramen that the standard cine negative film does not vary appreciably in speed (Continued on page 2886)
MUSIC AND THE PICTURE

The Star spangled Banner.

America.

Patriotic Songs of All Nations. A collection published by G. Schirmer, containing 87 national hymns and patriotic airs representing 104 countries, compiled and arranged by Gustav Hinrichs. Aside from its value as a novelty and as a handy and useful adjunct to the library of every orchestra leader, this collection makes a particularly strong appeal at this time when the patriotic hymns of the world are not only symbols of loyalty and devotion but also are certain to be a source of keen inspiration.

The Carl Fischer Mammoth Orchestra Collection. Compiled and arranged by M. L. Lake. This is the book which enables you to play any college, or home, song, hymn, patriotic air or favorite melody, of any country, race or creed on earth. No matter what they may ask, no matter from what country, if you have this collection you have the melody.


Musical Review of Latest Compositions Suited for Picture Playing

No. 1—"Russian Dance," by M. Gluck. A very lively characteristic composition in ¾ time, introducing sleighbells (Oliver Ditson Edition).

No. 2—"Canary Cottage," by Earl Carroll. Another new Oliver Morosco Play. A selection, one-step and Fox Trot have now been published by Leo Feist.


No. 4—"Old Refrain," by Fritz Kreisler. A touching characteristic song, made famous by John McCormack during the past year. Its original beauties have all been retained and the orchestration carried out according to the wishes of the composer, can also be used as an accompaniment to a singer. (Carl Fischer Edition.)

No. 5—"My Dreams," by Dorothy Lee. A fine little concert number by this writer of popular favorites. A composition most appropriate for love scenes and themes. (Sam Fox Edition, Cleveland, O.)

No. 6—"Twilight," a reverie by Bendix. Another famous composition which has probably achieved greater popularity than any of Bendix's compositions. An exceptional line number for love themes. (Edition Chappel & Company, New York.)

Drawing for B. S. Moss' New 181st Street Theatre
"THE POWER OF DECISION"
(Reviewed on page 2518)
(Metro Films)

"After Sunset" (4/4 Moderato) by Pryor is the Theme
1— "Silence" until— T: "When the grim reaper, etc."
2— "Berceuse" (4/4 Lento) by Karganoff until T: "Little dream-
ing".
3— "Continue to action" until— T: "What am I bid, for, etc."
4— "Lonning" (Andante) by Bendix until— T: "Poor child for-
give us."
5— "Theme" until— T: "Margaret took up the threads of life."
6— "Heart Secrets" (Melodious) Serenade by Diamond until— T:
7— "Days passed days during, etc."
8— "Continue to action" until— T: "With perfect faith she wore, etc."
9— "Pierrot Serenade" (4/4 Allegretto Moderato) by Randegger T:
10— "Something flowers, etc."
11— "Organ action to T:" Margaret finds Mrs. Halls Home.
12— "Canzonette" (2/4 Allegretto Moderato) by Godard until— T:
13— "Time the great healer."
14— "Romance" (6/8 Allegretto) by Rubens until— T: "Listen I
15— "Continue or repeat pp" until— T: "A year later."
16— "Sweet Ponderinga" (2/4 Andante) by Langey until— T: "1 was an orphan, etc.
17— "Agitato to action" until — S: "Mother looking at her ring.
18— "Continue to action" until— T: "Margaret am I dreaming?"
19— "Continue or repeat pp" until — T: "A year later."
20— "Organ action to T:" Margaret finds Mrs. Halls Home.
21— "Sweet Ponderinga" (2/4 Andante) by Langey until— T: "1 was an orphan, etc.
22— "Agitato to action" until — S: "Mother looking at her ring.
23— "Dawn of Love" (4/4 Allegretto Mederato) by Bendix until— T:
24— "Theme" until— T: "Good bye."
"THE DERELICT" (Fox Production)

"Last Spring" (4/4 Andante) by Grieg is the Theme
1. "Serenade" (2/4 Allegro Grazioso) by César until-T: "Dancing scene."
2. "Good Waltz" to action until-T: "Rose’s mother of the woman, etc.
3. "Organ to action" until-S: "Violin player in view starts to play"
4. "Flirting Whister" (One Step) by Lake to action until T: "Rose’s sister who sees mission in life, etc.
5. "Longing (4/4 Andantino Grazioso) by Florida until T: "Of such a marriage what could be expected."
6. "Home from the Club" (Characteristical) by Laurencéau until-T: "The gulf grows wider, etc.
7. "Theme" until-S: "Interior of studio, Stuart drinking, etc.
8. "Piano Solo" to action until-T: "Morning brings even clearer realization.
Note—A song appearing on the screen and entitled "She is only a bird in a gilded cage," is entirely out of print and not obtainable anymore. Piano player should copy from the screen as much as possible and improvise the rest.
10. "Continue to action until-S: "Woman with baby seated in arm chair."
11. "Theme" until-T: "But it will cost something to get rid of me."
12. "Romance from King Manfred Act IV" (4/4 Andante Sostenuto) by Reinecke until-T: "Ladies, Ladies! does the week divorce, etc.
13. "Under the leaves" (4/4 Poco Adagio) by Thorne until-T: "Ah most wonderful woman, etc.
14. "Allegro" to action until-T: "Mother was right, I scorn you."
15. "Repeat Under the Leaves" by Thorne until-T: "So Teddy takes another step down."
17. "Very short agitato" to action until-T: "Getting ready to beat it.
18. "Organ to action" until-T: "I’ll make all arrangements."
19. "Funeral March" by Chopin.
Note—This number is used in a sarcastic way, as it is not directly suggested by the action of the picture and suggest that you substitute for (4/4 Moderato) if you cannot get away with it—most probably until-S: "‘Old man walking out, leaving Teddy alone."
20. "Heavy Dramatic" by Gebmiller until-T: "‘Gentlemen here the Corset.
21. "Repeat ‘Chopin’s Funeral March’ (in the same number as no. 19) until-T: "A pretty trick to play on a friend."
22. "Organ to action" until-T: "The same weakness that, etc.
23. "Piano Solo improvise to action until-T: "In the meantime Teddy’s child, etc.
24. "Tutu" (4/4 Moderato Grazioso) by Walter Miles (watch for train effects until-S: "Interior of beer saloon.
25. "Piano improvise to action" until-S: "Teddy read address on envelope.
27. "Heavy Right Agitato" (watch action) until-T: "The desk sergeant a regular man.
28. "’El King’ (Aptato) Lister Schubert with ad. lib. Timpany Rolls until-T: "You’re a wise cracking puncher.
29. "Theme F" until-* ** END.

"THE HIDDEN CHILDREN"
(Metro Production)

"An Indian Melody" by Bucalossi is the Theme
(Reviewed on Page 2305)
1. "Theme" until-T: "May Allison at Lords.
2. "Continue to action" until-T: "Harold Lockwood, etc.
3. "Scalp Dance" by Lake until (to action) until-T: "The Senecas are rising.
4. "Continue " until-T: "‘Alone and penniless, etc.
5. "Oasis" 4th number from the "Desert Suite" by H. Grun until-T: "Mayara a chief of the Mohican clan.
6. "Morning on the plains" (Indian) by Wheeler until-S: "Girl coming along with beaded girthing by Goldie.
7. "Animato Movement" from "Love’s Sunshine" by Wolff until-T: "In the morning."
8. "Organ to action" short scene, improvise on theme until-T: "It’s only a shower.
9. "Short Furioso pp" with ad. lib. Timpany Rolls during lightning until-T: "Late that night.
10. "Lovers’ Song" (Indian) by Wheeler until-T: "In the morning."
11. "Indian Love Theme" by Winkler (repeat if necessary) until-T: "Why have you followed him?"
13. "Theme" until-T: "At the spring.
15. "Introduction of ‘Silvery Brook’ twice if necessary until-T: "At night.
16. "Blissful Dreams" (Intermezzo) by Meyer Heimund until-T: "Even pomey needs to meet her in the morning."
17. "Organ to action" until-T: "I cannot let you risk.
19. "Lake Sebastian" by Lake pp during scenes not marching
21. "Organ to action" (short scene) until-T: "Senecas break through.
24. "Organ" (short scene) until-T: "Catherine’s town the feast of dreams."

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It should mean much to you that

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Officers and Executives of National and State Exhibitor Asns. use SEEBURG ORGANS.

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28—"Dance of the Red Men" by Wheelock until—T: "Who is that?"
26—"At Dawn from the Indian Summer Suite" by Lake until—T: "Have a care to read truly."
27—"Ramona" (Indian Intermezzo) by Lee, Johnson until—T: "A surprise attack (with ad lib. Tympany rolls)."
28—"Continue ff" with Tympany Rolls until—T: "A daughter finds contentment."
29—"Falcon March" by Chambers to action pp or ff Tympany Rolls during battle scenes until—T: "The death of Amochock."
30—"Heavy Furioso" (short) to action until—T: "Safe and together."
31—"Theme" until—* * * * * END.

Color Cinematography
(Continued from page 2882)

from one emulsion to another, although in color work a slight loss of rapidity is occasioned by the dyeing of the film to render it panchromatic.

If, however, the panchromatizing of the virgin stock is carried out in a scientific manner by those who know how, there should not be sufficient variation in the characteristics of the stock to necessitate any change in the taking-filters.

We have tested this point. Films extending over a range of sixty different emulsions were dyed (in a color sensitizing bath) under constant conditions as to time of immersion, constituency of bathing solution, time of drying, etc. Speed tests were made from samples of each emulsion, dyed and undyed. The speed tests were not empirical camera tests, nor integrating spectrophotometer tests, but H & D sector-wheel exposures, time and temperature of development being constant throughout.

The results showed a satisfactory agreement throughout the sixty emulsions as regards:
1. The decrease in speed due to bathing.
2. The similarity in sensitiveness of the virgin emulsions.
3. The similarity in sensitiveness of the dyed emulsions.

This removes any suspicion as to the existence of appreciable variation in the speed of virgin negative stock of standard make.

We need not discuss at length the correspondent's contention that twice the length of film is required to record a scene of given duration by a cinematographic color process. This is true for a successive process, but does not hold for some systems described in our articles previously referred to.

As a final stumbling-block in the path of the color cinematographer it is claimed that eye-strain always follows after witnessing color projections, and in some instances nervous tension is caused.

It is on record, and was hinted at in our reply to the former correspondent on this subject, that the physiological aspects of retinal color sensibility have been taken into account in at least one color process now being commercialized. By this we mean that it is possible to view the color pictures in question for hours without a bit of eye fatigue. Moreover, we think that any one who would succumb to nervous tension from looking at motion pictures in colors should be carefully kept away from motion picture exhibitions. Some of the happenings in present-day screen offerings would be likely to "take them off" altogether.

A. S. C.

An Attractive Theatre Interior
BUILDING AND FURNISHING

Indiana Theatres

L UNA theatre, owned and operated by the Lucas Amusement Company, at 629 Main street, Lafayette, Indiana, is in the business district of the city. The theatre was designed by W. K. Eldridge, of Indianapolis, and the building was completed in 1913. It is a brick, steel and concrete structure, 35 feet in width by 120 feet in depth. The lobby of the theatre measures 18 feet in width by 28 feet in depth. Several poster display frames and photos furnished by the Theatre Supply Company, of Cleveland, are used here. The interior is neatly decorated. A beamed ceiling has been handsomely finished, with plastic ornament and figurore decorations.

A Buffalo forge blower system and indirect heating are the means of heating and ventilating. Indirect lighting system is used. The seating capacity is 330; opera chairs were furnished by Heywood & Wakefield Brothers. The projection room, which is in charge of C. W. Runsey, contains two of the latest model Simplex projector and a General Electric mercury arc rectifier. The length of throw is 83 feet onto a mirror screen. A Seeburg organ, installed at great expense to the management, furnishes the music for the picture.

There are seven performances daily consisting of from six to eight reels. Vitagraph, World and Fox share the honors of the weekly program. Herald, billboard and newspaper advertising are used extensively, several thousand dollars having been spent within the last twelve months for this purpose.

H. H. Johnson is the manager, and through his progressive ideas and "live-wire" methods has made a big success of this theatre. Improvements are contemplated, the nature of which has not as yet been decided.

THE Gem theatre is owned and operated by W. J. Kirk, at 219 Main street, the business center of North Manchester, Indiana. This theatre is a store remodeled and measures 19 feet in width by 100 feet in depth. The lobby of the theatre measures 8 feet in width by 16 feet in depth, and is adorned by several brass display frames. The interior is decorated very plainly, the side walls being covered with a plain colored paper; ceiling is calssened white.

Electric ventilating system has been installed and this used in conjunction with a hot-air furnace keeps the theatre comfortable at all times.

The theatre has a seating capacity of 250, Peabody School Furniture Company having supplied the chairs. A home-made indirect lighting system is used, this serving its purpose excellently. The projection-room contains a Powers projector and a mercury arc rectifier. The length of throw is 90 feet onto a gold fibre screen. Oscar Ward is the operator. An organ of large dimensions furnishes the music for the picture.

The theatre advertises extensively in the daily newspapers.

THE Idle Hour theatre, one of the leading theatres of Fort Wayne, Indiana, located at 1305 East Lewis street, in the residential section of the city, is owned by J. E. Beiersdorfer, and is under the management of Theo. Beiersdorfer. The building is constructed of brick and concrete, was designed by M. Koerner, a well-known architect. It measures twenty-four feet in width by sixty-four feet in depth. The lobby is spacious and neatly decorated, containing several display frames taking one and three-sheet posters.

A twenty-inch Kimball exhaust fan and fifteen side-wall fans always keep the house well ventilated.

The semi-indirect lighting system is used, current being furnished by the Municipal Traction Company.

Two hundred and thirty opera chairs, furnished by the American Seating Company, are capacity of the theatre. The projection which contains a Powers 6A motor-driven projector is in charge of Lynn Sweet. The length of throw is 90 feet onto a Mirroroid screen.

The management contemplates redecorating the theatre within a short time.

Hamilton Theatre

THE Hamilton theatre, operated by the B. S. Moss Theatrical Enterprises, is one of the leading motion picture and vaudeville houses in Greater New York, and probably one of the most popular.

Located on Broadway at the corner of 146th street, a residential and business district of the Bronx, it is also convenient to the subway and for automobiles patrons. W. F. Meyers, manager at this theatre, previous to his transfer to the Hamilton had a theatre of his own, which he gave up to take over the management of Moss' Brooklyn house, the Flatbush. He has left no stone unturned to provide for the comforts of his patrons at the Hamilton, and the appreciation of his thoughtfulness is shown by the large box-office receipts at the close of each day.

The theatre has a frontage of 110 feet on Broadway and extends back 210 feet on 146th street. It is constructed of brick, concrete and steel, with a white terra cotta front of immense arches three stories high. It was completed during 1912 and is owned by the Lafayette Leasing Company. There are really two separate buildings connected by a passageway. The first building, which houses the lobby, also is occupied by several stores on the ground floor and a dance hall above. The other building is the auditorium. The exterior of the theatre is well lighted by numerous electric lamps and a large electric display sign which bears the name of the theatre. A Norden changeable electric sign has also been installed, and here the name of the feature showing at the house is posted.

The outer lobby is very attractively decorated, the main colors being rose and cream, with gold trimmings. The general style of architecture is on the Gothic order mingled with Adams design. Large plate glass mirrors have been set in panels in the wall, these mirrors not only adding to the attractiveness of the lobby, but also to the size, without mentioning what effect it has on the women patrons of the theatre. The inner lobby is finished in dark brown, tapestry cloth with a flower motif having been employed to cover the walls. Both direct and semi-direct lighting systems are used in the lobbies, the fixtures being a combination of chain suspended bowl type and regular direct lighting fixtures. They are of an odd design, finished in gold, with bowls and shades of amber glass, which give forth a soft and mellow light. The measurements of the lobby are 35 feet in width by 72 feet in depth. Display frames and easels are used largely to advertise current and coming attractions.

The interior of the theatre is most beautifully decorated in tan, cream color with gold, and white Vermont marble trimmings. The side walls are covered with a tapestry cloth of the same design as that used in the lobbies, only it is tan. Marble runs around the walls to a height of four feet; the door frames are also outlined in white marble. The proscenium boxes, and the balcony facade are finished in gold. The hangings in the proscenium boxes and at the rear of the orchestra are of brown velour with gold braid trimmings.

The semi-direct lighting fixture is mostly used in the interior. Lights have been concealed in troughs inside the border of the proscenium, and in the ceiling. Underneath the balcony two light fixtures with amber globes are used. In the proscenium boxes the chain suspended bowl type fixtures have been installed. Along the side walls two electrotors furnish the illumination.
A ventilating system and an Ideal heating system keep the theatre comfortable and ventilated at all times. During the summer months by using the ventilating system the theatre can be cooled.

The seating capacity of the house is 1,889, there being 1,100 orchestra seats and the balance of 789 balcony, loge and box seats. The orchestra and balcony chairs are upholstered with brown velour, the boxes and loges having gilded cane chairs, all furnished by the American Seating Company of Chicago. All doors leading into the theatre are of sheet metal of the latest approved type.

This theatre being fireproof and all different devices having been installed to safeguard against any accident, smoking is permitted in the boxes, loges and balcony.

The projection room, constructed of reinforced concrete, located in the rear of the theatre, is exceptionally well placed. The equipment consists of two Simplex projectors, a spot light and generator set. The projection is very good, being under the care of the competent operator, R. Busch. The length of throw is 116 feet onto a canvas screen. The stage of the theatre measures 80 feet in width by 32 feet in depth. The proscenium opening is 40 feet wide by 28 feet in height. The stage lighting equipment consists of footlights, three series, red, white and blue, and five borders of red, white and blue lamps. Each color can be used separately according to demand. The proscenium lights are twelve 60-watt lamps. These are controlled from a latest type dead-face switchboard, which eliminates all danger of short circuiting and does not leave any bare spots to come in contact with.

A steel fire curtain weighing eight tons has been installed. This is operated by hydraulic power. It takes eleven seconds to lower the curtain. “Billy” Allen is the stage manager.

Feature pictures and a daily change of program, with a careful thought for the class of pictures shown, have been the principal methods employed by E. A. Finch in building up the business. The theatre employs only union people, and all told there are twenty-three employees.

The home spirit already mentioned prevails so generally that the regular patrons have their particular seats, in which they may be found, if not every night, at least three and four nights a week, and the theatre is a friendly neighborhood gathering. It has been said by some of the close friends of families in the vicinity, that if members were not at home certain nights of the week they could be found at the Strand. This shows the regularity of attendance.

Matinees are given Sundays and holidays, and two shows are given each night. Saturday matinees were tried as an experiment, but, not proving successful, they were abandoned. Special pictures are run occasionally. The Strand is one of two picture houses in the city in which a photo pipe organ has been installed at a cost of $10,000. The organ which was entirely inexperienced in the picture business when he opened the Strand in July. He went at it as a business proposition, however, and the seven months just past have more than satisfied him with their results. He has a personality that has a good deal to do with bringing his theatre patronage.

The United States Naval Publicity Bureau, through H. M. Bennett, commander and officer in charge, placed an order with the Minusa Cine Products Co. for a specially constructed Minusa gold fibre, to be used in their projection room.

At the present time this department of the United States Navy is exceedingly active and they have considerable use for moving pictures in the extension of their enlistment work.

The United States Government uses a large number of Minusa gold fibre screens in such as the above projected posts and this fact had a great deal to do with Commander Bennett placing the order with them for the Minusa screen.

The installation of this screen was taken care of by the Picture Theatre Equipment Co., of New York City, the Minusa Construction Co., of eastern distribution.

P. E. Pinkelman, purchaser of a new Quincy, Ill., house and owner of three others, has placed an order with the Minusa Cine Products Co. for Minusa gold fibre screens to go in all of his houses.

Theatre at Evansville, Ind., of the Strand building, was the broker. He will have the management of the building.

**DIRECTORY OF NEW THEATRES**

**ILLINOIS**

The old Backmeyer building at Nashville has been converted into a motion picture theatre, which under the name of "The Princess" had a non-theatrical opening a month ago.

Henry Varble, of Kane, has had plans prepared for a new airfield on the site of the K. O. Opera House, and work will be commenced in the immediate future.

The Orpheum theatre on Twelfth street, Lawrenceville, was opened to the public last week. The new theatre will seat 400 persons and is the second theatre in the community. The theatre is lit by a good artificial lighting system, using a soft moonlight effect that does not interfere with the use of the picture machine.

The West side of Chicago has a new theatre to cost in the neighborhood of $75,000. The theatre has been acquired by Louis M. Marks, Julius Goodman, Meyer S. Marks, and Louis H. Harrison from S. B. Lingle for a reported consideration of $40,000. It will be improved with the Marshall Square theatre building, which will contain, in addition to a theatre with a seating capacity of 2,400, nine stores, eighteen offices, and ten apartments. There also will be Turkish and steam baths.

It is stated the building and land will represent an investment of about $75,000. A. W. Levy is the architect and R. L. Roy House, who recently purchased for the same parties the land for the Broadway-Strand theatre building, was the broker. He will have the management of the building.

The Cook’s park salt wells at Evansville will be developed for theatre uses this summer. Jacob H. Weber, a lumber dealer, who has leased the grounds, states, Weber expects to spend as much as $10,000 for moving pictures and a cabaret, and a theatre. The theatre will be erected east of the salt works.

The new Strathmore theatre is to be erected at South Bend by the Alvord. It will seat from 1,000 to 1,000 persons. The present Orpheum with a capacity of 1,900 will be closed and a new lot of stock will go there. The new theatre will be built on the north-west corner of Twenty-second street and Marshall boulevard. The building has been purchased by Louis M. Marks, Julius Goodman, Meyer S. Marks, and Louis H. Harrison.

**INDIANA**

The new Strand theatre, of Crown Point, is a beautiful photoplay house. The building cost $20,000. It opened on Wednesday, October 6, and has a seating capacity of 630. The decorations of the interior are beautiful and harmonious. Every convenience and comfort is provided for theatre-goers by the management. The heating and ventilating systems are of the latest design.
KENTUCKY

Contractor J. W. Lockwood secured the contract for the remodeling of the Gem theatre for Bright Brothers, who will move into the building in August. Lassiter & Brother are architected for the interior rearrangement and the Langston-O'me Company will furnish lumber material. E. W. Eichman of Decatur, an efficiency man, will have charge of the interior improvements.

Work will begin as soon as possible.

A new theatre is in course of construction at Burnside, on the site of the old Dobbs Hotel which was recently destroyed by fire. The theatre will face Fifth street, right across from the Seven Gables Hotel. It will be a strictly impregnable building with concrete floor and walls and an iron roof. L. M. Lloyd, the owner, says he is going to make it comfortable and roomy, as well as safe. It will be 50 feet long, by 25 feet wide, with a concession store on the first floor in front and a cloak room and ticket on the second floor, accompanied by other modern improvements and conveniences.

MICHIGAN

Announcement was recently made that an addition will be built on the rear of the Orpheum theatre at Hancock, and that the work will be commenced just as soon as it is possible to get started. The intention is to get the job completed at the earliest date possible, the reason for this being that the management wants to take advantage of an improved service that will soon be offered as well as to accommodate the increased patronage which this popular little playhouse has been enjoying for some time past.

Flats for the extension have already been made by W. H. Mason and the managers of the theatre, and when the work is completed the Orpheum will not only be up to date in every respect but will also have a much larger stage as well as a much larger seating capacity than at present. The new addition will admit of 400 more seats, making the total seating capacity of the theatre 1,400. The extension on the rear will also admit of the erection of a new and larger stage.

MINNESOTA

“The New Unique,” formerly the Unique, the oldest vaudeville house in Minneapolis, has been completely overhauled and redecorated and was opened as a moving picture house Saturday, April 14, under management of Kinkelstein and Ruben. Several thousand dollars have been spent in remodeling the house. The best ventilating system obtainable has been installed and the auditorium converted into one of the most modern in the city.

The New Unique henceforth will be the home of the William Hart releases. Kinkelstein and Ruben closed the old Unique last week with Triangle whereby they secure all Triangle releases. Triangle pictures will show in the New Unique the first of the week, the last of the week and will be booked open. The bill will be changed Sunday and Thursday. Five-piece orchestra under the leadership of W. E. Davis, has been engaged for the new house. This will include violin, flute, clarinet, drums and piano. An organ similar to that in the New Daniel is being installed, and will be ready for use in about six weeks.

The New Unique has a seating capacity of 1,000.

MISSOURI

A new theatre is being erected at Gravois avenue and Morganford road in St. Louis by Eugene and Harry Hertz, proprietors of the Cinderella, at Iowa and Cherokee streets; the Peerless, on south Broadway, and the Favorite theatre, and airconditeone.

The theatre will have a seating capacity of 1,500, the theatre occupying the entire lower floor of the building, which will have a lodge hall on the second floor.

NEBRASKA

Work on the new theatre at Wahoo is rapidly being pushed to completion. Half of the walls are now up and the other half is expected to be up within a month.

The old People’s Bank building at Upland has been sold to Charles Johnson, who will move it and immediately start the construction of a modern brick picture theatre, 100 feet by 40 feet.

NEW JERSEY

The Strand theatre at 284-286 Main avenue, Passaic, opened Saturday last to good business. The attractive patriotic program was the feature of the opening night and every seat of the 1,000 provided was filled.

PENNSYLVANIA

“The Colonial” of Reading hailed as the finest photoplay theatre in the state and of the remodeling in the country, which has been in the process of construction during the past year on the north side of Penn street near Seventh, was opened April 15. Mr. O’Neill of Colonial is a testimonial to the brains and energy of the Carr & Schad interests and the motion picture industry, and unquestionably will be a great credit to Reading. The project cost more than $250,000.

TEXAS

Announcement has been made of the closing of a ninety-nine year lease by Karl Holbetsle, president of the Interstate Amusement Company, for a picture theatre on Elm street, near Harvard, which is in course of being equipped and furnished and which will be named a new Majestic theatre building to cost $250,000. The Interstate Amusement Company now operates large vaudeville houses in Dallas, San Antonio and Fort Worth, and furnishes bookings to several other smaller Texas cities. Pictures are featured in all of the houses.

4 PAGE GRAVURE PROGRAM

that will individualize your theatre, size 8½x11 inches. Front page contains a beautiful full view of a leading player (latest pose) which covers entire front, leaving a small space for the name of the theater. Your patrons will be proud to carry this picture frame. You won’t swap any of these programs from your floor.

NOW READY. Your local merchants would gladly buy space on back cover, thereby offering a House Organ for your theatre without any cost to you. Write for sentiments Please state weekly requirements. A flat low price irrespective of quantity if used weekly.

LARGE HAND COLORED PICTURES.

Size 22 x 28 7/8 each. Front page contains a beautiful full view of a leading player (latest pose) which covers entire front, leaving a small space for the name of the theatre. Your patrons will be proud to carry this picture frame. You won’t swap any of these programs from your floor.

NOW READY. Your local merchants would gladly buy space on back cover, thereby offering a House Organ for your theatre without any cost to you. Write for sentiments Please state weekly requirements. A flat low price irrespective of quantity if used weekly.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.
114th Floor, CANDLER BUILDING."
The Kids in Your Neighborhood Go to the Movies
Who Gets Their Money—You or Your Competitor?

Do you realize that thousands of exhibitors in the United States have greatly increased the earning power of their theaters by making friends with the kiddies? If you let someone else take the children's trade away from your theater, you not only lose their nickels and dimes, but the nickels and dimes of their fathers and mothers and sisters and brothers, because where the kiddies go their parents go.

Movie Rings and Buttons are a mighty aid to the up-to-date exhibitor. They help you get the children's friendship and hold it—and the children bring their folks to the theatre of "The Movie Man who gives rings to them."

Each ring comes packed in a neat envelope, bearing the name and address of your theatre. If you want to see your business begin to jump, let us hear from you at once.

Prices on request
CAHILL IOGE COMPANY
117 W. Harrison Street, Chicago, Ill.

Movie Rings and Buttons

The border of this ad is a photograph of special FABRIKOID purposefully made for Theatre Upholstery

Assures Longer and Better Service
FABRIKOID is an improved leather substitute for upholstering picture houses, theatres and auditoriums. It is very durable, waterproof and sanitary, plant attractive in appearance and its adoption solves the upholstery problem.

FABRIKOID upholstery improves the theatre's appearance, assures longer and better service and reduces the cost of upkeep.

Ask for samples, booklet and prices DU PONT FABRIKOID CO.
Wilmington, Del. Toronto, Ont.

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This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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Gentlemen: Please send me descriptive matter on the subjects marked in the above list.

Name.

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THE WILLIAMS PRINTING COMPANY, NEW YORK
THEY READ THE "NEWS"

Last week's issue of Motion Picture News carried one hundred pages of paid advertising.

For the past four weeks—April 7th issue to April 28th issue inclusive, Motion Picture News has carried a total of 30 pages more than the publication carrying the second largest amount. Much of this excess advertising is exclusive with the Motion Picture News.

The Reason:—a very simple one. Motion Picture News is read—from cover to cover—more than any other trade publication. Editorial pre-eminence makes advertising pre-eminence. And advertising pre-eminence, in turn, makes for the exhibitor and state rights buyer a still more interesting and valuable publication.
MAE MURRAY

one of the most popular and sensationally successful screen stars, with unusual charm and personality, will win greater laurels with a superb adaptation, particularly suited to her talents of

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Ruth Sawyer’s tremendously popular story, will be one of the signal Lasky successes of the year.

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Mr. Burton Holmes, the premier traveler of the world, says—"I lecture to travel, not travel to lecture"—and the unique quality of his Paramount-Burton Holmes Travel Pictures shows the touch of the artist.

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Margaret Illington

famous star of such stage successes as "The Thief," "Kindling," "Within the Law," etc., makes her screen debut under the direction of Jesse L. Lasky in the Paramount Picture, "The Sacrifice."

a gripping story of international politics with a background of war, and the unusual likeness of the daughter of a great general and a notorious dancer, is a great foundation for suspense and big scenes which hold the audience spellbound.

Charles Kenyon

the famous playwright who wrote "Kindling." Miss Illington's greatest stage triumph, wrote the story, which has been adapted for the screen by Beatrice DeMille and Leighton Osmun.

Released May 3rd.

Again exhibitors get one of the biggest stage stars and a stupendous production at the comparatively low Paramount price. Advertise it right and "clean up."

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE
at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corp.

Adolph Zukor, Pres., Jesse L. Lasky, Vice-Prex., Cecil B. DeMille, Director-General.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Marie Doro

No one who saw "The Morals of Marcus" on the screen will ever forget it or Miss Doro's charm and dramatic ability—yet here is a play which gives Marie Doro the greatest opportunity to date—it is a Famous Players production and the kind of play that brings your patrons back for more.

"Heart's Desire"

takes its name from a rose bush by which little Fleurette, the flower girl, hopes to gain the favor of her landlord and instead she gains a charge of buckshot from his son's shot gun—all of which gives rise to a very entertaining and charming story of old Brittany.

Released April 30th.

A big star with a string of stage and screen successes back of the name will "draw" a big house, if you don't forget to tell the new people "when and where."

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corp.

Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director-General

The more YOU read these advertisements the more useful to YOU we can make the "NEWE."
Looks like the "fat" woman in the circus but it's "Fatty" Arbuckle.

It's a circus all right, but there's no "canvas top" in the picture—the sky is the limit. Disguised as a school girl "Fatty" wears this costume when he kidnaps his lady love in "The Butcher Boy".

Presented by Jos. M. Schenck

Any exhibitor, anywhere, can have these comedies whether he is now doing business with the Paramount exchange or not.
ARTCRAFT
presents
Mary Pickford
In a Photoplay Production by
Cecil B. DeMille
"A ROMANCE OF THE REDWOODS"
by Cecil B. DeMille and
Jeanie MacPherson
Released May 14th

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. DeMille, Director-General
Better to read fifty advertisements than to miss the one YOU need.
Last week on these pages Uncle Sam congratulated

DOUGLAS FAIRBANKS

on the release of his great patriotic picture

“In Again--Out Again”

the most timely feature in months, teeming with action, patriotism, thrills and laughs.

Uncle Sam was right!

All attendance records in New York’s beautiful and spacious Rialto Theatre were broken by an endless throng at its first presentation last week.

When are you going to show it?
Wire the nearest Artcraft-Exchange NOW.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director General

Be sure to mention “MOTION PICTURE NEWS” when writing to advertisers.
HOWL - COMING - HOWL

IT'S A REAL TREAT

Present

Alice Howell

Directed by J.G. Blystone

in "Balloconatics"
"Automaniacs"
"Neptune's Naughty Daughter"

If you like the "News," write our advertisers; if not, tell us.

1600 BROADWAY
NEW YORK
Woodrow Wilson,
Col. Roosevelt
and Reputation

THE President of the United States or Colonel Roosevelt would bring the entire population of a city flocking to your door. Such is the magic of fame and reputation. Consider the fame and reputation of Goldwyn stars:

Mae Marsh is the heroine of a film that is a national epic. More millions have seen her than have seen President Wilson and Col. Roosevelt combined.

Mary Garden is America's most famous woman. Millions have heard her sing via the medium of the phonograph. Every woman knows the perfume that bears her name.

Maxine Elliott's name and fame have reached into every household in the English-speaking world.

Jane Cowl is the heroine of the most successful plays produced in America in the last ten years—she is known to millions.

Madge Kennedy is acknowledged to be the greatest farce comedienne in America or England.

Have you thought of all of these things while weighing Goldwyn Pictures in your own mind?
Quality—Not Footage
For Goldwyn Exhibitors

THOUSANDS of exhibitors write to ask the length of Goldwyn Pictures.

Here is our answer:
They will be as long as the story demands, or as short as it demands. Pictures free of padding; pictures that are complete, yet never drag; pictures that know how far to go and when to stop.

In motion pictures we will make the works of Irvin S. Cobb, Margaret Mayo, Edgar Selwyn, Roi Cooper Megrue, Porter Emerson Browne and other famous authors the same tremendous successes that they were in the national magazines and on the stage.

There is a nation-wide demand for vivid, well-told, dramatic and well-directed film productions—a demand for power, quality, sanity and cleanliness.

Goldwyn, from the beginning, hopes to satisfy that demand.

Goldwyn Pictures Corporation
16 East 42d Street, New York City
Telephone: Vanderbilt 11
An Appreciation of Vitagraph Blue Ribbon Features
by W. K. Hollander in "The Chicago Daily News"

In the field of feature photoplays Vitagraph has come to the front as a mighty contender. Thus, when the day of reckoning arrives, as is predicted by film men, and the fittest survive the expected deluge which threatens the industry, this brand of photoplays will remain with the comparatively few concerns whose efforts are directed along artistic channels.

Edith Storey and Antonio Moreno

In

"The Captain of the Grey Horse Troop"

A Five-Part Blue Ribbon Feature

Adapted from Hamlin Garland's Famous Novel of the Race Tragedy of the American Indian

Directed by William Wolbert
Greater Vitagraph

The Biggest Opportunity Ever Offered to Exhibitors for Long Runs at Enormous Profits

"Within the Law"

in its four years on the stage, has done business in excess of two and a half million dollars. Carried from one end of the country to the other by nine companies turning in gross profits of fifteen thousand dollars weekly, the photoplay has waiting audiences in every city, town and hamlet that will tax the capacity of theatres for months to come.

Special Blue Ribbon Feature
Bayard Veiller's Phenomenal Melodrama

"Within the Law"

Alice Joyce, Harry Morey

And An All Star Vitagraph Cast—

Produced Under the Personal Supervision of J. Stuart Blackton. Directed by William P. Earle

At The Broadway Theatre, New York, Now.
GREATER VITAGRAPH

CAPACITY HOUSES EVERYWHERE for

THOMAS DIXON'S
MIGHTY MESSAGE OF WARNING

"The Fall of a Nation"
MUSICAL SCORE by VICTOR HERBERT

A Stupendous Seven-Part Photodrama
of America at War-
A Film Throbbing With
the Passions of the Hour

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
To All Who Are Interested in Great Box-Office Attractions

I HAVE ACQUIRED THE WORLD RIGHTS TO THE SUPERB PICTURE

THE BARRIER

By

REX BEACH

THE TREMENDOUS PICTURIZATION OF THIS NOTED AMERICAN AUTHOR'S MOST POWERFUL NOVEL

NOW READY FOR BOOKING

LEWIS J. SELZNICK

WIRE THE NEAREST SELZNICK-EXCHANGE

Many a packed house is directly traceable to an advertisement in the "News."
THE EASIEST WAY TO TEST YOUR THEATRE'S CAPACITY

CLARA KIMBALL YOUNG

"THE EASIEST WAY"

By Eugene Walter
A PERFECT PICTURIZATION OF ONE OF AMERICA'S FEW REALLY GREAT DRAMAS

Directed by ALBERT CAPELLANI

HARRY RAPF

Presents

ROBERT WARWICK

"THE SILENT MASTER"

Adapted From The Novel "THE COURT OF ST. SIMON" By E PHILLIPS OPPENHEIM

First American Production by The Celebrated LEONCE PERRET

A MYSTERY ROMANCE—REPLETE WITH THRILLS AND SENSATIONAL SURPRISES
HERBERT BRENON
Presents
"THE LONE WOLF"
By Louis Joseph Vance
With HAZEL DAWN
AND BERT LYTELL

THIS IS THE KIND
OF PICTURE THAT
DELIGHTS EVERYBODY. A
SWIFTLY MOVING.
BREATHELESS
MELODRAMA WITH
A BIG
LOVE
STORY

JOSEPH M. SCHENCK
Presents
NORMA TALMADGE
in
"THE LAW OF COMPENSATION"
By Wilson Mizner
Directed by JULIUS STEGER and JOSEPH A. GOLDEN
"MAINTAINS THE BETTER PICTURES' STANDARD
SET BY LEWIS J. SELZNICK"
CHICAGO AMERICAN
MACK SENNETT PRESENTS

MISS MABEL NORMAND AND HER OWN COMPANY IN "MICKEY"

THE LITTLE GIRL YOU WILL NEVER FORGET

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG., NEW YORK CITY.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
THE FRAME-UP" STARS WILLIAM RUSSELL IN CHAUFFEUR'S ROLE

STURDY, good-looking William Russell is starred the week of May 7th in a most unusual five-reel offering. "The Frame-Up" is its title. Julius Grinnell Furthmann wrote it. Edward Sloman, who directed the "Sequel to the Diamond From the Sky," "My Fighting Gentlemen" and "High Play," besides numerous other productions, staged it.

It is a Twelve-Cylinder Story. "The Frame-Up" is the story of an automobile chauffeur who finds himself doing many things besides "chauffeuring." It can be referred to as a twelve-cylinder story if one phrases it in the terms of the motor world. Certainly William Russell, the star, is going at full speed from the moment he first enters the scene until he claps the heroine in his arms at the finish. Berated by his father for his idleness, the young millionaire resolves really to go to work. Sheer accident leads to his being offered a job as a driver of a taxi-cab. He accepts it and from that moment on things begin to happen at a mile-a-minute clip. He finds himself in the very heart of a criminal conspiracy and discovers he is himself being sought by the police.

There are thrills aplenty in "The Frame-Up" and audiences will be stirred to enthusiasm and wonder over the daring leap Russell makes from the running board of a speeding auto to the side of another car.

Directed by Edward Sloman.

Edward Sloman has taken full advantage of the many big situations offered in the whole picture. "The Frame-Up" is in every respect fit to rank alongside the other American-Mutual Pictures in which William Russell has appeared. The nearest Mutual Exchange will arrange booking dates for you.

Edna Goodrich's First Will Be "Reputation"

"Reputation," from the pen of John Clymer, will be the first vehicle of the beautiful Edna Goodrich as a Mutual star. This production is now well along toward completion. It will be released the week of May 28th. Director John O'Brien, who has produced features in which were starred such notables as Mae Marsh, Blanche Sweet, Bessie Love, Lillian Gish and others, is superintending the staging of "Reputation." He possesses a delicacy of imagination and a constructive artistic vision which make him a director of unusual ability. Exhibitors may look forward to a rare offering in "Reputation."

Mutual Star Productions For May

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FOUR SERIALS ARE NOW AVAILABLE AT MUTUAL EXCHANGES

Four big photo-novels are now available at all Mutual Exchanges. They are "The Railroad Raiders," "The Sequel to the Diamond From the Sky," "A Losr of the Lumberjacks," and "Our Girl Reporters." All of them feature stars of note, whose names alone will attract thousands. "The Railroad Raiders" is the newest of Helen Holmes productions. It is the third big Helen Holmes serial success. Trade journal reviewers, newspaper photoplay editors, exhibitors and motion picture fans themselves have enthused over it. One and all are agreed that it equals any previous Helen Holmes release—that it is crammed with action—punch—thrills. Hundreds of exhibitors who ran "The Diamond From the Sky" to capacity business at every show, are now cashing in on the sequel which, in four two-reel chapters, depicts what happens to all the interesting characters shown in the original serial. Still another big serial offering is available for the houses which haven't yet run "A Losr of the Lumberjacks," the fifteen-chapter story of the big timber country, starring Helen Holmes. A fourth serial is entitled "The Perils of Our Girl Reporters" and consists of a stirring series of newspaper stories in which are featured such well-known and popular players as Earle Metcalfe, Zena Keefe and Helen Greene.

In addition to the serials mentioned above, Mutual Exchanges can also supply such series chapterplays as "The Adventures of Shorty Horrison" and "Jimmie Dale, Alias 'The Grey Seal,'" both of which are money-getters as proven by actual demonstration in thousands of theatres.

IBSEN'S IMMORTAL PLAY, "HEDDA GABLER" WITH NANCE O'NEIL

For years Nance O'Neil has been one of the speaking stage's greatest drawing cards. And the one play in which she was always proclaimed at her best was Ibsen's "Hedda Gabler." Now Nance O'Neil has enchanted "Hedda Gabler" for the screen. The production has been staged in five reels. It is released as a Mutual Picture the week of May 7th.

Second of O'Neil Pictures.

"Hedda Gabler" is the second of the Nance O'Neil-Mutual Pictures. It was directed by Frank Powell, who supervised the production of Miss O'Neil's first Mutual Picture—"Mrs. Balfame," which is now showing to standing room at many theatres throughout the country. The dramatic critic of the Seattle Times in discussing Miss O'Neil's appearance in "Hedda Gabler," says: "It is a study that Nance O'Neil knows how to assimilate. The picture should be worth going far to see." While on the speaking stage Miss O'Neil developed such a following that the mere announcement that she is to appear in pictures at any theatre will assure capacity business, Ibsen's plays are known and admired by theatre-goers everywhere. "Hedda Gabler" is considered one of his best. The combination of Nance O'Neil and "Hedda Gabler" is one which spells certain success. The exhibitor announcing such an attraction is appealing to the most cultured and refined people of his community. He is winning new patrons for his house—people who perhaps have seldom attended a motion picture theatre—but who, attracted thereto by such an unusual offering, will return again and again.

Released the Week of May 7th.

Mutual Exchanges everywhere will release "Hedda Gabler" the week of May 7th. Booking arrangements can be made now. Prices, open dates, publicity helps, etc., will be supplied by your nearest Mutual manager upon request.

"Jimmie Dale" Created

by Frank L. Packard

FRANK POWELL Presents

NANCE O'NEIL

IN

HEDDA GABLER

America's foremost emotional screen star in Henrik Ibsen's immortal classic. Five acts. Released the week of May 7th.

The Seattle Times, in discussing "Hedda Gabler", says:—"The character presents a tremendous study but it is a study that Nance O'Neil knows how to assimilate. The picture should be worth going far to see."

The name, "Nance O'Neil," means big box-office receipts. Coupled with a play like Henrik Ibsen's "Hedda Gabler" it is sure to attract tremendous audiences. Miss O'Neil's first Mutual picture — "Mrs. Balfame"— is now playing to standing room. Get your share of these successes. Write or visit your nearest Mutual Exchange.

Produced by Frank Powell Producing Corporation

MUTUAL FILM CORPORATION

John R. Freuler, President

Exchanges Everywhere
American Film Company, Inc.

Presents

WM. RUSSELL

IN

THE FRAME-UP

Released the week of May 7th
Through MUTUAL EXCHANGES

The Denver Times Says:—“Mr. Russell’s athletic stunts are screen classics. We consider them eminently well worth the price of admission.” If you booked William Russell in “My Fighting Gentleman” and “High Play,” you’ll be anxious to show “The Frame-Up.”

These productions prove their value at the box-office. The name and the plays mean success—big business. Ask your nearest Mutual Exchange for a list of all Mutual Star Productions featuring William Russell.

MUTUAL FILM CORPORATION

John R. Freuler, President
Exchanges Everywhere
Every Mutual Exchange is a big library of unusual film attractions. You can find productions of every class and character—red-blooded, highly dramatic offerings—uproarious comedies—stories of strong heart interest—romantic love tales, problem plays and other varieties. It will pay you to keep in constant touch with your nearest Mutual Exchange. Here are listed but a few of the Stars and attractions to be found in Mutual “BIG STARS ONLY” Pictures.

**NANCE O’NEIL**
Presented by Frank Powell Producing Corporation
In
"Mrs. Balfame"
"Hedda Gabler"

**MARY HILLES MINTER**
Presented by American Film Company, Inc.
In
"Youth’s Endearing Charm"
"Dulcie’s Adventure"
"Faith"
"A Dream or Two Ago"
"The Innocence of Lizette"
"The Gentle Intruder"
"Environment"
Coming—"Annie for Spite"

**WILLIAM RUSSELL**
Presented by American Film Company, Inc.
In
"My Fighting Gentlemen"
"High Play"
"The Frame-up"
Coming—"Shackles of Truth"

**ANN MURDOCK**
Presented by Empire All-Star Corporation
In
Coming—"Outcast"

**JACKIE SAUNDERS**
Presented by E. D. Horkheimer
In
"Sunny Jane"
"The Wildcat"
Coming—"The Checkmate"

**GAIL KANE**
Presented by American Film Company, Inc.
In
"Whose Wife?"
Coming—"The Serpent’s Tooth"
"The Upper Crust"

**MARJORIE RAMBEAU**
Presented by Frank Powell Producing Corporation
In
"The Greater Woman"
"Motherhood"
"The Debt"
Coming—"The Mirror"
"The Dazzling Miss Davison"

**MARGARITA FISCHER**
Presented by Pollard Picture Playe Company
In
"The Pearl of Paradise"
"Miss Jackie of the Navy"
"The Butterfly Girl"
"The Devil’s Assistant"

**EDNA GOODRICH**
Presented by Mutual Film Corporation
In
Coming—"Reputation"

**CRANE WILBUR**
Presented by David Horsley
In
"The Painted Lie"
"The Single Code"
Wealth and brains against law and craft—adventure—romance—danger—all add spice to this amazing new series of sixteen Mutual Featurettes. Each two reels in length. A new episode each week.

Booking NOW At All MUTUAL EXCHANGES

Produced by
Monmouth Film Corporation

HARRY MCRAE WEBSTER, President
JULES BURNSTEIN, Gen. Manager

Directed by
HARRY MCRAE WEBSTER

Starring E·K·LINCOLN
in
Jimmie Dale
Alias "The Grey Seal"

Supported by
DORIS MITCHELL
EDNA HUNTER
PAUL PANZER

Written
By FRANK L·PACKARD From "The Professional Adventures of Jimmie Dale" Now Appearing in Peoples Magazine.

A magazine's success is measured by its advertising. Look at the "News!"
VOGUE FILMS, Inc., Presents—

“BUCKING THE TIGER”

TWO REELS

RELEASED MAY 5th

FEATURING BEN TURPIN

Exhibitors all over the country are finding Vogue Comedies the ideal productions with which to round out their programs. These comedies supply just the necessary spice to “liven up” the heavier portion of your entertainment. At least once a week arrange to show a Vogue two reeler. The one this week is directed by Robin Williamson, it is entitled “Bucking the Tiger.” It features Ben Turpin. You can obtain it at the nearest Mutual Exchange.

VOGUE FILMS, Incorporated

General Offices: 6235 Broadway
Chicago, Illinois

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
CUB COMEDIES

featuring

GEORGE OVEY

Your feature is not the whole show. It needs support. The best support is a good comedy. Cub Comedies are always good comedies.

JERRY'S PICNIC

Released May 10th is one of the best.

Book it at your Mutual Exchange. It will support your feature.

DAVID HORSLEY PRODUCTIONS

Los Angeles California
The Fight Is On!!

This industry is facing today the most critical period in its existence. Censorship, regulation, heartbreaking taxation, over production, destructive competition, pyramiding costs, decreasing receipts: all these and many other menacing conditions threaten to destroy us.

Inevitably, unless he is helped, the exhibitor will be the first to be forced to the wall. And if the exhibitor is to be helped it is to the producers and distributors he must look for assistance.

There are two kinds of distributors: those who are earnestly and honestly studying the exhibitors' problems and evolving policies to solve them, and—those who are only interested in earning dividends on grossly inflated capitalizations, disregarding entirely the serious needs of the exhibitors.

Triangle is proud indeed not to have to tell exhibitors in which class it belongs. The policies we have recently announced have definitely established our position. And these published policies are but the fore-runners of others just as constructive in character, just as helpful to exhibitors.

We are fighting for stability and permanence in this great industry and we are striving for success by assisting exhibitors to succeed. We are the pioneers blazing the trail to better things. We have earned the loyal support of every right minded exhibitor.

Our abolishment of the deposit system has brought us the endorsement of many of the largest exhibitor organizations in the country. But we want more than approval; we want contracts. We must have the exhibitors of the country with us in our battle for sound, ethical business policies in the film industry.

We are entitled to this support, not only because we are fighting for you, but also because we are marketing productions of the very highest type obtainable, which we offer at prices low enough to admit of your making a profit as well as ourselves.

We are supplementing these productions with service, real service, the type of service which looks for success only through your success.

Get into line and help us in our fight for a reasonable, permanent prosperity.

Triangle Distributing Corporation

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Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
No one has ever questioned the supremacy of Mack Sennett-Keystone Comedies. Everyone concedes Mack Sennett to be the greatest director-genius producing two reel comedies today. Twelve Mack Sennett-Keystone Comedies have been issued to date and twelve of these have been sure-fire successes. What More Can We Say? One Issued Each Week A Price for Every Theatre BOOK NOW!

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

We have secured good advertisers to talk to YOU. Listen to them!
THE BEST INSURANCE YOUR THEATRE CAN HAVE IS A FOX FILM

"SMILING GEORGE" WALSH, THE GINGER BOY, IN

THE CONGENIAL SMILE.
"I'm glad to see you."

THE HOPEFUL SMILE.
"Things are looking up."

THE SURPRISED SMILE.
"Who'd 'a' thought it."

"THE BOOK AGENT"
WITH GEORGE WALSH IN NEW SPEED COMEDY

The Ginger Boy Only Hits High Spots in His Latest Fox Play

"Smiling George" Walsh, the Ginger Boy, follows in the footsteps of countless scores of famous men in his next full-of-action, mile-a-minute, razzle-dazzle pictureplay.

The role assigned by the peppery George in his forthcoming photodrama of speedy comedy was taken in real life at one time or another by such luminaries as John D. Rockefeller, Andrew Carnegie, Abraham Lincoln, Thomas F. Ryan and James A. Garfield.

Walsh's newest production is called "The Book-Agent," and in the hero you see a composite picture of the noted men, as well as those unsung, who once sold "The Housewife's Handbook" and "The Farmer's Guide."

JAZZ BAND INSPIRES HOLMES

Fox Star Acts While Musicians Play in Studio

Stuart Holmes is the original minute-man of 1917. He's so up-to-date that the calendars can't keep up with him. His latest stunt is the hiring of a Jazz Band of nine pieces to furnish some strident strains while he is making a new picture, "The Broadway Sport." Every ten minutes the director has to halt the action because Holmes, who put both the "tang" and the "go" in tango, insists on fancy-stepping while the band jazzes. Earmuffs are in great demand at the studio.

"HIS BOMB POLICY" NEWCOMEDY

"His Bomb Policy" is the latest comedy to be made by Director Charles Parrott for the Foxfilm program. It has to do with plots and police and street sweepers.

"His Bomb Policy" is a comedy of the "thriller" variety. Its principal character is a lowly street sweeper, portrayed by Mr. Conklin, who wishes himself onto the police force and assists in the capture of a gang of bomb plotters.

FOX CURRENT RELEASES

Valeska Suratt in "She."
William Farnum in "American Methods"—Special.
Virginia Pearson in "Royal Romance."
June Caprice in "A Small Town Girl."
R. A. Walsh's Drama "The Silent Lie."—Special.
Theda Bara in "Heart and Soul."—Special.
Stuart Holmes in "The Broadway Sport."

FOXFILM COMEDIES

Charles Conklin in "The Film Spoilers."
Hank Mann in "His Love Fight."
Ray Griffith in "An Aerial Joy Ride."
Bille Ritchie in "His Smashing Career."
Tom Mix in "A Roman Cowboy."
Charles "Heine." Conklin in "His Bomb Policy."
CORKING NEW SPEED COMEDY-DRAMA, “THE BOOK AGENT.”

THE SILENT LIE

New R. A. Walsh Production of a Larry Evans Story

“The Silent Lie,” written by Larry Evans and directed by that master of the film world, R. A. Walsh, is a coming William Fox release.

Neither the author nor the director needs an introduction. R. A. Walsh made “The Honor System,” the greatest human story ever told, which has run for four months at the Lyric Theatre, New York City, to capacity business. Just a reminder of some of his others—“Carmen” and “Regeneration.” You all remember these.

THE SILLY SIREN “CLEOPATRA”

Screen’s Supreme Artiste Portrays Role of History’s Greatest Sorceress

Theda Bara as “Cleopatra,” the Siren of the Nile, is the extraordinary release announced by William Fox for June 4th. Never has an actress been given a vehicle in which to better display her versatility.

Theda Bara, a native of Roumania, found her way to New York at the age of 18, and then on to Hollywood. She has been seen in “Carmen,” “Regeneration,” “The Honor System,” and “Cleopatra.”

THE FLOPPING SMILE

THE ENCHANTED SMILE

THE STORMY SMILE

THE SILENT SMILE

THE BLOSSOMING SMILE

THE GOOD STORY SMILE

“Best I ever heard!”

THE PEACEFUL SMILE

“I’ve had a great time!”

THE FLOATING SMILE

“More on her!”

THE SILENT LIE

New R. A. Walsh Production of a Larry Evans Story

“Heart and Soul,” with the illustrious Theda Bara in the stellar role, is the incomparable Fox star’s fourth super de luxe production to be released. The photoplay will undoubtedly rank as one of the most elaborate and pretentious cinema offerings of the year.

The picture is a stirring film adaptation of Sir H. Rider Haggard’s remarkable novel “Jess.” It was screened, with a superior cast, under the direction of T. Gordon Edwards.

A WORD OF EXPLANATION

When Jewel Carmen was born her parents must have known, (1) That she would grow up to play opposite William Farnum in such films as “American Methods.” (2) That she would be a perfect gem. So they named her Jewel.

135 BOOK “THE HONOR SYSTEM”

Leading Houses of New York and New Jersey to Show It

That “The Honor System” is regarded as a real “box office sensation” by the exhibitors of New York and New Jersey is shown by the fact that more than 135 of the leading theatres in these two states have, during the first ten days of booking, contracted for this attraction.

Included in the list are:

- The William Fox houses:
  - F. P. Keith’s theatres in Greater New York and Jersey City;
  - E. P. Proctor’s in New York City, Mt. Vernon, Porches and Yonkers;
  - Marcus Loew theatres;
  - Strand Theatre, Newark;
  - Regent Theatre, Albany;
  - Montclair Theatre, Montclair, N. J.;
  - Palace Theatre, Orange, N. J.;
  - Montauk Theatre, Pullman, N. J.;
  - Century Theatre, Brooklyn;
  - Eckel Theatre, Syracuse;
  - Shae’s Hippodrome, Buffalo, N. Y.;
  - Star Theatre, Mechanicville;
  - Opera House, Cohoes;
  - Empire, Utica Falls;
  - Hippodromes, Gloversville;
  - Postline, Union Hill;
  - Summit, West Haven;
  - Lincoln, Schenectady;
  - Palace, Morrisville;
  - Oxford, Brooklyn;
  - Mt. Morris, N. Y. City, and scores of others.

There has been a mad scramble of live wire exhibitors at The Honor System Booking Office, No. 128 West 46th St., New York City, each anxious to secure dates before shut out by “that” competitor.

“A DAUGHTER OF THE GODS” GOOD SUMMER SHOW

“A Daughter of the Gods” is ideal summer entertainment.

In those hectic few months when everything and everybody begins to sag and wilt, the million-dollar Fox fantasy is like:

A jaunt to cool green woods; a long drink jammed to the brim with ice; two and a half hours in Greenland; a cold shower on a warm afternoon; a jug of mountain spring water.

CAPRICE IS SUPERSTITIOUS

Caprice, star of “A Small Town Girl,” is super-superstitious. She refuses to sit down at a table of thirteen persons unless there is something to eat.

PORATION

130 W. 46th St.
New York City
"The Honor System" is the motion picture pretty nearly at its best. You must certainly see the new picture at the Lyric.

William Fox has done a service in producing it. It is a picture big with humanity. Treats a great subject squarely. The large cast is excellent.

"A masterpiece of film art."

"The picture is deserving of universal attendance."

"Merits serious attention. Enthusiastically received."

"The Birth of a Made new history in most vital story ever
"The Honor System" has biggest theme of any screen production thus far. It will touch and move you—and set you thinking. It is an advance in story, marking the entrance of the photoplay into a big field of activity.

"Thrilling plot. Absorbing, Convincing."

"A motion picture play of stirring appeal."

"Every one who sees it will send all his friends to see it, and by that time it will be time for him to see it again."

"A masterpiece of film drama. Comes up to the characterization of 'greatest human story ever told' from beginning to end. Audiences evidenced the heart gripping of the scenes."

"If you don't sit in your chair and hold on tight, you are not human."

The Honor System

GET ABOARD THE BAND WAGON!

THE BIGGEST AND BEST THEATRES
IN NEW YORK & NEW JERSEY HAVE
BOOKED THE HONOR SYSTEM
PUT YOUR HOUSE ON THE LIST
AND THEREBY PUT IT ON THE MAP

WIRE, WRITE OR CALL
128 W, 46" ST, NEW YORK CITY
"IT'S ALL"

The Possible Earning Power of a Feature Production Is Determined Solely by the Number of People Who Have Opportunity to See It in All Localities

He who makes predictions is called a prophet. Some prophets have proved to be "the real thing."

Real prophets found their warnings and forewords on causes that surely indicate certain results.

Having something real to found a prophecy on—two years of most exhaustive inquiry into every phase of moving picture production, distribution and exhibition—we will venture to make a prophecy.

OUR PROPHECY IS THAT WITHIN TWO YEARS THE MAJORITY OF PRODUCERS AND DISTRIBUTORS OF MOVING PICTURES WILL ATTEMPT TO DO BUSINESS ON LINES SIMILAR TO THOSE ON WHICH THE PARALTA PLAN IS FOUNDED.

There is no mystery about the Paralta Plan. It is APPLIED COMMON SENSE. It is experience and investigation brought to an actual working basis.

The Paralta Plan is based on that exact fairness and equity which must prevail in the end in all things. Hence we venture to predict the early passing of all oppressive conditions and the coming in of the Paralta Plan in all phases of the moving picture industry.

We have spoken of evils in the present "SYSTEM" of distribution. Here are three examples of the many we observed in our two years of research work in this industry.

We found that a substantial feature distributing company was supplying special features to an exhibitor at the price of $7.50 per day. Further investigation disclosed the fact that it actually cost this company $1.60 per day to supply such features.

How could such a proposition be carried out without injustice to someone? Somebody had to lose $5.90 on each feature on this basis of doing business. RESULT—LOSS TO EITHER PRODUCER OR DISTRIBUTOR, OR SOME ONE EXHIBITOR PAYING TOO MUCH AND ANOTHER TOO LITTLE—LOSS TO SOMEONE. MAYBE IT'S YOU!

In another locality it was found that one of the largest feature program distributing companies had been "LOCKED OUT" OF FOURTEEN TOWNS EVER SINCE THEY STARTED IN BUSINESS ALMOST THREE YEARS AGO. They had set an arbitrary price on their service and the management of the chain of theatres covering these towns had refused to pay it.

"If the exhibitor is big enough to lock us out, we are big enough to stay out." was the comment made on this situation by the general manager of this distributing company. This was a very heroic statement for this chap to make, BUT WHERE DID THIS POLICY LAND HIM?

STUDY "THE PARALTA PLAN"

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
The Box-Office Value of a Feature Production Lies in Its Actual Merit Being Properly Exploited in a Sufficient Number of Local Showings

By not "getting together" with the exhibitors controlling this chain of theatres on a basis fair to both sides, this feature film distributing company lost the income from fourteen important towns. This was income-loss tacked on to the RENTAL PRICE of film service in some other locality!

AS AN ECONOMIC FACT THIS SITUATION MEANT—WASTE.

In a certain city in the mid-west there are three exhibition territories in each of which there are ten thousand population. In each territory there are two theatres, and in each territory the conditions are practically the same.

It was found on investigation that the same feature films in the territory called No. 1 rented for about one-half of what they brought in district No. 2, and for about one-third of what was charged for them in zone No. 3.

These special inquiries demonstrated that film rentals are not based on any other proposition than what the distributing company can SQUEEZE OUT OF THE EXHIBITOR; and positively not on the earning power of a production, which is the only way it can be done in EQUITY.

It is inevitable that under the present "System" of distribution of films A PREMIUM IS PUT UPON WASTE and the operation of a motion picture theatre is made a gamble and a speculation and not "a real business."

Under the present "System," the individual ability of the exhibitor to pay the price demanded determines the rental charge on films.

This "System," results in LOSS, WASTE and INEQUALITY—a condition which the PARALTA PLAN is aimed to remedy.

The Paralta Plan Exhibitor Begins to Work for Himself the Moment He Secures a Paralta Exhibiting Franchise

PARALTA PLAYS, Inc.

CARL ANDERSON, President HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Pres. HERMAN KATZ, Treasurer
NAT. L. BROWN Secy. & Gen'l Manager

Many a packed house is directly traceable to an advertisement in the "News."
ASK BROADWAY

ABOUT THE O. HENRY STORIES—
The most fascinating of American fiction now truly interpreted by the wizardry of the film—

BECAUSE BROADWAY KNOWS O. HENRY.

READ WHAT HAROLD EDEL SAYS, MANAGING DIRECTOR OF THE STRAND THEATRE, NEW YORK—

AND REMEMBER IF THE O. HENRY STORIES ARE GOOD IN NEW YORK, THEY ARE GOOD ANYWHERE.

DISTRIBUTED EXCLUSIVELY BY GENERAL FILM CO. (INC.)

Mr. John A. Hammell, General Film Company, 71 West 23rd Street, New York. N. Y.

Dear Sir:

I am indeed most enthusiastic over your O. Henry stories after having screened the following three:—"The Third Ingredient," "Fast One at Rooneys" and "Friends in San Rosario."

These stories by O. Henry, universally acknowledged the world's greatest short story writer, visualized on the screen, will unquestionably fill a much needed want in motion picture production, the running time being short and every foot of film filled with interest. In addition to the extraordinary quality of the above-mentioned three subjects, these pictures ought to prove invaluable to the exhibitor owing to the wonderful advertising possibilities which they have.

Yours very truly,

MANAGING DIRECTOR

April 27th, 1917

2-Reel Broadway Star Features

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
IT APPROVES
THE BLACK CAT STORIES
-DOES BROADWAY.

SAMUEL L. ROTHAPFEL
Managing Director RIALTO THEATRE, New York City

SAYS
"That I run the Black Cat Stories in the Rialto Theatre demonstrates what I think of them."

Produced by ESSANAY
(Geo. K. Spoor knew what he was doing when he snapped up the BLACK CAT Stories)

CLASSY 2-REEL
MOTION PICTURE PRESENTATIONS OF THE INGENIOUS TALES IN THE BLACK CAT MAGAZINE.

DISTRIBUTED EXCLUSIVELY BY
GENERAL FILM CO. (INC.)

S. L. ROTHAPFEL

SOME OF THEM
"Local Color"
"The Ham What Was"
"The Finish"
"Pass The Hash, Ann"
"The Clock Struck One"

AND OTHERS JUST AS CLEVER

The "NEWS" advertisers believe YOU worth while; justify them.
If you are in doubt regarding your bookings--

"The Law of the North"
with
Shirley Mason

"The Cossack Whip"
with
Viola Dana

Produced by the
Edison Studios

The critics have said all that we might say--

KLEINE-EDISON-SELIG-ESSANAY SERVICE
63 East Adams Street, Chicago, and other principal cities
SELIG presents

H. B. WARNER

Supported by VIOLET HEMING and W. LAWSON BUTT in

"THE DANGER TRAIL"

Arrangement BOBBS-MERRILL CO.

James Oliver Curwood's Tense Drama of Love and Vengeance in the Frozen Northland. A Big Star, a Big Story, a Big Clean-up for You, Mr. Exhibitor.

Book it NOW at any K.E.S.E. Exchange!

SELIG POLYSCOPE CO., Chicago, Illinois
SKINNER Said: “I’ll Make Good!”
And By Jove He Did!
SO CAN YOU!
If you take advantage of this great opportunity to book
“SKINNER’S BUBBLE”
featuring
BRYANT WASHBURN
You know what a hit “Skinner's Dress Suit” made. This is even a more wonderful Skinner play. Enough said! Look at it!

Written and directed by Harry Beaumont. By special arrangement and permission of Henry Irving Dodge

Essanay
George K. Spoor President
1333 Argyle St, Chicago
"I'll go the limit in praising PATRIA with Mrs. Vernon Castle. It's a clean up. It brings the people in and keeps bringing them back! It is in a class by itself."

Jerome Rosenberg


Produced by Wharton, Inc. for INTERNATIONAL. Released by PATHE.
Ruth Roland

star of "Who Pays?" and "The Red Circle"
is a big box-office attraction. She is
known and admired everywhere
and has a very large following.
She is the star of Pathé's latest
money-getting serial

The Neglected Wife

Based on stories by Mabel Herbert
Urner whose work for six years
has been featured by leading
newspapers all over the country.

Released May 13

Produced by
Balboa

Booking now!
"We did a wonderful business on
MYSTERY
OF THE
DOUBLE
CROSS
and want to congratulate you on the serial.
As a box office attraction it is unexcelled.
We are sure of fifteen weeks of successful
business on it."

Hury Amusement Co.,
Birmingham, Ala.

Produced by Astra under
the direction of Wm. Parke

Featuring
Mollie King
and
Leon Bary

Tremendous publicity
in the Hearst and other
papers everywhere.
"Better 'n Kick In"

William Courtenay
and
Marguerite Snow
in the sensational Gold Rooster play
The Hunting of the Hawk
Produced by Astra
Directed by George Fitzmaurice
Released April 22.
The Star who is making people sit up and take notice

Gladys Hulette

In the five-part Gold Rooster Play

Written by Agnes Johnston

Pots and Pans Peggie

A delightful Picture filled with Human Interest

Produced by Thanhouser

WHAT THEY THINK OF GLADYS HULETTE

"If there has ever been produced a picture containing more rare charm than is to be found in 'Her New York' we have failed to see it." Cleveland Plain Dealer

"Prudence the Pirate', starring Gladys Hulette, who is every day making people sit up and take notice, is the most refreshing and irrepressible picture that ever came to the relief of a jaded reviewer." Cleveland Plain Dealer

"'Her New York' with Gladys Hulette I would put upon the program again if doing it over again. It is good." W.P. Clement, Jackson Park Theatre, Chicago.
"The Star who is making people sit up and take notice\nGladys Hulette\nIn the five part Gold Rooster Play\nWritten by Agnes Johnston\nPots and Pans Peggie\nA delightful Picture filled with Human Interest\nProduced by Thanhouser\n
WHAT THEY THINK OF GLADYS HULETTE\n"If there has ever been produced a picture containing more rare charm than is to be found in 'Her New York' we have failed to see it." Cleveland Plain Dealer
"'Pudence the Pirate', starring Gladys Hulette, who is every day making people sit up and take notice, is the most refreshing and irresistible picture that ever came to the relief of a jaded reviewer." Cleveland Plain Dealer
"'Her New York' with Gladys Hulette I would put upon the program again if doing it over again. It is good." H.K. Clement, Jackson Park Theatre, Chicago.
Following the Flag!

The Hearst-Pathé News

is the film of the moment. It is following the flag!
When audiences see it they rise and cheer!
The best booking film of the day - the only one reel feature.
Eminent Educator Writes Advertisement This Week for

The Warfare Of The Flesh

DISTINGUISHED PERSONS WHO HAVE COMMENDED WORK DONE BY THE SEARCH-LIGHT ORGANIZATION

Dr. Harry J. Brown, Chancellor of University of Chicago
Dr. F. L. Halsey, President, University of Vermont
Dr. John A. N. White, President, University of Pennsylvania
Dr. A. C. Gilbert, President, University of Illinois
Dr. J. H. Wood, President, Harvard University
Dr. John F. N. Martin, President, Stanford University
Dr. F. S. D. Shaw, President, University of California
Dr. Charles E. Van Hoven, President, Yale University
Dr. E. H. Jayne, President, University of Kansas
Dr. H. M. I. Jones, President, University of Wisconsin
Mrs. Mary J. Moulton, President, Wellesley College
Mrs. L. H. Smith, President, Smith College
Mrs. Pauline E. Bruce, President, Colby College
Mrs. Mary E. Colgan, President, Smith College
Mrs. E. H. Jayne, President, University of Kansas
Mrs. J. H. Wood, President, Harvard University
Mrs. F. S. D. Shaw, President, Stanford University
Mrs. A. C. Gilbert, President, University of Illinois
Mrs. J. H. Wood, President, University of Pennsylvania
Mrs. Halsey, President, University of Vermont

OTHER ENDORSEMENTS FROM MINISTERS, WOMEN'S ORGANIZATIONS, ETC.

EDWARD WARREN PRODUCTIONS

H. Z. Levine, Business Manager, 1482 Broadway, N. Y. City
Ivan Abramson
has turned his Master Genius
to another Mastodonic Dramatic
Tornado Entitled

"ONE LAW
FOR
BOTH"

With an Astounding Cast Including

RITA JOLIVET      LEAH BAIRD
JAMES MORRISON    VINCENT SERRANO
MARGARET GREEN    HELEN ARNOLD
PAUL CAPELLANI    PEDRO DE CARDOSA

AND 3500 NATIVE COSSACKS TARTARS EXILED NIHILISTS etc.

IN EIGHT ACTS OF
Ivan Abramson Dramatic Contrast & Action

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
$200,000 CAST
The concentrated Supreme effort of the Creator of "ENLIGHTEN TH' DAUGHTER"
A Special Production of Unusual Importance

Many a packed house is directly traceable to an advertisement in the "News."
and

George Loane Tucker

announce the sale

OF THAT GREATEST OF ALL
SCREEN PRODUCTIONS

"The MANXMAN"

by HALL CAINE

to

Henry J. Brock

220 West 42d Street, New York

TO WHOM ALL FUTURE COMMUNICATIONS
IN REFERENCE TO “THE MANXMAN” SHOULD
BE ADDRESSED

World’s Tower Building, 110 West 40th Street, New York City
George Loane Tucker

Will announce shortly the first presentation to the trade of an eight-reel photodrama produced by him in London, England.

The story is based on a problem that every man and woman has faced at least once; a problem over which every man and woman has thought, and thought deeply.

*It Is Not a Sex Problem*

The production, direction and scenario

by

George Loane Tucker

CosmofotofilmCo INC.

World’s Tower Building, 110 West 40th Street, New York City
This letter justifies our stand—the continuance of Program Releases, “Specials” in DEPENDABILITY and in BOX OFFICE VALUES.

Current Releases

KITY GORDON in “Forget-Me-Not”

ALICE BRADY in “Darkest Russia”

SARAH BERNHARDT in “Mothers of France”

MURIEL OSTRICHE

ARTHUR ASHLEY in “Moral Courage”

ETHEL CLAYTON in “Yankee Pluck”

ANALYZE THIS Trade Mark

BRADY . . . The Master Genius of the Stage and Screen—with a credit of twenty-five successful years in pleasing the American public.

INTERNATIONAL . . . Europe’s best—Regina Badet, the Vampire of France, and Susan Grandaise, the Sweetest Girl in Europe. Directed by Louis Mercanton, the director of Sarah Bernhardt’s “Mothers of France.”

SERVICE . . . Seat selling assistance that brings you dollar and cent returns.

WORLD-PICTURES . . . Dependable in titles, scenarios, stars, casts, and in every other requisite that goes into the making of “A Play that Pays.”

“Atonement,” “A Naked Soul,” “The Golden Lotus,” and “When True Love Dawns” are finished—ready for your screen.

Write NOW for COMPLETED distribution plans.

World-Pictures, 130 West 46th Street, New York City.
"Foursquare Pictures For The Clear Minded Millions"

SUCH is the inspiring and significant slogan of the latest distributing film corporation—M. H. HOFFMAN, Incorporated. With the addition of the Bernstein Film Productions, the foundation is laid for the best and cleanest producing and distributing organization ever placed at the disposal of State Rights men and exhibitors. At last sound merchandising methods are to replace press agents' empty stories of so-called service. Big, clean, virile stories, efficient and artistic direction, backed by trained sales assistance is now a splendid reality.

George Backer Film Productions

George Backer, newest producer, each of whose productions is made with the idea of producing not merely a certain footage of film, but a story with such qualities that will attract and captivate the public, to the profit of distributor and exhibitor, is continuing to turn out photoplays with the same high standard set by his initial production.

"THE SIN WOMAN"

featuring Irene Fenwick, Reine Davies and Clifford Bruce. State Rights on this splendid picture are now being closed rapidly and booking propositions from exhibitors tabulated for an early showing. Send all inquiries to address given below.

Bernstein Film Productions

are to form the second pillar of the Foursquare Pictures organization and already Mr. Bernstein's work is well known for its unique quality and money-making possibilities. Formerly General Manager of the world's greatest film community, Universal City, he is now incorporating his wealth of ideas and finished experience in the producing of features of unquestioned value.

"WHO KNOWS?"

the first Bernstein picture taken from a popular serial of the same title in the All Story Weekly, and featuring Betty Brice, is bound to be a money magnet to those State Rights men and exhibitors who act quickly enough to secure allotments.

The growth of FOURSQUARE PICTURES organization is well worth watching and once distributor and exhibitor may feel pleased, as the men behind Foursquare Pictures, while delirious of making money, intend to do so by selling only that material from which others can in turn profit.

All distributed solely by

M. H. HOFFMAN, Inc.
729 Seventh Avenue
New York City

Coming Soon—"Seven Cardinal Virtues"—Starting with "Humility"—Filmed by Bernstein

Better to read fifty advertisements than to miss the one YOU need.
The World Rights
to the
EDGAR LEWIS MASTERPIECE

are owned by
FRANK HALL PRODUCTIONS INC.
Longacre Building, New York

Produced by the great Edgar Lewis, who made "The Nigger," "The Barrier" and other famous moneymakers, "THE BAR SINISTER"—a magnificently staged production—a vivid story, tense and appealing, with beautiful touches of pathos and humor—and a theatrical attraction of tremendous drawing power—is proclaimed the most wonderful picture of his remarkably successful career.

It is natural that such a pronounced hit as "The Bar Sinister" should attract unusual attention. Prominent state rights buyers are vitally interested. Because it is such an exceptional feature—such a sure winner—the usual attempts to stampede buyers will not be resorted to. Prices for territorial rights are now available.

FRANK G. HALL, President.
Mr. Isadore Bernstein,
Bernstein Studios,
Boyle & Stephenson,
Los Angeles, Cal.

My Dear Bernie:-

An writing this letter the morning after I reviewed your picture, "WHO KNOWS", and this letter is occasioned by the fact that I have been so impressed with the film that it has been impossible to get the story out of my mind. Want to congratulate you on this, as it is indeed worthy of every word of praise an exchange man can utter.

The film is clean, wholesome, and interesting. The direction is flawless, and the photography beautiful. It is easy to be seen that your master hand has been, as we might term it, feeling the pulse of the production, because the cutting is so perfect and padding lacking. The picture is destined to be successful, and from what I saw of the production "SEVEN CARDINAL VIRTUES", when I was on the lot, it is easy to be seen that you are spending a great deal of money for it.

I have committed my impression of the film to Sol, and you can anticipate an advice from him within a day or so.

Wishing you every success, and again congratulating you, I am

Sincerely yours,

[Signature]

BERNSTEIN FILM PRODUCTIONS
BOYLE & STEVENSON AVE'S LOS ANGELES CAL.
Another Important Announcement
from the
WILLIAMSON BROTHERS
Originators and Sole Producers of
SUBMARINE MOTION PICTURES

We have determined upon our MARKETING POLICY for

“The Submarine Eye”

Franchises will be disposed of on the
TERRITORIAL RIGHTS BASIS
Subject to our control and co-operation.

Prints will be leased for fixed periods of time at 7c. per foot—
NOT SOLD. Rebates of 2c. per foot will be allowed on prints re-
turned from any territory. 5-color lithos sold at 6c. per sheet; 3-color paper at 5c. per sheet—both kinds at actual cost.

Heralds, slides, publicity and ad-
vertising cuts handled on the
same cost basis.

EXECUTIVE OFFICES
Longacre Bldg., New York City
ERNEST SHIPMAN, Manager
Harry Raver
Submits
America's Magnetic Star

Alma Hanlon
in an Unusual Drama

THE
MYSTIC HOUR

By Agnes Fletcher Bain

With A Notable Cast

John Sainpolis, Florence Short,
Charles Hutchinson, Helen Strickland,
William Hartman and Fifty Others.

PRODUCTION BY
Apollo Pictures Inc.

IN FIVE ACTS

FOR BOOKINGS COMMUNICATE WITH
NEAREST ART DRAMAS EXCHANGE.

BETTER TO READ FIFTY ADVERTISEMENTS THAN TO MISS THE ONE YOU NEED.
EXHIBITORS!!!

Scene from "Jimmy Gets the Pennant"

Now—MO-TOY COMEDIES

May be obtained from the following Exchanges

Educational Films Corporation of America
   Greater New York, New York State and Northern New Jersey.
Standard Film Service Co., 14 West 7th Street, Cincinnati, O.
   Southern Ohio and Kentucky.
Standard Film Service Co., 7th floor, Columbia Bldg., Cleveland, O.
   Northern Ohio.
Standard Film Service Co., 10th floor, Peter Smith Bldg., Detroit, Mich.
   For Michigan.
   Upper Peninsula.
   Western Pennsylvania and West Virginia.

Several other territories will be closed next week. Announcement later

MO-TOYS ARE THE TALK OF THE FILM INDUSTRY

Some in Rags. Some in Jags. Some in Velvet Gowns

Book at once—The Greatest Troupe of Laugh Producing Comedians. Mo-Toys are the latest novelty comedy creation.

Released weekly—Each comedy averages 500 feet in length.

Notice to Manufacturers—We are in the market for strictly high grade productions of six to eight thousand feet. Will pay cash for World Rights.

Foreign Buyers, please address J. Frank Brockliss, 729 Seventh Ave., N. Y.

PETER PAN FILM CORP., 729 Seventh Ave., New York

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
THE MASTER PHOTO-PLAY PRODUCTION WHICH ANSWERS "THE RIDDLE OF LIFE" AND BRINGS REAL NIGHT SCENES OF NEW YORK'S BROADWAY AND CAFE LIFE TO YOUR PATRONS, WOVEN IN A SPLENDID STORY OF HIGH MORAL TEACHING

AMÉRICA'S IDOL OF SCREEN AND STAGE
H. B. WARNER
IN A MOTION PICTURE ADAPTATION OF GEORGE BRONSON HOWARD'S NOVEL
GOD'S MAN

EDITED TO A NEWER EDITION OF EIGHT REELS—ONE AND THREE-QUARTER HOUR PROJECTION TIME

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THE CONSENSUS

<table>
<thead>
<tr>
<th>STORY:</th>
<th>SCENARIO:</th>
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<tbody>
<tr>
<td>Falls no whit short of being wonderful.</td>
<td>Remarkable for its construction.</td>
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<tr>
<td>Author has dealt intimately with underworld of City.</td>
<td>Deserving of praise.</td>
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<tr>
<th>STAR:</th>
<th>CAST</th>
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<tr>
<td>A masterful piece of work.</td>
<td>Exceptionally well balanced.</td>
</tr>
<tr>
<td>One of the finest performances ever seen by a screen audience.</td>
<td>Cast of exceptional merit.</td>
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<tr>
<th>DIRECTION:</th>
<th>PHOTOGRAPHY:</th>
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<tr>
<td>Deserves a round of applause.</td>
<td>Is of high order.</td>
</tr>
<tr>
<td>To Mr. Irving belongs credit for having turned out a film masterpiece.</td>
<td>Really remarkable photography.</td>
</tr>
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<tr>
<th>DETAIL:</th>
<th>TITLES:</th>
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<tr>
<td>In the detail Mr. Irving has excelled.</td>
<td>Certainly titles were well written.</td>
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<tr>
<th>APPEAL:</th>
<th>&quot;WID&quot;</th>
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<tbody>
<tr>
<td>It would be hard to find an audience which would fail to be convinced or impressed by it.</td>
<td>Startling and excellent.</td>
</tr>
</tbody>
</table>

| Full of entertainment for the initiated and likewise the stranger who knows Broadway only by hearsay. |
| Admirably suited to communities distant from the Metropolis. |

TERRITORIAL RIGHTS NOW SELLING

The Frohman Amusement Corporation
WILLIAM L. SHERRILL, President
TIMES BUILDING, NEW YORK CITY

Many a packed house is directly traceable to an advertisement in the "News."
THE A. KAY COMPANY Specializes—
one reel features only

“GOLDEN SPOON MARY”

The second of our series of one-a-month TERRY FEATURE BURLESQUES is released May 1st.

“All about a very rich, very poor little girl, it has even more intensely humorous incidents than the ones that made our "20,000 Feats Under the Sea" such a record-breaking hit.

"Golden Spoon Mary" sets a new high mark in novel, sparkling comedy. These exchanges handle Terry Feature Burlesques:

- New Jersey Metro Film Service, New York City
- Short Features Exchange, New York City
- New Grand Central Theatre Co., St. Louis, Mo.
- Standard Film Service Co., Cleveland, Ohio
- C-W Film Service, Syracuse, N.Y.
- Reelplay Feature Co., Seattle, Washington
- Australian Films, Ltd., Australia
- Peerless Feature Film Exchange, Philadelphia, Pa.
- Consolidated Feature Film Co., Denver, Col.
- Celebrated Players Film Co., Chicago, Ill.
- Metro Pictures Corp. of New England, Boston, Mass.

We announce the release, May 15th, of a new one-a-month feature series:

“The Terry Human Interest Reel”

Something new, vital, gripping; and will be fully up to the high standard set in our Terry Feature Burlesques.

Write for full particulars on both of these propositions and territories.

THE A. KAY COMPANY
729 Seventh Avenue, New York City

"Short features exclusively, and Exclusively the best"
"The Whip" had a real run at the Park Theatre in New York, playing to capacity business. Its success on the screen surpassed all the popularity it enjoyed on the stage both in this country and in England. "One of the most gripping things ever shown on the screen," said THE NEW YORK TRIBUNE, and THE TIMES praised it as "especially fine."

"The Whip" was played over the Poli Circuit of theatres in New England with great acclaim. It showed at Poli's in New Haven, Bridgeport, Waterbury, Meriden, Hartford, and Worcester. R. C. Miller of the Poli Circuit has this to say: "The Whip" is one of the best money-getters we ever played."

On Sunday, April 29th, "The Whip" opens at the Cort Theatre, San Francisco, for a four weeks' engagement. The advance sale is very big, and the picture is getting all kinds of attention. Sol Lesser, who has bought rights for California, says the demand for "The Whip" is phenomenal.

"The Whip" opened an engagement at the Strand Theatre in Newark, N. J., last Monday (April 23rd). Frank G. Hall, who owns the New Jersey rights and shows it at Newark, says this: "The picture opened to good business, jumped Tuesday 33 1/3% in receipts, and Wednesday jumped 100%. Sold out for the remainder of the week. That is what I call real box office results."

Rights for the Dominion of Canada were bought by Charles L. Stevens, general manager of Superfeatures, Ltd., Toronto. He reports that he opened "The Whip" in Montreal, its first Canadian showing (St. Denis Theatre) to $1760, which was $300 more than "The Birth of a Nation" opened to, and his receipts for the week were $7005.

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The SOUL of a
MAGDALEN

A METRO wonderplay
in Five Acts with a
Box Office Appeal
 Directed by
Burton L. King
Breaking the Records

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ETHEL BARRYMORE

in Edward Sheldon's

The CALL of her PEOPLE

A wonderful Star as the attraction in a wonderful production

Directed by John W. Noble for Columbia Pictures Corp

SEVEN SMASHING ACTS

Special METRO Production de Luxe NOW BOOKING
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The "weak spot" in your program may be your one reel fillers.

Let the following Exchanges re-inforce your "weak spots" with a one-reel real "feature."

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- Celebrated Players Co., Chicago, Ill.
- American Feature Film Co., Boston, Mass.
- Educational & Children's Films Co., Kansas City, Mo.
- Broadway Feature Film Co., Detroit, Mich.
- American Feature Film Co., Boston, Mass.
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- Regal Films Ltd., Toronto, Canada

EDUCATIONAL FILMS CORPORATION

729 7th Avenue NEW YORK, N.Y.

A magazine's success is measured by its advertising. Look at the "News!"
2958

Vol. 15. No. 19
MOTION

PICTURE

NEWS

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ter, New York, to witness the been spared.
sonia.
Be sure to mention " MOTION PICTURE NEWS when writing to advertisers. American address, Hotel An-


Mrs. Burns and my daughter attended and they were loud in their praises of the pictures and stated that they were the best they have ever seen. I consider this a great compliment, in view of the fact that they are both "movie fans." Indeed, they were effusive in their praise of the pictures, and I hope to have the pleasure of seeing more of yourself, as soon as you release them. (Signed) Mrs. Burns, west 47th Bldg, Burns Detective Agency.

Admirable! You have simply done wonderful. Please accept my hearty congratulations. I am much pleased to see your pictures in the Tribes and the Brooklyn Eagle. I feel that your work in the City is going to be a great success. You are rendering a great service, particularly to the rising generation, particularly at this critical period of our national life.

(Signed) SAMUEL PALMER Secretary, Board of Education of the City of New York, Park Ave. and 59th Street.

More educational than the "Tommies" and "The Busters," and as inspirational as Lincoln's Life. I hope many others may see these pictures. My wife and I are both so glad, as are Mr. Chapin in his impersonation.

(Signed) SAMUEL B. LUND, 901 Ogden Ave., N. Y. Minister.

The best I ever saw! (Signed) GORDON NEHUMA, 218 East 13th St., N. Y.

The very best moving picture I have ever seen. Beautifully arranged and acted. Interesting and a sublime mixture of pathos and comedy. (Signed) FRANK FERGUSON, 253 West 42nd St., N. Y. Playwright.

It is a very high class entertainment...a great man it delineates. Every boy and girl should have a chance to see it, and after it has gone the rounds of this country, it should be presented throughout England and the Continent. (Signed) MRS. KATE STEVENS HAYES, 14th St. and Locust Bldg. Social Worker.

Your feature play of Abraham Lincoln is the best production of the kind I have ever seen. It is a great success in every way. I wish I could tell you of my delight in your wonderful Lincoln Cycle. I have never seen before anything so truly stirring and exciting. (Signed) MRS. H. N. NETER, 446 Riverside Drive, N. Y.

I was deeply impressed with the pictures I have seen to-day. As I am 72 years old, I lived and saw the war record of Lincoln—and you have shown me such a wonderful human interest that appeals to me. In whatever of influence I may have, I should be proud of extending the publicity of the pictures I saw at the Strand theatre this morning, and of the others you propose, you may always command me. (Signed) DR. J. AVLETON MORRIS, University Club, Retired President, N. Y. Shakespeare Club.

Your presentation of Lincoln and Lincoln's Life are the best and most powerful picture-drama before the public. It is like the "New Army" is exceedingly timely. It is the one presented exactly at once. It will do more good than all the millions of talkers. President Wilson's present difficulty is his failure to secure sympathy in the trying times through which he is going. I wish you success with your splendid pictures. (Signed) W. H. HUMPHREY, 298 Manhattan Ave. Executive Decy's American Indian League.

Fine! Wonderful! Truthful! How much do I wish to hear Mr. Chapin thank you for the best entertainment argument been presented to me. It is certainly the most complete argument that I have ever heard or seen. (Signed) WILL N. HARREY, 554 West 20th St., N. Y. Author.

I never felt so great and human, and so touched by the "Lincoln Cycle." It reached the deepest corner of my heart! Everyone should be sought to see this. (Signed) W. H. HUMPHREY, 298 Manhattan Ave. Executive Decy's American Indian League.

Let us have more and more of this kind of pictures. (Signed) MRS. S. STANWOOD MENKEN, 31 West 52d St., N. Y. National Security League.

I do thank you for what to me was a "Soul Bath" coin—meet when only a girl of fifteen, and have been delighted and educated in the same coin—meet when only a girl of fifteen, and have been delighted and educated in the same coin. (Signed) MRS. CORA FARM, Ridgefield Park, N. J.

It made Lincoln a real true being to me and as such surpassed my idea of a real true being. (Signed) MRS. S. F. GARDNER, 525 Lincoln Road, Brooklyn, N. Y. Social Worker.

I wish to express my great admiration of the Lincoln pictures, and my earnest wish for the success of your undertakings. The pictures are wonderfully good from every point of view. (Signed) M. M. NW. 21 Cedar St., N. Y. Lawyer.

It is far more than resemblance, or makeup or clever acting. The real Lincoln seems to live again. It is so true in every way. I wish to thank you for a most interesting production—of which I am sure you will be proud. (Signed) VIRGINIA ROSE, 9 East 29th St., N. Y. Artist and Author.

I attended your "Lincoln Cycle" at the Strand and think the production was perfect. I pray you will send me one. (Signed) VIRGINA ROSE, 9 East 29th St., N. Y. Artist and Author.

We have secured good advertisers to talk to YOU. Listen to them!
Announcing
LA SALLE COMEDIES for
MUTUAL RELEASE

Three two-part comedies for release every two weeks:

"THE PRODIGAL UNCLE" . . . . May 7
   Featuring Jean Otto, celebrated comedian and Miss Carol Halloway, formerly starred in the famous "Beauty" comedies.

"CHUBBY INHERITS A HAREM" . May 21

"THE FLIGHT THAT FAILED" . . June 4

A series of fifty-two one reel comedies will be released weekly on Tuesday's, beginning June 11:

"HIS CANIBAL WIFE"
"TILLIE OF THE NINE LIVES"
"DISCORDS IN A FLAT"
"THE GIRL IN THE FRAME"
"WHEN LULU DANCED THE HULA"
"THE KISSING BUTTERFLY"
"MATCH IN QUARANTINE"
"MAN PROPOSES"
"PIGS AND PEARLS"
"THE WIDOW'S MIGHT"

Booking at all Mutual Film Exchanges now

The La Salle Film Company
Executive offices
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TO-DAY

By GEORGE BROADHURST and ABRAHAM SCHOMER

Supported by FRANK MILLS Directed by RALPH INCE

and an all star cast including LENORE HARRIS, GUS WEINBERG, ALICE GALE and KATE LESTER

"I CAN THINK OF NO PLAY WHOSE LESSON IS SO MUCH NEEDED. IT IS A VOICE IN THE WILDERNESS."

DOROTHY DIX.
EVERY MOTION PICTURE DIRECTOR OR ARTIST
should call on our New York Representatives

ROEHM & RICHARDS
STRAND BUILDING

They are doing a lot of good, quiet work in conjunction with ourselves.

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EVERYTHING PERTAINING TO THE PHOTOPLAY

WILLIS & INGLIS
Wright & Callender Building Los Angeles

Two Hollywood Branches
Attention Exhibitors!

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First Release of the
AMERICAN WAR NEWS WEEKLY
ACTION—NEWS—INTEREST

One Full Reel
Each Week Devoted
Entirely to the
Activities of the
American Army and
Navy Preparedness
Movements, Patriotic
Demonstrations and
all News of a
Nature Pertaining
to the German-
American War

The Very Latest
News in Motion
Pictures From All
Parts of the United
States by a Staff
of Field Camera-
respondents Under
Direction of Our
Chief of Staff,
Capt. Reynolds

CAPTAIN BOB REYNOLDS
Chief of Staff and Editing Director

Distributed in Greater New York and
Northern New Jersey by the
Variety Films Corporation
126 WEST 46TH ST., N. Y. CITY
Phone Bryant 9300

Produced by the
CINEMA WAR NEWS SYNDICATE
Longacre Bldg., New York City
FREDERICK W. BROOKED, Pres.
Phone Bryant 515

A Few Territories Open for State Right Buyers

If you like the "News," write our advertisers; if not, tell us.
MAX LINDER'S

Masterpiece is

"MAX IN A TAXI"

this with

"MAX COMES ACROSS"
"MAX WANTS A DIVORCE"

Are his only American made comedies. His first two set the country laughing.

"MAX IN A TAXI" IS HIS GREATEST EFFORT

He has been advertised everywhere. The Nation is on tiptoes to see him.

Don't fail to take advantage of this wide publicity.

Essanay
State Office, Chicago
1333 Argyle St., Chicago

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
The Dollar Admission Fallacy

"The Birth of a Nation" is having a reflex action upon the picture market which may offset the untold benefit it has conferred in elevating a motion picture in the public estimation.

We allude to its creation of the dollar admission price. The blame, of course, is not to be laid with Griffith's great picture, but rather with the industry's misconception of the entire situation.

Not to attempt an analysis of the latter, we do know this: that in box office receipts there has been but one "Birth of a Nation." It seems to stand out as an institution rather than as a motion picture. It is certainly not a box office criterion for any other picture.

Also we know that repeated attempts, with excellent productions, to uphold the dollar admission have failed.

And we ought now to begin to realize this truth: that the sphere of the picture comprises the inhabitants of the earth and that its function is to entertain these millions at a price within their means.

The motion picture is a celluloid strip, reproducing that which may be a great artistic and expensive creation, which reproductions in turn are capable of being merchandised so that all may view them everywhere at an inexpensive price.

It is this function which has made the motion picture. This is the motion picture. Why destroy its exclusive and remarkable facility, its very genius?

The dollar admission theory has a bad effect all around. It causes inflation.

The producer who decides he has brought forth a dollar admission picture puts its gross value very high. He rates it, let us say, as a million dollar production. If he sells territorial rights, he naturally apportions to each territory an amount sufficient to make up his big total.

The buyer of this high-priced territory is, in turn, forced to put a top-notch figure on the return he must get from each theatre.

And the theatre must raise its admission price to pay the territorial buyer. All of which is very fine; except that the people do not and will not pay these admission prices.

And this being true and being fundamental the whole selling plan collapses, leaving losses for some one to bear and furthermore restricting the picture to a very small fraction of the people who would like to and ought to and would see it.

It is better to have ten people view a picture at twenty cents each than one person at a dollar; better and one hundred per cent, more profitable for producer, distributor and exhibitor.

The motion picture is essentially democratic. Destroy its democracy and you have no motion picture. Better revert to the spoken drama, and its aristocratic prices and clientele.

Again, the commercial success of each picture depends upon its circulation.

The simple and basic selling policy on pictures, it strikes us—on any picture—should be: to let the people see it. Selling policies should be so based as to encourage longer runs, so that all the possible patrons of a picture can see it. Selling policies that restrict longer runs restrict the picture's logical income—and everyone's participation in it.

That is why we urge the rental of pictures by the district and not by the day.

And that is why we warn against the other and inevitable restriction—of a box office price too high for the millions whose amusement is the motion picture.
Speaking Editorially:

Profitable Advertising

We are kept pretty busy, each week, answering inquiries from exhibitors as to when and from whom certain independently distributed pictures can be booked.

As elsewhere announced in this issue, we will continue and enlarge this service.

This considerable demand for information, however, is plain proof of the incomplete and unsystematic advertising attending the distribution of state rights pictures.

The advertising generally stops when the territorial sales are completed. This is a wrong principle.

These pictures should be advertised to the exhibitor, not alone to the buyer. He wants to know where he can book the picture—and right then he wants to know fully what kind of a picture it is.

Judging from our inquiries this kind of advertising would pay.

Tally Your Patrons

Have you made a box-office tally? Any small-town exhibitor can make this test—and should make it. It will tell him—in plain figures—just how many of his people attend every change.

And this information will tell him, for one thing, how many changes are necessary.

In our April 28th issue we gave the experiences of Exhibitor Potter, of Chelan, Washington. He kept a tally for two weeks, as follows:

Total number of Admissions:
Total number of names noted:
Total number of patrons recognized:
Of whom attended once in two weeks:
Of whom attended twice in two weeks:
Of whom attended three times in two weeks:
Of whom attended every change:
He found that only 8 people out of 291 recognized patrons attended every change.

If you don't believe in longer runs apply this test.

Chicago's Opportunity

The taxes now threatened upon exhibitors make another prime argument in favor of national organization.

But what is needed is a real organization—not one that meets once a year to elect officers and hold an exposition which thereafter immediately disintegrates.

What did the Chicago Convention of last year accomplish? The answer is given by another question: what is the National League doing now to fight taxation?

Leave politics out of this year's convention, send un instructed delegates and elect men who will make an organization for organization's sake.

Confetti

One of the fallacies of the business that still persists is the use of heralds.

Heralds may well be called the confetti of the business. They are thrown about as carelessly, and, as publicity, they do about as much good. But they are expensive confetti.

Publicity is a spotlight—else it is not publicity. Heralds generally repose on the dark floors of theatres.

Newspaper space, lobby displays, window cards, mailed programs, cards, letters—these bring the people publicity. This is modern, accepted, judicious publicity.

Why the Film Salesman?

Why is the film salesman? asked the exhibitor. "This week there have been twelve salesmen here—in a town of 4,000. I didn't buy a foot of film, yet I have to help pay this overhead."

The trouble here isn't with the film salesman, nor is it the idea wrong of having film salesmen. Competition and selling are necessary factors.

The trouble is too much film; and even more, a distribution system which brings about the presence in one small town of a dozen salesmen all trying to sell a man whose shelves are already filled by contract and who cannot find room for another product without throwing one away.
American Exhibitors Face Big Problems in War Crisis

Threatened Taxation Causes Wide Protest—Drafting Likely to Hit Ranks of Exhibitors’ Employees
—Business Bound to Improve—What Canada and England Have Taught Us—How to Prepare

AGITATION centred in the vicinity of New York and extending in all directions westward, is already reported in lines of telegrams as the result of the Administration’s intention to draft two huge armies—fighting and industrial—and to levy tremendous taxes.

A Brooklyn paper published what was asserted to be an authoritative statement from a high Washington official, declaring that “liquor and theatres” would be the first to bear a direct tax.

From Buffalo comes the advice that the office of the Congressman from that district is being besieged by letters and telegrams from exhibitors protesting vehemently against the proposal to tax their theatres ten per cent, of their gross receipts.

Similar disquieting reports are coming from other parts by every mail. Chicago is said to be the latest seat of disturbance.

If the President’s plans of two huge armies go into effect—and tendencies point sharply in that direction—it is probable that every exhibitor in the country will be affected.

As far as the picture business is concerned, the war cloud has a dark outside and a silver lining. Many exhibitors will be benefited by the desertion of patriotic employees from their ranks to the army; the inevitable tax will be unpleasant. On the other hand, if we may judge from Canada’s experience, business will boom.

In Canada business is fine. One indication of this is that since the war started nine new exchanges have been opened in that territory.

Before we consider the silver lining of the cloud, let us consider a more important phase: How the exhibitor should prepare.

So many of his employees are of draftable age that he should begin casting about now for understudies who are not so readily draftable.

The most difficult jobs to fill are his own and the operators. The safest plan is to follow England’s example and train women for the positions. In England there are hundreds of women operators and managers.

Probably all exhibitors have already read the list of ninety questions issued by the War Department which every exhibitor is expected to answer.

One to five cents for each ticket sold, has not harmed business, according to Canadian exhibitors. The tax tickets are sold separately, and are always bought with a feeling of patriotism.

As America is a young land with a weakness for going to extremes, it is safe to be followed instantly by a period of severe economy.

In Canada people stopped going to the high-priced theatres and patronized the picture shows. It seems strange that the war should be a means of killing the daily program change, but that is exactly what Canada has proved.

More people attending pictures means packed houses. To satisfy his patrons, the exhibitor soon finds he must show his pictures more than one day. In Canada it has meant the three-day to one-week run.

Morally, the war is already affecting the nation. We won’t laugh so much for a couple of years. Already, young men between 19 and 35 seem to be reading the war news a little more seriously, and most of the women of our acquaintance are rolling Red Cross bandages or expect to.

In other words, we are becoming a serious nation. We can’t help ourselves. But one thing is certain: We will not allow ourselves to be plunged any deeper in gloom than we can help. We will fight shy of tragedy as an entertainment. We will demand to be amused. Which means that the final stamp of disapproval is placed upon the morbid film.

You will serve your public best, Mr. Exhibitor, by getting your bright, light pictures. Good comedies will be in demand, and so will sprightly, refreshing drama of all kinds.

Max Linder Ill in Arizona;—No More Comedies

Essanay Comedian Fored by Ill Health to Seek Higher Altitude—Production of Linder Comedies Postponed Indefinitely

THE sudden and serious breakdown in health of Max Linder, the much heralded and counted on French comedian of the Essanay Company, has put an indefinite end to the production of the Linder comedies for the present and probably forever. Monsieur Linder, racked by weakened lungs and a serious stomach affection, gave up reluctantly and it is reported from California, where he made his last two comedies, that he, his faithful pet dog and others of his retinue have gone to the high altitudes of Arizona to make a fight against the illness that has beset him.

His present illness has been superinduced by wounds received two years ago when he was a member of the French army.

It was after he returned from the front in France and seemed to have recovered almost fully from his wounds that he began negotiations with George K. Spoor, of Essanay, to make a series of twelve comedies for that company. Much publicity was given the coming of the famous French comedian to America and his first comedy, “Max Crosses Again,” made in Chicago, was well received. The strenuous work of the studio and the climate didn’t seem to agree with him however and he suffered several slight relapses of trouble with his old wounds.

Then it was decided to go to California to make the rest of the series and give Monsieur Linder the advantage of the climate. That his work was reluctantly impaired by his breakdown in health became apparent in the recent Linder releases. By mere grit and courage he managed to finish his third comedy, “Max in a Taxi.” Then it was decided by the Essanay officials to discontinue all work indefinitely for the present.

The announcement of this has just gone forth this week. At the Essanay head-quarters, in Chicago, they decline to forecast whether the remaining nine of the series of twelve comedies will ever be finished. While there is a hope that the climate of Arizona will bring Linder back to health again and in him to fulfill the contract, it is doubtful in many quarters that he will ever be able to stand the strain of studio work again.

This possibility has received much conjecture in Chicago and other places where the word has gone forth. To the Essanay Company it will be unfortunate. It is pointed out that besides the disappointment it will mean to exhibitors, it will also necessitate the refunding of thousands of dollars in deposits made for the Linder series.

Status of Barred Pictures Up to Lansing

According to Joseph L. Kun, Assistant District Attorney General of Pennsylvania, the present status of “Civilization” in that state is dependent on the final decision of Secretary of State Lansing. The picture was resubmitted to the Pennsylvania Censor Board after eliminations had been made, and in this form was passed by them with the sanction of Attorney General Brown provided these eliminations are satisfactory to Secretary Lansing.
New Rules By Fire Protective Association

A new set of rules governing explosives and combustibles has been drawn up by the National Fire Protection Association, and will be deliberated upon at the next meeting of that body, to be held May 8 & 9 and 10.

Frank H. Elliot, executive secretary of the National Association of the Motion Picture Industry, urges all manufacturers, distributors and exhibitors to study the new rules and to make all suggestions possible in order that the Insurance Committee, of which Jesse L. Lansky is chairman, can take action before May 8.

All those who are interested are urged to write the National Fire Protection Association, requesting a copy of the pamphlet.

Pages 18 to 24, inclusive, are devoted to "Regulations for Production, Storage and Handling of Motion Film."

The industry's terms are briefly explained. Regulations for studies and exchanges, regarding their construction are taken up in considerable detail.

Exhibitors' Circuit Starts Activities This Week

The First National Exhibitors' Circuit was incorporated in New York last week for $50,000, the incorporators being Samuel L. Rothafel of New York, Fred Dahmen of San Francisco, and Aaron T. Jones.

Section "D" is devoted to storage of film, definitions of storage cabinets, etc.

Section "E" takes up sprinklers and other protection.

Section "F" concerns lighting of film vaults, the use of motors, provision for "exit" signs, etc.

Section "G" deals with heating arrangements.

Section "H" is devoted to film handling and to combustible materials, other than films.

Section "I" discusses film containers, pointing out that while the present type of film container is sparkproof, it has very poor insulating qualities.

Section "J" says that every studio, laboratory and exchange must have some executive who is thoroughly conversant with the fire rules.

Section "K" gives the distances at which bonfires may be built from the region of film vaults.

Section "L" is a general treatise on the protection of valuable negatives in storage.

Farrar Returns to Screen on Artcraft Program

Geraldine Farrar concluded her season with the Metropolitan Opera Company last week when she gave a farewell performance of "Thais," and she is now on her way to the Lasky studios in Los Angeles. Cecil B. DeMille will direct her forthcoming productions, as in the past, the names of the pictures in which she will make her appearance have not yet been announced.

As outlined in the recent announcement signed by Adolph Zukor, Walter B. Greene and Hiram Abrams effecting the new Famous Players-Lasky, Artcraft and Paramount combination, Miss Farrar's future productions will be released by Artcraft.

Oceanic Co. Formed as Foreign Distributor of Mutuals

President John R. Freuler, of Mutual, announced last week the organization of the Oceanic Film Corporation as the exclusive foreign sales of Mutual productions. The Oceanic will be responsible for distribution in all territories outside of the United States, West Indies, Canada, Philippines and Mexico.

B. J. Brandon, a member of the Mutual staff for the last two years, has been appointed manager of the Oceanic corporation. His offices will be with the Mutual group of offices in the Consumers' Building, Chicago.

Mr. Brandon has traveled widely, has a thorough knowledge of many languages, and is acquainted with conditions of foreign trade.

Ohio Court Decides State Censors Superior to City

State movie censors are supreme in Ohio. This is the gist of the Cleveland Municipal Court decision in the case of the city vs. "Purify," the picture in which Mayor Munson posed nude. Because of this, the police stopped the show. The film had been passed by the censorship board. Maude Murray Miller, member of the board, came here to defend it.

She won a complete victory. Under the ruling of the court, the city is powerless.

Frank Marion Suffers Breevement

Hamilton H. Marion, the son of Frank Marion, president of the Kalem Company, died last Friday after an illness extending over many weeks. The heavy blow to Mr. Marion is accentuated by the fact that Hamilton was the only son. He was in his seventeenth year. During his illness Mr. Marion was constantly at his side, devoting but the barest attention to his company's affairs.

Lesser No Longer Handling Selznick Features

Sol Lesser, of the All Star Feature Distributors, Inc., of San Francisco, is no longer handling the Lewis J. Selznick productions in that territory. This affects all Selznick subjects, except the Clara Kimball Young productions, on which it will go into effect after the sixth picture.
Selznick Has "The Barrier;" May Handle All Hampton Films

Ex-President of General Film to Release Rex Beach Film Through Selznick Exchanges—General Will Be Handled by Selznick

LEWIS J. SELZNICK has secured the world rights of the Rex Beach Picture Corporation's film, "The Barrier." Benjamin B. Hampton, former president of General Film, was in conference with Lewis J. Selznick several days last week, following which an announcement was issued to the trade papers with the information that "The Barrier" will be handled throughout the world by the Selznick exchanges.

As soon as the contract was signed, Mr. Hampton delivered to the Selznick organization all the prints of the film that were completed, as well as all advertising and general publicity matter. Prints are being sent to all the Selznick exchanges where the picture can be seen by exhibitors throughout this country and Canada.

In commenting on the deal Mr. Selznick said: "I have taken over the distribution of "The Barrier" for two reasons; First—because it is unquestionably one of the greatest motion pictures ever produced and I wanted it. Second—because Mr. Hampton and Mr. Beach realized that my system of distribution was the only one in existence that would give this splendid production the fullest possible chance to reach the screens of every first class motion picture theatre in the United States and Canada. From the moment it was shown to the public in New York, its success was instantaneous, and so far there has not been a single dissenting voice raised in criticism."

The General Film Company issued the following statement regarding "The Barrier":

"The Barrier" is pre-ident. 'Hid Minieneajnjlis of stui I, ,ii  Ml) 'I. No return (.'

"The Barrier" could no longer be handled if the regular releases were to be given proper attention. This statement from General Film comes simultaneously with one forecasting a concentrated campaign devoted to attractive groups, one and two-reel subjects which are in more lively demand than ever.

It is generally believed in film circles that Mr. Hampton's decision to release "The Barrier" through Selznick means that all of the future Hampton films may be released through that medium.

Mr. Selznick told Motion Picture News that all General Film Contracts for "The Barrier" have been taken over by him, and that he will pay the percentages to General Film, according to the agreement.

One of the latest state rights buyers is the Selznick for "The Barrier," to Ed Lesser of the All-Star Feature Distributors, San Francisco, for the state.

Mr. Lesser consummated the deal in conjunction with F. A. Giese and the picture will be presented in Oakland with an augmented orchestra, at the Macdonough theatre, one of the houses controlled by Mr. Giese.

Censorship Winning Fight in Pennsylvania

Censor Repealer Bill Voted Down in Legislature 11 to 21. Barkers Hope to Force Passage in Senate and Concede Several Amendments

STRENUOUS efforts at the eleventh hour are expected by the foes of censorship in Pennsylvania to win the battle against the censorship repealer from the defeat in the Legislature, notwithstanding the bill was voted down, 11 to 24, when it was called for final passage on third reading in the Senate at Harrisburg on April 23.

The plan now of the friends of the repealer is to recall the measure for reconsideration this week and after an all-day series of conferences here there are said to be provisions to be made for the belief the bill can be passed after certain concessions are made in the form of amendments.

The support and influence of the National Association of Motion Picture Industries will be sought to gain the support of the other ticket interested, which are said to be a unit in favor of the repeal of censorship, left Harrisburg after the defeat of the bill last week for the purpose of ascertaining the grounds for belief the bill can be passed after certain concessions are made in the form of amendments.

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Hoffman Organizes at $25,000—Other New Corporations

M. H. Hoffman, Inc., was organized last week for $25,000, the incorporators being M. Henri Hoffman, Florence L. Devine and Jacob Hertzberg, all of New York.

Other new corporations, reported to Motion Picture News by the Corporation Trust Company of New York, are:

- Mayfair Film Corporation, $25,000, with Max A. Schlesinger, Maurice Schlesinger and Jacob J. Lazaroe, all of New York.
- Fifty-fourth Street Studio was incorporated for $5,000 by Martin Lippman, Wm. R. Ladenheim and Katherine A. O'Leary, all of New York.

To Revive Exhibitors' Body

Efforts are to be made at once to revive interest in the Michigan Exhibitors' Association, according to A. J. Moeller, who says a campaign will be made to increase the membership at least 100 per cent. The annual convention is scheduled sometime in June, and will be held in Detroit.

Co-operative Exchange Formed in Northwest

A group of Northwestern exhibitors have organized a co-operative film exchange with headquarters at 538 Andrus building, Minneapolis, and have announced that the new concern will be co-operative in the strictest sense.

The organization is known as the Exhibitors' Booking and Service Company. No return express or advance deposits will be charged members who pay a membership fee of $15 annually, and take one share of stock at $10. The firm promises to save money for its members.

William H. Hood, a Minneapolis broker is president, and Theodore Quadall of Minneapolis is secretary. Our the board of directors are exhibitors in several outside towns.

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Vitagraph Gets $1,000,000 Verdict Against Ford

Alleged Libel Contained in Article by Auto Magnate to Effect Muni-

tion Makers Financed War Film Basis of Suit; Time Given to Answer

JUDGMENT for $1,000,000 in favor of the Vitagraph Company against Henry Ford over a libel suit instituted against the automobile manufacturer for alleged damaging remarks concerning the complainant's film production. "The Battle Cry of Peace" was handed down on April 23 by Judge Mayer sitting in Federal District Court, New York. Twenty days were given Mr. Ford to file an answer to the original complaint of the Vitagraph Company. The court action followed the filing by the manufacturer's attorneys of a demurrer to the suit, the presentation of which is technically considered an admission by the defendant of the truth of the allegations in a complaint.

Vitagraph based its claims on passages in an article alleged to have been prepared by Mr. Ford, and published in May, 1916, entitled "Humanity and Sanity." The fundamental point taken by the motion picture concern was that portions of the article reflected the opinion that "The Battle Cry of Peace" had been suggested by Hudson Maxim and had been financed by munition makers of the United States in order to embroil this country in war. The complainant charged that such statements were false, and the wide publicity given them did almost irreparable damage to the manufacturing of Blue Ribbon features.

In rendering his decision Judge Mayer ventured his opinion that motion pictures are of tremendous value in spreading enlightening propaganda.

"The Eyes of the World" Makes Western Record

Clune Production, According Business on "Birth of a Nation" and Other Features

J. L. ADAMS, general manager of the Deseret Film Company, Salt Lake City, spent last week in Los Angeles arranging with W. H. Clune, for a further expansion of the Deseret Territory in the use of "The Eyes of the World."

The Deseret Film Company one month ago purchased similar rights for the intermountain states of Utah, Colorado, Nevada, Wyoming, Montana and Idaho. Mr. Adams said that "The Eyes of the World" has proven nothing short of a sensational success and has smashed all records in Utah and Nevada.

"The feature opened in Utah at the Strand theatre, Salt Lake, on April 1," said Mr. Adams, "in two weeks it played to more than 20,000 paid admissions at a top price of $1, the same scale as was in operation in Los Angeles. The capacity of the Strand is 1,014, so that the picture played virtually to capacity during the entire engagement. During the first week hundreds of persons were turned away at every performance, and at every showing since there have been good houses."

Mr. Adams says that this smashes not only every previous motion picture record in Utah, including that of "The Clansman" but also every theatre record in Utah for paid admissions. During this run "The Eyes of the World" had for competition "Joan the Woman" and pictures at nine other playhouses.

Eighteen Cities Named for Goldwyn Branches

Distributing Concern for Goldwyn Pictures Thoroughly Covers Country— Offices and Managerial and Selling Force Now Being Engaged

ORGANIZATION and opening of branches in eighteen important cities has been begun by the Goldwyn Distributing Corporation, which was chartered at Albany, N. Y., a fortnight ago, with a capital stock of $1,000,000. This is the medium through which Goldwyn Pictures will be distributed.

At this time the outlook is that the offices will be located in the following cities, thus affording distribution facilities in every important section of the United States:


Pittsburgh, Cleveland, Cincinnati for the Central States.

Chicago, Detroit, Minneapolis, St. Louis and Denver for the Central West and Middle Northwest.

Seattle, San Francisco and Los Angeles for California, the Pacific Coast and the Northwestern territory.

Atlanta and Dallas for the Southern States.

New Universal Weekly Due April 14

Universal will issue a new animated weekly on May 14, to be known as "Universal Current Events." It is the intention of Jack Cohn and his staff of pictorial newsmen to present war news and patriotic subjects in the new weekly.

Universal intends to make this weekly film war record so complete that it can be stored as a record for future generations.

MacMahon Comments on "Canned Novels" for New York Post

J. A. MacMahon, general press representative of Fox Film Corporation, contributed a signed article to the New York Evening Post last Saturday, in which he says:

"The prophecy of H. G. Wells that the news columns of newspapers would be replaced by cinema reports and the editorials by public arguing machines has been passed by as lightly as the picturesque anticipation of D. W. Griffith, uttered two years ago, that the libraries of the future would hold canned reels instead of books. But all that is lacking now for the realization of the Griffith prophecy is the concentration of the material in film libraries and the installation of motion picture machines in private homes."

Mr. MacMahon's contract to represent the Fox de luxe productions, "The Honor System" and "A Daughter of the Gods," expires May 1, and he is open to publicity promoting engagements at his study, 321 West Fifty-fifth street, New York.

New Up-State House Opens with Big Flourish

To crowds which taxed the capacity of the house at afternoon and evening performances, the new Rialto theatre, Amsterdam, N. Y., was successfully opened on April 19 by Edward C. Klapp, owner, and George A. Roberts, manager.

An opening air band concert was given previous to the evening show, and Mayor Cline made a short address during the performance. City officials and prominent society folks attended the opening, and at the conclusion of the evening show, a banquet was tendered to the performers and employees of the Klapp theatres, and film agents from out of town who attended the dedication.

Harry Rapf and Ralph Vince
Real Service that Distributors Are Anxious to Give

The Fourth of a Series of Articles—The Triangle Plan

The purpose of this series of articles is to look behind, or within, the larger distributing companies, and to find out what each of them means by the phrase, "Service to the Exhibitor." We have found, in each case, that the theory upon which each of them is building is different.

Paramount believes that service means one thing; Bluebird has quite a different conception, and Y-L-S-E, still another. This week we give Triangle's claim to individuality.

We have assumed right along that you are a busy exhibitor—to busy to take the time to dig out this information for yourself. Ferreting out such matters for you and presenting them compactly and clearly we consider to be one of our chief duties to our readers.

Triangle's policy, to put it another way, means alertness. If one of the old showmanship ideas has outlived its usefulness—out with it.

Whatever the Hodkinson, or Triangle, service backbone may be as a theory, all that you as an individual exhibitor, care about in these pressing times is how the theory finds expression.

What is the Triangle service department driving at?

Originality; something novel; something individual.

Very good, you will say, but isn't every other distributor driving at the same nail?

Let us make haste in correcting an impression that the foregoing may have caused. Triangle's notion of service to the exhibitor is not easy unless one is thoroughly acquainted with the idealism of W. W. Hodkinson.

Mr. Hodkinson is a genius of rare type. We have not many like him in the business. His mind is, and always has been, focused on a point several years ahead of the industry's blind gropings. But his service staff is not made up of theorists. Considering them one at a time, or net, they are a group of hard-headed young business thinkers.

If they have the opportunity—yes. But none of them makes a daily business of originality, with that single aim in mind.

Triangle believes that the exhibitor who succeeds today must have something different from and more ingenious than his competitor.

Triangle says that your theatre must have a personality, that it must present something to the public other than a flock of glaring lithographs pasted on the boards outside.

Triangle gives heralds an intrinsic value. They are not just so much print on so much paper. They are something. We have not many like him in the business. His mind is, and always has been, focused on a point several years ahead of the industry's blind gropings.

Triangle's claim to distinction does not lie in the various advertising suggestions given exhibitors, but in the comprehensive and far-sighted way that big subjects are treated. An exhibitor can call a mass of valuable information from the articles if he can spare the time to read them.

The Triangle press sheet which accompanies each Triangle production is decidedly better than average. The sheet is snappy and printable. The sheet also contains a musical cue record and various advertising and lobby display suggestions.

We THANK YOU!

If I can't get along without Motion Picture News, I would rather have the News than all the other trade journals combined.

H. B. Freeman, Edenland Theatre, Franklin, Tenn.

Because they are old does not mean that they are good, nor does it mean that they are worthless—worn out.

Laugh Insurance
Guaranteed by Mack Sennett Keystone Comedies

The Ordinary Slide Bore the Audience—Here is Advertising that Interests and Amuses

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The Ordinary Slide Bore the Audience—Here is Advertising that Interests and Amuses

Laugh Insurance
Guaranteed by Mack Sennett Keystone Comedies
Ince, Hodkinson and Roth Tell Triangle Ideals

Producer, Distributor and
Exhibitor Give Three Sides to
Triangle’s Purpose—Plans
Made for National Broadside.

ONE IMPORTANT and illuminating outcome
of W. W. Hodkinson’s visit to the
Pacific coast, besides the interestingly
announced, of discontinuing the advance
deposit system, has reached Motion Pic-
ture News office in the form of a state-
ment from each of the three Triangle
units: Producer, distributor and exhibitor.
The statements come from Thomas H.
Ince, W. W. Hodkinson and Eugene H.
Roth, a Triangle exhibitor of San Fran-
cisco.

Mr. Ince expressed himself as follows:
"I have been in the business of making
motion pictures almost from the day of its
start. I think that I have made good pic-
tures. Many have told me so. I think that
I am making better pictures to-day than I
ever did before. And I know that I am
going to make even better pictures from
now on. The present arrangements of
Triangle give me the opportunity. I have
the finest producing plan in the world. I
have the actors, the directors, the script
writers and the technical experts. I know
how. Personally I am certain of all this, and I
do not doubt my ability to convince others."

Mr. Hodkinson said:
"I have recently made several announce-
ments in regard to the future of Triangle
Pictures. This is in further confirmation of
them. Of course they are all formulated. But
the details are all completed, we are ready
to go ahead. And we are going ahead.
Others may follow if they wish; but we
have taken very good care that they do
not catch up to us. We propose to be the
leaders in the picture race."

Eugene H. Roth, of San Francisco,
added:
"I am the manager of the Portola the-
aatre of San Francisco, and the executive
manager of the new California theatre now
being constructed at a cost of $1,750,000.
It will be the finest moving picture theatre
in the world. Naturally, I want the best
pictures in the world to go with it. More-
ever I must have the best."

"And I have decided to use Triangle
Pictures. I did not do this hastily. As a
matter of fact, I have always been op-
posed to the program plan. I have even
fought it.

"It was not the easiest thing in the
world to make me change my views. But
Triangle has done it. I have even become
an enthusiastic convert, due solely to the
excellence of Triangle’s output."

Big Dramatic Feature "Today" Is Completed

Florence Reed Starring and Ralph
Ince as Director—Harry Rapf Cer-
tain Picture Will Be a Revelation—Writers and Moralists Praise

WITH the new Florence Reed feature.
"To-Day," practically completed,
Harry Rapf, president of the "To-Day
Feature Picture Corporations," is considering
several attractive propositions with regard
to the disposal of his picture. Already he
has received a tempting offer for the world
rights of the feature, and a number of of-
fers for state rights.

The precise date of its release is not
announced, but all due speed will be made
in order to satisfy the demand for what prom-
ises to be an exceptional playpoy.

Mr. Rapf feels that every essential mak-

Pictures Same as Patent Medicines in Vancouver

Harry J. Cohen, Special Representative of Metro, Finds Film Con-
ditions Good in Northwest—Corrects Newspaper Misunderstand-
ing.

HARRY J. COHEN, special representa-
tive of the Metro Pictures Corpora-
tion, has just returned from a 15,000-mile
trip through the Northwest, and among
the many interesting things he came across
was a motion picture boycott among the
newspaper men on Vancouver, B. C.

"When I went to Vancouver," said Mr.
Cohen in an interview, "I found that all
the newspaper men had turned thumbs
down on motion pictures. They said they
put them in the same class with patent med-
icines, and they were treating them as
such."

Mr. Cohen arranged a meeting with
the various editors, and argued that Motion
Picture News has as much for the reader,
as sporting news and social happenings, if
not more. He pointed out to them that
thousands of motion picture theatregoers
were reading the papers chiefly because of
the picture features in them. Mr. Cohen
succeeded in converting the editors to his
way of thinking.

"I found general picture conditions ex-
cellent in the Western States and Canada," Mr. Cohen went on to say. "This was par-
ticularly true of Washington and Oregon.
Conditions there are better in Seat-
tle. The program picture is demanded in
the West. The exhibitor understands that
the program showing is to his benefit, and
the regular patron knows he will get his
money’s worth.

"War conditions are not worrying the
Western exhibitors. I was in the West when
the ‘state of war’ was declared to exist.
The President’s message aroused tremendous enthusiasm, and the response
in the way of enlistments has been all that
could be desired, but the exhibitors feel
that their business will not be affected."

Castle Pictures Not to Be Released as Specials

Reports that the Castle features will be
released by Pathé as specials, independent of
the Gold Rooster Program, were em-
phatically denied last week by J. A. Berst,
vice-president and general manager of
Pathé Exchange, Inc.

"We have no such intention," stated Mr.
Berst. "We have engaged Mrs. Vernon
Castle to appear in our Gold Rooster plays,
and later in serials. I consider her one of
the two greatest box-office stars in the
country to-day."

"We have never considered releasing the
Castle Pictures as specials, independent
of our program. We want to make up our
Gold Rooster plays to be a ‘special’ in
every sense of the word, and the engage-
ment of Mrs. Castle is an important step
in that direction. We will have other inter-
esting announcements in the near future
along the same line."

Triumph Films in England

Chester Beecroft has disposed of the
products of the Triumph Film Corpora-
tion for England to Bolton-Stewart, Ltd.,
of London.

Mr. Beecroft has an agreement with
Bolton-Stewart, Ltd., to furnish them
each month, for the next two years, with four
of the best American made productions.
He is already supplying Bolton-Stewart, Ltd.,
with the Frohman Superpictures. Among
these are include "The Witching Hour" and
their latest subject, "God’s Man."

The Triumph sale also calls for one fea-
ture a month. The productions which
the Triumph has made were directed by Julius
Steger.

J. C. Jessen in New York

J. C. Jessen, Pacific Coast representa-
tive of Motion Picture News, arrived in
New York from the West, Monday afternoon.
"Exhibitors Should Clean House"—Wright

Kalem Official Terms Statement That Producer Is Exhibitor's Enemy

"Mere Balderdash", "The Weapon of a Peanut Politician"

COMMENT has been heard from many quarters on the Motion Picture News' editorial of last week calling attention to the statement that "the producer is the natural-born enemy of the exhibitor," reported to have been made at exhibitor meetings in the West by the league president. One of the prominent film men most strongly aroused was William Wright, in town from Calif. Hav. Speaking to a representative of Motion Picture News, Mr. Wright declared:

"I was very much amused at a statement attributed to a certain New York exhibitor relative to the business relations between the exhibitor and the producer, in which this party stated the producer was an enemy of the exhibitor. Nothing could be further from the fact."

"This talk of the producer being the enemy of the exhibitor is mere balderdash and is the kind of stuff you would expect from the small mind. The idea of arranging the exhibitor against the producer is like the weapon of the small peanut politician who endeavors to arrange class against class."

"The exhibitor has his own salvation, and the salvation of the entire motion picture industry, in his own hands. If he will organize and elect honest officers of brains, he can clean the industry and put it on a basis which will command the respect of the entire world."

"The majority of exhibitors and producers are of good character, and it seems to me it is up to them to place our business so that instead of being the butt for adverse legislation all over the country, we will occupy such a commanding position that we will compel the respect of all good citizens and the fear of the low-brow politician who is continually running for us."

"Thousands of exhibitors in the United States can testify that the writer personally has gone out of his way many a time to accommodate an exhibitor and he did not ask whether the man operated a small theatre or a large one—and many thousand exhibitors will say that Kalem Company has always tried to keep in touch with its ultimate consumer, the exhibitor, and that we have always endeavored to make pictures which would enable the exhibitor to get the money."

"From the inception of the Kalem Company, those in charge of its business have kept in close touch with exhibitors all over the world and have shaped its policy accordingly, always realizing that the exhibitor's success was their success, and, far from being the enemy of the motion picture theatre proprietor, we have tried to be his friend, knowing we would benefit thereby."

"Exhibitors today have the success or failure of our business practically in their hands. Organization is absolutely essential, but it must be on a large scale. If a few exhibitors get together and form an association, they are very apt to be dominated by the politicians in the business, and that cannot mean success as these politicians will have their own axes to grind and will not work for the ultimate good of the business as a whole; but if the exhibitors will organize wholesale, the good and unsophisticated men will come to the front and the business as a whole will benefit."

George E. Schmidt, manager of the Alamo, No. 2, Atlanta, has been an exhibitor ten years. "Business is only fair," he declares. "Pictures nowadays have poor titles and the supporting casts are not equal to the stars. Some changes must be made in the game in order to stimulate the business."

"Business is good. It keeps me working to keep it so, but I don't mind working as long as the coin comes in," is the cheery greeting from J. C. Larkin of the Cosmos, Winner, S. D. "Douglas Fairbanks and William S. Hart are the favorites here. We run Fox, Triangle, World and Paramount."

E. B. Mintum, of the Gem theatre, Council Bluffs, Ia., is a strong advocate of "lapping" serials. He always starts his new serial off on the night that he closes the serial serial, and the result is he has built up his week nights with serials. He runs two serials a week, and says serial nights are his biggest nights. He has run all the Universal serials.

"Business is good, but we have lots of trouble getting a square deal from the exchanges until they are simply forced to it," says J. C. Larkin of the Cosmos, Winner, S. D. "Douglas Fairbanks and William S. Hart are the favorites here. We run Fox, Triangle, World and Paramount."

"The Paramount service is the only real service we have ever had," is the "Firing Line" report from the Alhambra theatre, Pittsburgh, Pa. Here's a touch of frankness from the Alhambra theatre, Pittsburgh, Pa. "We have before us letters and contracts, and he has a contract for making no mention, even in the smallest type, of the producer was their success, and, far from being the enemy of the motion picture industry, in his own hands. If he will organize and elect honest officers of brains, he can clean the industry and put it on a basis which will command the respect of the entire world."

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Northwest Convention for Intense Organization

Gathering at Minneapolis on May 1
Local Bodies—Fred Herrington

INTENSIVE organization was the key note of the annual convention of the Motion Picture Exhibitors' League of America. A campaign committee is being appointed which will include, in addition to Northwestern exhibitors, the many league members throughout the country who have been instrumental in inducing Mr. Rodgers to become a candidate.

"Less petty politics and less domineering selfish tactics" is, in a nutshell, the platform in which Mr. Rodgers's friends are asking for support at the coming June election. The first gun in the campaign was fired last week with the announcement by Mr. Rodgers that he was firmly against the sending of instructed delegates to the Chicago convention.

"The instruction of delegates savors too much of old-line politics," declared Mr. Rodgers to a MOTION PICTURE NEWS representative. "The men who introduce the old-time tactics might think that they are building the machine in a new manner, but, believe me, there isn't so much of the old ward heelin' gum shoe politics of long ago."

The Motion Picture Exhibitors' League of America is a trade organization, and should eliminate all politics. If the locals haven't confidence in the ability and integrity of their delegates they should not send any delegates at all. That is my opinion of the matter as it stands to-day."

Announcement is expected to be made within a few weeks by the committees throughout the country, which will handle the Rodgers's campaign. Thomas J. Hamlin, editor of Amusements, has been appointed chairman of the Publicity Committee.

Mr. Herrington, organizer for the league, who was the convention's special guest, declared: "With the corporation has done a great work for the Northwest, it was realized by many members that by mapping out a set program, giving a real job to every member who would handle it, the industry could gain a balance."

The distributors were there and received every courtesy that it was possible to extend them. The misunderstandings were swept away to a large degree; the relations between the two branches are going to improve.

Smokers, midnight parties, automobile tours, a grand ball, at which the film stars were the special guests, made up the social program.

A resolution warmly commending the Triangle Company for abandoning the deposit system for the more equal distribution plan was unanimously adopted and recorded on the minutes at a meeting of the Associated Motion Picture Exhibitors of Brooklyn, held on the evening of April 21 at the Triangle theatre.

Brooklyn Exhibitors Endorse Triangle's Deposit Stand

A resolution warmly commending the Triangle Company for abandoning the deposit system for the more equitable distribution plan was unanimously adopted and recorded on the minutes at a meeting of the Associated Motion Picture Exhibitors of Brooklyn, held on the evening of April 21 at the Triangle theatre.

Representatives were present from practically every one of the 105 theatres that hold membership in the Brooklyn League. William Brandt, who has capably held the office of executive secretary for the past months past, was installed as president of the organization, succeeding John Manheimer.

MOTION PICTURE NEWS
Vol. 15. No. 19

Education Gets Weinberger

Mack D. Weinberger, formerly with the Universal Film Exchange, New York, has joined the forces of the Educational Films Corporation, at 729 Seventh avenue, New York.
Are You Ready To Organize?

Exhibitors are waking up to national organization work. One important state has already written us asking for the services of Fred J. Herrington, national organizer of the Exhibitors League. Are you ready?

Mr. Herrington reports enthusiastic meetings all along his route. He is making a big swing around the circle in the sole interests of exhibitor organization, to bring local leagues into the national organization and to serve and create local organizations.

Read over carefully this itinerary:

<table>
<thead>
<tr>
<th>City</th>
<th>Date</th>
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<tr>
<td>Minneapolis</td>
<td>Mon., Apr. 30</td>
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<td>Fargo, N. D.</td>
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<td>Bismarck, N. D.</td>
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<td>Billings, Mont.</td>
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<td>Seattle</td>
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<td>Portland</td>
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<td>Sacramento</td>
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<td>San Francisco</td>
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<td>Fresno</td>
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<td>Los Angeles</td>
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<td>San Diego</td>
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<td>Los Angeles</td>
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<td>Tucson, Ariz.</td>
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<td>El Paso, Tex.</td>
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<td>San Antonio</td>
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<td>Galveston</td>
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<td>Houston</td>
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<td>New Orleans</td>
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<td>Jackson, Miss.</td>
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<td>Memphis</td>
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<td>St. Louis</td>
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<td>Indianapolis</td>
<td>Sun., “ 3</td>
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<tr>
<td>Cleveland</td>
<td>Tues., “ 5</td>
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If you want organization work done, anywhere, note the date of Mr. Herrington’s arrival in your city and write MOTION PICTURE NEWS. We will forward your letter to Mr. Herrington on the road.

Also, you can aid greatly by filling out and mailing us the coupon below. We will publish the information thus received and thereby let you and all exhibitors know the country-wide sentiment toward organization and the Chicago Convention.

This is the year to organize. It is now or never.

Make the Chicago Convention a big and representative exhibitors’ gathering. Send your delegates there uninstructed. Eliminate all politics in advance.

Let the convention be a wide open one—free and able to choose the best leaders, men who will act for you and not capitalize the League for themselves.

Appoint committees who will work, and who will take up the box-office problems now confronting you, and settle them, as practical business men, to your advantage.

It can be done. And it’s worth your trip to Chicago—or your delegates’ trip—to see that it is done.

Fill out and send this coupon in to MOTION PICTURE NEWS, 729 7th Avenue, New York City.

--- COUPON ---

Are you a League member? If not, why not? Will you attend the National Convention in Chicago—Do you favor instructed or uninstructed delegates? July 14-22d? Who is your choice for President?

Remarks

Signed

Theatre

City
Ultimate Organization in Omaha Assured—Ochs Fails to Stir

Since the visit of Mr. Ochs to Omaha the interest of exhibitors toward the organization of a Nebraska branch of the Motion Picture Exhibitors' League of America "We have all been resting after preventing by a hard fight the passage of censorship laws and the fixing of fees by the Legislature," said Manager Horace M. Thomas, of the Strand, who is vice-president of the Red Folks' Club of Nebraska.

"We believe, however, the exhibitors feel they have made a real gain, and that it is only a question of time before the organization is formalized. The question now is, Who will start the ball rolling. The Red Folks' Club will meet in Omaha next week, and at that time Manager R. D. Shirley, of the Muse; Manager Willfred Ledoux, of the Empress, and myself, will probably be appointed to a committee to take the preliminary steps toward an organization.

Final steps may be taken when Omaha holds the request for the last of May, and if there be a certain agreement of action as regards this meeting." Oh the word was given the visit of Mr. Ochs, he retired to his private suite at the Parker, of the Muse, who is also secretary-treasurer of the Red Folks' Club. "The Red Folks' Club will meet soon, and they may do something."

Northwest Showmen Untroubled

Thanks to the activities of the Motion Picture Exhibitors' Corporation of the Northwest and a growing appreciation of the importance of the film industry, but one motion picture bill passed the Minnesota legislature last session. That was not objectionable.

The bill regulates the construction of theatres in the smaller towns and is largely a safety measure. It provides for certain color, fireproof booths and for stationery seats.

EXHIBITOR PERSONALS

DISTRICT OF COLUMBIA.—Washington: E. K. Reynolds, owner of two buildings of Penn Gardens, has again assumed proprietorship of this house and has in consequence installed Geo. C. Schuler as its manager. This house is one of the most attractive and popular in the west end section of the city, and its Garden adjoining has a capacity of 5,000. Mr. Schuler is getting Penn Gardens Park ready for its opening of the middle of the month. Floral decorations and colored lights will be installed, while an orchestra of ten will perform. The orchestral concerts preceding the Sunday evening performances will continue. The following season, will be continued this season. Schuler is planning a campaign of community publicity which will bring Penn Garden Park close to its patrons and popularize this attractive theatrical institution.

Harry Craland is putting in order the parking rights of his home at the Savoy and the Apollo for the summer season. At the Savoy he is introducing a novelty in an arched entrance which extends around the side of the building. This feature is so arranged that it is almost as practicable with natural horsedrawn vehicles as it will be with the possible arched carriages which will be interwoven against the side. While this is being constructed he is giving a forward glance to the future of the Apollo, which he has arranged in order that a large landscape garden plant this arbor with vines that will give a resulting beauty and artistic effect. This arched entrance offers a novelty of beauty and practicality to the Apollo which Washington has not herefore known.

The improvement scheme will cost about $2,000. This open air theatre is situated on the highest point of the city and has been a popular theatre garden for the past several years. It is planned that nothing be ready for its opening the latter part of May.

TII-INOCTEB.—Dubuque: Mr. and Mrs. Mary Rockwell have sold the Bigon theatre to Paul Dubuque. "The building does not go with the sale," said Mr. Rockwell.

Champaign, Ill.: H. Cooper, late manager of the Park theatre, has returned to Ohio, Mr. Kuhn, recently sold the house to Messrs. Walton and Kure. Mr. Cooper has remained in the management. Mr. Cooper has had control of the hotel and theatre for a period of about a half year, and has set a high standard in the clas of productions, and his conduct of the theatre.

Roseville, Minn.: E. Scott has left his interest in the Gem theatre to his partner, Charles D. Miller. The Gem is now under the management of Lawrence Semmen, maker of the "Big Y" shorts, which started the New Chicago last week on his way to New York.

INDIANA.—Indianapolis: R. S. Shadrack, manager of the Indianapolis exchange, has announced that all employees of the House from the day after next each week to devote to the cultivation of the ground is a sitting room, has the four large swinging doors that have been placed at the entrance.

Union City: H. E. Jackson, of Union City, has bought the Star theatre of that city from Colonel Hoover, who with his family will remove to a farm near Union City.

IOWA.—Greene: Lloyd Gates sold the Crystal to John. Hale.

Des Moines: H. Hierstein has sold the University theatre to J. L. McDowell of Grinden Grove. Mr. Hierstein has discontinued the Premier Photoplay company after acquiring subjects which this company had been exploiting to the interstate film company.

MARYLAND.—Baltimore: The Park theatre, at 3207 North Fulton avenue, is now under the management of Mr. Smith, who has extensive experience in handling the various agencies. He is prepared for the Park theatre an all-feature program.

MASSACHUSETTS.—Quincy: A theatrical ground was brought into use last week when Captain George A. Wardwell, manager of the Kinsclad and Atlantic theatres, was married to Miss Annie J. McLeod, who, for seven years, has been employed in the executive offices of the Kinsclad.

MICHIGAN.—Bay City: Lloyd R. Simpson, manager of the West Bay theatre, has leased the business and equipment of the West Bay theatre to run in the same lines as the Aladdin, demonstrating the better class of pictures. The theatre will be open on Wednesday of next week.

Grand Rapids: Another reorganization is being carried on in this town. A new management took possession last week, but will continue the employment of a practically new company of players. The name of the company is changed again to the Temple and the company is known as the "Temple Players."

The new managers are Etcie Rome, Leo Rome, William Biber and Philip Cohen. They have a number of plans under consideration for the advancement of the interests of the theatre which, but sold last week, for thirty years, and is still in operation. The projection machines, and is fitted with tragin alarms.

Detroit: Theodore W. Webb is announced as the new house manager at the Majestic theatre, Detroit, successor to Mr. Eldridge. Mr. Webb continues as managing director.

Jack Knight is announced as the manager of the Maxine theatre here after nine months at the Ideal. The new manager is Etcie Rome, Leo Rome, William Biber and Philip Cohen. They have a number of plans under consideration for the advancement of the interests of the theatre which, but sold last week, for thirty years, and is still in operation. The projection machines, and is fitted with tragin alarms.

MINNESOTA.—Minneapolis: The Lyric theatre, which for several months has been conducted by Elliott & Company, has been sold to J. H. Simpson, the Pase theatre, East 5th St. and Payne Avenue, for a term of ten years at an average rental of $1,000 a year. Mr. Simpson plans to remodel the Plaza and operate it as a feature picture house in December last, and space is already at a premium. The theatre will seat 1,600 and this theatre seems to be the future of the city. The previous building was constructed in 1914.

OMAHA.—Ed. Foy, Jr., Dallas, has taken over the Ideal theatre and is operating on the inside, but will operate the building as an opera house and will continue the opera company. This opera is one of the best equipped outside theaters in the Western states. The orchestra consists of two Power's 66 projection machines, and is equipped with magic lanterns.

NEW BRUNSWICK.—John J. and J. G. Spencer, who operate a chain of theaters in this section, contemplated a trip to New York during May, but will operate the building as an opera house and will continue the opera company. Two Power's 66 projection machines, and is equipped with magic lanterns.

NEW JERSEY.—Concord: W. E. Steward, owner and manager of the Concord theatre, has recently remodeled his house, including the orchestra pit, and has installed a Wurlitzer organ. He reports business satisfactory.

Coieiseme: A. J. Erwin, owner of the Peoria theatre has purchased a Power's 66 projection machine and is delighted with reults.

NEW YORK.—A. H. Chaffer, owner of the Armatage Little theatre, has just completed a new opera room with a Mo- tograph projector, operated by a 3 h.p. Ford gas-engine.

Elizabeth, N. J.—L. B. Beaton has recently completed a new Lyric theatre to take the place of the theatre burned down in the spring of 1916. The previous building was constructed in 1914.

OKLAHOMA.—A. A. Ransom, since the building of the Liberty theatre, is conducting the Liberty theatre alone, but will continue to handle the business of the Liberty and will give it up. Mr. Ransom ran the theatre for six years.

OHIO.—Cleveland: S. W. Manheim & Company, Garfield building, has leased for Arian Uessauer to J. H. Simon's, manager of the Ideal theatre, plans to remodel the Plaza and operate it as a feature picture house.

SOUTH DAKOTA.—Ardon, S. W. Manheim & Company, has completed a new operating room with a Mo- tograph projector, operated by a 3 h.p. Ford gas-engine.

TEXAS.—Dallas: The Crystal theatre, Dallas, will no longer operate under the program system, but will be opened as a feature picture house. This is the first book on the market. The first fruit of this change in policy is the addition of a better film agency and the better results from the beginning. The Crysta- l is now in the hands of the manager of the leading picture play houses of this city.

Ed. Foy, Jr., Dallas, has taken over the Ideal theatre, situated at Peak and Bryan streets, and has recently opened the First National Manager George H. Shudde, after the lease of the one burned down in the spring of 1916. The previous building was constructed in 1914.
Proves to Himself His Patrons

Read His House Organ

Under the management of J. G. Bodine, Jr., the American theatre, Washington, D. C., maintains a patronage that varies but slightly from week to week. Asked how he accomplished this, Mr. Bodine replied, "Always maintaining the same high standard of clean pictures. Variety in the feature, a good comedy, a novelty in presentation, making your patrons feel that they are necessary for your success, and keeping their comfort always in mind, are my principles.

"I demonstrated the usefulness of the weekly program recently by printing a picture of Mary Pickford and beneath it the name of Clara Kimball Young. Every second person nearly who came to the show that week told me of the error. I was anxious to discover if these leaflets were read or just thrown away. I am convinced that they are read and are a useful advertising medium of my house.

The American is a residential theatre of 600, spacious and exceedingly well ventilated. A good screen, clear projection and appropriate music of piano and violin add to the attractions of this popular house.

Clothing for Duluth Girls Who Resembled Anita Stewart

W. W. Abrahamson of the Zelma theatre, Duluth, Minnesota, hit upon a happy idea in drawing attention to "The Girl Philippa," when it played in his house.

A short time prior to his week's run of Greater Vitagraph's "The Girl Philippa," Mr. Abrahamson announced in his newspaper advertisements that he would offer prizes to Duluth girls who bear the closest resemblance to Anita Stewart, star of "The Girl Philippa.

This in itself was enough to arouse interest among the members of the fair sex of the city, but as an added incentive Manager Abrahamson offered prizes of a spring dress for the closest resemblance, a spring hat for the next and for the third, a pair of spring boots.

As a result of the contest, considerable interest in the picture was incited and Mr. Abrahamson's theatre played to big business during the entire run of the play.

Rialto's Birthday Booklet

S. L. Rothapfel, manager of the Rialto theatre, New York, has issued a booklet, 6 inches by 8½ inches, in which the various departments of his theatre are represented. Besides containing new views of the Rialto's interior, photographs of various members of Mr. Rothapfel's staff also appear.

The booklet is an example of correct printing, and it is probable that Mr. Rothapfel will gladly mail copies of it to his brother exhibitors who care to write for it.

Girls Take Places of Patriotic Portland Ushers

So many young men have deserted the ranks of the Orpheum theatre (Portland, Ore.) usher crew to join the army that the manager has been obliged to recruit a new crew from young women tenants. Manager McGeltznan collected a corps of girls and instructed them in their duties. They took charge last Sunday afternoon.

As is pointed out in an article elsewhere in this issue, the depletion of male ushers to the ranks of the army is a difficulty with which most exhibitors will now have to contend. It seems to us that exhibitors should begin training a reserve corps of lady ushers without loss of time.

Attractive Book from Southern Paramount Exchange

An elaborate sixty-page book, well bound, has been issued to exhibitors by the Southern Paramount Exchange, Atlanta, Ga., containing photographs and life stories of the numerous Paramount stars. The book is the original idea of Y. F. Freeman, the Atlanta exchange manager, and was written by Grace Wynden-Vail, publicity chief of Southern Paramount.

Slapstick Tickles the Kids

"Put a slapstick comedy at the end, if you would have them come again," said Exhibitor Booth of the Paramount, Nebraska City, Neb., speaking of children's matinees. "Let them swarm out of the theatre laughing and yelling and they won't forget the show before the next time to come.

"I find a mixed program is much the best for children. I generally show five reels: a travel picture, a two reel drama, a news reel and comedy, and finally a slapstick reel."
Light blue linen paper printed in sepi a with a decoration which conveys the spirit of the Far West. Lifts the Ruby theatre's program. (Three Forks, Montana), high above the usual type. The month's releases, day by day, are charted within. On the back cover are local advertisements. We will wager a year's subscription that the man who runs the Ruby theatre is an up and coming exhibitor.

Mutual Issues Orange Service Book for "Railroad Raiders"

The idea book issued by Mutual for the new Helen Holmes serial, "The Railroad Raiders," has many points of interest and value, including a yellow and black cover and yellow and black typography, which lifts the publication out of the ordinary class.

The booklet, which measures 8 1/2 x 11 1/2, contains a number of good advertising suggestions as well as sample cuts of Helen Holmes with price suggestions.

The advertising "stunt" suggestions emphasize the importance of featuring the railroad and its accoutrements. It is suggested that a railroad bell be used to draw crowds, that the program be printed like a time table, that tickets be printed like railroad tickets, and last but not least, that you install a train announcer in front of your theatre.

President Freuler contributed the opening article. Terry Ramsay is the "conductor" of the railroad booklet.

Idea's by the Trunkfull

A. H. McLoughlin, a Vitagraph-V.L.S.E. salesman working out of the Chicago office, has adopted the plan of carrying his selling ideas with him in a steamer trunk. Mr. McLoughlin carries samples of all available advertising matter, such as posters, photographs, heralds, etc.

When he calls at your theatre, his trunk is sent up and you have the opportunity of examining all of the advertising material available and selecting exactly what suits your territory. It seems to us that this plan is much better than the usual practice of ordering your advertising matter from a descriptive pamphlet.

If the same enterprise were shown by hundreds of daily papers in this county that is exemplified by the progressive methods of the Jewish Daily Warheit, in establishing a playphoto department, some of these papers would be realizing a greater return from its patron and plant.

It is to be noted that the Jewish merchant, whether he is selling diamonds or art, sees a sure and certain profit in any business transaction before he undertakes it. Therefore we can present no better argument to show up the shortsightedness of still too many American newspapers, than the success this Jewish newspaper is having with its work of educating the motion picture producer, exhibitor, and theatre patron to look to its columns.

In a brief six months, Murray A. Goldberg, the young advertising man, graduate of New York University, who undertook to build up this department for Warheit, has not only induced the New Fourteenth Street theatre, National Winter Garden, Majestic, and Mayer and Schneider Circuit theatres to place all their foreign language paper advertising entirely in the hands of his service department, but he has carried advertising from some of the largest producers, in one case, given exclusively to Warheit along with only the Hearst papers, and the World, among the many available New York daily papers.

Warheit's amusement and playphoto department was originally conceived as a special service especially to producers and exhibitors, and though still in its early stage has been very successful. Mr. Goldberg's efforts have made possible a daily amusement and playphoto page, and expert copy and art service furnished at small cost to exhibitors and others is one of the big inducements offered by this keenly alive, strictly "business" institution, which finds that CO-OPERATION WITH THE EXHIBITOR PAYS.

The Warheit service department has started some of the local exhibitors to advertise merely on the strength of its services.

Requests from many other exhibitors are pouring in asking for this same service, and the department is meeting this demand by constantly enlarging the working capacity.

Some of the best known Jewish critics have also been secured to write up the various feature films.

Two emphatic needs of successful, inexpensive newspaper advertising are the use of white space and a knowledge of rules. This advertisement from the Seattle Times, shows expert knowledge of both. The strength of the advertisement lies in the contrast. The contrast of blackness and whiteness is not overcome, either.

Exhibitors' Aid Book for "The Barrier" Praised

The publicity department of the Rex Beach Pictures Company is in receipt of many letters from exhibitors praising the exhibitors' aid book which is being distributed to all theatres showing this feature. "The Barrier" aid book contains an assortment of press stories and samples of thirty different advertisements, original cuts of which can be secured at low cost.

Jewish Daily Warheit Example to Newspapers

Exhibitors' Photoplay Department Established by New York Jewish Daily Meets with Immediate Success—Low Cost Service to Showmen
PROGRAM RELEASES

"The Snarl" Given Bessie Barriscale Thriller Role in Mystery Play
(Triangle-Five Reel Production)

Twins are always interesting. At the mere mention of the name we register interest because twins are the subject of many mix-ups, gags, confusions of thought and mystery interest. Therefore "The Snarl," pleases us because it is the story of two sisters, with strong facial resemblances but totally different dispositions. The rarest and most self-sacrificing, the other vain and egotistical—is a nature which makes for a good mystery play because of its human side; secondly because it teaches a lesson which all sisters whether twins or not, will learn and lastly because Bessie Barriscale is in the dual role of Helen and Marion Dean, twins.

Universal's First Butterfly Offering, "Eternal Love," a Story of Bohemian Life
(Universal Five Reel Production)

When a man has more money than virtue we can all derive a sound, moral lesson from his life. We will follow him through the many mishaps which are bound to associate with his career. This is the first of Universal's Butterfly Plays to be offered, is a study of Bohemian life in the Latin Quarter of Paris, and unfolds the every-day life in the life of an artist who meets an innocent, convincing girl whom he employs as a model and wins world-wide fame as a result of her. The story of a woman's love for a man undervesting of it and its consequences, places "Eternal Love" among the best offerings of Universal. Dorothy Mackaill as the model supported by a strong cast, gives to the picture an added interest.

Naomi Childers in "The Auction of Virtue" Answers a Vital Question

Do riches bring happiness? Naomi Childers answers the question for you in Art Drama's latest offering "The Auction of Virtue." Reared in poverty, Naomi discovers the most remarkable beauty in her rich employer's life. But he is poor and her idea of happiness is riches. He auctions his belongings and she sees a means of marrying wealth offers herself at auction. Her awakening, the call of true love and the temptations which arise from a girl's misconceptions—all are vividly set forth in "The Auction of Virtue."

Emmy Wehlen Has Role with Powerful Appeal in "Sowers and Reapers"
(Budget Five Reel Production)

As we now greet Emmy Wehlen, director, this biblical jersay for you in her own interpretation of "Sowers and Reapers" is worth while. From the lovely shop girl she rises to the title role of a Christian missionary through the increasing power of the motion picture, casts off a selfish life, returns kindness for hate and in the end triumphs over her enemies. It is different—something apart from the usual run. You will like it for the lesson it teaches, the tense situations as they unfold and the fine acting of Miss Wehlen.

Bernhardt, the Divine, Plays Inspired Role in "Heddia Gabler"
(Mutual Five Reel Production)

Nance O'Neil, "Bernhardt of the Screen," is at her best in "Hedda Gabler," the current independent features, program releases and serials for the week of May 7th are covered in this issue. They will continue in this systematic manner so that you can have a handy quick-reference file covering the field.

Let's get together on this Service Department. Tell us of any improvements you would like to see. Send us samples showing the different uses to which you put the Ad-Talks.

Margaret Illington's Picture Debut in "Sacred Heart" Is Important Event
(Paramount Five Reel Production)

To those who remember Henriette in "The Two Orphans," Maggie Schults in "Killing," and Bernhardt as "Jenny," three of New York's greatest stage successes, it will do no harm to say that Illington is a reminiscent of all three. Illington has the dual role of Mary Stephani and Vesta Boris in "Sacred Heart," making her a rival to the leading woman's picture, two actress who have been given the same names as those who made them famous. To others less fortunate it should be a lesson that no work is too small or too menial to be turned out if we assured them to see what others have seen and done—namely—Miss Illington in action. In "Sacred Heart," she is bound to display her remarkable gift of versatility, magnetic personality and wonderful emotional talents which so endeared her to lovers of the legitimate. As the proud and saintly daughter of a high government official and as the notorious dancer in a small principaluty of Europe who sacrifices herself that true love may live, Miss Illington shines forth as the true artist. Political intrigue with a European background, wonderful acting, strong support and a gripping plot make "Sacred Heart" one of Lady's best offerings. Charles Kenyon, who is responsible for many of Miss Illington's stage successes, wrote the story.

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June Caprice Will Win Your Heart in "Small Town Girl"
(Fox Five Reel Production)

Those of us who spent our childhood days on the farm and laid awake nights dreaming of the great city, after reading the May nights on the "Great White Way" can once more dream our dream in home little June Caprice in "The Small Town Girl," William Fox has recast his clever character of the girl and she surpasses all expectations in her characterization of the small town girl. Her appeal is strong enough to carry the big city to care of her "sunt's" little girl, in the end of the picture, one of the Lee Kids who appeared to such a good advantage with Amister Reillyman and Allen. Charles Kenyon directs all of Miss Caprice's pictures, wrote the story in collaboration with Adrian Johnson. Bernard Delaney makes his debut as Miss Caprice's leading man in this picture.

"Souls That Meet in the Night" Tells Story with Strong Heart Appeal
(Superior Films Five Reel Production)

"Souls That Meet in the Night" presents a story that is sound in theme, strong in appeal and convincing in the lesson taught to be taught. Wealth very often gives rise to distorted ideas, ideas which if carried on bring unhappiness not alone to the misguided possessor of wealth but to those wholly innocent victims whom their wealth justifies the ends gained. In this picture we see a pampered daughter of a wealthy father forced into marriage with an old man and made to bear the brunt of the unscrupulous methods of an unscrupulous social agent. By devoting himself to his profession the architect gains prominence and fortune and respect of the girl whose vision of happiness had been changed by his true character.

Walthall, "Birth of a Nation" Star, Makes Hit in "The Saint's Adventure"
(K-E-S-B Five Reel Production)

Herbert Walthall, "Birth of a Nation" star, whose benevolent ideas regarding up-life work in a thickly settled tenement district are not well
received by his fashionable congregation because the tenements are owned by the church of which he is pastor, and the means he employs in carrying out his ideas in opposition to the wishes of his congregation, are the strong points in "The Saint's" story as it are owned by the church of which he is pastor of. The story is one of a man who is determined to do his work in a publicity manner and who, after he receives the support of the church, adds strength and stability to the work of a good supporting cast.

The Paris Underworld and Its Mystery Revealed by Warwick in "The Silent Master"

Whether the adventure be in Paris or New York makes little difference but when qualified by the subtitle "The Paris Underworld, Paris" it is more the more. Why? Because with the Paris underworld Warwick creates the atmosphere for a strong characterization. It is a mystery story of life among those desperate and cunning Apaches and of what is menaced and suffered for love, a romance swinging across the Atlantic to fashionable New York society from the Paris underworld, replete with tense situations, gripping scenes, strong action and fascinating mystery.

"The Silent Master" is an adaptation from "The Philadelphia Experiment" by C. W. Orton's novel. The Court of St. Simon's has been supported by Tell and a strong cast is seen in this masterpiece of mystery.

Storey and Moreno in Appealing Drama, "Captain of the Grey Horse Troop"

Indian stories are becoming rarer with the onward march of the motion picture which is the plug for the boy's adventure, "Captain of the Grey Horse Troop" will afford you exciting interest through its strong characters, its exciting situations and ideal western background. A strong plot with a well balanced strain of love running along giving Edith Strong innumerable opportunities to display her remarkable talent to please makings of the scenes which the most exacting audience may draw a personal interest. Antonio Moreno is the winner of this role of Captain Granniss, giving the modest of the Red Man's country to better conditions, and political advantage which he wins the respect of his opponents, combination many who think best but not least, the love and respect of a girl.

"The Frame-Up" a Thrill Play, with William Russell in Powerful Role

Are you in the mood for action—"pep" in modern phraseology—action running into thrills, each thrill building interest in its outcome, consistently draws a scene of a wealthy family to the rescue and seeks by a mother who is a union with the underworld but whose daughter is a young woman of executive innocence. If so, "The Frame-Up" is a must in store for you. Life in the underworld; the inner-workings of a city criminal organization, a scene of a theft, a robbery, the doings of the gypmen and William Russell, who is a master of all these, are the points of interest which will greet you when you enter the theatre. There is a guest in the person of Frances Millington in support of Mr. Russell. Russell himself in giving to this picture a clean refreshing interest.

Fine Character Portrayal by Frederic Warde in Pathé's "Hinton's Double"

A more human, touching story could not be told than the one which unfolds with the showing of "The Bar Sinister, Most Remarkable Race Story Since Uncle Tom's Cabin" (Eugene Lewis Five Reel Production). The mysterious manner in which the identity of "the voice on the wire" is concealed, and the appearance of the dismembered body at the unexpected moment, mark the sixth number of "The Voice on the Wire" mystery series, as one of the most gripping chapters yet shown. The identity of the voice on the wire is almost revealed by the notorious "Red" Warren's gang, but the suspense is kept in a clever manner. This latest chapter only increases the mystery of the more and should not be missed by those who have followed the story from the beginning. Warde, who played the role of "Bib" Frank, whose jealous disposition is compared to a beast, gives to the picture a strong cast.
**Advance Offerings of the Programs**

**Washburn’s Next, “Filling His Own Shoes”**

“Filling His Own Shoes,” will be Bryant Washburn’s next Essanay feature released through Kleine-Edison-Selig-Essanay. Henry B. Rowland is responsible for the story which in novel form has proved to be one of the best sellers. The title role requires Mr. Washburn to appear as an American shoe clerk out of a job in Paris, just about the time the Balkan War was raging.

He joins the Turkish army, saves a wounded Turk, and is bequeathed two million dollars. Back to Paris with three beautiful Turkish maidens he goes, reviews acquaintance and falls in love with the daughter of his former employer and then through the jealousy of his foreign maids gets into all kinds of difficulties.

Hazel Daly, Mr. Washburn’s leading lady in previous Skinner productions will once more co-star.

**Los Angeles House Gets Big Returns on “The Cure”**

The late Chaplin release, “The Cure,” is the featured part of the week’s program at the Garrick theatre, Los Angeles, and the house is playing to the greatest business it has had for months. An added attraction is the comedy drama, “The Man Who Took a Chance,” with Franklyn Farnum and “Brownie” Vernon. There will be a new star in filmdom along with a lobby display which includes reproduction of a setting used in the picture with automatic figures.

Hazel Daly, Mr. Washburn’s leading lady in previous Skinner productions will once more co-star.

**General Film to Double Short Reel Service**

WILL AMOUNT TO A PRACTICAL DOUBLING OF ITS SERVICE IS ANNOUNCED BY GENERAL FILM IN THE SHAPE OF PLANS TO RELEASE MANY MORE SHORT LENGTH SUBJECTS, ESPECIALLY OF COMEDY TREND. AN OUTPUT OF TWENTY REELS WEEKLY IS EXPECTED.

The comedies, as planned, will come in a series, each unit of the same type and released at regular periods, so that the public will be familiar with the series from the beginning. There is to be no lost prestige through placing them in the market as isolated releases. A straight, even standard will be insisted upon through the whole series.

In similar fashion dramas of a certain type will be grouped in series covering a long term, in order that they may become identified for value and drawing power. In addition, there will be serials released at stated intervals.

**Famous Ibsen Play Heads May 7 Mutual List**

PICturIZATION OF “HEDDA GABLER” GIVEN WITH NANCE O’NEIL IN LEAD: ADVENTUROUS CHAPTER OF “RAILROAD RAIDERS” AND SEVERAL COMEDIES

**NANCE O’NEIL** in the title role of Henrik Ibsen’s drama, “Hedda Gabler” will appear on the Mutual schedule for the week of May 7. The role is one of the best known of Miss O’Neill’s stage characterizations, and she has played the part more than seven hundred times.

William Russell will appear in “The Frame Up” in which he is seen in the part of a chauffeur.

“A Woman’s Wit” is the title of the fifth chapter of the “Railroad Raiders,” the Mutual-Signal serial in which Helen Holmes furnishes most of the thrills, and which comes to the screen on May 7. In this chapter Helen Holmes in an inspection car chases two thieves on an engine, and

**Most of the time has to drive the car crouched on the running board while dodging their bullets. An engine runs straight through a warehouse wrecking it completely.**

On May 7, also will be released the first of a new brand of comedies, the La Salle-Mutual. This is entitled “The Practical Ulice” and features Carol Halloway.

**May 9 brings the Strand-Mutual comedy “The Great American Game,” featuring Billie Rhodes and Jay Belasco, and the fun is built up around the American game of “Buff.” The Cole Comedy contribution on May 10, is “Jerry’s Picnic,” featuring George Ovary.**

“A Vanquished Flirt” is the title of the Vogue Comedy ready May 12. Larry Bowes, Rena Rogers, Jessie Perry, Harry Becks, Owen Evans and John Oaker appear in this picture, the scenes of which are laid in a beauty parlor.

“The Under Dog” is the title of the eighth story of the “Jimmie Dale, Alias the Grey Seal” series. In this story the Grey Seal comes to the rescue of an old miser who is being robbed.

The “Mutual Tours Around the World” scheduled for May 8, show Pompeii as it looks after nineteen centuries under ground; Zurich, the leading city of Switzerland which is built on both banks of the River Limmat, where it issues from Lake Zurich; and Mouroum, an old Russian village on the Oka River, which was built in the reign of Ivan the Terrible.

“The Mutual Weekly” comes on May 9, and “Reel Life” appears on May 10.
**Vitagraph Announces Its Schedule for Summer**

**Most popular of the Company’s Stars, Beginning April 30 and Concluding July 30; Merit Standard**

A SUMMER release schedule, claimed to be without a weak spot, was announced by Vitagraph last week, to start with the April 30 release of "Her Secret," in which Alice Joyce and Harry Morey co-star.

Among the features, "The Captain of the Gray Horse Troop," a dramatization of Hamlin Garland’s novel of that name, while on May 14 Peg My Hylaud in "The Sixteenth Wife," presented, with Marc McDermott in the male lead. Special emphasis is laid on the merit of this picture, which is the story of an American girl upon whom a Turkish rajah cast longing eyes and eventually, through kidnapping, endeavored to make her "His Sixteenth Wife." Directed by S. L. Rothafel of the Rialto, New York, booked this picture after seeing it in an unfinished state.

Anita Stewart, playing the stellar role in "Rebellion," will be the release of May 21, which opened on May 28 by "The Soul Master," with Earl Williams in the leading part.

For June, Antonio Moreno will be seen in "The Magnificent Meddler" on the 4th of the month, a story of the struggles of a young man who places a higher value on honor than on love. One June 11 comes "The Question," directed by Perry Vekroff and featured by Ethel Barrymore, Emmy Wehlen and Frances Nelson.

For June 18, "The Truffleh," one of the features has been made by Rolfe Photoplays, and the other is a Popular Plays and Players release, which is titled "A Son of the Hills," from the novel of the same name. The balance of the July releases are:

**Four Big Metro Features on Schedule for May**

ETHEL BARRYMORE, Emmy Wehlen, Frances Nelson and Mme. Petrova, four of the most shining Metro stars, come to the screen during May in attractive productions. The following are the features that have been announced by Rolfe Photoplays, and the other is a Popular Plays and Players release.

First on the list is "Sowers and Reapers," starring Emmy Wehlen, a five-act feature photodrama, written and directed by Emma W. "Sowers and Reapers" tells the story of the phenomenal career of a girl who became a motion picture star. Love interest underlies the incidents that develop this photoplay.

In this subject the Director, George D. Baker, appears for the first time as an actor before the camera, he having consented to take the part of the director in a motion picture play which is shown in the exhibition. Prominent in Wehlen’s support are George Stuart Christie, Kate Blancie, Frank Currier, Peggy Farr, Walter Horton, Harry Davenport and David Thompson.

Mrs. Mathilde Drummand, Violet Reed and Gene Burrell have prominent parts.

"The Beautiful Lie" is scheduled for release May 21. This is a picture version of Ella Wheeler Wilcox’s poem, "A Reverie in a Station-House." It has been adapted for the screen by June Mathis and directed by John W. Noble, with Frances Nelson as star.

The story tells of Louise Joyce, a stenographer who is cast off by her employer when after a fraudulent marriage ceremony, she tires of her. Through many trials Louise finally emerges as an artist’s model, but the artist, though loving her, goes away on hearing one side of the story of her past. She is finally vindicated and happiness prevails.

Edward Earle plays opposite Miss Nelson. Harry S. Northrup, John Davidson, Sally Crane, Miss Allan Walker and Emil Collins are in the cast.

"The Greatest Power," with Ethel Barrymore in the stellar role, is scheduled for the final week in May. Miss Barrymore has the part of an up-to-date American girl, with a genius for compounding chemicals, who achieves many surprising results. An entire village was built only to be demolished as a result of one of the experiments conducted.

Edwin Carewe directed the picture, and Albert S. Le Vino arranged the script from the story of Louis R. Wolheim. Harry S. Northrup, W. W. Black, Frederick Truesdell and Kenneth Cree are among the principals.

**Billie Burke, Whose First Famous Players-Portraiture Pictures Will Be "The Mysterious Miss Terry" from Gelett Burgess’ Story**

"The Truffleh" Supported by Big Ad Campaign

Supported by an advertising campaign of unusual breadth and force, "The Truffleh," an Essanay feature, in which Nell Craig has the titular role, will be released through K-E-S-E, May 9. Sydney Ainsworth, Ernst Maupin, Richard C. Travers, Harry Dunklon, and other Essanay stars of real magnitude will be in the supporting cast.

Nell Craig, in "The Truffleh," has the role of Sue Wilde, the girl who cast off the draperies of conventionality in her search for the limelight, which led her to reside in Greenwich Village, New York City’s Latin Quarter, where Bohemian life rules.

The picturization has been made the foundation of a series of magazine Sunday feature stories in a chain of metropolitan newspapers, and with this publicity in advance it is believed that "The Truffleh" will achieve distinct success.

**New Metro Michigan Head**

George N. Montgomery has been appointed manager of the Metro Film Company, in Michigan, with headquarters at 73 Broadway. With this announcement also comes the announcement that the company’s Escanaba office has been closed, and Joseph Fertie, manager, has been transferred to the Detroit office where he will do special sales work.

Mr. Montgomery was with the World for many months and for the past few months has been at the Detroit office of the World as special Michigan representative. Previously he has managed World exchanges in Indianapolis, Denver, Kansas City, Chicago and other cities.

**Des Moines Office Closed**

The Midwest Photoplay offices in Des Moines are about to be discontinued and consolidated with the offices of that corporation in Kansas City. A. H. Blank is president and owns the controlling interest in the corporation.
May 12, 1917

Cinema War News Makes Initial Release

The Cinema War News Syndicate announces that its first issue has been released and is now being shown in New York, Philadelphia, Cleveland, Seattle, Los Angeles and other large cities. The state-rights marketing campaign has been successfully pushed and most of the territory sold, although there are still some attractive sections open.

Captain Bob Reynolds, chief of staff, has completed the organization of his "camerapreneurs" and now has representatives in every section of the country.

It is the ambition of the Cinema War News Syndicate to present as many "exclusive" pictures as possible. Exclusive pictures appearing in the first release include the launching of the submarine L-8 at the Portsmouth Navy Yard and views of the women's war farm at Farmingdale, L. I.

"Her Better Self" May 21

Pauline Frederick's next Famous Players-Paramount production, "Her Better Self," has been completed under the direction of Robert Vignola, and the picture is scheduled for release by Paramount on May 21. It was for this picture that Mr. Vignola had an exact replica made of the Supreme Court, Trial Term, Part I, in the Criminal Courts Building. Thomas Meighan is again in the leading role in this production. Others in the cast are Alice Hollister, Maude Turner Gordon, Charles Wellesley, Frank De Rheim and Armand Cortez.

The story is of a pleasure seeking society girl, who finally awakens to useful purposes.

Big Michigan Exploitation on "Mormon Maid"

Harry S. Lorch, of the State Film Co., Detroit, is getting ready for a big spring drive on "A Mormon Maid." In the neighborhood of $10,000 will be spent for general advertising, to include the newspapers, billboards, street cars and direct circularizing. It will "pave the way" for the exhibitors who book this picture in Michigan, and assure them of big business.

MOTION PICTURE NEWS

Mae Murray and Blanche Sweet on Paramount List Will Be Seen Week of May 7 in Business Drama and Fantastical Romance Respectively Expose of Psychic Claims in Photographs

MAE MURRAY, in a story of fantasy and fiction, "The Primrose Ring," and Blanche Sweet and Thomas Meighan in a drama of business and social life, entitled "The Silent Partner," are the two features heading the May 7 Paramount schedule.

Tom Moore appears opposite Miss Murray, who is seen as a crippled girl, who, when cured, devotes herself to the nursing of younger children afflicted with the same ailment. A pretty love story develops after a young physician who is placed in charge of a hospital finds that even his up-to-date methods cannot avail against the cheerful medicine of fairy stories told by the little nurse to her patient.

Billy Jacobs also appears in this picture which was directed by Robert Leonard, who has overseen the majorities of Miss Murray's recent screen productions.

The story of "The Silent Partner" tells of the loyalty of a stenographer who saves her employer from being ruined by a dishonest partner, and is finally made a life-partner in the business. The cast surrounding Miss Sweet and Mr. Meighan includes George Herbert, Michel Van Ieren, Ernest Joy, Florence Smythe and Mayme Kelso.

The expose of mediums is begun by Here Ward Carrington, author on psychic research, in the current edition of the Paramount Pictographs. It is claimed of these pictures that they will actually prove more than 88 per cent of all so-called phenomena are fake, and the remaining 2 per cent are in no wise of spiritual origin, but are merely due to an as yet unexplained power on the part of the medium which permits of accomplishing some startling and apparently wonderful effects.

Other subjects dealt with in the screen magazine include "The Transplanting of the Peasant Arts of Europe in America," a subject entitled "Stung," and a picture of results obtained through proper training of the bodies of young Americans.

Burton Holmes, in his sixty-sixth series of weekly trips, takes the traveler to "Colorful Ceylon." A single-reel comedy with Victor Moore, "Invited Out" completes the program. Here Mr. Moore is seen as a clerk, who, tired of restaurant food, is invited to the boss's home for dinner by the daughter of the house. In anticipation he cooks his appetite until dinner, only to find on arrival that the house is upset and the invitation postponed. Hungrier and hungrier the unfortunate clerk travels from one home to another of his friends. Naturally he finally gets his dinner in a restaurant.

The Mutual Weekly will also appear during the week with views of the latest local and foreign happenings.

Beban's Latest May 14

George Beban has finished his work in "The Marcellini Millions," the next Morisco-Paramount play, in which he will appear, and which will be released May 14.

The story was written by Edith Kennedy and prepared for the screen by the author and Mr. Liehan in collaboration. It was directed by Donald Crisp, who has presided over all of Mr. Beban's recent play successes. An exceptionally large cast of well known players appear in support of Mr. Beban, including Helen Jerome Eddy, Pietro Sosso, Henry Woodward, Eugene Pallette and Adele Farrington.

Destroyed French Castles in Gaumont Picture

"Tours Around the World," No. 28, features the single reel Gaumonts released through Mutual, May 15. "Castles of the Loire, France," is the leading topic of the reel, and shows the beautiful structures which have been so ruthlessly destroyed during the war. The second section of the picture presents the Island of Barbados.

On May 17, "Reel Life," No. 55, is released. Its leading section, "Speeding the Spoken Word," shows how telephone lines are laid across the continent, and gives an idea of the complexities met. Other portions explain how "The Toothsome Crab" is prepared for the table, how dealers are "Beating the High Cost of Furs" with rabbits, and how in bathing suits children daily attend "A School on the Beach."

The Mutual Weekly will also appear during the week with views of the latest local and foreign happenings.

Maxine Elliott in Her Initial Goldwyn Release
United States Exports Fifty Thousand Miles of Film

Fifty thousand miles of motion picture films, or enough to stretch twice around the globe, were exported from the United States in 1916. This amount is more than double that of the previous year, when the exports were 23,000 miles. The increase in exports is due to the increased production of motion pictures in the United States.

A compilation of the Foreign Trade Department of the United States shows that nearly $10,000,000 worth of motion picture films was exported in 1916, making it the most successful year in the history of the international trade in motion pictures.

The export of motion pictures has grown rapidly since 1912, when only $500,000 worth was exported. In 1913, the export increased to $1,000,000, and in 1914, it reached $4,000,000. The export continued to increase in 1915, reaching $10,000,000, and in 1916, it reached $20,000,000.

Patriotic Call Through Screen

The issuance of a call for naval recruits through the Mutual Weekly, No. 118, is a patriotic response to the demand made upon the motion picture industry in the present crisis. The call is framed in the words, "Your Country Needs You Now," and is flashed on the screen followed by pictures of a naval recruiting station and views of the majestic Atlantic fleet.

L-Ko Announces Four May Releases

The four L-Ko's decided upon for circulation during the month of May have been entitled: "Tom's Tramping Troupe," "Good Little Bad Boy," "Beach Nuts," and "Roped into Scandal." These features are particularly timely, especially the first two, which were reserved for the current month.

Among the women members of the L-Ko company, Mert Sterling, Lucille Hutton, Eva Novak, Gladys Varden, Kathleen Emerson and Lou Bolton, who have become special favorites with the public, will be prominent in the May attractions.

Arbuckle as Daring Wooer in Second Comedy

"A Reckless Romen," second of the Fatty Arbuckle-Paramount comedies, is scheduled for release on May 21. Save for Al St. John, an entirely different cast of players will appear with the chief comedian in this subject, which is said to be filled with comedy situations.

Paralta Productions Coming Along Fast

Robert T. Kane, vice-president of Paralta Plays, who has taken up his residence in Los Angeles, to supervise the work of the production end of the Paralta enterprises, has written to Carl Anderson, president of the corporation, that work is going forward very rapidly on the first two productions, and that the two studios controlled by the company will be in full operation in the course of the next three weeks.

Elliott Picture Not Named

Though Maxine Elliott's first Goldwyn Picture has not been titled yet, an inkling of the nature of the story was given out last week. Miss Elliott has the role of the wife of an important Detroit financier, and many of the scenes are laid in the Michigan city. Finance and society in New York is also blended into the subject.

Universal Appointments

The following appointments at the Universal office in Detroit are announced by George W. Weeks, division manager: Samuel H. Barrett as manager of the Universal department and O. Mills as manager of the Bluebird department. Ira H. Cohen and Art Richardson comprise the sales force out of the Detroit offices.

Warner Oland, Whose Work in "Patría" Has Earned Him a Role in Another Pathé Serial

Week's Program Marks Appearance of First Myers-Theby Comedy and First Chapter of "Neglected Wife"—Courtenay in Strong Drama

A feature of its program for the week of May 13 Pathé presents William Courtenay in "The Recall," and the first episode of the heralded "Neglected Wife" serial. A Myers-Theby comedy is also noteworthy on the schedule.

Lillian Gruen, noted as the star of New York's French theatre, plays opposite Mr. Courtenay in "The Recall," which is described as comparable to "Kick In" and "Hunting the Hawk." Astra produced the subject, which was directed by George Fitzmaurice. The story, written by Anthony P. Kelly, tells how a young girl is saved from a brute, how she is lured and her brother arrested for the murder on circumstantial evidence, and how the U. S. Secret Service plays an important part in the climax.

The first episode of "The Neglected Wife," in which Ruth Roland is starred, supported by a cast including Roland Bottomley, the English actor, is entitled "The Woman Alone." The picture asks the question which is to blame, the wife or the other woman, for the happenings in this story of life as it really is.

"When Jail Birds Fly" is the title of the ninth episode of "Mystery of the Double Cross." The production is by Astra under the direction of William Parke, and the serial is reported playing to great success throughout the country.

Harry Myers and Rosemary Theby appear for the first time on the Pathé program in "The Delicatessen Mystery," a comedy in one reel, said to be a laugh from start to finish.

The eighth release of "Know America, the Land We Love," combitive scenics, is entitled "Central Arizona." Rugged and picturesque Arizona affords unsurpassed opportunity, and these pictures take full advantage of it. A young mountain lion is caught by the camera, as well as a number of the most beautiful spots in the world.

"Style Information" is the title of the thirty-first Florence Rose Fashion Film, released in split reel. On the same reel is "Some Unusual Birds," a split-reel Pathé-color showing many of the most beautiful birds of China and Japan as they really look.

The International Cartoon and Scenic split-reel release is "Bringing Up Father." "The Great Hansom Cab Mystery" cartoon, and "Pekin, China," an interesting scenic. Hearst-Pathe News No. 40 and No. 41 complete the program.
Remote House Plays Kellerman Film for Week

The Knickerbocker theatre, Detroit, is advertising "A Daughter of the Gods" for a full week at that playhouse, starting May 6, at popular prices. The same picture will also play the Butterfield circuit of theatres in Michigan. As for the Knickerbocker theatre it will be the first time in the history of that house that any picture will have played a full week. The longest previous engagement is held by the film "Civilization" for three days.

The Knickerbocker is three miles from the city hall, so that President Frederic Ingerson is to be given credit for his backbone to experiment with this big attraction a full week.

West and East Acclaim "Told at Twilight"

Every New York newspaper greeted Baby Marie Osborne warmly in their criticism of "Told at Twilight," shown at the Rialto theatre the week of March 15. Photographs adorned the dramatic sections of the papers, and the trade magazines were also one in characterizing the production "a big hit."

The little star duplicated her Metropolitan success by playing to such big business at the Palace theatre, Los Angeles, that the picture was held over to show a second week.

Breaks Long-Standing Record

By a total of twenty-four admissions, the Vitagraph Picture "The Law Decides" broke the house record of the Strand theatre, Freeport, Ill., which had stood for a year and a half, according to a letter from J. F. Dittman, manager, to the home office of the producers.

Mr. Dittman booked the picture for three days, and on the third showing 1,782 admissions were recorded, as against the standing record of 1,758 created by "Damaged Goods."

Food Coupons in Buffalo

Manager J. H. Michaels, of the Academy theatre, Buffalo, distributed food on Monday and Friday evenings and at every matinee on Academy profit-sharing coupons.

A Booking Record to Aim At

Placing its releases in eight out of nine theatres in a town of 83,000 without any special selling campaign, is the result reported by Vitagraph as having been attained in Waterbury, Conn.

Paul Hayes, salesman for Vitagraph's New York exchange, is credited with the accomplishment. The Waterbury theatres using Blue Ribbon productions are: Alhambra, Bijou, Carroll, Colonial, Poli's Garden, Princess, Scenic and Poli's Strand.

Another city which boasts of an abundance of Greater Vitagraph plays is Fort Wayne, Ind. All the prominent theatres, which include the Jefferson, Knitters, Transfer, Edison, Fairfield, Lyric, Hippodrome, Creighton, etc., use the Blue Ribbon Service and say they are experiencing unusually bright business conditions.

Pennsylvania Scheduling of "In Again, Out Again"

"In Again, Out Again," Douglas Fairbanks' first Artcraft release is booking heavily in the Philadelphia territory.

The Arcadia, Philadelphia, has first run of a week. Other theatres throughout running this film a whole week are: The Strand of Scranton, Colonial of Reading, Savoy of Wilkes Barre, Strand of Camden, N. J. Theatres in Lancaster, Allentown, Easton, Hazleton, Pottsville and Harrisburg have booked it for three or four days.

Week Runs Rule on "Grey Seal"

Seven Detroit theatres are giving week showings of each picture of "Jimmy Dale Alias the Grey Seal," which Mutual is producing in sixteen chapters, each a complete story.

The same number of Brooklyn, N. Y., houses also give a week's run to the subjects.

Auto Club Boosts with Pathé-Combitone

The Louisville Automobile Club has booked the first release of the Pathé-Combitone pictures in order to promote interest among their members in touring. It is felt that this series of pictures shows a side of automobile travel which at present is practically untouched. The club has over one thousand members in the state of Kentucky.
The State Rights Picture

TO THE EXHIBITOR: Often you are at a loss to know just who handles a state rights picture in your section—because of the lack of advertising that generally follows the disposal of territory.

We have this information for you, complete and ready.

Drop us a postal; and by return mail we will give you the buyer's name and address, our review, the cast, and other valuable and up to the minute information. For the name of any state rights picture refer to our release page—"State Rights Releases—Current and Coming."

Watch our editorial department, "In the State Rights Field." It will give you the latest and most reliable news on new productions and how current pictures are booking; this department was the first of its kind and will remain the best.

To the Buyer: Are you getting, each week, our special bulletin? We inaugurated this kind of service. It gives you the very latest, most complete and accurate information—not from the state rights grid- dle. Watch our advertising pages. Motion Picture News—alone—gives you each week all the announcements of the market.

To the Seller: Six months ago, anticipating the importance of the state rights market, Motion Picture News sent a representative out to visit every buyer in this country. We have information of value to you and available for you—information to be had nowhere else. Motion Picture News is the accepted medium today with every buyer in the state rights field.

C. A. Plummer

Our state rights service is an all-around service, equally in the interests of the exhibitor, buyer and seller. Like the other service departments of Motion Picture News it was conceived and is carried out in the business interests of all its readers.

For any information, or service, address:
STATE RIGHTS DEPT.,
Motion Picture News,
729 7th Ave.,
New York City.
IN THE STATE RIGHTS FIELD

IN INTIMATE NOTES OF THE INDEPENDENTS

Mayer Silverman of the Liberty Film Rental, in Pittsburgh, is becoming one of our best travelers. Last week he was very busy in the “fillum” mart here, whence he went to do battle with censorship at Harrisburg. Mayer asserts that while a good many of the metropolitan film organization representatives had promised to be with him in person they were with him only in spirit when the roll was called at the Pennsylvania legislative halls.

Inadvertently we failed to state last week that Leon Netter, of the Master-piece, was present when “Purity” passed the Ohio censors. Netter was there and much interested. “Purity” is a Master-piece picture.

Sol Lesser spent a day or two in New York early this month. We learn on the best authority that he will be with us again late in May. Some day soon bright air and good sunshine is going to come into this field and sell space annihilators to some of our well known cross-country commuters.

Entamarks of the Penna Feature Film Company announced his demise as a state-rights buyer on or about May 1. Mr. Entamarks says the stepping has become too high and often for him.

H. G. Segal of the Globe Feature Film Co., of Boston, and other New England points, spent a couple of days last week at the Astor. He saw several of the picture sellers and dodged others. Tis generally understood that he was kept so busy that he skipped a lunch hour in order to secure an assistant.

Mr. Benjamin Chapin and other members of his organization are to be found at the Astor each afternoon from three to five. Since the showing at the Strand they have been kept right busy by buyers too.

It’s getting to be a fact these days that when one wants a film man he calls up the Astor and has his victim paged.

Authors Film Moves to Times Building

Authors Film Company and Sanger and Jordan, who have had for some time past offices on the second floor of 1432 Broadway, have moved to the Times Building and will occupy the seventeenth floor of that building. The Authors Film, under the direction of Ralph Dean, is at present producing a picturized version of “Madame Sherry” at the Frohman Amusement Company Studio, Flushing.

"Think More of Value—Less of Price-Boosting"

So Says Joseph Lee, Prominent State Rights Man, in Discussing Problems

THE editorial by William A. Johnston in this issue of Motion Picture News on the subject of inflated admission prices for independent features will find a strong booster in Joseph F. Lee, judging from the opinions expressed by that well-known state rights man in an interview last week. A pioneer in the game, “Joe” Lee is reckoned as one of the shrewdest handlers of independent attractions.

“There is too strong a tendency to over-bid ourselves in every way in the open market,” he declared.

“It starts with sky-high territorial prices, and then carries right through to an attempt to get fifty-cent and a dollar prices for pictures which have not the slightest shadow of a reason for such a boost. The idea seems to be ‘get the money quickly and in one big bunch.’ Such a policy is ridiculously short-sighted.

“Consider the admission question from both angles—that of the man booking the attraction and the exhibitor playing on a percentage. In the first place, you must remember that the best programs strike a pretty high quality average to-day. These are the pictures the exhibitor’s patrons are seeing every day for his regular admission price.

“Along comes a special attraction. The ticket price is boosted to the limit—and when the day is over the exhibitor has sent hundreds of his regular patrons home with the feeling that they have been cheated. For, believe me, you have to show a man five dollars’ worth of value to make him feel that he has seen his dollar’s worth—while it is a simple proposition to have him satisfied that you have given him a dollar show when he has paid a quarter. The exhibitor counts the box-office and chuckles. He has had an ordinary matinee, and probably two good evening houses—and he has slashed the business of the next seven days in half.

“The exchange man feels that he has secured every possible cent out of the picture. In my opinion he has worked just the opposite to real showmanship. I would adapt the motto, ‘Quick sales and small profits,’ to the film game. Advertise your attraction like a circus, charge a quarter price, throw the doors open at 10 a.m., and grind the crank all day. Total your box-office then, and I’ll wager you have more than at the inflated price—plus the fact that you’ve given more than satisfaction.

“The case of Charles Dillingham, the theatrical producer, proves my point. Do you remember when he took over the New York Hippodrome—previously a noted white elephant? The anvil chorus agreed that at last Dillingham had bitten off more than he could chew. ‘He will go broke,’ they said. Then when he announced the record list of stars for the Hippodrome they doubled their wails. ‘He’ll have to charge cutthroat prices to break even,’ they declared.

“J. Dillingham fooled them. He made $1.50 the top price and cleaned up. Go over there at any performance now and see how close he is to going broke.

“This year with Plo Ziegefiel he has turned another white elephant—the Century theatre. And he did it by the same method—giving a five-dollar show for two dollars.

“That’s showmanship. That’s what I mean by giving a dollar picture for a quarter.”

Mo-Toy Comedies Territory Selling Rapidly

At a pre-release showing of the Mo-Toy Comedies distributed on a state rights basis by the Peter Pan Film Corporation, 729 Seventh avenue, New York, the following territories were quickly disposed of.

Greater New York, New York State and Northern New Jersey to Educational Films Corporation of America.

Standard Film Service Company of Cincinnati, have bought Southern Ohio and Kentucky.

Standard Film Service Company of Cleveland, Ohio, have bought Northern Ohio.

Standard Film Service Company of Detroit, have closed for Michigan.

Standard Film Service Company of Escanaba, will distribute for the Upper Peninsula.

National Film Booking Service, Inc., of Pittsburgh, have bought the rights to Western Pennsylvania and West Virginia.

C. R. Conkler, general manager for Peter Pan Corporation has left for Chicago to close Illinois and Indiana, and will travel West as far as the Coast. The first release of the Mo-Toy Doll Comedies will be early in May.

Sherman Opens Boston Office

The Sherman Film Releasing Company handling the New England rights for William N. Selig’s film dramatization of Winston Churchill’s novel “The Crisis” has opened offices in the new building, corner of Washington and Boylston streets, Boston, suite 853-854. This is the first important motion picture concern in Boston to locate outside of the so-called film district. Willis F. Jackson, for two years with “The Birth of a Nation” in the State of Iowa, is general manager.
Hoffman Acquires All Bernstein Productions

M. H. HOFFMAN, who is now on the Pacific Coast, has completed arrangements with Isadore Bernstein to handle all of the Bernstein's film productions.

By this arrangement, the picture, "Who Knows?" which was recently completed by the Bernstein Company, becomes the property of M. H. Hoffman, Inc., who will release it as a Foursquare feature. This picture was adapted from the story which ran for some time in the All Story Magazine. It will be given a Broadway showing in the near future. Betty Brice is featured in the stellar role.

In addition to this feature, M. H. Hoffman has also acquired the rights to the "Seven Cardinal Virtues" series, which is now being made by the Bernstein Company at their Los Angeles Studios. The first of the seven is "Humility," featuring Murdock MacQuarrie and Betty Brice. It is in seven reels, and will have its initial showing on Broadway within the next few weeks.

Bernstein is a pioneer in the moving picture industry, and will be remembered as the originator and builder of Universal City. After leaving the employ of the Universal he came East and joined Equitable as studio manager. But he soon discovered that he was capable of bigger work than this, and soon returned to California, where he proceeded to organize his own company. None of his productions have been released.

M. H. Hoffman left for the Coast about two weeks ago, and he writes that he will have some more interesting news for the trade when he returns East. One of his objects is to treat the exhibitors who remain with his firm in much the same way that Ford does his employees—in other words, he is going to Fordmatize his company.

"My policy will be big attractions," he writes, "plus comedies that people want, plus a serial, screen magazine and weekly. I intend to work a co-operative plan with exhibitors, reserving for the company certain profits in the investments and dividing the remainder in form of dividends among the exhibitors who stay on contract with the firm. In other words, I intend to put through the Ford automobile plan, and I am going to make an effort to prove that it will work out effectively."

"I am not going to handle any junk program. In fact, I believe that the program business is fast dying, and I seriously question whether it will be with us a year from to-day. The future of the moving picture business will depend on the state right feature."

"Since I started the Foursquare trademark, I have been asked repeatedly what it stands for and why it bears this name. I will tell you, Foursquare pictures compose the four square policies which are necessary for a picture to be released under that brand. In other words, a picture to come under that standard must have a good play, excellent players, and be a fine production. The fourth square is the Hoffman policy. I believe in "The Sin Woman..." I have a picture which I can safely release under the Foursquare brand."

"In the marketing of "Four Square Pictures" to state right buyers," said W. A. Bach, sales manager for M. H. Hoffman, Inc., "we are able to say with perfect truth that we are going to give very vital assistance in service to these buyers in putting their pictures over with profit to themselves."

For the past two years, Mr. Bach, until joining Mr. Hoffman this month, was in charge of the Publicity Service Department of the Universal Film Company in Canada.

Frank Hall Opens New Office for "Bar Sinister"

The purchase from Edgar Lewis of "The Bar Sinister," by Frank G. Hall of Newark, N. J., marks the entrance on a large scale of a well-known exhibitor and state right buyer into the distributing field.

Headquarters for the new organization are being prepared on the seventh floor of the Long Acre Building, New York, and the executive force is engaged carrying out the preliminaries of Mr. Hall's plans. The acquiring of a six-reel feature by another prominent director, and arrangements for a Broadway theatre to introduce the new attractions are among the latest news items coming from the Frank Hall offices.

Educational Buys Mo-Toys

The Peter Pan Film Corporation, 729 Seventh Avenue, New York, who are releasing on a state-right basis the Mo-Toy Comedies, state that they have sold the territory rights on northern New Jersey and New York to the Educational Film Corporation of America.

Business Reverts to Old Days, Says L. L. Hiller

L. L. Hiller, of Hiller & Wilk, Inc., Long Acre Building, New York, who are marketing "A Mormon Maid," "The Whip" and other pictures of outstanding merit, adds a further note to the open market discussion.

"The program was an economic subterfuge, which was inherently unstable. It was adopted to remedy a chaotic condition of the market."

"With the elevation of the five reel picture into the position of the popular unit, modern program companies followed the policy of the earlier ones, namely, they obliged an exhibitor to take an entire program."

"There is nothing new in the idea of a reversion to the open market system of doing business in the motion picture field. It was the prevalent way of doing things anterior to 1909. Many of the ideas that are trumpeted forth as novel these days are comparatively speaking, as old as the hills."

Second Flora Finch Picture is "Guess What"

The Flora Finch picture which follows "War Prides," a burlesque on Selznick's "War Brides," will have for its title "Guess What." The play is another burlesque on a well-known film, and the audience will be given the privilege of deciding the name of the original.

"Guess What" will be released May 6, and will carry a separate line of lithographs and advertising matter. The H. Grossman Distributing Company, Inc., announces this as a policy which has been adopted in preference to the usual stock sheets that apply to more than one picture of a star series.

Schultz Manager of Hy-Art

George C. Schulz recently assumed the management of the Hy-Art Masterplays Exchange, Washington, D. C., which handles its state rights productions in that territory. The new Hy-Art exchange is located in the annex of the Penn Gardens Building, on the ground floor, making it the third exchange in Washington to seek the street level.

Mr. Schultz has retained for his roadman H. Haas, who is at present working the Southern territory.


Hammond Sells New England

E. W. Hammond, vice-president and general manager of the Educational Films Corporation, has just returned from Boston, where he closed the New England territory with Mr. Louis B. Mayer of the American Film Company.

Mr. Mayer has contracted for the Ditmar's Animals pictures, "The Living Book of Nature," also scenic, scientific and educational pictures consisting of two releases each week. Mr. Mayer's was attracted by the long-time bookings these pictures are getting in America's first-class houses.
Nation's Buyers Fall in Line for "The Deemster"

The Arrow Film Corporation reports that nearly every state rights territory has been represented in the long list of callers at the Times Building office since the announcement was made that "The Deemster" is for sale.

Principals who now control "The Deemster" for their respective states include, Lewis J. Sclznick, New York; Louis B. Mayer, New England; Stanley V. Mastbaum and Harry Schwalbe, eastern Pennsylvania; F. E. Backer, Mammoth Film Co., of 729 Seventh avenue, New York city, New Jersey, and B. Amsterdam, Masterpiece Film Attractions of Philadelphia, Pa., Delaware, Maryland, District of Columbia and Virginia.

Several other important deals are pending and it is reported that other blocks of territory on "The Deemster" will be sold shortly.

Egyptian Comedy Setting for Newest Christie Star

Mummies, incense and the flavor of the Nile distinguish the first Christie comedy which will feature Miss Gibson. In "The Barrier" and "The Bar Sinister," it has been this brand of clean, amusing comedies that it has been necessary to keep adding companies, and this time Al E. Christie took a "spurge" and procured an honest-to-goodness star.

In this picture, on which she is now at work, Miss Gibson will have the support of Eddie Barry, the comedian, who made such a hit in earlier comedies, as well as Ethel Lynne, George French and Harry Rattenberry.

Only One Star in Edgar Lewis's Opinion

A BRIEF interview with Edgar Lewis, producer of "The Barrier" and "The Bar Sinister," is advisable at this juncture, for Mr. Lewis insists that there should be no star system in picture production, there is a one and only star in his family, the name of Mrs. Edgar Lewis.

When Mr. Lewis was seen by a representative of Motion Picture News it was quite by accident. He came walking into the room unprepared and found Mrs. Lewis expounding her ideals on picture production to the interviewer. He started to go out but Mrs. Lewis went out instead and left the director uneasily pacing the floor and demanding why he should talk about himself for publication.

However, Mr. Lewis did manage to bottle his prejudices and uncorked in their stead a number of production ideas in general and facts about "The Bar Sinister" in particular. In answer to the question as to how the South would take "The Bar Sinister," Mr. Lewis said: "There will be little trouble at all; none from the negroes. A few whites who have prejudice written all over their faces and who refuse to look upon the negro as the possessor of a soul, will complain, no doubt, but not to an extent sufficient to warrant any material commercial harm to the picture."

"I am more or less of a southerner myself," continued Mr. Lewis, "as I was born in Missouri. Like all Missourians I always have to be shown and I always believe in showing other people. That is why I am confident that 'The Bar Sinister' will get over in the South. I have taken particular pains to drive home my argument, to prove my point and I think all you reviewers agree that I have done that, at least.

"There is to be sure," he went on, "opposition to every picture that presents a theme back of the picture. This theme is generally debatable as every theme is and consequently such a picture is bound to provoke comment. But such comment, even if in some small measure antagonistic to the picture, arouses interest, gets it publicity. And that is why such productions fare better than the commonplace produced last week with much plot and no ultimate justification.

"I believe 'The Barrier' and 'The Bar Sinister' have proved this statement, to say nothing of other pictures produced by other companies. I am going to go on producing such pictures because I believe that they are the variety the public wants and the sort every manufacturer will eventually make. There are good for longer runs and higher prices and the exhibitor can concentrate his efforts on them for a good long time instead of making a quick change every one or two days."

Mrs. Lewis entered the room again and Mr. Lewis broke off, complaining: "I don't know what to tell him, you do the rest," and he left forthwith after making apologies. The fact is that much of the above can be traced to Mr. Lewis and much to Mrs. Lewis.

New King Bee Comedy

The second King Bee comedy, "The Hero," has been completed with Billy West and Ethel Burton, and will soon be placed on the release list.

In a report from the King Bee office in New York it is stated that the Michigan rights to the first comedy, "Back Stages," have been sold to J. Palley, of Detroit. The picture has not yet been released.

Frohman Moves

The Frohman Amusement Company is taking new quarters in the Times Building. The entire north part of the third floor was occupied last week. Mr. Sherill's office is on the Broadway side. Joe Farnum's office is on the Seventh avenue side, overlooking the Rialto theatre.

Mrs. Edgar Lewis Ill

Mrs. Edgar Lewis is in the hospital, suffering from nervous breakdown caused by overwork in the production of the latest Edgar Lewis feature, "The Bar Sinister."
Dispose of "Submarine Eye" on Territorial Basis

Williamson Brothers, however, announce several radical departures in method—prints leased, not sold, and rebates allowed on expiration.

Several radical departures in the beaten path of marketing feature pictures are disclosed in an announcement emanating from George Williamson of Williamson Brothers to the effect that the under-sea spectacles of the concern, the third of which is now ready, will be disposed of on territorial basis.

The chief points in the announcement are that there will be leased for fixed periods of time, and not sold; rebates will be allowed when contracts expire; and certain districts may be reserved by the Williamson Brothers for themselves.

"In justice to those who have expressed the keenest interest in our plans, and who are anxious to secure contracts for the exploitation of "Submarine Eye," I am pleased to say that our picture will be marketed upon the territorial rights basis with certain definite exceptions to the general plan followed out by other producers," reads the Williamson statement.

"There are certain districts which we may want to reserve for ourselves. It is our aim to definitely establish its value throughout the Big Time, so that when the picture is finally ready to be thrown open to bookings for the smaller houses, it will be so well-known that exhibitors will reap the additional benefits of the advertising done locally and play to record-breaking crowds for longer runs than the average feature receives."

Bonavita Appears in "Woman and the Beast"

Through the fact is not advertised, due to the feeling that such exploitation might be regarded as taking advantage of a tragedy, Captain Jack Bonavita, the animal trainer, slain some weeks ago by one of his pets, appears in the Graphic Feature "The Woman and the Beast." The trainer "doubled" for Alphonse Ethier in a scene of a battle between man and beast.

"'The Woman and the Beast' was shown on April 27 to a crowd of state right buyers numbering more than fifty. The picture was previously passed by the National Board of Review without a single change.

"An unusual feature of "Christus" is the motion picture reproduction, in exact detail, of a number of the most celebrated paintings dealing with the life of Christ, including the "Last Supper," by Leonardo; "The Annunciation," by Beato Angelico; "The Crucifixion," by Mantegna; "The Descent from the Cross," by Rembrandt, and "La Pietà," by Michael Angel.

Buyers Express Lively Interest in Paralta Plans

State right buyers and film distribution men are displaying deep interest in the Paralta plan, which is developing many unique features that greatly interest exhibitors. A meeting between Carl Anderson, president of Paralta Plays, in the offices of the company, 729 Seventh avenue, last Thursday afternoon, resulted in several state right men expressing their determination to identify themselves with the Paralta distribution plan.

A meeting of Northwestern state right men with Mr. Anderson will be held in the offices of the Paralta company, Thursday afternoon, May 3.

"Poor Little Rich Girl" Burlesqued by A-Kay

The A-Kay Company, 729 Seventh avenue, New York, which confines its energies exclusively to the production of cartoon burlesques of screen successes, announces for its second production "Golden Spoon Mary," which portrays the trials and tribulations of "a very rich, very poor little girl."
Augmented High-Class Program
Aim of World-Brady

Further plans, which will be of benefit to exhibitors and based on the interchange system whereby World-Brady pictures have acquired several French plays, which were recently announced, were hinted at by William A. Brady last week. At the same time Mr. Brady laid stress on the principle of World Pictures Brady-Made in following the lines it had laid out in the beginning regarding program distribution.

"Absolutely rigid adherence to the program is the first principle of the corporation," he said. "In fact, we go further than that, for we not alone positively protect the integrity of our output, but make additions to it whenever the opportunity arises to do so upon an important scale."

This refers, of course, to Mr. Brady's was in regard to the series of French photoplays. Continuing, the producer said: "As our plan of interchange with Louis M. C. Wellington, the French director, works out between now and the reawakening of European picture activities after the war, we shall have a further number of pleasant and profitable surprises for exhibitors."

"Periwinkle" Next Production
for Mary Minter

Mary Myles Minter has started work on her next production, "Periwinkle," which is an adaptation of the story by William Farquhar Payson. In this feature the little star appears most of the time dressed in trousers, rubber boots, oilskin coat and sou'wester. She is a little waif rescued from a shipwreck and reared by a beachcomber and his daughter, who is to be named "Periwinkle." George Fisher plays opposite Miss Minter, and others in the cast include Arthur Howard, Clarence Burton, Alan Forrest, Harvey Clark, George Periolat and Ann Schaefer.

Mildred Manning to Stardom

Vitagraph has named Mildred Manning as Peggy Hyland's successor, and the actress who was so well liked in the O. Henry stories is now a full-fledged star. She has signed a contract and is already at work on her next production, "Periwinkle," which is an adaptation of the story by William Farquhar Payson. In this feature the little star appears most of the time dressed in trousers, rubber boots, oilskin coat and sou'wester. She is a little waif rescued from a shipwreck and reared by a beachcomber and his daughter, and given the name of "Periwinkle." George Fisher plays opposite Miss Minter, and others in the cast include Arthur Howard, Clarence Burton, Alan Forrest, Harvey Clark, George Periolat and Ann Schaefer.

Goodrich Film Soon Ready

Edna Goodrich is putting the finishing touches to "Reputation," her first screen production, which is being filmed at the Empire All-Star Studio. May 28 has been set as the release date of this photodrama.

William Hinchley plays opposite Miss Goodrich, and others in the cast include Frank Goldsmith, Carey Lee, Esther Evans and Nellie Parker Spaulding.

"Barbary Sheep" First Elsie Ferguson Subject

Artcraft Announces Adaptation of Hitchcock's Novel as Initial Picture for Stage Star; Walter E. Greene Discusses Production Plans

ANNOUNCEMENT that the productions with Elsie Ferguson featured will be distributed by the Artcraft Pictures Corporation follows the recent Famous Players-Lasky, Artcraft affiliation. This will give Artcraft the screen offerings of six prominent picture and theatrical players, namely, D. W. Griffith, Mary Pickford, Douglas Fairbanks, Geraldine Farrar, George M. Cohan and Miss Ferguson.

Looking Forward to "Poppy"

The Selznick Picture version of Cynthia Stockley's novel of a love-starved South African girl "Poppy" is expected to appeal to the countless readers of the book when it is shortly released throughout the country.

Norma Talmadge, under direction of Edward Jose, who also wrote the scenario, is said to have outdone herself in this eight part production. Mr. Jose's familiarity with South Africa, where he resided five years, well fitted him for supervision of this work.

Eugene O'Brien, Frederick Perry, Jack Meredith and Dorothy Rogers are important members of the cast.

Seena Owen in O. Henry Story

A screen version of the O. Henry story "Madame Bo-Peep of the Ranches," is in course of finishing at the Triangle Hollywood Studios under the hands of Director Chester. Seena Owen is starred in this, a story of the Texas sheep country. A. D. Sears and F. A. Turner are others in the cast.

Mary Garden as an Exhibitor

According to reports from Goldwyn Pictures, Mary Garden, opera favorite and star of that company has taken her first step toward becoming a movie magnate in France.

She is said to have taken a valuable site in Paris last week, and to have begun work with her architects in the designing of a 4,000 seat motion picture theatre in which will be exhibited film productions available from all producing nations. The house is to be named "The Cinema Mary."

Praise for Director of "Wrath of the Gods"

Reginald Barker, director for Ince-Triangle subjects, has received many congratulations since the first announcement that Hilker & Wilk would sell "The Wrath of the Gods" for stage rights. This spectacular drama was filmed under the direction of Mr. Barker, and being his first big feature production, he is highly gratified that it should be deemed suitable for re-issue. This is but one of the long list of successes directed by Mr. Barker.
Universal Offers First Butterfly Production

"Eternal Love," a Five-Part Drama of New Brand, Leads Off May 7 List—
Numerous Comedies and Two and Three Part Dramas Make Up Long Program

The first of the Butterfly Pictures, "Eternal Love," a five-part drama with Douglas Gerrard and Ruth Clifford as principals, is brought to the screen on the Universal Program for the week of May 7. The story tells of the love of a successful artist for a peasant girl. The scenes are laid in a fishing village in Brittany and in the gay art circles of Paris. E. Magnus Inglinton wrote the piece which was directed by Douglas Gerrard. Players in the leading roles include George Gehhardt, Edward Clark, Dan Duffy and Myrtle Reeves.

Monday, May 7 is the date of release for the feature, and on the same day appears the Nestor comedy "The Lost Appetite" with Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday, May 8 is the Gold Seal three-part mountain-drama "The Grip of Love," from the original story by Willard Mack, scenarized by Karl Coolidge and produced by Allen Holubar. Interwoven in the plot is a romance of a school teacher in the mountains of Tennessee, and a young man from the city, who goes to the woods to seek relaxation from the business worry. The leading roles are played by Louise Lovely and Allen Holubar. The other Tuesday release is the Victor comedy, "Baseball Madness," with Billy Mason and Gloria Swanson.

The feature for Wednesday, May 9 is "Swearing Off," a one-reel Victor comedy, featuring Eileen Sedgwick, and the Warner Bros. drama, "The Doctor's Deception," with Ben Wilson and Neva Gerber will be released. This is titled "A Stern Chase."

The feature for Thursday, May 10 is "Souls Triumphant," written by Mary H. O'Connor and directed by John O'Brien. Dorothy Dalton will be presented by Thomas H. Ince in a comedy-drama of life in a fashionable Southern community, known as "Wild Winship's Widow," written by John Lynch and directed by Charles Miller. Miss Dalton is ably supported by Alice Taaffe, Lillian Hayward and other well-known Ince players.

Two Subjects Radically Different in Theme on "T" Program

W. ILFRED LUCAS, Lillian Gish and Dorothy Dalton are the stars of the Triangle feature releases for May 20. Lucas and Miss Gish will be co-starred in a strong story, entitled "Souls Triumphant," written by Mary H. O'Connor and directed by John O'Brien. Dorothy Dalton will be presented by Thomas H. Ince in a comedy-drama of life in a fashionable Southern community, known as "Wild Winship's Widow," written by John Lynch and directed by Charles Miller. Miss Dalton is ably supported by Alice Taaffe, Lillian Hayward and other well-known Ince players.

"Souls Triumphant" is the picturization of a wronged wife's fight to restore her erring husband to a position of self-respect. The story shows the reverse of the usual three-cornered affair growing out of one man's relations with two women, and thus gains for the spectator a situation of unusual dramatic interest and emotional appeal. The element of mystery injected into the plot keeps the interest from flagging, and there are many tense moments in its unfolding.

Dorothy Dalton in "Wild Winship's Widow" takes the part of a young and pretty widow with every luxury at her command, who has elevated the memory of her husband into a religion, although "Wild Winship" has been anything but a laudable character. The habit of intense mourning becomes one of the active duties of her life, and, as a matter of fact, she extracts much enjoyment out of her self-enforced misery. But at length Mrs. Winship discovers the error of her ways and becomes almost reckless in her attempts to prove that she is still young and attractive enough to win the admiration of the masculine sex. The result is that she gets more devotion than she really cares for, and has to resort to certain very feminine wiles to extricate herself from an extremely embarrassing and amusing situation.
Apfel and Brunton to Sign with Paralta?

In connection with the presence in New York last week of Oscar Apfel, the director, and Robert Brunton, long the technical and art director at the Ince studios in Hollywood, a rumor which was given wide credence spread about that their visit was in connection with propositions made them by Paralta Plays.

Mr. Apfel stated in answer to an inquiry that he would make an announcement of his new connections in the near future.

Mr. Brunton stated he was considering an offer made him to direct the art and technical interests of a series of productions for state rights distribution.

Prize for Best Art Drama Trade Mark Suggestion

To the person submitting the design or suggestion for an acceptable trade mark for Art Dramas, Inc., before June 1, Harry R. Raver, president, will give the sum of twenty-five dollars. A jury headed by Mr. Raver, will be shortly chosen to decide on the suggestions advanced.

It is stipulated that the design must be of a nature to attract the eye, to be easily remembered, and yet must be clear in detail, as it will often be used in reduced sizes for advertising. Simplicity, originality and uniqueness are the qualities sought.

All designs should be sent to the Contest Committee, Art Dramas, Inc., 1400 Broadway, New York.

If the winning design is submitted by more than one person, the full amount of the prize offered will be paid to each.

Helen Holmes Directs

With J. P. MacGowan busy cutting an especially difficult reel of "The Railroad Raiders," Helen Holmes, heroine of the serial, took charge of the company and won honors as a director. The result may be that there will be a division of that part of the labor for the Signal Company in future.

Victor Moore in "Invited Out"

Mayfair Film Corporation, Independent, Formed

M. A. Schlesinger, Big Purchaser of American Films for South America, Heads New Concern Peggy Hyland First Star Ambitious Plans

FORMATION of the Mayfair Film Corporation and announcement of Peggy Hyland as the first star engaged, was announced last week. The independent manufacturing field will be the key of the new company's operations, and productions of a distinctive type which from a standpoint of artistry and beauty will attract all classes, are aimed at.

Miss Hyland, who has won many admirers while with Vitagraph and other concerns in the past, will be given roles especially suited to her beauty and personality. An English girl, she won her first hands on the other side, and upon entrance into the silent drama came with the mark of stardom already upon her.

Charles J. Brahm, who directed Miss Hyland in her most recent production "The Sixteenth Wife," will be associated with her in the same capacity.

The Mayfair Film Corporation was organized by M. A. Schlesinger, its president, who for years has had motion picture and theatrical interests in both England and South Africa. In America, Mr. Schlesinger has been responsible for the engagement of the staffs employed in the production of films in South Africa. He has also been perhaps the largest purchaser of American-made films for South Africa, which product he introduced into and now controls in that country.

As the American representative of the International Theatrical Agency of England and of the African Theatres Trust, Mr. Schlesinger has negotiated the lease and sale of the rights to the foremost dramatic productions written on both sides of the ocean. By reason of these valuable connections, the Mayfair company will have exceptional facilities for obtaining suitable material for Miss Hyland.

Temporarily the offices of the Mayfair Film Corporation will be located at 10 Wall Street, New York. The company will shortly locate in the Times Square district.

Universal Weekly Scores

Quick action by the cameramen and editors of the Universal Animated Weekly upon arrival in Washington on Sunday, April 22 of British Foreign Minister Bal- lfour and party, enabled the Rialto theatre, New York, to show pictures of the event on Monday afternoon.

A corresponding initiative shown upon launching of the superdreadnought "New Mexico" at the Brooklyn Navy Yard on Monday morning, April 23, resulted in display of the scenes that same evening at the Rialto.

Excellent Work by Sylvia Bremer in Next Picture

Sylvia Bremer, of whom many kind words have been heard from the West coast, makes her second appearance on the screen in the latest Ince-Triangle drama, "The Millionaire Vagrant," by J. G. Hawks, when she is presented in support of Charles Ray.

Her part is said to be a strong one, and to convey the idea that she is moving in a world from which she is entirely disassociated by birth and culture. Miss Bremer has had to do extremely delicate portrayal.
Vitagraph Version of "Within the Law" Opens on Broadway

Before a critical audience, Vitagraph's screen version of Bayard Veiller's stage success "Within the Law" opened at the Broadway theatre, New York, on Sunday night, April 29. The consensus of opinion was that this dramatic spectacle would be applauded by millions in its film garb.

Vitagraph officials predict that this photodrama will surpass the legitimate production as a box-office attraction. When it is considered that approximately four million persons in the United States and Canada saw the nine road companies in this play the strength of the story can be well imagined.

Figures compiled show that the stage companies gave 3,348 performances to total gross receipts of $2,550,378.97. Of this $112,806.25 came from Canadian presentations. Prices ranged from a minimum of fifty cents to a maximum of two dollars. New York state alone paid a gross to the producers of $819,409.64. The other leading states in the matter of gross receipts were: Pennsylvania, $304,188.71; Massachusetts, $157,091.15; Illinois, $145,298.50; California, $106,954.25 and Ohio, $95,305.56.

Motion picture men point out that with the screen prices for "Within the Law" being probably limited to a maximum of fifty cents, that it is reasonable to suppose that not less than twenty million motion picture patrons will clamor to see the picture. Only the actual release of the picture for general booking by Greater Vitagraph will prove the correctness of these assertions.

Harry Morey is seen in Vitagraph's version in the character of Joe Carson. Adele de Garde appears as Aggie Lynch.

Fast Production of Warwick Subjects

Harry Rapf, president of the Robert Warwick Film Corp., appears to be out for a record in the rapid-fire production of big motion picture features. With "The Argyle Case" and "The Silent Master" already on the market, under the banner of Lewis J. Selznick and a third production nearly completed, Mr. Rapf announces the preparation of an adaptation of Frank Packard's widely read novel, "The Beloved Traitor," for Mr. Warwick's fourth Selznick-Picture.

The second of the Warwick pictures to be released through the Selznick exchanges, "The Silent Master," was shown last week for review. It is an adaptation of E. Phillips Oppenheim's novel, "The Court of St. Simon," and marks the American debut of the French director, Leonne Perret.

The Frame-Up "Replete with Thrills"

Many stiff "stunts" were allotted to William Russell in the course of his newest American-Mutual Picture "The Frame-up," which is programmed for May 7. Director Edward Sloman answered his star's requests for difficult feats, and the resulting picture is said to show Mr. Russell in many athletic and acrobatic turns. A back somersault out of a speeding automobile, and a leap from the tonneau of one fast traveling machine to the tonneau of another are but two examples of the thrills contained in the subject.

Francesca Billington, opposite Mr. Russell, provides a charming foil for the love scenes of the play.

Pictographs Show Treasury Work

Scientific and technical knowledge presented in such a plain way as to be thoroughly understandable and interesting, predominates in the sixty-sixth edition of Paramount-Bray Pictographs.

Routine doings at the New York Sub-Treasury such as testing the gold coins received in foreign shipments, laundering of bills and destruction of mutilated currency, take up one section of the subject. "The Sun-Cure," designed to inform people of the value of the great out-doors and especially of old Sol's rays and a picture lesson in wood carving are other topics on the reel.

Rotarians Endorse "Womanhood"

The Rotary Club of Chicago on April 24, after witnessing the Vitagraph preparedness picture, "Womanhood, the Glory of the Nation," adopted a resolution extending their unqualified endorsement of the film as one of the best of its kind, and recommending the various Rotary Clubs of the country to see the picture.

Triple Role for Wilbur

Three separate parts are to be played by Crane Wilbur in his newest Horsley production, written by himself. Mr. Wilbur will direct the piece, assisted by Harrish Ingram. The supporting cast includes Ray Thomson, Ruth King, Julia Jackson, Don Bailey, Jake Abraham and Joe Jareton. Gene Crosby is leading woman.
Tense Chapter of "Double Cross" "The Stranger Disposes," the eighth episode of "Mystery of the Double Cross," is announced for release the week of May 8. Mollie King is scoring a distinct success in this Pathe mystery serial produced by Astra under the direction of William Parke.

In this episode Peter and Annesley investigate Bentley's quarters, while he, in turn, is rifling the Brewster safe for a string of pearls. Manuella believes he has stolen the gems to give to her, and he in turn thinks she has taken them for him, and declares his own guilt to protect her.


"Atonement," a Vampire Drama, First of Brady's French Plays FIrst of the four French photoplays announced by the Brady-International Service, World Pictures, is "Atonement," described as a vampire drama. Louis Merchant directed the feature which is said to contain the perfection of detail that was apparent in "Mothers of France."

The heroine, played by Regina Badot, is an internationally famous and beautiful dancer. Persistently pursued by a middle-aged count who is unsuspicious she turns from him and is devotedly attached to the man who composes and executes the music for her dances.

The dancer, Manuella, accepts an engagement to dance at a private entertainment of the count's, and he plots so well that her lover is arrested for the theft of a valuable string of pearls. Manusella believes he has stolen the gems to give to her, and he in turn thinks she has taken them for him, and declares his own guilt to protect her.

The count names acquiescence to his desires as the price to be paid by Manusella for the withdrawal of the charge against her lover and she refuses. Meanwhile the man who really committed the theft has been drinking heavily, and the dancer coming upon him, he re-enacts the scenes of the robbery, makes a confession and expires.

Follows a vivid struggle for possession of the confession signed by the thief when the count first caught him taking the pearls, in which Manusella's tiny pistol is discharged and the count falls fatally wounded.
New Comedy Brand Ready for Distribution

"Howl Comedies" Announced by President Julius Stern—Alice Howell, of L-Ko Fame, to Star in Each—Director Blystone Completes Several

Alice Howell, who has established herself as a favorite, in seasons past, through appearances in L-Ko Comedies, will hereafter be presented in a new series to be called "Howl Comedies," in which she will be the star of every release. President Julius Stern and Director General J. G. Blystone, of L-Ko, have decided to initiate the new series at once, making "Balloonatics" the opening number. Following this will come "Automaniacs," "Neptune’s Naughty Daughter," and other laugh-provokers now completed or in preparation.

"We have decided to establish the 'Howl Comedies' in recognition of Miss Howell's energy and talents as displayed in L-Ko's during seasons past," says Mr. Stern in making his announcement of the new series. "Our determination has the precedent established, time and again, by women on the stage who have proven themselves just as funny as any of their male adversaries."

"The sources of fun in Howl Comedies will be many and varied, as shown in the three releases we have ready for distribution. In 'Balloonatics' Miss Howell will demonstrate the amount of laughs that may be provoked through the management of an air ship. 'Automaniacs' will develop comedy as applied to the manipulation of a motor and in 'Neptune's Naughty Daughters' Miss Howell will go under water and bring up the laughs."

"Under Director Blystone's management Miss Howell has attained the faculty of putting laughs in every spot where a laugh belongs. She is as fearless and daring as any man ever was in doing stunts, and has a native faculty for provoking merriment under the most unusual conditions."

"We mean to give to Howl Comedies every possible advantage to be gained from production and advertising that the exhibitor may reap, with us, the benefits of Miss Howell's popularity and abilities as an entertainer. Director General Blystone has his plans all made and will have the best backing we can give to his efforts."

Robert Warwick to Return to the Stage

After an absence of a season, Robert Warwick is to return to the speaking stage next fall under the management of Al H. Woods. Contracts were signed last week.

Mr. Warwick last appeared in the legitimate in "Captain Brassbound's Conversion." He has appeared with Leslie Carter, Mary Mannering, Virginia Harred, Grace George and Frances Starr in drama, and in a number of musical comedies.

In pictures he appeared in a number of productions for the Peerless corporation, then launched forth in his own company last fall.

Since then he has produced "The Argyle Case," "The Silent Master," and is working now in "A Modern Othello."

Stage work will not interfere with his motion picture interests, this agreement having been reached with Mr. Woods before the actor signed his contract.

Water Thrills in "The Railroad Raiders" Chapter

The Helen Holmes company last week completed the ninth chapter of the Mutual-Signal serial "The Railroad Raiders," entitled, "The Knotted Cord."

The chapter is said to be the most tense of any of the episodes so far completed. There is a ferry robbery, followed by a clever international intrigue, a bomb plot, a leap by auto from a dock to the deck of a barge, a number of unusual water feats and the destruction of the barge by explosion.

Edison Feature, April 16

April 16 marks the release of the Edison feature "Builders of Castles," a five reel picture featuring Marc McDermott and Miriam Nesbitt, based on the story by Henry Albert Phillips.
Madge Kennedy and Jane Cowl Begin on First Goldwyn Plays

On May 1 Goldwyn Pictures, in line with its rapid production plans, will begin work on the fifth and sixth of the pictures of the twelve scheduled to be made before a single release is shown. A week later a seventh subject will be begun, and so on until the close of the series.

The two new stars who will enter the studio for the first time are Madge Kennedy and Jane Cowl. Miss Kennedy has received her script and is now busy with the dressmakers and costumers. The story for her first picture is the work of Margaret Mayo, and is announced as one of that versatile author's most famous plays.

Completing this picture at the end of the week, Max Marsh will, three days later, begin work on her third Goldwyn production, which will also be a photographic presentation of another of Margaret Mayo's celebrated plays.

Jane Cowl's initial work for Goldwyn has been selected and will be under the direction of Arthur Hopkins, who has, by way of introduction to the motion picture industry, just made his first picture, with Maxine Elliott as his star.

Goldwyn Has First Story from Porter Emerson Brown

Porter Emerson Brown, novelist, playwright and creator of the now famed vampire type of actress, has accepted Goldwyn Pictures invitation to become a member of the Goldwyn Advisory Board which shapes all of that organization's productions.

Mr. Browne, as was recently announced, is under an exclusive contract with Goldwyn for a period of three years for all scenarios he may produce.

Goldwyn is in receipt of Mr. Browne's first manuscript, which turns out to be a story of most unusual quality. It will be allotted to one of the Goldwyn stars and produced early in the summer.

Selig Starts Series of Chas. Hoyt Comedies

The Selig Polyscope Company is at work on another series of the famous old Charles Hoyt comedies. A specially picked company is now at work on the revival of these comedies for the screen at the Chicago studio. Four have already been finished and the rest will soon be completed.

It is expected that the releasing of them will begin the latter part of next month. Among those selected are such well-received Hoyt comedies as "Hole in the Ground," "Midnight Bells" and "Rag Baby."

Players Start on New Universal Serial, "The Gray Ghost"

Work on the new Universal serial, "The Gray Ghost," has begun under the direction of Stuart Paton. This is a film adaptation of Arthur Somers Roche's story, "Loot," which ran as a serial in the Saturday Evening Post.

The serial will be in fifteen chapters, and it is promised each will be crowded with thrilling situations and carry a suspense that will interest the most exacting film fan. A conference was held in which heads of all departments that will be concerned took part, and a perfect arrangement perfected whereby all will contribute the best skill and experience toward making this an epochal event in serial production.

The leading roles in "The Gray Ghost" will be played by Priscilla Dean, Emory Johnson, Harry Carter and Eddie Polo.

Eastern Work Begins for Mae Murray

Mae Murray has begun work on a photoplay version of George Middleton's "At Night," which is being staged in the Famous Players-Lasky Eastern studio, in accordance with arrangements completed with Mr. Lasky. Robert Leonard, who accompanied Miss Murray East from the Lasky studio, is in charge of the production, which will be known as a Lasky picture when it is released by Paramount.

Miss Murray plays Justine Gibbs, an attractive and highly American type of girl, who rebels against a prearranged marriage and follows the dictates of her own heart. She has been practically thrusted upon the hands of Ralph Gaylor, an insignificant society youth, who is attracted to her chiefly by monetary considerations.

A chance meeting with Hartley Poole, a young magazine writer engaged in completing a serial story, gives opportunity for the development of a tempestuous romance.

"Unconquered," Strong Drama, Is Next Fannie Ward Play

Lasky announces a play written by Beatrice C. De Mille and Leighton Osman, entitled "Unconquered," as the next vehicle for Fannie Ward, last seen in "The School for Husbands."

In this subject Miss Ward leaves comedy for what is heralded as her most dramatic role since "The Cheat." The story of "Unconquered" is of a young mother whose devotion to her small son leads her to risk life itself in protecting him first from a brutal father, and later from a negro fanatic.

A cast which is really strong includes Hobart Bosworth, Tully Marshall, Jack Dean, Mabel Van Buren, Jane Wolfe and little Billie Jacobs.

Erboograph Near Completion

The story by Clarence J. Harris, "Little Miss Fortune," which was selected as the vehicle in which Marian Swayne will make her Erboograph debut, is rapidly nearing completion. The star has the part of a poorhouse child of unknown parentage, who after an unhappy youth becomes an heiress and finds happiness in the love of her partner on the stage.

Hugh Thompson, Bradley Barker, Lucille Dorrington, Anna Day Perry and Charles McDonald appear in the cast. Joseph Levering is directing the production.
Gottschalk Writes Score for "The Curse of Eve," Now Finished

LOUIS F. GOTTSCHALK, the composer, was engaged by the Corona Cinema Company last week to create the musical arrangements for "The Curse of Eve," the morality drama which shortly will be presented in New York City for the endorsement of the state rights buyers. He went immediately to work on the compositions which will go to form the musical accompaniment for the big multiple-reeler, and already he has provided his staff of copyists with more than a dozen numbers.

The motif chosen by Gottschalk will be known as "The Magdalene Motif," it having been inspired by the character portrayed by Enid Markey. It has been declared by the composer to be one of the most beautifully eloquent numbers he ever has written, and will take its place, say those who have heard it, among the masterly compositions of the day.

"Merit, Not Publicity, Makes the Star"—Arthur S. Moore

WITHOUT talent a star cannot be made even with bushels of publicity. Such is the opinion of Arthur S. Moore, advertising manager of McClure publications in discussing the rise to stardom of Sibbny Mason, the talked of feature player in "Seven Deadly Sins."

Miss Mason is to be the leading star in the next series of five-reel features that will be released by McClure Pictures through the Triangle Distributing Corporation.

Six months ago Miss Mason was unknown. Today, from all reports of exhibitors, she is firmly established as an actress of box-office power. And Mr. Moore is emphatic that publicity has not "made" her.

"Publicity does not establish a motion picture star any more than it established a certain make of motor car or cigar or soap," said Mr. Moore, recently. "Publicity can do no more than call the public's attention to an article of merit. If the article advertised does not prove worth while, while the publicity has done more harm than good. The spotlight shows the flaws up."

"We never could have made Shirley Mason so popular if she had not had every quality that makes for success. We could not through publicity force motion fans to like her. Shirley Mason herself had to do that and she has made good. Though only sixteen years old she has had excellent training on the stage under famous actors, and has been well schooled as a child actress.

"She was tested in 'Seven Deadly Sins' and she triumphed. Exhibitors are writing us every day telling us that Shirley Mason has the approval of the public, that she is known as an actress worth seeing, that her name in electric lights in front of a theatre has a box-office value equalled by not more than a dozen other names in motion pictures."

Douglas Brings Osborne Picture

With the first of the new Baby Marie Osborne pictures in his possession, W. A. S. Douglas, general manager of Lasalida Films, Inc., arrived in New York from the West Coast last week. The picture is "When Baby Forgot," directed by W. Eugene Moore, who has started work on a second picture with the popular little star.

"Brisk Enlisting by Fox Men"

Rapid enlistment in the volunteer companies being raised in the Fox Studios is reported both from Fort Lee and Los Angeles. Men from the technical departments as well as actors are signing up. Already more than 275 have been enrolled in the Eastern studios and 500 on the coast.

William Fox is encouraging the enlistment in every way and will outfit the volunteers even to purchasing machine guns for the companies.

"The Neglected Wife"
Emerald Producing Patriotic Film "The Slacker"

"The Slacker," a military production, in which actual units of the United States military service participate, and based upon the recent historical events leading up to the declaration of war against Germany, is being produced by the Emerald Motion Picture Company, Milwaukee, under the auspices and direction of the Wisconsin Defense League.

It is a semi-official government proposition, the army, navy, marines and national guard co-operating in producing the military scenes.

As its title suggests, "The Slacker" deals with a young man who slacks his duty as an American and who has come under the influence of a German government agent. Though replete with stirring scenes, there is no "flag waving" for effect, and is based upon a strong and consistent story.

Nell Craig, who has just closed with the Essanay Company, and Edward Arnold will be seen in the film under the personal supervision of Frederick J. Ireland, president of the Emerald Motion Picture Company.

Womanhood "Branded False"

"Womanhood" reports to the contrary, "Womanhood, the Glory of the Nation," has not been banned from Pennsylvania or any other State, according to statements issued last week by J. Stuart Blackton, instrumental in the production, and Walter W. Irwin, general manager of Vitagraph V-L-S-E.

Said Mr. Irwin:

"Womanhood, the Glory of the Nation," is far from being included within the ban evidently placed by the National Government upon certain pictures which, in the Government's estimation, would hinder rather than promote recruiting, this picture actually being a stimulus rather than otherwise.

"On the contrary, 'Womanhood, the Glory of the Nation,' has been viewed by the highest military authorities and has received their universal and enthusiastic support."

Clean Pictures That Will Please Children, Arbuckle's Aim

FATTY ARBUCKLE has come out emphatically for clean, wholesome plays, free from even a suspicion of double meaning.

"I shall produce nothing that will offend the proprieties, whether applied to children or grown-ups," said Roscoe recently in speaking of his plans for comedy two-reelers to be released through Paramount.

"My pictures are turned out with clean hands and therefore with a clear conscience which, like virtue, is its own reward.

"Children in attendance at moving picture shows," continued Mr. Arbuckle, "some times have occasion to ask their parents some rather embarrassing questions about what is being unfolded before their eyes, but this has never happened or will happen at any of the pictures I have directed myself or will direct. In the three years I have been producing my own comedies, I have never had a single elimination which comes pretty near telling its own story.

"Pictures, of course, moving or otherwise, make a deeper impression on a child's mind than written or spoken words, and for that reason alone it is necessary to constantly exercise caution that the subject being filmed does not get out of the moral focus.

"Nothing would grieve me more than to have some mother say, ' lets not go there today, Fatty is playing and he isn't fit for the children to see.' I want them to always speak otherwise of me for as long as I can please the kiddies I don't care who entertains their elders."

U Scenario Writer Coming to Eastern Triangle

Bess Meredith, who has been identified with Universal City as staff writer, is leaving this week for New York City, where she will accept a position as staff author for Alan Dwan of the Eastern Triangle Studio. Miss Meredith is author of more than four hundred produced photoplays and has just completed one which is now in production.
Big Booking Records

The Entire Circuit of Marcus Loew Theatres Books "The Voice on the Wire" Serial

Impressed by the initial showing of the Universal's latest and greatest serial "THE VOICE ON THE WIRE," the bookers of the big Marcus Loew Theatre Circuit booked it for every house on the list. This magnificent serial opened in the big Broadway and Brooklyn Houses of the circuit to tremendous houses. The deep mysterious plot captured the first episode audiences, and the following episodes showed record attendances.

Featuring Ben Wilson and Neva Gerber

The leads are played by Ben Wilson and Neva Gerber, two of the most popular Universal Stars. There is a mysterious man who has a voice that is the key to all. Ben Wilson attempts to locate the owner of the "voice." Directed by Stuart Paton

The superb direction of "The Voice on the Wire" comes from the master mind of Stuart Paton, who produced the Universal's stupendous spectacular drama, "20,000 Leagues Under the Sea." It has the peculiar quality of thrills and a mystery of who it is. The voice is the key to it all.

"PERILS" IS POPULAR

Seven Powerful Dramas in Series Gets the Crowds

Each big story complete in itself, the series of seven great dramas issued under the general title of "The Perils of the Secret Service," featuring Kingsley Benedict, scored an instantaneous hit,

DULL DAYS DISAPPEAR

Universal Screen Magazine Proves to be a Magnet on Days Exhibitors Dread

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Days that Exhibitors learn to dread—the dull days when the public fails to respond to the average feature or program show—can be changed to capacity days by a careful selection from the mighty specials on the Universal Program. Chief among them is a drawing card when the public doesn't seem to want dramatic subjects is the wonderfully varied selection of popular subjects grouped under the title of the Universal Screen Magazine. Here is a one-reel feature that pleases every movie patron in the land. There is something for young and old of both sexes. A great big, generous illustrated popular magazine in moving picture form. The public demands it wherever it is shown. It will draw when nothing else will. It is released every week on the regular Universal Program and may be booked separately. No matter what kind of a show you are running, you can use the U. S. M. to good advantage. Write for details of the "Universal Program" see the Moving Picture Weekly.

For Further Details of the Universal Program see the Moving Picture Weekly.
HOW TO PICK THE WINNERS

If It's on the Mighty Universal Program You Know You Ought to Book it

YOU have positive proof of the excellence—the drawing power of Universal Program pictures in the fact that it is the basis, the cornerstone, the very foundation of the largest producing organization in the industry. Such success is not built on bad pictures; on going contrary to the wants of the public—you can't fool all of the people all of the time. The Universal Program pleases more fans and brings success to more exhibitors than any other form of m. p. entertainment. No matter what form of show you are giving you have only some of the Universal releases. Don't be satisfied with merely reading the lists given here—wire or write your nearest Universal Exchange for full particulars today.

Special Releases on the Universal Program for the Week of May 21

show, to bolster up a weak feature or program. They cost you a slight advance over their pro rated rental at the complete program price, but they are worth more because of the business they will get you.

BUTTERFLY—"LIKE WILDFIRE" (Five-Reel Drama) Herbert Rawlinson and Newton Gerber.
NESTOR—"MOVING DAY" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edythe Roberts.
GOLD SEAL—"A 4-4-CALIBRE MYSTERY" (Three-Reel Western Drama) Harry Carey and Claire Du Bois.
UNIVERSAL ANIMATED WEEKLY—Weekly No. 72. UNIVERSAL SCREEN MAGAZINE—Issue No. 29.
JOKER—"THE BROS OF THE FAMILY" (One-Reel Comedy) Wm. Frayne and "MADAME HEARTPOWER"—"CUPID GETS SOME NEW DOPE" (Comedy Cartoon) and "NAVIGATION IN CHINA" (Dorsey Educational) (Split Reel).

Regular Releases on the Universal Program for the Week of May 21

the releases shown in the two lists.

VICTOR—"WHO SAID CHICKEN?" (One-Reel Comedy) Ernie Shields and Marcia Moore.
L-KO—"BEACH NUTS" (Two-Reel Comedy) Don Russell and Gladys Varden.
VICTOR—"MARY ANN IN SOCIETY" (One-Reel Comedy Drama) Ruth Stowhomian.
REX—"ENMASKED" (One-Reel Drama) Grace Cunard and Francis Ford.
LAEMMLE—"MONEY'S MOCKERY" (Two-Reel Society Drama) Douglas Gerrard and Francesca Billington.
BISON—"DROPPED FROM THE CLOUDS" (Two-Reel Cowboy Comedy) Ellen Sedgwick and Gypsy Hart.
LAEMMLE—"THE LIGHT OF LOVE" (One-Reel Drama) Jessie Arnold.
BIG U—"THE SMASHING STROKE" (Two-Reel War Drama) Jack Conway.

The division of specials and regulars given here is for the convenience of the Exhibitors who do "open" booking. If you are not making as much money as you should get in touch with any Universal Exchange today and ask for full particulars regarding Universal Program releases.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

A magazine's success is measured by its advertising. Look at the "News!"

A THREE DAY SCOOP

Universal Animated Weekly Scores Big Beat in Big Broadway Houses

THE British War Mission met Secretary of State Lansing and party Monday, April 23. That same night the Universal Animated Weekly showed moving pictures of the event in the principal Broadway Theatres. THREE DAYS LATER a competitor used lavish newspaper space to tell the public that the same subject was "OUT TODAY." If you want the world's greatest news events first on your screen book the Universal Animated Weekly. You can't fool the people long with hack-number news weeklies. Get the best and beat your competitor every week.

LAUGH MARKET BOOMING

Universal Comedies Get the Laughs that Get the Coin

THE man, woman or child who gets a good laugh in your theatre is sure to come back for more. While the market is flooded with so-called comedies—weak imitations of a current brand of humor—there is one source from which real comedies may always be obtained—the kind that makes people come to your house every time they are advertised. Universal Comedies—Nestor. L-KO.
Presenting Herbert Rawlinson with Nova Gerber in Stuart Paton's Romance of Youth and Audacity "Like Wildfire"

Book through any UNIVERSAL Exchange
Produced by the UNIVERSAL FILM Mfg. Co.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
May 12, 1917

MOTION PICTURE NEWS

To All Exhibitors

You can secure a 3 months FREE Trial Subscription to MOVING PICTURE WEEKLY by Signing and Sending in the Coupon Below—Today

Join the tremendous throng of Exhibitors who are getting gems of knowledge, information, advice, tips, suggestions, etc., every week from MOVING PICTURE WEEKLY, sent FREE to ANY Exhibitor in the United States or Canada, Philippine Islands or other American Possessions for three months trial.

You will receive publicity matter all prepared for big productions. Plans and schemes on "How to Put Them Over." Advice and instructions for Operators on the care and use of Projection machines, enabling you to correct the present abuses in the projection of film.

You will get tips on what to book and how to book. You will learn how music arrangement increases the value of pictures. How to get the proper music. Where to get it. How to play it. You will read highly interesting news from the great world of the Motion Picture Industry.

You will get attractive publicity stories that you can clip out and use in your local newspapers. You get all this and more every week in MOVING PICTURE WEEKLY. No obligation whatsoever in sending the coupon today for a 3 months free trial subscription. Read it once and you'll never want to be without it. Costs you nothing for full 3 months. Clip the coupon, sign and send it in today to

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NO OBLIGATION WHATSOEVER IN SENDING FOR A PRES 3 MONTHS TRIAL SUBSCRIPTION

The "NEWS" advertisers believe YOU worth while; justify them.
Chicago Pays $10,000 at Single War Film Showing

Following the announcement that Pathe, and not General, would release the output of Official War Pictures, Inc., it is stated that after a $7,000 advance sale the British War Films played the Chicago Auditorium, April 11, to a capacity house totaling $10,000 in paid admissions, and that bookings are especially heavy also in the New Orleans, Boston, Philadelphia and Omaha territories, despite the fact that only a short time has elapsed since the transfer, and all Pathe offices have not yet received prints sufficient to fill the demand.

The Chicago papers were laudatory in their criticisms. The Chicago Evening Post considered the event worthy of air editorial. The Examiner, the Herald through Richard Henry Little, dramatic editor, and Louella O. Parsons, and the Tribune all gave lengthy space to the exhibition.

Advertisement of the showing was done on a large scale, and theatres engaging the pictures immediately following the one-day Auditorium presentation took full advantage of this, placing sheets with comments by well-known people in front of their theatres.

All Pathe branch managers are enthusiastic over the demand for these war films and are arranging to present them under the auspices of big newspapers.

Silee Exchange Displaces General Feature Co.

The General Feature Film Company of Chicago will no longer trade under that name after this week. Neither will their headquarters be maintained in the Maller's Building. All the stock and office effects are being moved to the fourteenth floor of the Consumers' Building, where the business of the company will be transacted in the future by the Silee Film Exchange, recently organized and incorporated by Simeon Greiver and Le Herz, of Chicago.

Mr. Greiver was manager of the General Feature Company before going into business for himself. As a result of the merging of interests the General Feature Company loses its identity, and although the same business policy will be followed, all transactions will be made under the new corporation's name. The General Feature Company marketed Ivan and other productions. The same policy of selling and state-fighting will continue.

No Decision Reversal

Judge Cooper has denied the city authorities a new trial following the recent decision which took the "pink permit" off Fox's "Tiger Woman." It is said that Major Funkhouser and Chief Schuettler will appeal higher.

LEAKS IN THE LOOP

The executive forces of Jones, Linick and Schaefer are now quartered in their new suite of offices on the fifth floor of the Rialto Theatre Building.

The Hamburger string of theatres throughout Chicago and suburbs have signed up for all the Arbuckle comedies.

They were charging 20 cents for reserved seats at Hamburger's Albany Park theatre last week and getting it. The attraction was John Mason in "The Libertine," which is making a trip over the entire Hamburger string of houses.

Phillip Gross, Jr., of the Strand theatre, Milwaukee, and Tom Norman, manager of the Rex theatre, Racine, were visitors to L. A. Rozelle's managerial sanctuary at the World Brady offices last week.

The K. E. S. E. branch offices report to William N. Selig that the advance bookings on "The Danger Trail," featuring H. B. Warner, have exceeded all expectations.

Hazel Daly appeared in person at the Albany Park theatre last week during the showing of "Skinner's Bubble."

Jack O'Toole, manager of the Fox Chicago offices, is wearing a big smile at present. The reason: Harry Leonhardt, western general manager for Fox Film, is due back in the Windy City from the coast in a short time.

H. B. Warner, the recently acquired star of the Selig Company, is planning to enlist. After he has done his "bit," if he gets through with a clean skin, he plans to return to the Selig forces.

Space Totaling $15,000 Sold for Exhibitors' Convention

The hysteria of war has in no wise diminished the efforts or dampened the ardor of the men back of the plans and preparations for the coming seventh annual national convention of the Motion Picture Exhibitors' League of America, to be held at Chicago beginning July 14. Floor space for the exposition is being sold every day, and Ludwig Schindler, manager of this year's convention, is now in New York signing up more contracts.

It is expected that by the end of this week the aggregate of space sold will be near $15,000, or more. Letters are being sent from the exposition headquarters in Chicago to exhibitors and organizations all over the country, appealing to them to send delegations to the convention.

Lewis Selznick last week sent word to the Chicago headquarters that three of his stars, Clara Kimball Young, Robert War-wick and Norma Talmadge, are sure to be present at the exposition.

"Garden of Allah" Coming; Features Going Well

The film version of Robert Hichen's love story, "The Garden of Allah," will shortly be given its Chicago premiere in the loop. A special orchestration has been prepared to accompany the screening.

"Womanhood, the Glory of the Nation," was warmly received by critics and fans, only Mae Tinee of the Tribune of seven critics taking an adverse stand on the picture. Adverting stunts are being arranged daily by V. L. S. E. offices, including parades of Boy Scouts and naval recruits. A recruiting station has been established in the lobby of the Ziegfeld theatre, where the picture is playing.

Clara Kimball Young's picture, "The Easiest Way," concluded its second week at the Studebaker on Sunday, while Joan the Woman" is going merrily along with crowded houses. Aaron Jones, president of Jones, Linick and Schaefer, was host to a party of 200 Boy Scouts at a showing of this picture at the Colonial last week.

Selig and Kleine Aid Women in Enlisting Efforts

Motion pictures are being resorted to with much success in recruiting activities in Chicago. Navy recruiting especially has been much stimulated during the past week, when the women's section of the Navy League arranged for the showing of special pictures every night at Grant Park. A navy band of 100 pieces furnished music at all the showings.

The pictures were donated by George Kleine and William N. Selig and taken from their own personal archives. Both Mr. Kleine and Mr. Selig attended the showings on one occasion.
Win Fight for Lower Tax in New Brunswick

The efforts of the motion picture exhibitors of Fredericton, New Brunswick, to obtain better terms in the matter of taxation than proposed by Alderman Lemont some three weeks ago met with success at a special meeting of the city council held last week. The council decided to rescind the original resolution, calling for a tax of ten cents per seat per month, and imposed a five-cent tax instead. The amendment was carried by only a five to four vote.

S. P. Hughes, attorney, appeared for the exhibitors. He quoted from the report of the Wheeler Commission, which investigated the moving picture business in New York, showing that the proprietors of the moving picture houses were making little or no profit. During the course of his plea Mr. Hughes said that if the council wished to further tax the people of the city, the moving picture business should not be made an agency for collecting taxes. Mr. Hughes also questioned the right of a city to place unlimited taxation on a business, and said that power to tax did not mean power to tax out of existence.

Two More Houses Taken Over by Minneapolis Firm

The firm of Ruben and Finkelstein, composed of two men who looked ahead when the motion picture drama was in its infancy, have just taken over the Unique and Lyric theatres on Hennepin avenue, Minneapolis, giving them control of six theatres in that city. Five of them are on Hennepin avenue, the leading film thoroughfare, and four play pictures exclusively.

The Unique and Lyric have been remodeled to conform with the artistic standard set for the firm's theatres. The Lyric, one of the old theatres, seats about 1,800 persons when the second gallery is used. The Unique was formerly the Sullivan and Considine house.

Will Modify Los Angeles Child-Attendance Ordinance

LOS ANGELES exhibitors are assured the city ordinance, providing that children under fourteen years of age can not attend a performance at a motion picture theatre unless accompanied by parents or legal guardians, will be annulled, or at least greatly modified. This is the outcome of the exhibitors' organization, known as the Motion Picture Men's Association of Southern California, appearing before the City Council on two occasions and showing the officers the recently passed ordinance to be an injustice not only to the exhibitors but exchange men, producers and everyone associated with the film industry. The ordinance as drafted by a number of Los Angeles club women was given a hearing before the public welfare committee and passed before the exhibitors learned of its existence. As soon as it became effective the exhibitors asked the council for a re-hearing on the matter, and two hearings were given. At both of these the film industry was well represented by C. R. Gates and Frank A. McDonald.

If the ordinance is repealed, another may be drafted and passed which will provide for segregation of the sexes, so that in each theatre there will be special sections for young girls and another one for boys. It may also provide that girl usherettes shall be maintained for the feminine section and boys for the other.

The campaign for the repeal of the ordinance was in charge of Charles Gates, manager of Symphony theatre, H. S. Lewis, manager of Hollywood theatre, Mike Core of the Liberty and other houses, and F. A. Patterson, who has three suburban theatres.

Rate Raise in Picture House Licenses in K. C. Expected

The upper house of the city council of Kansas City, Mo., probably will consider an ordinance soon raising the license fees for motion picture shows. This prospect is the outcome of the introduction in the lower house of an ordinance regulating licenses, which did not disturb the motion picture house license, but raised that of one theatre to an exorbitant level. It was revealed on investigation, that the raise in the license fee was alleged to be due to the refusal of the theatre to give passes to aldermen.

Part Victory for Sunday Shows

A compromise on the Sunday opening question in Elwood, Ind., was reached last week when at the request of Mayor Tunis, who favors Sabbath exhibitions, managers of the local photoplay houses announced they would in future close their theatres at seven in the evening on Sundays. The ministers have been demanding an all-day closing.

Anniversary of Mastbaum's Big Philadelphia House

The Stanley theatre, Philadelphia, which has made picture history in that city, celebrated its third anniversary last week with a bill which included Marguerite Clark in "The Valentine Girl" and Fatty Arbuckle in "The Butcher Boy." By degrees, Stanley Mastbaum, head of the Stanley theatres, has extended his motion picture interests so that he is now connected with the producing and exchange ends as well as theatres. The Stanley is, however, his pet, and he devotes his personal attention to it. The Stanley was the first Philadelphia theatre to charge twenty-five cents. This price has now been raised to thirty-five cents without any diminution of the popularity of the house.

Publicity Man to Other Fields

W. A. Bach, who originated the publicity service department of the Universal Film Company in Canada, has resigned to take an important position with M. H. Hoffman in a new film enterprise, with headquarters at New York. Mr. Bach was the originator and managing editor of the Motion Picture Bulletin, which grew from a single sheet house organ to be the only trade journal for the motion picture business in Canada. J. W. Cambridge succeeds Mr. Bach.

Buffalo F. I. L. M. Club Born

The Buffalo F. I. L. M. Club was organized in Brooklyn April 23 and W. A. Comstock appointed local manager. Charles A. Taylor, manager of Buffalo Metro branch, is authority for the statement that the organization is proving a great benefit in straightening out accounts between exchange men and exhibitors. The club will meet every Monday evening at the Statler Hotel.
Ben Blumenthal Plans Whirlwind Campaign in Foreign Market

HAVING returned from his fourth trip abroad since the outbreak of the European war, Ben Blumenthal, of the Export and Import Film Company, with headquarters at 729 Seventh avenue, New York, announces his intention of securing as many good American films for the foreign market as his money will buy.

Although an American, Mr. Blumenthal has spent fifteen years in European business, about five of which have been devoted to films. He speaks most of the Continental languages and it is said that he was the first to open wide exhibiting possibilities by introducing motion pictures in regular theatres on the Continent.

It was Mr. Blumenthal who, with an associate, secured the world’s rights to Cines’ spectacle, "Quo Vadis," following later with "Cleopatra," and again with "100 Days of Napoleon," the last of which A. H. Woods bought for the United States.

From his headquarters in Paris Mr. Blumenthal saw film possibilities sufficient not only to justify branch offices in the large cities of Europe, but he also sent representatives to Mexico, Argentine and Brazil. He acquired the entire output rights to the products of Cines and Milano.

His last trip abroad was to arrange for several great Cines productions in America, the first of which he has already sold to A. H. Woods.

Mr. Blumenthal is now negotiating for the complete outputs of a number of American manufacturers, and the Export and Import Film Co. is ready to market individual productions in Europe as well.

One Fee Admits to Two Playhouses

Beginning last week, the Mall theatre, Cleveland’s new duplex theatre, started an innovation that no other show house in the city can imitate. As a usual thing, the same pictures are run in both the upper and the lower Mall. The two theatres are entirely distinct, however, with separate entrances, one on Superior avenue, and the other on Euclid avenue, although inside they are connected by a grand staircase.

Among other things that these twin playhouses have in duplicate, is a ticket booth. One admission fee will entitle anyone to roam at will from upstairs to downstairs, or the other way about. But that isn’t all. Patrons will not only have the privilege of seeing both playhouses for the munificent sum of ten cents from 9 A. M. to 1 P. M. and fifteen thereafter, but they will also have their choice of pictures, for each will show a different program.

New House Runs Features

High-class photoplays, in addition to the regular W. V. M. A. bookings of acts, will form the bills at the New Palace theatre, Superior, Mich., a $20,000 house, seating 1,200, which opened on March 26. "The Inspiration of Larrabec," a Fortune photoplay, was on the first bill.

Censors Ready—Questionable Film Men Out of Business

With the Board of Review in Kansas City now ready to inspect all pictures to be shown in the city, the ironic fact has bobbed up that those houses which got patronage through exploitation of the sensuality of films are not now in business to be restrained by the new censorship plan.

Richmond Theatre Men to Band

Since the abandonment of the exhibitors organization in Richmond, Va., two years ago, there has been no exhibitors body worth the name in that section, but plans are shaping up for the formation of such an association in the near future.

Thomas J. Farley is the enterprising organizer, and predicts that within a short time the Richmond exhibitors will get together in their interests, and form a stable association, of which, according to tentative plans of the exhibitors, he will be secretary.

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Hank Mann’s Bashful Eyes Insured at $50,000

The expressive eyes of Hank Mann, Fox comedian, have been insured for $50,000 by the Mid-West Accident and Indemnity company.

Generally designated as the "boy with the bashful eyes," Mr. Mann has since he joined Fox proved his ability to get laugh-making results even from a single wink of his orbs. For that reason he decided that some steps should be taken to protect his future in case of any accident to the breadwinners, and the taking out of the policy—at an unusually high premium rate—followed.

Nova Scotia Tax Measure Up for Decision

The bill providing for the imposition of a tax on the theatregoers of Nova Scotia is now in the hands of the provincial government, and it is expected that it will be dealt with very soon. Recently a delegation of theatre men conferred with a sub-committee of the committee on laws and amendments, and it now seems quite probable that the proposed law will be amended more in accordance with the wishes of the motion picture men than originally anticipated.

IN AND OUT OF TOWN

C. R. Coulter, now active with the Peter Pan Film Corporation, left for Chicago last week on business bent for Motoy Pictures.

Constance Talmadge arrived in town yesterday accompanied by her mother. She has made no definite plans for the future.

Clarence Willetts, well-known theatrical and film man, has joined the Arrow Film Corporation as special representative, and at present making a tour of the South, will return to New York within a few days.
By LONGACRE

JUST FOR FUN

Plaintly speaking, putting Hell on the screen is a devilish business. Fire and brimstone and a flock of tin-horned folk with bodies greased and polished specially for the occasion usually constitute the producer's idea of the regions below. Above all the portion of the film picture he must be perfected red. Whether such scenes convince the picture fan we don't know for sure. At any rate the patron of the higher class picture house is more inclined to laugh than to gape at them. After all Hell is more or less of a state of mind and is to many, an exploded reality save in Billy Sunday's preachings. Personally we don't think a producer should ever attempt to picture it. Its realism might be questioned and the reviewer is, by reason of long suffering, tempted to describe it as realistic and so get himself into trouble. And what would an audience say, we ask, if someone undertook to stage Heaven? St. Peter and his staff of assistants come to life on the screen would turn accusations of sacrilege to ward the producer. It would seem better if both these foibles were left forever out of pictures.

LOCAL NEWS

Bill Barry went around last week disguised under a heavy cloak. He secured a picture for the Keen's stage Heaven? St. Peter and his staff of assistants come to life on the screen would turn accusations of sacrilege toward the producer. It would seem better if both these foibles were left forever out of pictures.

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Among the Exchanges

Rapid and Startling Shifts in Omaha Exchanges

Within the last month the exchange pot in Omaha, Neb., has been boiling over, with the result that every branch, except that of the World Film, where Harry Heyman sits; the Fox, where Joe Stearns still presides; and the Bluebird, with J. H. Calvert as chief, has a new manager.

Here are some of the changes, briefly:

F. A. Van Huisen, formerly manager of the Laemmle and later head of the Western Supply Company, has returned as manager of the exchange. Jake Mitchell, who served during his absence, is still with him in an executive capacity. George Rogers, former assistant manager, is now manager of the Supply Company.

J. H. Kirk has been succeeded as manager of the Pathe Exchange by A. H. Holah. Mr. Kirk is now the manager of the Fontenelle Feature Film Company, dealers in a number of state rights pictures.

Twenty-eight charter members representing every film exchange were enrolled. It is expected this number will be increased, with the result that the organization's purpose—betterment of the film industry, especially through fellowship and higher standards amongst the salesmen—will be carried out.

At the second meeting of Philadelphia Film Salesmen on April 21, held through the courtesy of Local 307, I. A. T. S. E., at the latter's headquarters, the name finally decided on was The Philadelphia Motion Picture Salesmen's Association.

The officers elected for three months are: S. T. Ford of Bluebird, president; L. L. Berman of Pathe, vice-president; C. V. Martin of Pathe, secretary-treasurer.

R. C. Herman has succeeded L. A. Getzler as manager of the Mutual Exchange. Mr. Herman was manager of the Sioux Falls, S. D. branch, which has been discontinued. Mr. Getzler is now with the Vitagraph Company out of Omaha.

Manager J. W. Taylor of the General Exchange is now general sales manager over a number of exchanges and Jules Rachman, his assistant manager, has succeeded him.

Denham Palmer, likable young manager of the Vitagraph Exchange, died following a brief illness from pneumonia. H. J. Bayley was brought from Cleveland to take his place.

All these new managers have been traveling over the city and the territory to familiarize themselves with the trade. They are all highly enthusiastic, looking for the best spring business the Omaha exchanges ever enjoyed.

Promotion in Vita Branch

George Balsdon, Jr., manager of the St. Louis Exchange, has advanced E. I. Reed from booker to a position on the St. Louis Branch's sales force. Mr. Balsdon has also acquired the service of Frederick Ford, who will cover the territory formerly handled by E. T. McBride, which includes the St. Louis portions of Kentucky, Tennessee and Arkansas.

Handling Art Dramas in West

Sol Lesser, who distributes Art Dramas Program for California, Arizona and Nevada, has appointed Charles J. Luntz as manager of this program for his territory.

New Homes of Phila. Branches

Mutual Film Corporation have taken the entire second floor of the Jarvis Film building, 1219-1223 Vine street, Phila. As soon as furnishings and decorations are completed early in May, the move will be made.

Metro Pictures Philadelphia Exchange has established itself in its new home, 1329 Vine street, its growth having necessitated larger quarters.

The Philadelphia Film Exchange, one of the branches of the Interstate Films Company, is another Quaker City exchange just moved. This branch is now housed at 1304-6 Vine street, with the Eagle Projection Company branch.

The Bluebird and Red Feather releases with all other Universal Pictures are now under one roof, the whole building being occupied by the Interstate activities. This was made necessary by increased business.

Activity in World's Kansas City Branch

E. C. Jensen, Western division manager of the World Film Corporation has been in Kansas City recomorganizing the territory. W. E. Truog, recently doing special work for the World in the East, has been made manager; and three other World men have been brought here to increase the traveling force. They are W. G. Carter of Omaha, N. Moray of Phila., and Nat Barach.

Continental Shift

Boyd Cunningham, Philadelphia, manager for Artcraft Pictures has been swapped with H. C. Roanbaum, Seattle Artcraft manager. While the two gentlemen are each crossing the continent to take up their new duties, the Philadelphia office is in charge of R. E. Barron, formerly assistant manager at Boston.

Preparedness Film in Boston

"How Uncle Sam Prepares," a film which was produced under United States military supervision and handled by the Hanover Film Company, of New York City, opened in Boston at the Tremont Temple on Monday evening, April 16.
THE EASTERN STUDIOS

ONE hundred girls at the Metro-Rolfe and Metro-Columbia Studios have formed a Woman's Home Defense League, and are hard at work each day drilling in regulation style. All have their khaki uniforms, and have reached a point where they can go through the manual of arms in fine style. Ethel Barrymore, Emmy Wehlen, Mabel Taliaferro, Viola Dana and Mrs. Sidney Drew are patroettes of the League.

VIOLA DANA, Metro's popular star, has begun work at the Metro-Columbia Studios on her next feature production "Aladdin's Other Lamp," an elaboration of Willard Mack's playlet "The Dream Girl." John H. Collins is directing the production which will be in five parts.

Miss Dana is seen in the part of a drudge in a boarding house in a sea-coast village. She finally finds her "Aladdin's Lamp" in true love.

Augustus Phillips, Robert Walker, Henry Hallam and Ricca Allen are important members of the cast.

RUMOR has it that the drag net of the motion picture on its constant search for new talent has been active at the studios. Miss Morrison's beauty is of the type particularly adaptable to the screen.

HAVING completed the Egyptian desert scenes in "The Undying Flame" which will mark her first appearance as a Lasky-Paramount star, Madame Petrova and her company leave St. Augustine, Fla., this week and return to the Fort Lee Studios.

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Marie Morrison

Only three months ago Miss Adams, inexperienced, secured an engagement with the Edison company, because of her unusual attractive personality and beauty. Her quick rise is a rarity, almost without precedent in the picture world, where overnight jumps to fame are the exception and not the rule.

Miss Adams has already played leading roles in a number of productions that have been made for the Conquest Program, and trial runs of these subjects reveal, according to the company's executives that they have discovered a star of magnitude.

THE debut of a new Edison star, Peggy Adams, who at eighteen finds herself a leading lady, will be made shortly in a release to be offered on a Conquest Pictures Program.

Report early in the morning, and armed with hoe, rakes and spades do their gardening.

FOR the first time in memory, and for that matter the first time in history so far as can be ascertained, the tower clock in Trinity Church, New York, was wrong—purposely so.

The hands were turned back for a half hour for the filming of some scenes in "The Mystic Hour," an Apollo-Art Drama starring Anna Hanlon. Several times in the action of the picture the clock is shown, once with the hands at midnight. Director Poirier had his players west downtown shortly before noon, and then it started to rain. At two o'clock when the sun came out permission was gotten from church authorities and passers-by saw the hands of the clock spin around to the twelve dial.

VITAGRAPH's new Production Manager, Mr. Roosevelt, who takes the place of William F. S. Earle, now a director, has installed a novel device at the studios. A large board has been placed, running the entire length of Mr. Roosevelt's office and, at a glance he can tell just what director is working; the name of his production; the members of the cast, including both stars and extras; the studio or location where the day's work is being done; and how many more days will be needed for completion of the production.

DIRECTOR PAUL SCARDON who has directed Earl Williams' recent efforts in Vitagraph features has started work on a five-reel drama soon to be released entitled "A Meddler with Destiny," Corinne Griffith and her husband, Webster Campbell, who recently came East, will be seen with Mr. Williams.

FULLY equipped with every modern facility for making pictures, the Triangle Studio at Yonkers, is now running at full capacity. Two companies under Directors Arthur Rosson and Albert Parker, and supervised by Allan Dwan are working. Elda Millar and Winifred Allen are being featured in forthcoming releases.

Joseph Kilgour, another well-known player is the "heavy" in "Her Excellency, the Governor," filming of which is well under way.

VALESKA SURATT has presented an American flag to William Nigh's company of Fox Volunteers which was organized at the Fox Fort Lee, N. J., Studios, when war was declared with Germany.

This is but the star's first step, however. As soon as the company ensists either for home or foreign service, Miss Suratt will give each man a comfort kit and a goodly supply of tobacco. For, while the Empress of Fashion has not yet come to knitting socks for the soldier boys, she will see that they do not go into service unshod.
IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

With the completion of "Madame Butterfly" this week, production ceased at the Fine Arts Studio, which is the property of the Majestic and Reliance Film Company. This film, which stars Seena Owen, was made under the direction of Chester Withey, whose contract with the company continues until June. He will probably continue production at the studios at Culver City.

This studio was opened by D. W. Griffith early in 1914 when the first Reliance and Majestic companies came to the coast. At this place, Mr. Griffith made all the interiors and many of the exteriors for his big success "The Birth of a Nation" and "Intolerance," in addition to filming several smaller subjects.

Preparatory to converting the former plant into a strictly commercial studio, the property has been partly dismantled, many of the effects being taken to the Culver City studios.

Frank E. Woods, who has been manager of production, will be at the studio probably a week more supervising the editing and titling of this late picture. Following that he will take the vacation he has been promising himself for more than a year. The staff that remains with Mr. Wood to close the production work consists of E. C. Bidwell, his secretary; Mary H. O'Conner, scenario editor; Della Conley, film editor, and several others. The film factory will continue in operation only until prints for this subject are completed.

Sufficient material, including props, stock sets, artificial lighting devices and laboratory equipment, will be retained at the studio, so that it may be rented as a commercial plant to companies desiring to film one or more pictures.

The second street represents a New Hampshire town view with an atmosphere of the days of Pearce and Webster, and is the favorite romping place of Charles Ray, who is now wearing mail order clothes. Marjory Wilson plays the opposite lead, and the principals of the supporting cast are Charles K. French and Lydia Knott. This comedy drama is being filmed under the direction of Victor Schertzinger, with photography by Paul Engler.

Walter Edwards has the cast for his new subject, which is a drama from the pens of John Lynch and J. G. Hawks. William Desmond and Mildred Harris play the leads, with Robert McKim, Gloria Hope and Roland Lee in the supporting cast.

If Raymond B. West keeps the gymnasium set now occupying one of the Ince stages up for a week or two longer, this studio will turn forth a big class of athletes. There is hardly a minute in the day when some member of the Ince staff cannot be found "getting into shape" on the rings, bars or with the rowing device. This is being used for scenes in the gymnasium of a girls' school in a play starring Olive Thomas. A bevy of girls in gym suits take part in many of the scenes. Charles Gunn, Jack Livingston, Agnes Herrin, Dorcas Matthews and Mary MacLvor are members of the cast.

William S. Hart and his troop of thirty, including Sylvia Bremer and Alma Rubens, arrived home this week from Santa Cruz, after spending more than a week in the big country along the coast. All the exteriors for this picture were made in the north, and interior settings for the subject are now ready for filming at the Culver City studios.

Roy Neill is engaged in directing an "Enid Bennett-Ince" picture, which requires a large number of old soldiers in important character parts. Many of the scenes for these were made at the Federal soldiers home at Sawtelle, Cal.

The Signal Film Company, producing organization, including Helen Holmes, J. P. McGowan and eighteen other members, departed last week for San Francisco, where they will remain a week making scenes for the tenth episode of "The Railroad Raiders," which will be known under the installment title of "Watery Grave." Plans were made by the director and producer to secure a number of box cars from a Pacific Coast railroad which will be used in scenes made in the northern city.

Upon the completion of these scenes the Signal Company will return to Los Angeles and then by boat will go to and from San Diego, making scenes en route. The trip completed, the company's private Pullman car will be ready for occupancy, and the company will leave on several tours, their destination not having been announced at this time.

In order to facilitate matters, the company's private car "Signal" has been equipped with a complete laboratory and cutting room under the supervision of Orrin Denny, superintendent of the laboratories. A folding screen will also be a part of the equipment, together with a small recording machine. This will make possible the completion of films while en route. The scenes will not only be taken, but all developing, printing and cutting and finishing will be done in the movable laboratory. It is understood that plans made by Producer J. P. McGowan with President S. S. Hutchinson and John R. Freuler while they were on the coast provide the company will make a number of long trips following the completion of "The Railroad Raiders."

The new dramatic stage at the Fox Studio has been completed, and now measures 100 x 360 feet. This is one of the largest on the west coast, and is sufficient to accommodate practically all of the dramatic companies working at the studio at one time.

Another change made at the Fox plant is the moving of the comedy and scenario departments together with that of the publicity organization to a California bungalow which stands on the land recently acquired by the William Fox organization. The second floor will be taken up with the comedy and scenario departments, giving a large room for a stemographic department. The second floor will be utilized by the publicity department in charge of A. B. Bernd.

The cast for the coming Dustin Farnum
subject being made under the direction of Fred A. Kelsey. Another western of two reel length is "The Heart of a Man," which is holding the attention of Director George E. Marshall, who has Janet Eastman as the lead.

"The Voice on the Wire" company is at work on its last episode, and the new serial organization making the "Mystery of the Gray Ghost," adapted from the novel "Loot," has reached its second episode. Harry Carter and Priscilla Dean are the principals, and the supporting players are Eddie Polo and Emory Johnson.

Lyman Reynolds, at Santa Cruz Islands, off the coast of Santa Barbara, with Myrtle Gonzalez, George Hernandez, Jean Hersholt, and other players, making scenes for "Into the Primitive." It was on these islands that Henry Otto made the beautiful scenic subject "Undine," and the Universal is expecting some wonderful effects from Mr. Reynolds and his photographer, Clyde Cook.

"The Clean-Up," with Franklyn Farnum and "Brownie" Vernon; "Vengeance of the West," with Dorothy Phillips, "Brownie" Vernon; "Vengeance of the West," with Dorothy Phillips, are other five reel pictures in the making.

Fred Palmer has been placed in charge of preparing all scenarios for Nestor comedies, and the company is now filming "Jilted in Jail," with the usual cast of Eddie, Lee and Edith.

A "Red Sapphire" and "A Young ignorance," for titles of Joker Comedies being made.

As the result of the visit of President Albert E. Smith of the Hollywood Vitagraph Studio, plans for the improvement of the plant were made. Already it has been definitely decided that a new administration building shall be erected at once, and the entire grounds, consisting of nine acres, will be enclosed by a high board fence. The work will be done under the supervision of Studio Manager W. S. Smith.

A few more days will be needed for the filming of the remaining scenes of the five reel Vitagraph subject "The Lady Sheriff," which has Mary Anderson and Antonio Moreno as leads. While working in this Moreno is also making a number of scenes which are to be used in the first subject in which he will appear, his return to the Vitagraph Studio in the east. Only the western scenes of this photoplay are to be made prior to Moreno's departure.

THE producing staff of the Bernstein Studio has completed the first picture for "the clean-minded," "Who Knows!" and while the editing department is doing this the organization has taken up the making of the first of the seven cardinal virtues entitled "Humanity," in which Betty Brice and Murdock MacQuarrie are co-stars. This will be completed by the middle of May, and released under the slogan of "pictures for the clean-minded." The scenario is by Rosalie Ashton and Beatrice Morse, and it has been rewritten in novel form and sold to Harpers for early publication. Jack Pratt will be in charge of the direction and Arthur Powelson will be in charge of the camera.

May 12, 1917

DIRECTOR HENRY McCRAE is at work on a western subject "The Hold-Up Man," with Eileen Sedgwick and Kingsley Benedict; and Harry Carey is being featured in "The Texas Sphinx," being made under the direction of Fred A. Kelsey. Another western of two reel length is "The Heart of a Man," which is holding the attention of Director George E. Marshall, who has Janet Eastman as the lead.

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MANY pretty girls and escorts, a horde of waiters and a magnificent setting showing the interior of a high-class cafe are part of the features of the Christie comedy, now in making and known as "Working His Way." It is the tale of a gifted youth being sent into the cold, cruel world to earn his way. The only job he can get is that of a waiter, and to hold this he disguises himself behind much crepe hair. The first patrons at his table happen to be his sweetheart and rival. By the aid of a substitute, the wine bill is rapidly increased, and he is given the opportunity of coming to the girl's rescue when her escort is pinched. His heroism brings about a reconciliation with his father. Al. E. Christie is in charge of the filming. Neal Barron, Betty Compson and Eddie Barry are the principals.

A number of new players are to be seen in coming Fox releases. Among these are Raymond Nye, who was featured in a number of Universal subjects, and later played with the International in "Patria." It is also announced that Bert Weisberger has been added to the Fox stock organization.

SIX new dramatic subjects were put into production at Universal City last week, four of this number being five reel ones. In addition to this number, all three comedy companies are making new one reel length subjects. The Brand Whitlock story, "The Field of Honor," has been entrusted to the making of Allen J. Holubar, who will play lead in the picture. Opposite will be Louise Lovely. This subject is said to offer out-of-the-average opportunities for one of this length, and already a number of new scenic and effects have been planned that will add to its attractiveness. The story itself is an absoirstingly interesting one.

Plans made recently concerning Ruth Stonehouse, playing lead in comedy dramas made by Director Louis Chaudet, were side-tracked and Mr. Chaudet early last week took up the filming of a three reel Decoration Day story which has Mignon Anderson and Roy Stewart for leads. Other in the cast are Charles Mailes and J. Morris Foster.

Jack Conway has "Little Miss Fixit" in production. This will have Ella Hall as star, the subject being especially written for her.

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Molly Malone, who has appeared in Universal films for the past year, featured in many subjects, is to be starred in a five reel subject, entitled "The Imposter," which is now in the making.

Mme. Ferrova in 'Two Scenes from "The Soul of a Magdalen",' a Metro-Popular Plays and Players

CRAINE WILBUR and his co-director are at work on a semi-war picture, which is from a story by Wilbur and will consist of five reels. The cast selected for Wilbur includes Kay Thompson, Ruth King, Julia Jackson, Don Bailey, Joe Hazeltine, Code Mumilay and Jean Crosby, will play the feminine lead. The camera work is in charge of Bobby Turnbull.

A five room bungalow is in the course of construction at the David Horsley studios, which is to be occupied by General Manager Norman Manning and his bride. A location for the newlyweds was selected at the studio to insure that the bride would at least be able to see her husband once or twice a day, because his past habits have proven that he devotes all his time to business. It is a standing joke in the film colony that he postponed getting married a long time because he could not find time to slip up to the clerk's office and get the necessary license.

The David Horsley Cub Comedy, completed and shipped this week for release by the Mutual, May 10, is entitled "Jerry's Picnic." George Ovey continues as the featured comedian, and Claire Alexander, George George and the other funny people of this organization who have worked so well under the direction of Milton Fahrney.

News of the death of Melville Ellis April 4th came as a shock to his many friends of the film colony, especially the Lasky plant, where he was engaged to play incidental music during the filming of the Farrar "Carmen."
THE Harold Lockwood-Yorke Metro Company, numbering about twenty in all, sailed last Saturday for San Francisco, where they will spend several days filming scenes for "The Haunted Pajamas." En route a number of scenes will be made on the steamer, and a number of locations in the famous Golden Gate Park will be used. Upon the return the company will go to San Mateo, where they will take scenes on the peninsula.

Carmel Meyers, who was selected from a number of girls playing at Fine Arts Studio to star in subjects made there, has been engaged by the Metro-Melville company to head their studio. This leads opposite Harold Lockwood in the coming film version of Crompton Terry Elliott's story, "The Haunted Pajamas," which is now being made. The story is spoken of as a clever women's comedy, and gives Miss Meyer the role of Frances Kirkland, who falls in love with Lockwood, who appears as Richard Hudson through the agency of the title mentioned wearing apparel.

ANNOUNCEMENT comes from the Balboa studio that a number of new faces are shortly to be seen there, and that house cleaning has been in process.

A new story is in preparation by Will Mack and Joe Cofis for Balboa's new baby player, Gloria Joy.

It is announced that following the completion of the picture sometime in May, Jackie Saunders will depart for the east, where she will spend a long vacation. Plans have been made for a film battle between a sea monster and men who will take part in the serial "The Twisted Thread." This submarine battle is to be staged in a large tank recently completed at the Balboa Studio.

Assistant Director Harry MacPherson and Patricia Benson, of the Balboa studio, stole a march with Cupid this week and were secretly married.

PRACTICALLY all of the Paramount Producing companies are absent from their respective studios, and the two plants in Hollywood are being run by George List and Morris Silverman.

Just because an engraved invitation was sent to HOOKUM office, the editor decided to honor the William Fox plant by giving it the North and South, as well as the East and West.

The film city that Abe Davis built amid the groans of our esthetic citizens growling because their residential section was being injured, is locked up. Dick Stanton's aeroplane are to be seen.

A 300 foot stage was lined up with sets as we were led away to heaven by Aaron Bernd. This much sought

convenience, j' es indeed. Concrete walks, pavings, hot dog wagons, slot machine telephones, street cars and butcher's shops, with an all-night illumination, and Dick Stapp's aeroplane are待 for the angels.

Frank Reicher is enjoying a three weeks' vacation, following the completion of all scenes and the editing of the Margaret Ulington photoplay. Miss Ulington recently departed for New York.

Harry Harvey is said to be the only man in the film colony who has a medal of honor awarded by Congress, as he is the only man in the film colony who was wounded in the Service. Isadore Bernstein is flitting about in a modest little Romer of the color of Swiss cheese. It has all the conveniences of home cooking, and a very nice cigar lighter with a place for at

mosaic, with a stick of dynamite and a stick of blasting powder.

It was realistic even to the swish of the waves made by a barrel of water. C. Parrot had his comedians con- vorting in the tar 'em up laundry wagon, but we could not see Raoul Walsh doing a double exposure butcher's wagon. The dogger said he had George Walsh jumping through a hoop. Hank Mann, the day before put on a tobacco chew- ing scene, and was off on this day to get his mustard laundered.

A 300 foot stage was lined up with sets as we were led away to heaven by Aaron Bernd. This much sought place we learned is the publicity department, named heaven for two reasons — pre- sided over by an angel and the producing plant. At the portals were many we knew including Jack Glavey, Ben Cohn, F. McGrew Willis, C. B. Clapp, all writers who had long faces as though of much waiting. Technical Director George Grenier was building a stair- way up the outside, and little Eva Jim Marcus was waiting for heavier piano wires that would make the suspension. Bert Grassy was sure there was no chance for a heavy. While they all waited, we were ushered in.

Madame Schuman-Heink, who has adopted Uxbridge as her home, spent a few days there this week. She takes her violin and goes in Washington to play before Congress.

At one studio they are singing "Somebody's Coming to Our House," and baby clothes were discovered in a star's dressing room.

Hal Lockwood has discovered that his scenario writer can get all kinds of inspirations if he spins a yarn about amongst the film colony.

At a studio where they are making "The Twisted Thread," a golden thread has been added to the plot.

Bessie Barriscale is having her vacation. Is it fall in love? Is she spending the time at a well known California hotel?

George Irving, who has been hailed a genius for his production of "A Man's Man," is highly interested about amongst the film colony.

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SCREEN EXAMINATIONS

“Treason”  
(Bluebird—Five Reels)  
REVIEWED BY PETER MILNE

“TREASON” is a war picture with any number of highly exciting battle scenes. These are produced after a theatrical fashion, yet there is never a time that they will fail to reach the emotional fan. Even a huge howitzer is introduced, and the proverbial bombs bursting in the air are never lacking. The picture was produced with the evident idea of calling the

locale Europe and the opposing forces French and German. The uniforms and the helmets of the soldiers testify to that. Yet this has not been carried out in the subtleties. Just why Bluebird chose to designate the French as “Statirians” is not altogether clear.

The story of “Treason” is rich in suspense. Such a property is the natural outcome of casting the hero as a trench telegraph operator and incessantly jeopardizing his life. There is also a good heart interest vein when, after the battle, Petrus, the victim of scheming, is degraded despite all his heroic deeds. Then back comes the tension when he wavers and sells a secret telegraph code to an enemy spy. There is an automobile chase and the speedometers register fifty and sixty miles per hour. The jump that Petrus takes to the spy’s car is a thrilling one, and the subsequent smashup is done well. Robert Lee Weigert did both story and scenario.

The picture has been exceedingly well produced by Allen Holubar, who also gives a good performance as Petrus. The supporting cast is capable. The photography is practically flawless.

THE STORY AND PLAYERS

Petrus Baariot (Allen Holubar) is assigned to duty as a telegraph operator on the firing line, thus incurring the enmity of Rysson (Edward Pien), his superior in the office. Petrus heroically distinguishes himself on the front, and as a result Statiria wins a great battle. Petrus, after his discharge from the hospital, goes back into the home telegraph service and is cruelly humbled by Rysson, who has now become his rival for the hand of Floria (Lois Wilson). Resentful, Petrus gives away his government’s code to a spy (George Pearce), but, relenting and his patriotism aroused by Floria’s father (Joseph Girard), he gives chase to the spy and, though risking his life again, regains the papers. Eventually he is well rewarded by both the government and Floria.

Dorothy Davenport, Leo Pierson, Burton Law and L. M. Wells are others.

“God’s Law and Man’s”  
(Metro—Five Reels)  
REVIEWED BY GEORGE N. SHOREY

FOR exotic warmth of “close to nature” romance, we refer all comers to this production. Miss Dana evidently puts her whole heart and soul to reclaiming her “Husbain Chudie,” and we have no suggestions to make how she could have done it better. In fact, some of the regular vamps would do well to “watch their step” if Miss Dana should consent to do vamp roles.

All of which means that Miss Dana gives a sweet portrayal of a little Indian half-white girl who is saved from worse than death by a white “prince,” whom she in turn saves from being sacrificed at home to a loveless marriage.

It is a strong drama story from Paul Trent’s story, “A Wife by Purchase,” and we commend highly John Collins’ direction. The “baby talk” titles between Amea and members of her native family, which introduce Amea, are, of course, ridiculous, it being impossible to conceive her using broken English to her own people, but such thoughtlessness as this is hardly to be credited to the direction. There are only two of these, as we remember it, the later titles being fitting, as she is then talking to her English friends.

The fox hunt scenes are worthy of special featuring by all who run this picture.
**MISSION PICTURE NEWS**

_Vol. 15. No. 19_

Miss Dana's interpretation of a native dance is the most graceful performance we have ever seen in pictures. It will help endear her to audiences for months to come. In fact, it would seem as if Miss Dana has made a great step toward popularity in this picture.

**THE STORY AND PLAYERS**

Claude Drummond (Robert Walker), younger son of the Earl of Hetherington (George A. Wrisley), finds life in India a bore until Ameia, escaping from a sacrifice to the licentious Hindoo priests, seeks his protection. To claim her from the priests he is forced to marry her, and then he receives notice of the death of his brother and his inheritance of the title.

Returning to England, he finds a marriage arranged for him with Olive Dennison (Marie Dallow), daughter of an old friend of his father’s. Money considerations prompt this betrothal, and Olive, besides, loves Major Dennison (Frank Currier). When Major Dennison returns to England with Ameia, Claude finds how impossible the English marriage is, and Olive’s father recognizes from a ring on her finger that Ameia is his own daughter by an Indian marriage.

**"The Auction of Virtue"**

(U.S. Amusement-Art Dramas—Six Reels)

REVIEWED BY PETER MILNE

CONSISTING of a well-worn plot and containing a number of situations of equal conventionality, “The Auction of Virtue” appears to something below moderate advantage. The story, by Joseph Poland, portrays at great length and in great detail the quandary in which Phyllis, forced to choose between the easiest way and the prospect of an impure marriage, finds herself. Of course, virtue triumphs in the end. The actual auctioning of virtue, originally it seems, the author’s main situation is dragged in rather unceremoniously. Phyllis, after selling the blind artist’s curios under the hammer, sets herself up for sale just as a joke. The bids are high. “A house on the drive,” “A house on the drive with an automobile,” “A house on the drive with money,” and “A house on the drive with love” are some of the things she receives. The joke progresses too far and Phyllis calls it off. In a certain sense the scenario writer has failed to hitch this episode up with the main action to a unified degree. Indeed, the sole reason for stretching the story out to six reels evidently resulted from a lack of compactness in the script. The scenes and settings are generally appropriate and the cast, headed by Naomi Childers, pleases but never waxes brilliant. There is a good bit of nice comedy furnished by Leslie Austin. The Blaches’ direction is not as fine as their usual work. One catches a detail here and there that was neglected. The punch is lacking, too, but then a director cannot put a punch in a punchless story every time.

**THE STORY AND PLAYERS**

After the death of Major Dennison, Phyllis (Naomi Childers) becomes an artist’s model, posing usually for the resident of Washington Square. When he proposes she refuses because of his poverty. This makes him work all the harder, and eventually results in the temporary loss of his eyesight. Phyllis is courted by Kirke (Wyndham Standing), a married man, who claims there is no love in his home. The girl finally turns his proposition down, realizing its wickedness and being influenced by Claire (Evelyn Dumo), one of the women who knows Kirke. Kirke, however, is dissatisfied with her refusal, and follows her to the studio, there attacking her. Jerry, to save her, takes those bandages from his eyes and throws the intruder out. The doctor has previously told him that he will remain blind for life if he removes the bandages within a certain time. But his recovery was already complete, and so Phyllis turns down her desire for money for true love.

Kirke Brown and Mrs. Miller have smaller roles.

Two Educational

("Florida to Louisiana"—One Reel. "The Larger Birds"—One Reel)

REVIEWED BY PETER MILNE

_Florida to Louisiana_" is the second of Robert Bruce’s new series of travelogues and contains a wide variety of scenes. There are muddy roads, pretty landscapes, a carnival celebration in one of the larger cities, and many interesting flashes of Southern life. Mr. Bruce still continues to look at the various predilections in which he finds himself with a sense of humor that shows up to fine advantage by way of the subtitles.

"The Larger Birds" is a Ditmars subject, the feature of which is the spectacle of a peacock spreading its monstrous tail feathers. Other birds, including the ostrich and wild turkey, are shown and interesting facts related concerning each species.

"The Danger Trail"

(Elgin-K-E-S-E—Five Reels)

REVIEWED BY GEORGE N. SHOREY

A DEEPLY interesting book, with every promise of making in pictures a strongly dramatic story, Oliver Curwood’s masterpiece, put into film just “a picture.” It should have been a far better than ordinary picture, for H. B. Warner, Violet Heming and W. Lawson Butt bring out some fine individual scenes, and the white trails and the dog-teams give an out-of-doors atmosphere unsurpassed in winter beauty.

Yet important elements of the building up of the psychology which makes the book a masterpiece are entirely lacking in the picture, and seeming confusion of plot is noticeable. At several points a critical analysis shows a failure to appreciate the necessity of giving an audience at least half a chance to believe possible what is pictured.

The half-breed, Jean Croisset, as played by Mr. Butt, is a splendid character, and the fight between Jean and the hero is well done. Mr. Warner takes his turn in the real acting near the close, when he is expecting a death shot from any one of four walls of the cabin. "The Danger Trail" could have been one of the big plays of the year, but for the obviously half-hearted direction of all but the most important scenes. Depending upon one or two big “punches” to carry a play over confusing and incomplete connecting scenes won’t do today.

We must class this as an average program release, in spite of good plot material, fine individual scenes, and a wonderful cast.

**THE STORY AND PLAYERS**

In a tragedy of the frozen North, the mother of Pierre (Arthur Donaldson), Max (Richard Thornton), Francois (Arthur Cozine), and Meleece Thureau (Violet Heming), was assaulted and as a result died at the hands of the father of one John Howland. Meleece meets and loves John Howland (H. B. Warner) in an Alaskan restaurant, and saves him again and again from the threatened vengeance of her three brothers.

Jean Croisset (W. Lawson Butt), a half-bred, at her direction tries to hide Howland in a deserted cabin, but the two are discovered and Croisset is ordered as a punishment to be Howland’s executioner. He refuses to commit this murder and the brothers are about to take vengeance into their own hands when it is discovered another John Howland is the man they wanted, and he has died in prison letting a Desmond of guilt.

"The Woman and the Beast"

(U.S. Amusement-Art Dramas—Six Reels)

REVIEWED BY PETER MILNE

"The Woman and the Beast," written by Emmet A. Mixx and directed by Frederick Warde, offers the story of an Italian whose docile temperament displeases his wife, and who awakes to action at last when his step-child has been injured by a lion. He seeks the beast to kill it, and unknowingly kills the villain along with it. The introduction of the lion may have the desired effect of producing a thrill or two, providing an-
dience is willing to overlook the rather apparent tameness of the old monarch of the jungle. However, animals are usually employed to awaken the audience’s fear for the human players, and as none of the latter appear in the same scene with the lion, the purpose of the novelty is not exactly accomplished.

Mr. Warde has gotten a good atmosphere for his picture. The story has to do with poor Italian folk from start to finish. There is no villainous rich man, which is a praiseworthy omission. Life in an Italian quarter is faithfully reproduced by carefully selected locations and types. But on the whole “The Woman and the Beast” seems to lack sufficient clash of character and principle. The story is a little too trite for five reels and molded merely for a chance to introduce the lion and to use the title.

Marie Shotwell does good work as Rosa, and her support, selected from Thanhouser stock, is admirable. Little Tula Belle as the youngster will no doubt provoke ah’s and oh’s by her clever performance.

THE STORY AND PLAYERS

John (Fred Eric) enters an Italian village. He courts Rosa (Marie Shotwell), a widow, and she finally accepts him in preference to a bribe of a man. Big Frank (Alphonse Ethier). After

Marie Shotwell does good work as Rosa; and her support, selected from Thanhouser stock, is admirable. Little Tula Belle as the youngster will no doubt provoke ah’s and oh’s by her clever performance.

The Sight of the Injured Man Awakes a Fear in Rosa

“A Reckless Romeo”

From the pace set by his first Paramount comedy, and the rumors of stunts up his sleeve, we had expected Fatty to start us into a scream with the first scene in “A Reckless Romeo” and leave us gasping for breath at the finish. By comparison with Fatty’s so recent previous work, however, the present release lacks the full “yard wide” in several spots. But do not by any means judge from this statement that “A Reckless Romeo” has not its lively spots and an abundance of sublime humor. Fatty in the Park proves himself to be indeed a “Reckless Romeo,” and the touch of having Fatty go to sleep in the bathtub, apparently with his head submerged, rising in the morning like a merman, is genuinely funny.

When Fatty tells his fiction about rescuing the crippled blind woman from the park bullies, as his excuse for being all beat up, some good comedy is brought out when the “poor woman” spots the money left over from the bullies’ crap game and disappears with an alacrity becoming the blind, infirm and aged—it is real comedy.

The denouement of Fatty’s park flirtations is novel, too, and a fine piece of staging. He and his “family” attend a movie show with one of his park acquaintances and her “teller.” When his park flirtations on the screen are shown, the usual punch house is fast enough to satisfy the most exacting. The “set” is extravagant, closely resembling the Strand or Rialto, and will start picture fans wondering how they “photographed” the picture brightly visible on the screen. Doubtless this is a trick of double exposure nicely executed.

Nobody, not even “Lukey,” takes side honors in “A Reckless Romeo,” the new all-star cast introduced in “The Butcher Bay” being missing in this release.

The park scenes appear to have been taken at Palisade Park, New Jersey, during the park season.

THE STORY

Fatty gets flirtations in the park, and gets badly beaten up. When he gets home he explains to the folks how he defended a poor, blind woman. A few nights later he and the folks go to a Yule Ball as a scene pictured on the screen. Fatty’s reckless romance in the park. The girl he got fresh with and her man are there and spot Fatty in the audience with disastrous results to Fatty.

“... The Half Back” and Other Pictures

The first program of “Compact Pictures” from the Thomas A. Edison studios fulfills the promise of variety made by the maker. Whether he has reached the millennium of a program that will interest children and adults also cannot be proved by any single collection. But...

“A Reckless Romeo,” which may be said to be the “feature” of the show, is a cleverly produced boy drama of “pre” school days; a little too refined, we thought, in referring to the boys always as “fellows,” but unquestionably a good, healthy, interesting kind of story young boys will “cut up” and grown folk will enjoy, too. The story tells how the strong, healthy-minded, honest boy from the country wins his way among his schoolmates, wins the captaincy of the football team and the prize scholarship, enabling him to return the next year. And girls don’t figure in a single foot of the story.

Young Lois as Joel March, the hero, fits this role perfectly. William Wadsworth and Jessie Stevens as his farmer parents do some good character work.

A long cast most capably sustains the minor roles.

“Fuss in Boots” in silhouette satisfactorily tells the well-known children’s story. The appeal of this must be strictly to children. “The So’s Horse” is a short scene picturing the Blackfoot Indians on reservation. “Captains of Tomorrow” shows West Point Cadets in setting up drill and on parade. “The Dinosaur and the Missing Link” is a queer picture that may interest. It is a sort of a cross between comedy and novelty through the use of a new process of animating manikins.

Exceedingly clever, but with humor rather too “deep” for the children, there is so nearly a natural motion of the figures that the average audience will think the manikins are just unusually ugly humans. They are not truly comic, because the figures are not fanciful enough. This process can be used, we believe, to very great advantage if the “models” are made to exaggerate a comedy appearance so as to get a laugh on sight; then their motions will add to the fun. This first subject does not strike us as having any funny appeal to adults, and the child mind will hardly take in the truly marvelous near approximation of natural movement, so well done as to cause many to refuse to believe it is mechanical.

“Heart’s Desire”

Marie Doro returns to the screen in another of her becoming roles as pretty Miss Innocence, and at the same time to her old surroundings with the Famous Players. If we have any complaint to make of Miss Doro, recently, it is that her roles seem to be flavored all with the same essence. This time it is a flower girl, and that Shannon Fife and Eve Unsell have made dominant is the language of the flowers. The rose means “love,” and “Heart’s Desire” is a beautiful
blushing specimen that Fleurette tries to present to the crabbed old "signer" with near-fatal results.

This is a Tomalian, pretty little story, with some well worked out climaxes, possibly a little too... played opposite Miss Doro. Scenically it is quite up to Famous Players standard. THE STORY AND PLAYERS

The crabbed Henri Le Roiiiic (Marie Majeroni) owns the quaint island of St. Anne's. His nephew Paul (Albert Roscoe), a young doctor, visits him to try to cure his troublesome "heart." As a matter of fact all that is wrong with the old gentleman is his bad disposition and entire lack of heart. Even Fleurette

The Language of the Flowers

(Marie Doro), who is everybody's idol, cannot overcome his crabbedness. Not until Fleurette, in a last hope of winning his favor, steals out to the big mansion in the moonlight and is shot by Henri as a poacher, will, the Heart's Desire" rosebush he touched, Fleurette is cared for at the castle, and of course her husband's moral indebtedness.

"The Birth of Patriotism"

(Universal Special—Five Reels) REVIEWED BY F. G. SPENCER

This film, while based on the present-day conflict, contains many features of everyday London life, and shows clearly that when a man cannot get peace and comfort at home he will seek it somewhere else, and that "somewhere else" is almost invariably the "pub." The London cockney is fairly depicted, and the sympathetic barmaid carries her part in the story.

There are some beautifully descriptive scenes of the homelier of London life, and the photography is uniformly good. It is a film that will appeal strongly to the average audience, particularly as the hero, not being able to satisfy his wife's fastidiousness, enlists, serves at the front, and when blinded is invalided home, and so is greeted by his wife, who now realizes her error in being too particular. The war scenes are grimly descriptive.

THE STORY AND PLAYERS

Johnny Roberts (Leo Pierson), a young man of moderate means, marries Mary (Ann Kronan), a music teacher, but soon after the ceremony she finds fault with everything he does. He therefore seeks solace at the White Horse Inn, where Anne (Irene Hunt), the barmaid, falls in love with him.

When soldiers are being recruited Johnny enlists and is drafted to the front. Mary, from whom he had separated, apparently ignores the fact of his going, while Anne, with tear-stained face sees him off.

When Johnny returns, blinded from gas, Anne quietly slips away, leaving Johnny alone with his wife and child.

Ernie Shields, Lydia Yeamans Titus, Frank Coffray and Edward Brown complete the cast.

"The Debt"

(Frank Powell-Mutual—Five Reels) REVIEWED BY F. G. SPENCER

"THE DEBT" is a picture well worth while, dealing as it does with the ancient mother-in-law rancor and the matrimonial risks an unprincipled Baron will take to secure funds.

Marjorie Rambeau as Ann, the Countess, shows to great advantage in the different spheres of life where circumstances land her. As a countess she is superb, as a hard working man's wife she is simplicity personified, as a factory hand she is just as sweet.

All the scenes are well selected and clearly photographed. The supporting cast is good, and the production shows careful handling.

THE STORY AND PLAYERS

The Count (Henry Warwick) gives a reception to the villagers to celebrate his daughter's engagement to Baron Moreno (T. Jerome Lawlor), and when the festivities are at their height there is found a mine in which the whole village has invested is worthless.

The villagers are frantic and threaten the Count, who has persuaded them to invest their all. The Count therefore commits suicide, and the Baron breaks off his engagement to the now impregnable Countess. She therefore marries John Slater (Paul Everton), and they work to pay off her father's moral indebtedness.

The Baron follows and forces his attentions upon her, and the mother-in-law (Anne Sutherland) informs her son, who orders Ann out of the house. It is only upon the incessant crying of Ann's child (Nadia Gary), for "Mama" that Slater seeks a reconciliation. He finds her with the Baron, whom she was about to marry, but a fight between the two men ends in both being mortally wounded.

Ann returns to her child, and finds her mother-in-law very much softened by the happenings and she is well received. Others in the cast are Agnes Eyre and Robert Elliott.
“Whose Wife?”
(Mutual-American—Five Reels)
REVIEWED BY F. G. SPENCER

THIS is a stirring though sympathetic story, depicting the struggle of a woman hastily married, whose husband is reported drowned on his way to South America, and who, thinking herself free, is about to remarry when her former spouse appears and complicates matters.

The story is full of appealing situations, the treachery and infidelity of an unfeeling brute of a man being matched against the confiding and loving sweetness of a woman.

There are some wonderful photographic effects, both interior and exterior. Of the latter the South American landscapes and a moonlight scene aboard ship are especially commendable.

The story, which features Gail Kane and is the first of a series specially designed for her, is from the pen of Cecil Henry Bullivant, and is directed by Robert S. Sturges. Miss Kane is well supported and the picture is one of those that will appeal strongly to any class of audience.

THE STORY AND PLAYERS

Mary Melville (Gail Kane), to please her invalid mother, marries Claude Varden (Harry Von Meter), a wealthy, ronie, on the eve of their departure to his South American mines the mother is stricken with sickness, and Mary decides to remain with her. The husband has betrayed, is already on his trail. On board ship Varden, who has already wearied of his “bargain”—as he terms his most recent marriage—meets and makes advances to Nitra Ruiz (Ethel Ullman), who, with her brother Ramon (Frank Rickert), is returning to her vast estates after a visit to the North.

Mary’s mother dies, and Mary tries to get into communication with Varden, but, failing, decides to secure help. In the meantime the newspapers contain accounts of a shipwreck, and Claude Varden’s name heads the list of the lost. Mary is engaged by a lawyer, who falls in love with her and is about to marry her, when Varden appears upon the scene. And, although married to the pretty and rich senorita, he claims her. She faints at the meeting, and he has her taken to his apartments, where he is tracked by Nitra’s brother—Nitra having taken poison, so distressed was she by the man’s perfidy—and a fight ensues, in which Ramon is killed.

At the trial Varden is about to be found guilty, but Tom Nelson, now a jailbird and a trusty, recognising him, stabs him to death as he is on his way to hear the verdict of the jury, so the judge pronounces a verdict of “Not Guilty.”

Others in the cast are Mrs. Melville (Elizabeth Taylor), John Herrick (Edward Peil), Elsie Brandenham (Lucille Young), Herrick’s aunt (Amelia Widen).

“Her Secret”
(Vitagraph—Five Reels)
REVIEWED BY PETER MILNE

“HER SECRET” is a striking example of good picture building and success in production. Written and directed by Perry N. Vekroff, it possesses all those essentials necessary to make perfect a photodrama. In the first place, Mr. Vekroff has evolved a story of extraordinary power, relying, to be sure, on something of a piquant situation, but handled so the severity of its richness is repressed and its dramatic strength emphasized. His scenario is one of the most perfect, even pieces of continuity ever done, and the several high lights of the story are treated with due regard to their power. The heart interest is admirably blended with the dominant element of suspense. Incidentally, the suspense of “Her Secret” is to be spelled in capitals. Of shack moments there are none.

Mr. Vekroff has completed his work with admirable direction. The drama is well set, the backgrounds are adequate and the photography excellent. The scenes are perfectly timed. In the leading roles appear Alice Joyce and Harry Moeey, both of whom contribute performances of stellar character. Robert Kelley as the doctor heads the supporting cast, which is equal to every situation, no matter how difficult.

THE STORY AND PLAYERS

Clara Weston (Alice Joyce), journeying from the West to the East, is obliged to put up for the night at a disreputable hotel and dance hall, having missed her train. Fenton (Harry Moeey), a civil engineer, back from a long survey in the mountains, arrives at the place and proceeds to tear loose. He pays attention to a dancer (Patsy DeForee), who, after taking some of his money, to get rid of him gives him a number of one of the hotel rooms, supposedly hers. Later, Fenton, under the influence of liquor, breaks into Clara’s room. Thus she becomes an innocent victim of circumstances. In the East, after the birth of a child, she serves as secretary to Fenton, who, shorn of his heavy head and occupying a high position, could never have taken for the rotten Fenton of the West. They marry after a time, Clara sharing her secret only with the doctor (Robert Kelley). But Fenton discovers it after several years, denounces her, and accusing the doctor of playing him false. The doctor tells Fenton Clara’s story, and to his horror Fenton realizes with whom the blame rests. He begs Clara’s forgiveness, and she, for the sake of the child, gives it.

Mary Maurice, George Cooper, Nellie Anderson and Kittens Reichert handle their parts in fine style.

“Clara Makes a Confession”

“Clara Makes a Confession”
(Famous Players-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

JACK PICKFORD and Vivian Martin make a pair almost “too good to be true.” And we wish to register our approval of the selection of James Neil and Edythe Chapman as the father and mother of the girl and boy, respectively, who make the hero and heroine of this story.

Really it is Jack Pickford’s story, although Miss Martin fits firmly into the plot. We are happy to say that John Barrymore makes the father and mother of the girl and boy, respectively, who make the hero and heroine of this story.

Jimmie Dexter (Jack Pickford) is planning to go to college when his mother (Edythe Chapman) receives word that her income is cut off. Jean Hilton (Vivian Martin) is the pretty ward of Squire Padgate (James Neill), who thinks Mrs. Dexter about the right sort of person for a stepmother to Jean. Jean loves Jimmie, and gets the Squire to advance to Mrs. Dexter, secretly, money enough to send Jimmie to college just the same.

Jimmie does not know who is responsible for his allowance. He gets in bad company, and is about to be disgraced for issuing a “bad check” (which he has given to a cabaret dancer, supposing her to be in dire need). Just then the home folks arrive, and the bad girl with her arms around his neck, and things look bad for Jimmie, until the detective who came to make trouble sees the real truth that the check had been “raised” and proves Jimmie’s innocence.

THE STORY AND PLAYERS

Clara Weston (Alice Joyce), journeying from the West to the East, is obliged to put up for the night at a disreputable hotel and dance hall, having missed her train. Fenton (Harry Moeey), a civil engineer, back from a long survey in the mountains, arrives at the place and proceeds to tear loose. He pays attention to a dancer (Patsy DeForee), who, after taking some of his money, to get rid of him gives him a number of one of the hotel rooms, supposedly hers. Later, Fenton, under the influence of liquor, breaks into Clara’s room. Thus she becomes an innocent victim of circumstances. In the East, after the birth of a child, she serves as secretary to Fenton, who, shorn of his heavy head and occupying a high position, could never have taken for the rotten Fenton of the West. They marry after a time, Clara sharing her secret only with the doctor (Robert Kelley). But Fenton discovers it after several years, denounces her, and accusing the doctor of playing him false. The doctor tells Fenton Clara’s story, and to his horror Fenton realizes with whom the blame rests. He begs Clara’s forgiveness, and she, for the sake of the child, gives it.

Mary Maurice, George Cooper, Nellie Anderson and Kittens Reichert handle their parts in fine style.
"Eternal Love"
(Butterfly-Universal—Five Reels)
REVIEWED BY PETER MILNE

LAID in the Latin quarter of Paris, this picture concerns a
loose-living artist who wins the love of a country girl,
throws it away and then sinks to a low level before she comes to
his rescue. It is rather an ancient story, with little to offer in
the way of originality except for the fact that there is no baby
introduced. Director Douglas Gerrard’s idea of the Latin quarter
is quite theatrical. To tell the truth, we don’t know whether it
is realistic or not, never having been there, but somehow we got
the notion that the artists of Paris did not constantly wine and
dine themselves, and enter into all sorts of shocking scenes with
pretty models. Mr. Gerrard’s idea of it all is according to the
studio—the motion picture studio—an idea borrowed from the
musical comedy stage.

The story was written and scenarioized by E. M. Ingleton. Mr.
Gerrard heads the cast, and opposite him appears Ruth Clifford,
an appealing heroine.

THE STORY AND PLAYERS

Paul (Douglas Gerrard) paints a picture with Mignon (Ruth
Clifford) as his model, which wins the prize. Afterwards Paul
goes back to his Mimi and FiFi and forgets Mignon. Through a
mistake she is led to believe that he has been seriously injured,
and she journeys all the way to Paris on foot, only to discover
him in the embrace of the most beautiful model in Paris. She
attempts suicide, but is rescued by a wealthy patron of art, who
dies in a short time, leaving all his fortune to her. Without
Mignon’s good influence Paul sinks to a very low level. Crazed
by drink, he constantly calls for her, and Mignon finally comes
and effects his regeneration when sufficiently urged by his friends.
George Gebhart, Edward Clark, Dan Duffy, Myrtle Reeves and
Miss Martin comprise the supporting cast.

"Hedda Gabler"
(Powell-Mutual—Five Parts)
REVIEWED BY WILLIAM J. McGRATH

TO take this heavy, involved and morbid Ibsen story from the
printed page and transfer it to the motion picture screen
is concededly a difficult task. The Powell Producing Company,
starring Nance O’Neill in the title role, have essayed the task
and handled it in about the best way possible. However, just as
when one reads an Ibsen tale, it is necessary to have an agile
mind, a quick grasp of thought and continual concentration all
the time to keep the trend of the picture.

To those who have read this great story of the immortal
Scandinavian author the pictured version will be better understood
and much appreciated. Nance O’Neill, with all her natural and
acquired craft as a leading actress of the day, seems to have
been the only proper selection to portray the type that Hedda
Gabler is. Miss O’Neill in the picture gives a worthy character-
ization of the moody, jealous and pre-natally influenced Hedda.

Practically all angles of the story get exposition on the
screen, oftentimes, however, at the sacrifice of continuity through the
enforced explanatory cut-back scenes that the picturizing calls for.
All in all, it stands as a plucky and satisfactory accomplishment
on the part of the Powell Company in trying what so many
others have despaired of and failed with in the past—an Ibsen
story pictured. Miss O’Neill’s supporting cast is: Aubrey Beattie,
Einar Linden, Lillian Page, Alfred Hickman and Ruth Byron.

THE STORY AND PLAYERS

George Tesman (Aubrey Beattie) and his wife, lately Hedda
Gabler (Nance O’Neill), have just returned from their honey-
moon. Left alone, Hedda fondles pistols, for which she has an
uncanny affection, brought about by pre-natal influence. Al-
though married to Tesman, Hedda still lives in jealous watchful-
ness over Eilert Lovberg, her former lover.

Lovberg (Einar Linden), a dissipated genius, has fallen under
the good influences of Thea Elvstead (Ruth Byron). He has
written a valuable book. Hedda discovers Thea’s influence and
resigns for Eilert. She starts to resume her sway over the man.
The result is he begins to drink again, loses his manuscript in
the course of his revels and is cast into despair. Hedda has
the manuscript, unknown to Eilert. Lovberg breaks with Tesna in
his despair and shoots himself in a tragic manner, using one of
Hedda’s pistols. Hedda burns up the manuscript and then shoots
herself.

"The Recoil"
(Astra-Pathe—Five Reels)
REVIEWED BY GEORGE N. SHOREY

WILLIAM COURTENAY and Lillian Creuze try very hard
to save this picture from lacking a genuinely strong ap-
peal. The casting of the hero as a government secret service
agent makes us expect much. The heroine in the role of the
girl who sacrifices all for her mother’s happiness would seem to
offer at least a role of some strength. But as the plot develops
we do not seem to feel that heart grip which would come of
tense situations skilfully handled. There is too rapid and incomplete
a presentation of the underlying most important events in the story,
following the secret marriage of the hero and heroine, his capture
by a foreign spy, and her learning of his supposed death. She marries a
disgusting brute for his money, her mother dies, her brother is told
why she married, and then to cap an improbable climax the baby
appears, supposed, we assume, to be the baby of the second mar-
rriage. This is indeed “too sudden” it seems to us.

The murder of the villainous man-in-the-way, when he attempts to
throttle the man he finds in his wife’s chamber with the baby,
is the best real dramatic punch registered. From that point, the
brother’s stealing the watch, and the hero’s getting the governor’s
pardon, by leaving his country’s service, both weaken char-
acters which have been building up toward true hero parts to
that time.

Nothing seems to be gained by thus besmirching the characters
of the heroine are expected to feel deep sympathy for. This pro-
duction is clearly not up to Pathé standard.

WANTED

Negatives of new feature
photoplays four to six thou-
sand feet each.
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tions in every respect.

P. 0. BOX 56
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New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
Final Chapter of "The Great Secret"
(Metro—Two Reels)
REVIEWED BY GEORGE N. SHOREY

Several "great secrets" are unfolded in this last thrill of continuous mystery. The dead coming to life, long lost father discovered, crook found to be only a well intentioned man seeking to correct wrong done to society, and some third degree methods are introduced into what will undoubtedly be figured one of the strongest serial climaxes yet devised.

The director has introduced a "touching" climax in the last fifty feet of the story, which will especially interest exhibitors west of Denver. Strong’s faithful Chinese servant, Woe See, can hardly contain himself with affection for his master during the wedding ceremony. Strong accepts from him a bouquet of roses and kisses him on the forehead as the final squaring of all accounts fading out to "The End."

THE STORY
Zulph has called a meeting of the Secret Seven, and had himself elected new Great Master, when he is interrupted by the appearance, very much alive, of the great master himself.

Strong, not understanding why the Great Master has done many things, attacks him, and is stopped by Jane Warren. Then he learns that the Great Master is his father; that Clarke bribed Zulph, with the aid of Jane Warren, whom he controlled, to murder Strong’s mother in a mining camp in Alaska, that he (Clarke) might jump Strong’s father’s claim.

The Great Master (Strong’s father), returning, followed Zulph, Clarke, and Jane, and this is his final revenge. He has become "Great Master" that he might finally round up all these crooks.

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But OH! What a Whopper It Will Be This Year

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The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
### General Film Program

**"The Trapping of Two-Bit Tuttle."** (An episode of Kahle's "American Girl" series. Two reels. May 18.) — Bob, in the role of the young man, finds that the make-believe murder of his old college chum, Terry Ramsaye, who handles the publicity and advertising reins for the Mutual Company, has become a very live and real business. He is now in the Chicago Triangle, where he meets the booking again. For some time past Williams had been detailed to the Triangle Milwaukuee offices.

**"Flames of Treachery."** (Imp. Week of May 7.) — Short, compact and exciting melodrama in which the head of a large cattle company串 the worth of a stenographer. Lee Hill, Lois Wilson and Clyde Benson are the principals.

**"One Wild Night."** (Bison. Two reels. Week of May 7.) — With the sale of this trainload of cattle, live cty cowboys are at a loss as to what to do in the city until a society girl comes along and employs them to entertain her guests. Besides entertaining they apprehend a burglar and rescuing a number of the city folks. An amusing picture, especially when the cowboys are shouting "Yee-haw!" at each other. Doc Bolln Appel, Charles Perley and Billy Human are on the screen. Gypsy Hart is the girl.

**"Signs of Trouble."** (Victor. Weew of May 7.) — This, the second sequel to the first sequel to "Central Arizona." Central Arizona, with its craggy peaks and rugged scenery, is shown by this artistic process, which brings out strongly, instead of blurring, the detail by color contrast.

**"The Grip of Love."** (Gold Seal. Three reels. Week of May 7.) — An average mountain melodrama written by Allen Holubar and presents any number of stirring situations. Holubar and Louise Lovely head a large cast.

**"The Voice on the Wire.** (Universal Special. No. 9. Two reels. Week of May 7.) — The ninth number of this mystery series, "The Stem Chase," is full of action, well bolstered by poor exterior scenes. The suspense is well balanced and holds until the finale. The weird, uncanny mystery of a disappearing man, along with the actions of a notorious gang in its mysterious debaucheries, adds the sincere feeling of stability to the identity of "The Voice on the Wire." The story is continued, is commendable in that the cheap, melodramatic aspect is entirely eliminated. Ben Wilson is featured.

### Path

**"The Man With a Package."** (Joker. Week of May 7.) — This reel contains a good bit of the humor that is the keynote of this series. It is not, however, a strictly funny story, but is rather of the type that is considerably lessened by repetition. The cast goes through the same tricks a number of times and much of the humor is lost. William Praney and Gale Henry, with the usual Jokers, are given from performances. The scenario was prepared by C. B. Headley.

### Metro

**"Reel Life.** (Cometone. One reel. May 7.) — Worked into this is a scene from "Flames of Treachery.""2

### Mutual Program

**"The Lost Appetite."** (Victor. Week of May 7.) — Occasionally the best burlesques are on the high cost of living done in some time. The country comes to town and begins to eat his relatives out of house and home. He finally produces whole satchel full of potatoes and saves the day. Eddie Lyons and Roberta Peters are the couple, while Lee Moran gives a wonderfully humorous characterization of the country cousin. Headley and Palmer prepared the script.

**"The Grip of Love."** (Gold Seal. Three reels. Week of May 7.) — An average mountain melodrama written by Allen Holubar and presents any number of stirring situations. Holubar and Louise Lovely head a large cast.

### Leaks in the Loop

(Continued from page 3004)

Since Alfred Hamburger began increasing the string of theatres under his direction "P. A. " Jacoby has bought himself a "River" to make the rounds and has already assured himself of the wisdom of his move.

Frank E. Williams, better known as "Red," because of his Titian locks, is back in the Chicago Triangle offices doing the booking again. For some time past Williams had been detailed to the Triangle Milwaukee offices.

Charles L. Roy Edison, formerly known as scenario writer and now editor of the Motionheart Magazine, paid a visit to his old college chum, Terry Ramsey, who handles the publicity and advertising reins for the Mutual Company.

### TABLOID REVIEWS FOR BUSY EXHIBITORS

**"Happy Holiday."**

**"A Menagerie Mixup," (Ham and Bud Kahle Comedy. One reel.) — The title gives you a pretty good idea of what you are going to get in this one reeler. The long and short of it in comedy keeps your attention divided between smiles and laughs — smacks as the opener and good, hearty laughs as the climax. Bud is somewhat handicapped by the too-black, bear skin coat in which he masquerades as an advertisement for a circus just come to town and wets with some slight opposition in the person of Ham, who has selected the animals to be featured for a masquerade ball. When they clunk, the laughs start.

**"Central Arizona."** (Comibbon. One reel. May 13.) — Central Arizona, with its craggy peaks and rugged scenery, is shown by this artistic process, which brings out strongly, instead of blurring, the detail by color contrast.

**"The Delicatessen Mystery."** (Myers-Thoby Comedy. One reel.) — The story is that of this exaggerated "refined" gem in the troubles of a young man, who finds himself in the midst of a series of adventures, where the landlady rules "no cooking on the premises." So they get a delivery man to carry the young man's food in a seamy little" delicatessen, first in the landlady's umbrella, and second by the unique idea of winding the landlady's watch around the rope, which "tough" the rope, which "tough"

**"One of the Family."** (Drew Comedy. One reel. April 23.) — We heartily commend this as the best of the short series of Drew comedies we have seen. George Drew Mendum takes the title role, George Drew Mendum as the chief star, and his facial expressions would make any old comic, director or star, green with envy.

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FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Apr. 22. The Hunting of the Hawk (William Courtenay, Marguerite Snow and Robert Clifton), Astor.

Apr. 29. Samantha's Husband (Maurice De La Creme and Louise O'Hara), Balboa.

May 6. Hints from the Past (Frederick Ward, Kathryn Adams, Edelweiss Stuart and George W. Goodwin). Paramount.


Red Feather Productions


Selznick Pictures

Feb.—The Argyle Case (Robert Warwick).......
Feb.—The Price of Life (William Beaudine, Young)...

Triangle Distributing Corporation

Apr. 8. Her Official Father (Dorothy O'Keefe).

Apr. 8. Sweetheart of the Rodeo (Louise Fazenda, Bob Homans).

Apr. 15. An Old Fashioned Young Man (Robert Homans, Claire Adams, George Beardsley and Christopher Tandy). Famous Players.

Apr. 15. Palsy O'Hara (William Desmond), June Kay and Bob Homans.

Apr. 19. The Law of Compensation (Norma Talmadge).......

Ultra Pictures Corporation

Apr. 2. The Woman Who Dared (Beatrice March.

Cameo—Coming (Beatrice March). Heywood House.

Vitagraph V-1-S-E.

Apr. 9. Apartment 29 (Earle Williams)...

Apr. 9. Captain Albers (Edith Standen)...

Apr. 9. Womanhood, the Glory of the Nation (Alice Joyce and Harry Moore)...

Apr. 16. Solly in a Hurry (Lillian Walker)...

Apr. 23. The Hawk (Earle Williams)...

Apr. 30. Her Secret (Alice Joyce and Harry Moore)...

May 7. The Captain of the Grey Horse Troop (George E. Beban)...

May 14. The Sixteenth Wife (Penney Hyland and Robert MacDermott)...

May 21. Rebellion (Alice Beban)...

May 28. The Soul Master (Clara Williams)...

World Pictures

Apr. 9. The Family Honor (Robert Warwick, William Beaudine and Harvey Hult):...

Apr. 16. Forget-Me-Not (Kitty Gordon)...

Apr. 23. Darkest Russia (Alice Brady)...

Apr. 30. The Page (Alice Brady)...

May 7. Mothers of France (Sarah Bernhardt)...

May 14. Moral Courage (Muriel Uriste and Frances Parkinson)...

May 28. Maternity (Alice Brady)...

June 4. The Prize (Alice Brady, Kitty Broadwater, June Elvidge and Evelyn Greene).......

McClellon Pictures*

Feb. 28. Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere).......

Mar. 5. Seven Deadly Sins, "Lust" (Shirley Mason and George Le Guere).......

Mar. 12. Seven Deadly Sins, "The 7th Sin" (George Le Guere and Shirley Mason).......

*Released through Triangle Exchanges.

Metro Pictures Corporation

Apr. 9. A Magdalen of the Hills (Mabel Terry, William Beaudine and Frank Beardsley).......

Apr. 16. The Power of Decision (Frances Fenton).......

Apr. 23. God's Law and Man's (Vida Dana).......

Apr. 30. The Millionaire, Double Lionel Barrymore).......

May 7. Sowers and the Sower (George Beardsley).......

May 14. The Million Magdalen (Mary Pickford, Popular Plays and Players).......

May 21. The Beautiful Lie (Frances Fenton).......

May 28. The Million Dollar Power (Ethel Barrymore).......

June 4. Lady Barmaclie (Vida Dana), Columbia.......

Mutual Film Corporation

Apr. 9. A Daughter of War (Clara Beaudine).......

Apr. 16. Her Greatest Love (Blanche Sweet).......

Apr. 23. High Play (William Russell).......

Apr. 30. Environement (Mary Miles Minter).......

Apr. 16. The Single Vase (Crane Wilbur).......

Apr. 23. The Wild Card (Jackie Smiley).......

Apr. 23. The Debut (Marjorie Remson).......

Apr. 30. Whose Wife? (Gail Kane).......

May 7. The Fringe (William Russell).......

May 7. The Million Dollar Bride (Nance O'Neil).......

Paramount Pictures Corporation

Apr. 1. The Bowl between (George Beaudine).......

Apr. 5. The School for Husbands (Fanny Ward).......

Apr. 9. The Cost of Hand (Kathryn Wilcox).......

Apr. 16. The Single Vase (Crane Wilbur).......

Apr. 23. The Beaux' Stratagem (Jackie Smiley).......

Apr. 23. The Debut (Marjorie Remson).......

Apr. 30. Whose Wife? (Gail Kane).......

May 7. The Fringe (William Russell).......

May 14. The Million Dollar Bride (Nance O'Neil).......

Pulch Exchange, Inc.

Apr. 8. May Blossom (Pearl White and Hal Roach).......

Apr. 15. When Love Was Blind (Pierceраб и Валентина). Famous Players.

May 14. April Fool (Robert Beaudine).......

May 21. Unconquered (Fanny Ward).......

May 28. The Million Dollar Bride (Nance O'Neil).......

*Released through Triangle Exchanges.
### Educational Film Corp. of Amer.

From Ditters' "Living Book of Nature"

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### Scenic and Educational—Split Reels

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### General Film Company

**BROADWAY STAR FEATURES**
- Past One at Rooneys (1st of O. Henry Series), 1 D, 21860-61
- Face San Rosario (2nd of O. Henry Series), 2 D, 1917-80

### Foxfilm Comedies

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### Paramount Pictures Corporation

**BURTON HOLMES—With the Kandy Ele-**
- 

### Pathé Exchange, Inc.

**Sunday, May 6, 1917**

| Mystery of the Woman in the Car (The Stranger Deposes), Mollie King, 2 D |
| Max Is Almost Married (Max Linder), Mollie King, 2 D |

### Universal Film Company

**Triangle Komedies**

| Sunday, May 6, 1917 |
| A Dishonest Burglar (Pauline Lord and Lee Moran), 1 C |
| His Career | C |
| A Laundry Hen | C |
| His One-Night Stand | C |

**Special Releases**

| Universal Film Company Week of April 30, 1917 |
| A Dishonest Burglar (Pauline Lord and Lee Moran), 1 C |
| The Fairy Godfather (Paula Blackton), 1 D |
| Chinks and Chases (Hughie Mack), 1 C |
| Monday, May 14, 1917 | C |

### Vitagraph V.L.S.E

| Monday, April 30, 1917 |
| Jesters and Jugglers (Helen Russell and Charles Ingle), 1 D |
| The Fairy Godfather (Paula Blackton), 1 D |
| Monday, May 14, 1917 | C |
| Friday, May 17, 1917 | C |
| Wednesday, May 12, 1917 | C |
| Tuesday, May 15, 1917 | C |
| Friday, May 10, 1917 | C |
| Monday, May 14, 1917 | C |
| Monday, May 7, 1917 | C |
| Monday, May 14, 1917 | C |
| Monday, April 30, 1917 | C |

### Metro Pictures Corporation

**Monday, April 30, 1917**

| DRAW—Safety First (Mr. and Mrs. Sidney Drew) | 1 C |
| Monday, May 7, 1917 | C |
| MONDAY—The Regeneration of Reginald (Ralph King) | 1 D |
| Monday, May 14, 1917 | C |

### Mutual Film Corporation

**Monday, May 7, 1917**

| MUTUAL SERIES—A Woman's Wit (On the Railroad Tracks) | 1 C |
| The Power of Pin Money | 2 D, 21860-61 |
| The Vulture of Skull Mountain (7th of the Lone Point Feud (6th Episode of "A American Girl" Series)) | 2 D, 21891-92 |
| The Skeleton Canyon Raid (6th of "The Secret of the Borgias" Series), 2 D, 21860-61 |
| The Yellow Bullet (Neil Hardin and Lucy Ryal), 1 C |
| Vengeance of the Dead (Henry King and John supermarkets) | 2 D |
| Sea's Land and Wife ("Is Marriage Sacred?" Series), 2 D, 21858-59 |
| Wednesday, May 9, 1917 | C |
| Thursday, May 17, 1917 | C |
| Monday, May 14, 1917 | C |
| Saturday, May 12, 1917 | C |
| Thursday, May 10, 1917 | C |
| Thursday, May 17, 1917 | C |
| Monday, May 14, 1917 | C |
| Monday, May 7, 1917 | C |
| Monday, May 14, 1917 | C |
| Monday, April 30, 1917 | C |
STATE RIGHTS CURRENT AND COMING

For Manufacturers’ Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News.

American News Weekly
One reel each weekly exclusively on Army and Navy activities.

Anti-Vice Film Company
Is Any Girl Safe? ... 5 reels

Argosy Films, Inc.
The Celebrated Stelhow Case ... 6 reels

Where’s Yore Get That Stuff... 5 reels

Dec.—Ahabutne (King Baggeg), Universal • 7 reels

Arrow Film Corporation
The Deemster (Dervent Hall Caine)...9 reels

George Backer Film Corporation
The Sin Woman (Irene Fenwick, Clifford Bruce and John Daven) ... 7 reels

Rex Beach Pictures Co.
The Barrier ... 9 reels

Bernstein Film Productions
Who Knows? Taken in the Carriage.

Cardinal Film Corporation
Joan the Woman (Gardinal Farrar) ... 11 reels

Christie Film Company
Apr. 30. Father’s Bright Idea ... 1 reel
May 7, With the Mummertime Help ... 1 reel
May 14, The Magic Maid ... 1 reel
May 21, The Million Way ... 1 reel
May 28, His Last Plough ... 1 reel

Claridge Films, Inc.
The Birth of Character ... 5 reels

The Heart of New York ... 5 reels

Clune Productions
Ramona ... 1 reel

Eyes of the World ... 7 reels

Corona Cinema Company
The Curse of Eve (Enid Markey) ... 7 reels

Cosmofotofilm Corporation
Incomparable Mistress Bellairs ... 4 reels

Liberty Bruce and John Daven ... 4 reels

The Black Spot ... 4 reels

Victoria Cross ... 4 reels

O 16. His Vindication ... 5 reels

Creative Film Corporation
The Girl Who Didn’t Think (Jane Gail) ... 5 reels

Dixie Films
Dec.—Tempest and Sunshine (Evyn Markey) ... 7 reels

Dec.—Just a Song at Twilight ... 5 reels

Ebony Film Corporation
A Natural Born Shooter ... 5 reels

Dat Blackhand Waitah Man ... 1 reel

Shine Johnson and the Rabbit’s Foot ... 1 reel

F. I. S. Motion Picture Corp.
Trooper 44 ... 5 reels

Enlightment Photoplays Corporation
Enlighten Thy Daughter ... 7 reels

Eskal Hauke Feature Film
Alice in Wonderland ... 8 reels

Evangelic Film Company
Birth ... 6 reels

European Film Company
Fighting for Freedom ... 6 reels

Exclusive Features, Inc.
Where is My Father? ... 7 reels

Frieder Film Corporation
The Birds’ Christmas Carol (Mary Louise) ... 5 reels

Friedman Enterprises
A Mormen Maid (Mac Murray) ... 5 reels

Frohman Amusement Corp.
Oct. 10. The Witching Hour (C. Aubrey Smith, Maude Arnold, Marie Shotwell and Robert Conates) ... 5 reels

The Witching Hour (C. Aubrey Smith, Maude Arnold, Marie Shotwell and Robert Conates) ... 6 reels

Conquerors of the West ... 5 reels

God’s Man ... 9 reels

Germanic Official War Films
Germany and its Armies Today

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cress, George Spencer) ... 5 reels

Grand Feature Film Company
Rex Beach on the Spanish Main ... 5 reels

Rex Beach in Expressway ... 5 reels

Rex Beach in Footsteps of Capt. Kidd ... 5 reels

Graphic Features
The Woman and the Beast ... 5 reels

W. Griffith
Intolerance ... 9 reels

Frank Hall Productions
The Bar Sinister ... 9 reels

Hanover Film Company
Maciste ... 1 reel

How Uncle Sam (U. S.) Prepares ... 4 reels

Hagner Film Corporation
Civilization ... 9 reels

Hawk Film Corporation
Monster of Fate ... 9 reels

Herald Film Corporation
At the Front with the Allies

Honor System Booking Office
The Honor System (Simon Silas and Simon Silas) ... 10 reels

John Film Corporation
Strife (George LeGuerer) ... 1 reel

"Pokes and Jabs" Comedies ... 1 reel each

Juvenile Film Corporation
World War in Khartum ... 5 reels

A Chip Off the Old Block ... 1 reel

Chip’s Knockout ... 1 reel

Chip’s Backyard Barn-Stormers ... 1 reel

Chip’s Rivals ... 1 reel

Reel Sale, a Daddy ... 1 reel

Chip’s Carmen ... 2 reels

Kinetico-cartoon Corporation
Cartoons, On the_Linetain ... 5 reels

King Bee Comedies
Back Stage ... 1 reel

Kulee Features
Germany on the Firing Line ... 6 reels

France on the Firing Line ... 6 reels

The Unborn (Bessie Bondhill) ... 5 reels

Edgar Lewis Productions
The Golden Helios

Lincoln Motion Picture Company
The Realization of a Negro’s Ambitions ... 2 reels

Trooper of Tramp K ... 3 reels

C. Post Mason Enterprises
The Wonderland of the World (George N. Y. Day and by Night) ... 4 reels

Masterpiece Drama Productions, Inc.
Who’s Your Neighbor

Moral Unlift Society of America
It May Be Your Daughter

B. S. Moss M. P. Corporation
The Power of Evil (Marguerite Nichols) ... 5 reels

The Girl Who Doesn’t Know ... 5 reels

The Power of Evil ... 5 reels

Boots and Saddles ... 5 reels

The Girl Who Doesn’t Know ... 5 reels

One Hour (Sequel to ‘Three Weeks’) ... 3 reels

Paragon Films
The Whip ... 8 reels

Peter Pan Film Corporation
Midnight Frost ... 1 reel

Goldie Locks and the Three Bears ... 1 reel

Jimmy Gets the Pen ... 1 reel

Out in the Rain ... 1 reel

A Trip to the Moon ... 1 reel

Dolly Daring ... 1 reel

A Kitchen Romance ... 1 reel

Private Feature Film
—Ignorance (Edward Elston) ... 6 reels

Radio Film Company
Satan the Destroyer of Humanity ... 7 reels

Ray Comedies
July 12. Casey’s Steakhouse

July 19. Casey the White-Wing

Selig Special
Beware of Strangers ... 7 reels

The Ne’er-Do-Well ... 10 reels

The Garden of Allah (Selig) ... 10 reels

War That Takes My Life ... 7 reels

Sherritt Pictures Corporation
The Black Stork (Dr. Harry J. Hasel- den) ... 5 reels

Sherritt, Sherritt, Inc.
The Crisis ... 10 reels

Sigel Film Corporation
Nov.—The Mask of Life ... 7 reels

Standard Newsfilm, Inc.
Demons of the Air ... 2 reels

Submarine Film Corporation
Superior Films Corporation

Sunbeam Motion Picture Corp.
Ty Cobb in South of Georgia ... 6 reels

Superior Films Company
The Posse ... 5 reels

The Companionship ... 5 reels

Donald C. Thompson Film Co.
War as it Really Is ... 6 reels

To-day Feature Film Corp.
To-Day (Florence Red and Frank Mills)

Triumph Film Corporation
Dec.—5. The Libertine (Manny Strong)

Unity Sales Corporation
June—19. The Bishop’s Secret ... 4 reels

July—3. The Lottery Man ... 5 reels

July—3. The Marriage Bond ... 5 reels

Universal Film Mfg. Company
Idle Wives ... 5 reels

What Are My Children? ... 5 reels

Twenty Thousand Leagues Under the Sea ... 10 reels

People vs. John Doe (Harry De More, Leah Baird) ... 7 reels

Robinson Crusoe (Robert Leonard and Margaret Fischer) ... 4 reels

Hell Morgan’s Girl ... 5 reels

Variety Films Corporation
My Country First ... 5 reels

Measure of Vengeance ... 5 reels

The Price of Her Soul ... 7 reels

Warner Brothers
Dec.—Robinson Crusoe (Sessue Hayakawa) ... 5 reels

Jan.—Are Passions Inherited (Dorothy Grafton, Pauley and Wm. Conklin) ... 7 reels

Edward Warren Productions
Apr.—The Warfare of the Flesh ... 6 reels

Mo-Toy Troupe
Even As You and I.
CLASSIFIED

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AND OTHERS

Have amalgamated our respective places of business under one management—the

UNITED THEATRE EQUIPMENT CORPORATION

OUR POLICIES:

FIRST, to serve the Exhibitor in any part of the United States from a most efficiently managed and equipped branch office which will be your service station.

To secure for the Exhibitor the lowest market prices consistent with sound business merchandizing, which is the assured consequence of our accumulated purchasing power.

To co-operate with existing dealers to enable them to serve those Exhibitors who may be located nearer the dealer than they are to our branch office.

To provide our branch offices with a complete stock of machines, repair parts, accessories and supplies.

To carry in each branch office a sufficient number of loan mechanisms for the make of machines we will represent as distributors, for the convenience, insurance and safety of our Exhibitor customers, so that when a machine breaks down the Exhibitor will immediately upon receipt of telegram to our nearest branch to have a loan mechanism shipped to him, for which no rental will be made, while the defective mechanism is being repaired at our branch office.

To maintain a competent Engineering and Repair Department in each branch office where only genuine proper fitting parts made of the right material by the makers of the machines will be used.

To maintain an Engineering Information Bureau thru which Exhibitors may secure free service concerning projection troubles and problems.

To stock and carry machines, accessories and supplies of the highest quality only to insure the Exhibitor against the heavy losses and troubles experienced when purchasing thru irresponsible concerns.

UNITED THEATRE EQUIPMENT CORPORATION
H. T. EDWARDS, Pres.  J. H. HALLBERG, V.-Pres.  E. E. FULTON, Sec'y
1604 BROADWAY  NEW YORK, U. S. A.
Screen Surfaces

MOTION PICTURE NEWS is called upon from time to time to express an opinion as to how to coat a sheet or wall in order to show a good picture on it, or how to wash some surface which is used as a screen which was never intended to be washed and which, as soon as water is applied, curls up and is of absolutely no further use. All this sort of information is interesting, but its actual value is questionable. We have formulas which can be fussed over—paint is made which may do the trick under certain definite conditions, but it is, after all, a make-shift and not satisfactory in the long run.

When we are sick we go to a doctor and not an Indian medicine man, who would fill us up on a lot of roots, the value of which is problematical. When you buy a screen for a picture theatre, you should look about and find a screen specialist who has made a study of light rays and who can come in as a doctor and tell you, under the given conditions, just exactly what surface you should use—whether it should be reflective or not, and to what degree. Every house has a different condition to contend with and therefore needs a different picture surface in order to obtain the best results.

ONE house in the East, which is said to be a leader, has had a stock screen in from practically every screen factory in the country. The conditions in this case were 100 per cent bad. The projection room is up on the roof. The pictures are naturally distorted. The screen should be tipped, but it is not; in fact the whole condition is such that only an expert should be called in. Everything from the plain white painted curtain up to the most highly reflective aluminum surface has been used, all with the same result—absolutely unsatisfactory. It may be unfair to be harsh with any one of these surfaces for the conditions are such that the only hope of showing a good picture from all points in the house is to have a surface which will actually be scientifically prepared for that particular house—it must not be a stock screen. It is only a matter of degrees, however, between this and any other house. A screen is now being built to take care of these conditions which is to be shaded from a 100 per cent reflective aluminum surface to a deep golden finish.

A long and narrow house with a perfectly horizontal throw should have a very reflective screen, in order that the picture may be clear from every part of the house, and incidentally save the current bill. When we have a square house with the broader reflective angles the surface should not be as reflective, for the distribution of light viewed from any point in the audience must be equal all over the screen or as nearly so as possible.

THE theatre owner, mainly because of a desire to cut down his overhead costs, does not allow himself to take all of these things into consideration. He has his theatre with its seats, etc., which were made by experts, yet when it comes to the production of the very thing for which he has had the house built, he takes the attitude that anything which he can save on this equipment is that much cash in hand. We preach saving on construction details where possible and on the various other items, but see to it that the picture which the audience sees is the very best which can possibly be produced by experts. Don't let anyone tell you that their home-made product is to be in any way compared with that which can be prepared by men who know how to properly meet given conditions. It is not.

Another side of the question is that a very large majority of the theatres in the country are today using especially prepared screen surfaces and have given up the old idea that a white curtain and a pot of paint will solve any screen trouble which can possibly arise. It will not.

E. K. GILLET.
Fireproof Shipping Case

A. CARTER, of Brattleboro, Vermont, has constructed one of the first shipping cases for motion picture film which has yet been produced. The container is round, a little larger than the reels themselves, and is lined with fireproof fiber, which is required in some states. The cases vary in size, being built to hold from one to nine reels.

The reels themselves are specially constructed, being solid on the side, as shown at "A." About each reel runs a movable steel band, the edges of which are bent around a heavy wire, "G."

Behind this edge fits the flanged edge of the reel. When this has been fitted the steel band is pressed together, and when tight is caught by a steel snap lock, "D." This makes the reel itself practically fireproof. Each reel has a three-inch hub, the hole through it being filled with metal shown at point "D."

At the bottom of the container is fastened a rod "D," which runs up through the reels and out through the cover at "C."

The end of this rod is threaded through, being a thumbscrew "B," which screws down, holding the cover so that it is immovable. There is also a lock at this point. The top of the cover is counter sunk as shown—the handle "H," thumbscrew and all, being flush with the top, which makes the case much easier to handle.

The hub, "X," itself shows thought. Instead of the usual catch for the film, there is a notch in which a strip of tape is fastened. This extends outside the reel. At the end of the tape is a clamp which grabs the end of the film, thus doing away with the present impractical method.

Between the reels and the sides of the case is room for single sheets and lobby display pictures as shown at "E." The interest already shown by exchanges in this new case evidences the success with which it should meet.

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Reading Electric Meter

May 12, 1917

ACCESSORY NEWS SECTION

W. E. S., Wyoming, writes: “We are about to increase the length of throw by moving the screen back of the proscenium opening. We wish to be able to use this space for a small stage. The distance from machine to screen after alterations are made will be 75 feet; at present the throw is 67½ feet. I wish to obtain a picture 14¾ by 11 feet 2 inches. Of course, we understand that this increased throw will necessarily make our picture larger, and we are undecided whether to use the same lens or not. Is there any great amount of brilliancy lost with this increased throw, and would you advise us to purchase a new lens? Will you also be kind enough to inform us whether it is possible to obtain a lens that will overcome the out of focus effect caused by the machine not being exactly centered with the screen.”

Answer: You are using a lens whose focal length is approximately 4½ in. E. F. This lens will give you a picture whose dimensions are approximately 12 x 16 feet at a distance of 75 feet. There seems to be no reason why you should change this lens, for if your screen will accommodate a picture that size it will only be necessary for you to focus in the regular way. The slight difference in brilliancy due to the increase of the throw, which is less than ten feet will not make any great difference in your case. The out of focus effect is something which I cannot offer any advice upon as you do not state how much your machine is off center. Under normal conditions, with a throw of 75 feet there is no reason why you should not be able to place your machine 10 feet of center without any serious distortion upon the screen. The point to be remembered is to focus the picture as sharply as possible on the principal part of the subject and you should then secure perfect satisfaction.

Why Three Wires Instead of Two?

G. H. W., Iowa, writes: “Will you explain why the three-wire system is used in place of the regular two-wire system? Is there any preference so far as the operation of a motion picture machine is concerned in using the 110 or 220 volt service, and how would you connect the rheostat on a three-wire system?”

Answer: In order to answer your questions consecutively I will number them 1, 2 and 3. (1) There are two reasons why the three-wire system is used instead of the two-wire system. The main reason is that it allows a much smaller amount of copper being used, and this cuts the cost of installation very greatly. The second reason is that the three-wire system permits two different voltages without complication or inconvenience on the same system by the use of only three wires instead of four. Another reason is that there is greater convenience in using smaller wires, switches, etc., which can be installed with less trouble. The advantage of operating incandescent lamps at 110 volts and motors at 220 volts is important from both a commercial and economical point of view. (2) In all cases where it is possible 110 volts should be used because with 110 volts there is a series with the arc to enable you to obtain steady operation, whereas, with 220 volts it is necessary to install a resistance consuming 110 volts unnecessarily, which gives off a great amount of heat, which is wasteful as well as expensive. (3) The rheostat is made for either 110 or 220 volts. The voltage of the rheostat naturally determines whether the machine is to be connected to the outside wires or the inside and outside wire. In the former case it would be operating on 220, while in the latter it would be on the 110 volt circuit.

Lears Theatre Supply Company Moves

THE Lears Theatre Supply Company, for several years established in the House Building, on Chestnut street near Broadway, St. Louis, has moved to new quarters on the south-east corner of Broadway and Market streets. The reason for the move was that the business had outgrown its old home, and needed more office and show room, to display the line of theatre supplies and projection machines.

Supply House Manager

P. F. BROWN, formerly of Chas. Potter, Toronto, Ont., has been appointed the local manager of the Winnipeg branch of the Independent Film and Theatre Supply Company. Mr. Brown took over his new duties on the 16th of April.
Patriotic Slides

Beautifully Hand Colored

25 Cents Each

It is the duty of every Exhibitor to show Patriotic Slides. We have prepared a Special Folder illustrating an assortment of Beautiful Patriotic Slides. Mailed upon request, also write for our Extraordinary Advertising Announcements Slide Catalogue.

ONE of the many attractive slides put out by the Excelsior Illustrating Company, 219 Sixth avenue, New York, is that illustrated below.

This slide is particularly opportune at this time, while exhibitors are co-operating with the United States Government in the effort to promote a spirit of patriotism among the young men who patronize the motion picture theatres throughout the country.

THE special patriotic issue of Novelty Notes, which has just come off the press is a valuable guide to patriotic performances and patriotic exhibitions.

Not only does it contain novel ideas for putting on patriotic shows, but it also helps the exhibitor in every way to prepare his entire program right down to advertising and novelties.

A copy of this issue of Novelty Notes may be had free of charge from the Novelty Slide Company, 115 East 23rd street, New York.

World's Largest Picture Theatre Planned for Newark, N. J.

NEGOTIATIONS were closed last week by Frank G. Hall for the purchase of the Third Presbyterian Church at Nos. 905, 907, 909 and 911 Broad street, Newark, N. J., where he will erect what is claimed to be the largest theatre devoted exclusively to the showing of motion pictures in the world.

Frank G. Hall of Newark, one of the most prominent men in the theatrical and motion picture business, is president and general manager of the Rialto Theatre Realty Company, building the new theatre, and is also president and general manager of the Rialto Theatre Company, which will operate the big playhouse under his personal supervision.

Mr. Hall, who is at the head of seventeen corporations handling theatrical and motion picture enterprises, among which are the Strand theatre of Newark and the Civilization Film Corporation, is recognized as one of the most active figures in the motion picture business.

The Rialto as the new auditorium will be called, is planned upon a scale so elaborate that no city in the country will have a better theatre. With a seating capacity of more than 3,000 and a monster stage with numerous large dressing rooms adjoining it, the Rialto will be a fit place for the suitable presentation of the special feature production for which it is being built. Space for an orchestra of immense proportions promises music of unusual excellence, while lighting and stage effects are being planned which will make possible the presenting of big pictures on a grand scale.

Associated with Frank G. Hall in his latest enterprise are some of the most prominent men of Newark, many of whom are interested in his other ventures. The brokers in the transaction by which Mr. Hall acquires the Third Presbyterian Church property are Applebaum and Applebaum Brothers. The transaction includes the taking over by Mr. Hall of the handsome store and office building on Broad street now nearing completion. Work upon the new theatre will begin immediately.
Condemns Careless Operators

Phillipsburg, N. J., writes: "I read your letter in the Motion Picture News every week, and I want to say you are right when you say the punch holes in films are bad. Any operator who punches films the way I get them should lose his job. The films are the worst. I don’t see why the exchanges do not put a stop to it. It looks bad upon the screen. If all operators would think of the other fellows that gets the film after he is through with it, and take a little more care of the film while it is in his possession, we would have less trouble. I always make it a rule to return films in better condition than that in which I receive them. I hope you will keep up the good work.”

In reply: First, I want to call your attention to the fact that your letter was unsigned. This publication, but to show that you are sincere. The matter of punch holes in film is something that will take much agitation on the part of operators and exhibitors, if any good results are to be obtained. We could keep plugging away in the department every week without result, and unless the ones most vitally interested give us their hearty support we cannot hope for the correction of this evil. One clause of the Wheeler Bill which was introduced to the legislature at Albany would have taken care of this evil so far as New York State was concerned; for it made it a misdemeanor to alter or mutilate a film, the offender liable to prosecution and conviction for such violation. And certainly punching holes in film is mutilation. This might seem to be rather drastic, but it is only drastic measures that are going to have any effect.

Silver Tips Don’t Pit If Used Right

E. M. S., San Francisco, Cal., writes: “Now for some further information regarding the Silver Tip carbon. I find that the deposit of metal is encountered only upon striking the arc, and not while the lamp is burning. By making a doctor back of condenser, such as is used on the Baird machine all this pitting is eliminated, providing, of course, after once striking the arc the carbons are not brought together again so as to cause hissing at the arc. If this suggestion is of any use, pass it along.”

Answer: Your suggestion is right along the lines of experiments I have been making relative to this “pitting” of condensers. I really could not understand why this condition should exist, and I find that there are many operators who have the arc within an inch and a half from the rear condenser; this with continual freezing of the carbons is bound to leave a deposit. This deposit, I think, can be entirely eliminated if operators will use the proper condenser combination and keep the arc at least three inches from the rear condenser, and when striking the arc quickly separating the carbons allowing the carbons to function properly. Summed up, the complaints may be said to be due through improper handling of the arc. Those who have complained about this condition are respectfully urged to follow these suggestions and see if their trouble will not disappear.

Register Satisfaction

It’s easy—good pictures, perfect projection, absolute satisfaction for exhibitor and “fan.”

Bausch Lomb Projection Lenses

are made to get the most out of every foot of film. The images they project are clear, distinct, sharp to the very corners of the screen.

All Edison & Nicholas Power Machines are equipped with Bausch & Lomb Lenses—also obtainable at your film exchange.

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Leading American Makers of Photographic and Other Optical Lenses, Microscopes, Projection Lenses (Heli-Vision), and Other High-Grade Optical Products.

You Can

Operate Your Theatre

Without a

Radium Gold Fibre Screen

But if you're looking for perfect projection

You Won't!

Radium Gold Fibre Screen, Inc.

Leno Schleisinger, Gen. Mgr.
1520 W. 4th St., New York City


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Garwood, N. J.
Machine Bound Up

W. A. K., Holyoke, Mass., writes: "I had a funny thing happen to me the other day and want your explanation for it. What caused my machine to bind or in other words, lock, in the star and cam? This happened about 200 feet from the end of a reel, and as good luck would have it, it was on my last show. After the show I took the machine apart and found it was in the star and cam. The fly wheel would not budge, but after tinkering for some time I got it working again. Note, don't say it was lack of oil for I keep my machine flooded with oil. This is the first time in all my experience that I have ever had a machine bound up. What would you suggest as being a good way in which to connect two machines to one compensator without doing any damage, also inform me whether it would be practical to do this, or would it shorten the life of the compensator?"

Answer: It is almost impossible to answer your first inquiry with any degree of certainty now, because you have your machine running again and you have changed the condition under which the parts mentioned became bound. It is reasonable to suppose that when a machine runs and gives satisfaction for a few weeks or a month that there can be no structural defects in any of the parts, and when a machine has run as long as one year, then you can be doubly sure that whatever the cause for the star and cam to bind it must have been from an outside source which was removed when you took the machine apart. The only possible thing which I can think of, is that in some manner you must have gotten some foreign matter, perhaps a sliver of metal, in your oil can, or it may be that in cleaning the machine you might have picked up some small particle of metal with your rag or whatever you used, and this in some way become lodged in or near one of the oil holes and finally worked its way into the intermittent movement. Of course, you realize that in an intermittent movement where the distance between the star and cam is so very small as is necessary to maintain it for proper operation, the very slightest particle of dirt or the presence of any foreign substance would lock the movement, but, of course, when you remove the cover and disturb the parts which you would have to do in making the examination, the small particle which might have become lodged there may have dropped out and disappeared in the bottom of the oil well. And let me call your attention to one other thing: it is not necessary to flood your machine with oil. Too much oil is almost as bad as too little, and this too will sometimes cause a machine to bind. Don't forget that fact. Next time you have trouble of this sort, I would advise you to proceed very slowly and very carefully in taking the machine apart, so that you will discover what caused the trouble if possible. I think if you would take your intermittent movement and give it a thorough washing with gasoline, so as to clean it thoroughly and then dip the parts in oil before assembling, and last but not least, filling the oil cups properly you could avoid a recurrence of this trouble.

The use of a compensator on two machines is entirely practical and there is no danger at all. It is necessary, though, that the machines be connected in multiple to the lamp leads of your compensator. Keep in mind however that when you connect two machines in multiple you will not be able to burn both arcs simultaneously. You can only burn one arc at a time. However, it is possible for you to burn arc No. 1, and close the switch for arc No. 2, and the moment you are ready to project a picture with No. 2, you can "steal" the light from the arc in machine No. 1, and let machine No. 2, by merely putting the carbons together and separating them slowly without any injury whatever to your compensator.

Opening of Missouri House

The Princess Theatre, at Pierce City, Missouri, with a seating capacity of 290, equipped with modern projection, ventilation and lighting—was opened to the public the first of April. C. L. Martin is manager of the Princess and is assisted by his sister, Miss Ada Martin. Mr. Martin, in Kansas City, a short time ago, visited the Kansas City Feature Film Company, and arranged to run two Paramount programs each week—one on Monday and the other on Friday. He has secured the co-operation of his public schools by having a series of benefits on Friday nights, and calls it "The Family Group Night." Mr. Martin is also a member of the commercial and civic clubs of Pierce City. Although he has just recently opened the new Princess, he has been the leading exhibitor of Pierce City for a number of years. He is also connected with the Frisco Railroad at that point.

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NATIONAL CARBON CO., Cleveland, O.
A Model Small Town Theatre

The Forrest theatre, owned and operated under the management of Frank Forrest, was completed during the year of 1915. It is located in the business center of Boonville, Indiana, and is probably one of the best equipped theatres in any town of similar size.

The simplicity of construction of the house together with its attractiveness has been a source of much comment, and it is ideally constructed for the showing of pictures.

The structure is 40 feet wide by 113 feet deep, and is of brick, concrete and steel. It is absolutely fireproof, coming up to all the requirements of the city's fire laws. The front of the building is constructed of Oriental rug brick with white stone trimmings. Above the entrance to the lobby is a large marquee which extends out as far as the curb. Several display frames, taking three and six sheet posters, adorn the front and side walls of the house.

The lobby measures twelve feet in depth by twenty-two feet in width and is finished in light green and cream color. Sheet metal doors leading into the theatre are finished in mahogany. The floor is of cement. Several display and photo frames add to the general appearance of the lobby. The direct lighting system is used here.

The interior of the theatre is also decorated in light green and cream color with old gold trimmings. The light green runs around the side walls about half the height of the theatre, eight feet, is topped off with a neat border of a conventionalized flower in gold. The cream color is used on the ceiling and the balance of the side walls.

The semi-indirect lighting system is used. The ceiling fixtures are the bowl type, stained glass globes suspended by chains. In addition to the ceiling fixtures several one-light side-wall brackets have also been installed, which, used in conjunction with the other fixtures make the interior as bright as day.

Heating is accomplished by means of a system installed by the American Radiator Company; this used in connection with Sturtevant blowers is an efficient method of keeping a theatre well heated and ventilated.

The American Seating Company, of Chicago, furnished 610 comfortable opera chairs finished in mahogany. Of these there are 550 on the main floor, the others being balcony seats.

The projection room constructed of steel and concrete contains two Simplex projectors, a double dissolving apparatus and a General Electric mercury arc rectifier. The booth measures ten feet by twenty-four feet, and is in charge of Operator Edward Lynch. The length of throw is 90 feet onto a gold fiber screen.

The theatre is also equipped to stage vaudeville acts if any time the management should wish to do so. The prosenium opening is about 22 feet in width and the stage has a depth of about 15 feet. Equipped with foot and border lights which are controlled from the projection booth.

Music for the picture is furnished by an orchestra of large dimensions which was installed at a large cost to the management.

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Are Required When the BEST Results Are Desired

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Exclusive feature. The shutter can be accurately regulated, even when the machine is in operation.

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Motors are manufactured by the largest manufacturers of standard motors in the world. Highest quality.

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Has scientifically constructed and built of the most enduring material and will withstand the constant grind required of the intermittent today.

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Unbreakable sheet-steel protecting devices. Film lamps are not removable, but are part of the mechanism proper. The Automatic Fire Shutter is operated by a governor when the machine is run at normal speed. The shutter operated by gravity.

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Regulates the speed of Projector from 10 to 120 revolutions per minute.

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CATALOG D MAILED UPON REQUEST

NICHOLAS POWER COMPANY

NINETY GOLD STREET

NEW YORK, N. Y.
The Precision Ball Bearing Tripod

There has just been introduced by the Motion Picture Apparatus Company, Inc., of 110 West Thirty-second street, New York, a tripod for cine cameras, which is destined to enjoy wide popularity among cameramen and producers.

Although great advancement has been made in tripod construction in the last few years, there is always room for improvement, and the new Ball Bearing Precision Tripod represents the latest conception in design, combined with painstaking accuracy in construction.

So numerous and so radical are the improvements incorporated in this latest tripod that it will prove advisable in describing it to proceed from bottom to top of the apparatus in question.

The steel points on the legs of the Precision Ball Bearing Tripod are attached to the tripod legs by clutches and are projected on both ends, so that when a set of points is worn dull they may be reversed, and when both sets of points have become worn they may be resharpended or replaced by a new set at a trifling expense. The legs of the tripod are of hardwood and are reinforced at the top by special braces of brass, which eliminate all tendency toward wobbling at their juncture with the tripod-head proper.

The tripod-head combines both panorama and tilt, as the illustration shows, and is a most novel and thorough example of mechanical design. There are three sockets upon this new tripod head into which the handles (or cranks) may be inserted. The one shown at the side of the tilting table actuates the screw by which the camera is secured, and by inserting the handle into this uppermost socket and turning it the camera is readily fastened to the tripod.

The other two sockets receive the cranks for the panorama and tilting top respectively. The large worm screws which actuate the tilting and panorama movements run in ball bearings of latest design, and the tension at which these movements work may be adjusted to suit the operator.

means are provided whereby any wear in the panoramic or tilting gears may be taken up in short order; the compensation for wear in the tilting table gearing is especially ingenious. The toothed segment which actuates the tilt is mounted in contact with two sliding wedges of bronze. Running in suitably located slots at the ends of these wedges are the flanged heads of two screws, one at each end of the tilt. By a slight turn of each of these screws the inclined surfaces of the wedges are forced toward each other and the toothed segment of the tilting top is thrust down into close engagement with its actuating worm screw.

The panorama may be disengaged for quick turning by loosening the large thumb-knob under the tripod-head. Another new and useful feature is the graduation, into degrees, of the circumference of the panorama and the arc through which the tilt operates. This enables a cameraman to pan the camera away from his setting and return again to his exact "lines" without recourse to his viewfinder or focusing tube.

It is hard to do full justice to any piece of apparatus or mechanism in a mere written description, but this latest addition to cinematographic apparatus is well worthy of investigation by the producing fraternity. The price, which is $150.00, seems reasonable when the workmanship and quality of materials have been duly appraised.

A Photographic Bibliography

(Continued from issue of April 28, 1917.)

PHOTOCHEMISTRY


While this is really a sensimetrical paper, we place it under the heading of Photochemistry since it treats of the effects and characteristics of development as determined in the practice of the H & D system. This paper and the one published in 1890 in the J.T Soc. Chem. Ind. are the principal contributions to the science of photography made by Hunter and Driffield, and the later paper is just as deserving of study as is their first one.

The publication of this second paper upon development aroused considerable discussion, and thus caused important experiments to be undertaken by other workers.

Although Hunter and Driffield's researches have been greatly elaborated upon by subsequent investigators, their findings were upheld, with some minor exceptions, and it will be found profitable to preface the study of more recent works upon sensitometry and development with a study of H & D's paper of 1898.


This book was first issued in 1889 and has held its place through the ensuing years as the best of the general treatises on photochemistry. The various chapters are in the form of lectures delivered by Professor Meldola at the Finsbury Technical College (London), and each chapter is augmented by directions for some simple experiments which will make the subject clear to the student.

Some subsequent works on photochemistry cover the subject in a more exhaustive manner, but Meldola's book has the virtue of explaining the elements of photographic chemistry in a manner which is at once understood by the worker who has only an elementary schooling in chemistry. The characteristic reactions of the various photographic operations are set forth as simple formulas, and for this reason the book will prove serviceable to the rank and file of photographers, which is not, in numerous instances, the case with some recent books of a more technical nature.


This booklet describes and illustrates the manner in which all of the more commonly used photographic chemicals may be made on a small scale with the aid of conventional and easily procurable laboratory utensils. Other substances whose preparation is described is the developer Hydroxidine. It is interesting to note in this connection that the manner in which Taylor proposes to make Hydroxidine on the experimental scale is not unlike the method pursued in the chemical works where this compound is produced commercially.


This volume is a modernized perutuation of the Vogel's "Photochrome" of a couple of decades ago. The reviser, Dr. E. König,
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is well known to students of color photography by reason of his connection with the firm of Meister, Lucius and Brain, of Hoechst a/r Main, and Konig's name is the guarantee of an interesting and instructive treatise.

There are, of course, the conventional chapters on the action of light upon silver compounds and general instructions on the photographic processes, but the major portion of the work is devoted to an intimate description of the chemical constitution and reaction of all of the substances and compounds used in photography and, in addition, a large number of inorganic and organic dyes are described.

A chapter is devoted to the cyanines and isocyanines, which are, as is generally known, the sensitizing dyes that have made possible the present day results in color photography. Konig's notes on the isocyanines are of incalculable value, for no one else could describe these dyes with such authority.

Although this data on the isocyanines is not as extensive as one could wish, it should be studied by the experimenters on color photography (and cinematography), and we shall present a translation of the paragraphs in question in a future article.

15. "PHOTOCHIMIE UND PHOTOGRAPHIE," by Dr. Karl Schaum. Handbuch Der Angewandten, Physikalischen Chemie, Part IX. Publisher, Johann A. Barth, Leipzig, 1908.

The photochemical researches of Professor Schaum are well and favorably known to advanced students of the theory of the photographic processes, and any of Schaum's writings on the subject are sure to merit consideration.

We understand that under the above title a complete treatise on Photochemistry has been issued, but up to the present we have only seen the first section (Part IX). This covers in a thorough fashion the action of light in photography and gives a valuable exposition of the principles of photometry, spectroscopy and the physiological aspects of light and color, such as the determination of the fundamental color sensations, complements, and contrasts.

The volume in question leads up to the physico-chemical phases of photographic reaction, and the latter portion of this work is doubtless of similar importance, and when we have seen the latter portion of Schaum's work a review of the same will appear in the Camera Department.


In this extended and scholarly series of articles Bancroft has given a fascinating account of his numerous and varied experiments covering the action of light and various chemical manipulations on the light-sensitive compounds used in photographic emulsions. The author has not confined his remarks to his own work exclusively, but makes frequent reference to the work of other noted experimenters upon photochemistry. A special virtue of Bancroft's articles is that in numerous instances the findings of other workers are quoted at length, instead of being merely referred to in footnotes. This makes the articles broad in scope, and most valuable if a more interesting essay has ever been written upon photochemical reactions.


This series of articles, which are a sequel to the ones just described, is along the same lines as the earlier articles, but confined to experiments made upon photographic plates. A great portion of the data is upon solubility (reversal of the negative image by prolonged action of light), that interesting phenomenon which is ever an interesting source of experiment. The interesting character of Bancroft's earlier articles is maintained throughout this succeeding series, and we consider "The Electrochemistry of Light" and "The Photographic Plate" the most readable works on photochemical reaction which we have come across to date.


In this work the physics and chemistry of the photographic processes are dealt with in a modern and highly scientific manner, and Sheppard's book is perhaps the most advanced treatise on the subject which has yet appeared in English. The numerous references to the researches of other workers show the author's wide acquaintance with scientific and photographic literature, and materially add to the value of the work.

We are inclined to think that the average photographer would find difficulty in negotiating Sheppard's text on account of its

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Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
deeply scientific nature, but as a work of reference it will provide valuable suggestions leading toward the solution of the difficult problems of photographic practice. "Photochemistry" is a representative and modern treatise on its particular subject, and provides a liberal education in modern methods of photographic research.

(To be continued next week)

A. J. Corcoran, Inc., Removes Office to Jersey City

We are advised by Messrs. A. J. Corcoran, Inc., the well-known makers of tanks and racks for film laboratories, that they are removing their business office from 11 John street, New York, to their factory at 753 Jersey avenue, Jersey City, N. J.

This move comes after a fifty years occupancy of the John street location, and is made imperative by the volume of business in which the Corcoran concern is at present enveloped. By combining their offices and factory under one roof considerable lost motion is eliminated, which results in the prompt execution and shipment of the firm's orders, a most important point in modern salesmanship.

The film developing and washing tanks made by A. J. Corcoran, Inc., are so well known and widely used that it is hardly necessary to eulogize them here, but it is gratifying to learn that the company is at present working on large orders for some of the most representative film manufacturers, who appreciate the Corcoran tanks particularly on account of the "no-leak" joints.

The Corcoran Company have just issued a new catalog descriptive of their famous line of laboratory tanks and racks, and will be pleased to forward a copy to interested parties upon application to their new address, given above.

$100,000 House Planned

North Yankina, Wash., is to have a $100,000 theatre devoted chiefly to motion pictures, it is announced by the Mercy Amusement Company.

The house, which is to be erected during the present year, will be a modern structure of renaissance architecture, finished with white terra cotta and representing the last work in modern theatre equipment.

The main floor of the auditorium is to be 100 by 90 feet, and the proscenium arch 40 feet wide by 35 feet high. While pictures will be the chief attraction, the builders expect, the house will be equipped with a stage sufficiently large to accommodate legitimate attractions.

There will be 833 seats on the main floor and 677 in the balcony, with eight loge boxes on the lower floor and 29 on the upper.

The entrance is to be on a street intersection, opening upon a spacious foyer. From here patrons may reach the lower floor seats by way of an inclined runaway or by an inclined runway make their way to the balcony. Off the lobby are to be a smoking room and a ladies' parlor.

The house will be absolutely fireproof in construction, and as an additional precaution, will be cut off from other buildings by ten-foot alleyways.

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Music AND THE PICTURE

Exhibitor—Acquire an Up-to-Date Music Library or Help Your Musician Get It

THE following letter, received and reproduced in full, appears to deal with a problem of a very serious character, and it should be the endeavor of every musician and especially of the exhibitor to try and remedy such conditions as described in the following lines:

Music Editor,
Motion Picture News,
New York City.

Dear Sir:

In Motion Picture News of December 16 you offer to cooperate with house musicians in compiling adequate libraries. May I take advantage of this? Here is my case in a nutshell. Am a conservatory graduate and a successful piano theory teacher in a town of 12,000, and have just been playing for our best movie theatre, but it goes without saying, my repertoire has not included the latest popular hits nor ragtime. I'm not above playing ragtime, but it is simply beyond me. Then this house caters to a public who like good things as well as popular.

Well, this week, the fund for music must come out of a salary of $15.00 per week.

Any help you may give me, any suggestion as to right selections, will be keenly appreciated. I might add, have been a church choir director, so you may know I am not afraid of work. I am acquainted with difficulties.

Sincerely yours,

OLIVER M. SMITH,
1320 Second street,
Boone, Iowa.

The cry of this musician for help shows and absolutely proves that it is not always the musician who drives away patronage and who is irresponsible for bad business or the elimination of the better class movie fan. This musician is trying hard to do what she is paid for, and do it right, but the men paying this musician, the man behind the desk, the manager, or even the owner of the theatre, must be held responsible for the fact that this musician, if she loses her job, did not lose it due to her inability to perform her duties, but simply and plainly through the inability of those men above her, who see a scratch in the picture, an electric light burning where it should not, and all sorts of such slight errors. Those who can never see a better looking patron, who creates a refined atmosphere in his theatre, whose presence is changing his theatre from a market into a "Photoplay House," into a " Palace of the Muses," as expressed by one of our most famous managers in New York, S. L. Rothapfel.

When such patron leaves during the performance in silence, what is it due to? Well, either he saw half of the picture or the picture is poor and I paid enough money for it,” etc. These are about the thoughts, at least, of some of our present managers and exhibitors. That bad musical rendition can do just as much harm to his pocket as a bad picture. Well, let the musician worry about that. Why not decide on a certain amount of money to be spent every week for music, to acquire an up-to-date music library?

Look around you, Mr. Exhibitor, and see whose are the most successful theatres today. Positively those paying special attention to their musical programs. Why does S. L. Rothapfel, managing director of the Rialto theatre in New York City, spend over $2,500 a week for his orchestra? Why? Let Mr. Rothapfel explain it to you.

In a recent conversation the managing director of the big New York house commented as follows about the special significance of real good music in connection with moving pictures: "To my mind the orchestra is the all-important feature in this kind of an enterprise. I have a well-known conductor, and he, as well as the players, must be young and enthusiastic, full of spirit and life. Not only must they be able to feel the music as it is meant for them, but they must be able to render it with taste, feeling, and with every necessary degree of expression.

Personally, I admire every class of good music, with Richard Wagner as my favorite and an extreme fondness for the works of Victor Herbert. In arranging my music for a film, I go as far as I think best to have some individual strain, some leit-motif, connected with the picture. It will not do to take a theme and twist or manipulate it without a specific purpose in view. It would be unmusical and certainly would not serve to interpret the picture. I do not fit music to a picture in the sense that this term is usually understood. Rather, I make the picture interpret the music, and the music interpret the picture. Music, to my mind, is just as important as the picture.

"In the first showing of a film," continued Mr. Rothapfel, "every action, every incident, immediately brings to my mind some strain or composition which might fit the picture. Just as soon as I have selected, trimmed and fitted the music to a film, I can, in my mind, see the entire picture from start to finish by simply hearing the orchestra play. So completely do my ideas become associated with both music and pictures that without a look at the film I can tell exactly which scene is being shown on the screen. Whenever I cannot do this I feel that I have failed in selecting the proper music.

"I believe there is considerable popular appeal in good music, by this I do not necessarily mean classical music. There is any amount of classical music which would never help to interpret a film, and I always avoid such numbers. My constant endeavors are to select the best music obtainable for my pictures. Once I have a good, characteristic strain, I follow it up throughout the picture, fit it harmoniously to the action, and endeavor to make a single, effective unbroken musical picture in every way possible. In my estimation every one should know and feel the music, and as to my musicians themselves I believe that they must thoroughly understand this before they can execute the music as it should be executed, and thereby assist towards greater effectiveness of the film itself.

"To my mind all pictures suggest music and all music suggests pictures. I believe I am familiar with all the light operas. I have heard many of them and used them in our theatre. It is a pity that exhibitors do not give this subject more careful attention. I hardly know of one theatre in the United States where I can sit back in my chair and thoroughly enjoy music for a picture.

"Once, however, I heard music fitted to a picture in the Waldorf-Astoria by an Italian director, and afterwards learned that he had especially composed the entire music to fit the picture, just as a writer should write the music of an opera to fit the lyrics.

"Now, Mr. Exhibitor, you read Mr. Rothapfel's comments on the subject of music and pictures. Do you think he is right? Do you think that a man of Mr. Rothapfel's caliber, who has been and is still successful, doesn't know what he is talking about? Do you think that such a man is keeping up such an orchestra, organization to simply decorate his theatre? I admit not every exhibitor has the same opportunity as Mr. Rothapfel, and not every exhibitor can afford to spend such an amount for music, but why not spend something, say three dollars every week, for good and standard musical compositions.

"Did you ever try to find out if such an investment is profitable? Why not try it? Improve your music, give it a chance for six months, then add your receipts and subtract your expenses and compare the remainder with the preceding half-year. Some say what is three dollars per week? What can you get for three dollars? Try it, Mr. Exhibitor; that is all I can say, and you will be surprised to see the amount of music you will accumulate in one year—I assure you, just enough to keep you going without buying any music at all.—Acquire an up-to-date and large library or help your musician to get it. It means in the long run better business, better pictures, a better show, and, last but not least, better profits.
THE HERO OF THE HOUR

(Reviewed on page 2690) (Butterfly Photoplay)

1— "Lunita" (Intermezzo) by Lorraine until—T: "An interview with Dad.
2— "Tender Illusion" (Intermezzo) by Bustany until—T: "Billy encounters a family.
3— "Sweet Embrace" by Bendix until—(4/4 Allegretto) T: "
4— "Lo!" (4/4 Moderato) by Krechmer until—Scene in the West.
5— "Oriental" (Intermezzo) by Bach (watch for railroad effects) until—T: "Dad will be gone.
6— "Dolores" (4/4 Moderato) by Tobi on until—T: "She shall be glad when we reach the coast.
7— "Gallop to action" (watch for railroad effects) until—Pur-
8— "Longing" (9/8 Andante) by Verdi until—The Fight.
9— "Apricot to action" until—You roughnecks, etc.
10— "La Greche" (4/4 Moderato) by Bohm until—Scene with dinner bell ringing.
11— "Produce effect" followed by 12.
12— "Intermezzo" (3/4 Allegretto) by Pierre until—The Fight.
13— "Hurry to action" until—After the fight.
14— "End of the Leaves" (4/4 Polo Agito) by Thorne until—
15— "A course of sprouts." until—Did you get your housework done?
16— "Western Allegro" by Wimble until—Suspicious conduct.
17— "Wild Rosebud" by Tobani until—(4/4 Moderato) A Sun-
18— "Monday morning concert." until—Pretti Baby" popular song until—Dinner bell ringing.
19— "Produce effect" followed by 20.
20— "There's a young man with guitar enters.
21— "Ola Cordura" by Perrier until—S: "Cows running out of dining-room.
22— "Dramatic Tension No. 1" by Ascher until—S: "Mexican my friend.
23— "Agitato to action" until—S: "Interior of Office.
24— "Sudden Idlewise" (Intermezzo) by Gottschalk until—S: "On train.
25— "Gallop to action" until—T: "Come alive you all dead.
26— "The Grocer" by Lake until—** ** END.

THE GIRL IN THE CHECKERED COAT

(Reviewed on page 2693) (Bluebird Photoplay)

1— "Admiration" (4/4 Moderato) by Jackson is the Theme
2— "Springtime," Overture by Ziegler until—T: "Mary Graham, etc.
3— "Fifth Nocturno" (6/8 Allegretto) by Leybach until—T: "Nin Pan De copj forgii
4— "Intermezzo" (3/4 Presto) by Arenski until—S: "In restaurant.
5— "Basket of Roses" (4/4 Moderato) by Albers until—T: "Dancing scene.
6— "Good Time" to action until—S: "Exterior Polesia cafe.
7— "Adagio Lamento" from "The Pathetic Symphony" by Tchaikowsky until—S: "Bell ringing.
8— "Rustles of Spring" (Agitato) by Sinding—Note Watch for effects.
9— "Continue or repeat to action" until—S: "Sandstorm,
10— "At Sunset" (4/4 Moderato) by Breuer until—T: "David Norman as dinner guest.
11— "Little Story" (Moderato) by Zimmermann until—The train.
12— "Theme" until—T: "Father dies, etc.
13— "Nocturnal Piece" (4/4 Andante) by Schumann until—T: "David had little difficulty.
14— "Melody" (3/4 Non troppo lento) by Paderewski until—T: "At rustic bridge.
15— "Theme" until—E: "Any port in a storm.
16— "Dramatic Tension" by Winkler until—S: "Man comes on with gun.
17— "Good Agitato" to action until—T: "Don't give me up.
18— "My Dreams" (6/8 Andante Moderato) by Dorothy Lee until—T: "David takes charge.
20— "Theme" until—S: "Window exterior house.
21— "Andante Mysterioso" by M. L. Lake until—S: "Walk in garden.
22— "Poor Relations" Moderato Mysterioso by Bendix until—S: "At desk.
23— "Prelude Du Deluge" (4/4 Adagio) by Saint Saens until—T: "They blossomed early.
24— "Rococco" (Intermezzo) by Meyer Humnd until—T: "T'll
25— "Velo" (Dramatic Overture) by Reissinger until—T: "Another Christmas eve.
26— "Around the Christmas Tree" (A Yule Tide Potpourri) by Tobi on until—** ** END.

HER GREAT LOVE

(Reviewed on page 2517) (Fox Production)

"Dreams of Love" (14 Paces Alley) con effetto by List
is the Theme
1— "Large" by Hancel until—T: "Vera's grandmother etc.
2— "Adieu" (4/4 Moderato) by Kargoff until—T: "Vera's mother, etc.
3— "Continue to action" until—T: "The day of Vera's arrival.
4— "Amour du Papillon" (2/4 Allegretto) by Henneberry until—T: "Not youth will not be denied.
5— "Two Walters" by Dvorak until—T: "The prisoner.
6— "Theme" until—S: "Ceres has no money, no rank.
7— "Continue II" until—T: "At the summer residence of Prince Zuirgal.
8— "Melody" (4/4 Moderato) by Tchaikowsky until—T: "Innocence weaves its spell.
9— "Continue to action" until—T: "At last love has come, etc.
10— "Theme" until—T: "A catch to be envied.
11— "Sleeping Beauty" (Waltz) by Tchaikowsky until—T: "Do you propose to give your daughter, etc.
12— "Continue II" until—T: "Love and youth sacrificed.
13— "Theme" until—T: "Her bridal day.
14— "Heartsounds" (4/4 Allegretto Expressivo) by Grieg until—T: "The bridge of wealth.
15— "Organ to action" (short scene) until—T: "The broken heart.
16— "Adagio Lamento" by Tchaikowsky until—T: "As the months pass.
17— "In Lover's Lane" (6/8 Allegro Moderato) by Pryor until—T: 
18— "Gypsy" until—T: "Young man at piano.
19— "Piano Solo improvise" on Theme
20— "Andante" from the "Pithot Symphony" by Beethoven to singing or if until—T: "In the middle of the description of Sadiats.
21— "Princl" (4/4 Lento) by Rachmaninoff until—T: "In the midst of the description of Sadiats.
22— "Organ to action until—S: "Vera recognizes her lover.
23— "Theme" II until—T: "Prince arrives.
24— "Invention of Sleighbells" followed by—
25— "Organ improvise" pp until—T: "So this is how my wife,
etc.
26— "Long Agitato" to action until—T: "I'll meet you at once.
27— "Hurry to action" until—T: "Prince is dead.
28— "Theme" II pp until—T: "END.

SHE

(Fox De Luxe Production)

"Anthony's Love Song" (Andante Expressivo) from the Cleopatra Suite by Oehlmann is the Theme
1— "Celine" (2/4 Andantino) Canzontina by Lange until—T: "On letter. These are the famous gates of the temple.
2— "At Sunrise" (4/4 Moderato) from the Desert Suite by Homer Grau until—T: "In a far strange country.
3— "Continue or repeat to action until—S: "Man carrying woman into house.
4— 
5— "Theme" (Triumphant Rolls during flame scenes) until—T: "The bank in this house.
6— "Cleopatra's Death" (4/4 Andante Sostenuto) from the Cleopatra Suite by Oehlmann until—T: "At the temple derocated, etc.
7— "Reverie Du Soir" (6/8 Allegretto) from Suite Algeriennc by Saint Saens until—T: "What has she done.
8— "Continue II until—T: "From Egypt I fled to Greece.
9— "Evacue" (9/8 Andante Moderato) by Gurne until—T: "I finally joined a wandering tribe.
10— "Arabian Serenade" by Lange until—S: "Child near alti-
gerators.
11— "Short Hurry" to action (watch shots) until—T: "Flash-
12— "Organ to action until—T: "Off the coast of Africa.
13— "Storm Serenade" until—T: "Accused by your memory.
14— "Continue to action until—T: "In the land of Car.
15— "Theme" until—T: "Then you are the son of the man, etc.
17— "Almich" (Arabian Dance) by Armend until—S: "Son saves his father.
18— "Hurry to action" pp during interior scenes until—T: "Cease in the name of she.
19— "Romancer" (3/4 Andante con moto) by Rubinstein until—
20— "The Judgment seat of She.
21— "Organ to action until—T: "The Arab leader I have ordered, etc.

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NEW YORK

Empire Theatre, Montgomery, Ala., Building

THE New Empire theatre building now under construction in
Montgomery, Ala., owned by the N. J. Bell estate, will upon
completion, be one of the most modernly equipped motion picture
theatres in the country.

According to plans prepared by Frederick Ausfeld, architect,
the building will be completed and ready for occupancy by June
first. The building has a frontage of 72 feet and a depth of 115
feet, and is located on Montgomery street, directly opposite the
Bell Building, within one block of the heart of the city. The
design is of Renaissance style, with elaborate architectural and
artistic treatment, faced with stone and pressed brick, topped
with elaborate stone cornices. A copper marquee over full width
of sidewalk is to be erected for entire frontage of building.

The lobby is 14 feet in width and 40 feet long, with red tile
door, wainscoted 6 feet high with inlaid marble, and ornamental
plaster cornices, wall and ceiling decorations. The box office is
located in the center of the lobby. Ladies’ rest rooms
are on the right side and gentlemen’s smoking room on the left
side of the lobby. There are two entrances leading from the
lobby to the foyer, which is at the rear of the auditorium. The
aisles leading into the auditorium are conveniently located.

A bowed floor, with an incline of seven feet six inches and a
seating capacity of nine hundred, gives an unobstructed view
from every seat.

Directly in front of the screen is a platform for lecturing and
illustrating purposes. The orchestra pit, located in front of the
platform, is separated from the body of the theatre by brass
railing. The walls and ceiling of the auditorium are treated in
Renaissance design, consisting of plastic ornamentation, all of
which is to be decorated by experienced artists.

The theatre will be equipped with complete ventilating, heating
and cooling systems; no money will be spared in giving its patrons
all the comforts that can be produced.

The indirect lighting system has been installed, having been
studied from every angle to obtain the most pleasant and desir-
able effects for a motion picture theatre.

The projection and winding rooms are located on the second
floor, near the office of the manager. These rooms have been
provided with fireproof lining, so that in case of fire in either
of them they would not endanger the rest of the building.

Exits have been built on the left side of the building and connect
with an alley which leads to the sidewalk in front of the
theatre.

A full orchestra will be maintained in addition to which a
large and handsome pipe organ will be installed, with pipes con-
cealed in richly decorated chambers, on either side of the screen.

The theatre will be under the management of H. C. Farley,
who for many years was in charge of the Empire theatre, on
Commercial street. Only the highest class motion pictures will be
exhibited, accompanied by the best music.
BUILDING AND FURNISHING

Supply Dealers' Combination Completed

The rumors which have been rife in the motion picture field since last July concerning a combination of supply dealers, under one head, have at last materialized. Announcement has been made that at least seventeen independent dealers have been united under one head forming what is now known as the United Theatre Equipment Corporation. These companies are as follows: The Picture Theatre Equipment Co., New York; J. H. Hallberg, New York; Novelty Slide Co., New York; Calchiff Supply Co., Philadelphia, Pa.; Feature Film & Calcium Light Co., Pittsburgh, Pa.; Ludwig Himmel & Co., Pittsburgh, Pa.; Southern Theatre Equipment Co., Atlanta, Ga., and Dallas, Texas; Oliver Moving Picture Supply Co., Cincinnati, O.; Motion Picture Supply Co., Cleveland, O.; Enterprise Theatre Equipment Co., Detroit and Grand Rapids, Mich.; E. E. Fulton Co., Chicago, Ill.; Kleine Optical Co., Chicago, Ill.; Theatre Equipment Co., Minneapolis, Minn.; Western Supply Co., Omaha, Neb.; Kansas City Machine & Supply Co., Kansas City, Mo., and Des Moines, Ia.; Pacific Amusement Supply Co., Los Angeles, Calif.

It is stated that other local dealers are considering entering the new corporation. Their names, however, will be given later. The officers of the new company are as follows: H. T. Edwards, president; J. H. Hallberg, vice-president; E. E. Fulton, secretary.

It is the aim of this new organization to act as distributing agent for various commodities which are at the present time manufactured for the motion picture industry. As distributor the new company will cooperate with various small dealers, located in various territories throughout the country, helping them cooperate with the theatre owners more efficiently than they can do at the present time.

The plan is to have upwards of seven wareerooms scattered throughout the country from which the various branch offices and dealers may receive delivery of goods without delay, thus avoiding the present difficulty of delayed shipments, etc.

It is also planned to maintain an engineering and repair department in each branch, so that service can be rendered with as little loss of time as possible.

The present organization is a big undertaking as is shown by the length of time consumed in perfecting it. As its organizers state, it is not intended to do away with competition or eliminate other dealers but to handle goods more efficiently and economically.

THERE is no doubt that the service will be rendered with as little loss of time as possible.

Indiana Theatres

The Murret theatre, at Tenth and Main streets, Richmond, Indiana, was designed by Messrs. Taylor & DuCamp, architects, with office in Cincinnati, Ohio. The theatre was completed during 1913, and is owned and operated under the management of O. G. Murray. It is in the business district of the city.

The theatre is 34 feet wide by 136 feet in depth. The lobby extends the width of the house and is 20 feet deep. It contains several brass display frames taking one and three sheet posters. These add greatly to the attractiveness of the exterior. The box office contains a National Cash Register ticket selling machine.

The interior of the house is neatly decorated in old rose with gold used for trimmings. The theatre has a seating capacity of 500, orchestra chairs having been furnished by the American Seating Company. The projection room, which is in charge of Fred Watson, contains two Simplex projectors. The length of throw is 90 feet onto a Gold Fibre screen.

A Bartola orchestra, furnished and installed by the Bartola Musical Instrument Co., furnishes the music for the pictures.

Paramount, Triangle and Metro pictures share the honors of the weekly program, there being six reels shown at each of the six performances.

New Baird Installation

The Independent Movie Supply Co., 729 Seventh avenue, New York, distributor of Baird Projectors, has installed a Baird Motor Drive Projector in the Royal theatre, Hackensack, N. J., owned by Gustav A. Dreyhaupt. Mr. Dreyhaupt reports that the number of reels shown at each performance is seven.

Newspaper and billboard advertising is used extensively and splendid results have been obtained.

PRINCESS theatre, in Evansville, Ind., is operated by the American Amusement Association, under the management of A. J. Merrill. The theatre threw open its doors to the public during the fall of 1914 and has been doing big business since. It has a seating capacity of 400. American Seating Co. furnished the opera chairs.

A Typhoon Ventilating System used in conjunction with a steam heating system are the means of heating and ventilating.

The projection room is equipped with two Simplex projectors and a motor generator set. The length of throw is 70 feet onto a Rembrandt Mirror screen.

A W. W. Kimball organ of large dimensions was installed, as this was considered the best to fulfill the requirements of the management.

Paramount pictures are shown exclusively at this theatre, each subject being run three days, while other houses in the vicinity show them only one day. The first week that the three-day run was tried Pauline Frederick in "Sapho" and Wallace Reid in "The Prison Without Walls" were shown. This was a record week for the Princess, and to substantiate same will quote Manager Merrill: "Pauline Frederick's 'Sapho' and Wallace Reid's 'Prison Without Walls' our record week; believe longer runs will get the cash." There are several performances each day, consisting of six reels each; admission price is ten cents for both matinee and evening.

The theatre, being in the downtown section of the city, is more transient patrons and therefore finds it advisable to advertise in the daily newspapers, shop windows and making a big lobby display.

The Auditorium theatre, owned by Messrs. Henry G. Somers and George H. Hines, is located at 207-211 South Michigan street, South Bend, Indiana, in the shopping district of the city, was built 21 years ago as a legitimate house and has been running pictures exclusively for the past 3½ years. The house was designed by Williams and Eaton, and is a steel, concrete and brick structure, with a frontage of 120 feet on South Michigan street and a depth of 165 feet.

The theatre has a seating capacity of 1,650; 1,000 are orchestra seats, the balance of 650 being box, loges and balcony seats.

The decorating throughout was done by Sossman and Landis. The theatre is heated and lighted by steam and power obtained from the municipal heating and lighting plant.

The projection room contains three of the latest model Edison Simplex projectors, installed at a cost of six hundred dollars each. Speedco Arc controllers and a motor generator set are also used to furnish the best projection possible. Basil G. Downer is chief operator and is responsible for the good results obtained. The length of throw is 150 feet onto a screen of special construction.

The musical equipment of this house is far above the standard, consisting of a Bartola orchestra costing $5,000, a W. W. Kimball Organ costing $10,000 and a Crown Grand Piano.

Open market booking is mostly used; in this way the very best can be obtained. On Wednesday and Thursday, Fox and Metro pictures are shown. There are 6 to 11 performances daily. The average number of reels shown at each performance is seven.

Newspaper advertising is used extensively, about $350 worth of space being occupied each week.

George H. Hines is the manager, and much of the success the theatre has had can be traced back to the efforts exerted by him.
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Send for Catalogue of all prices. Orders Filled Same Day. Write us giving details of your doll nights, and we will send you a remedy.

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**DIRECTORY OF NEW THEATRES**

**ARKANSAS**

The Grand theatre at Conway will by fall be a complete and new Grand theatre, for J. H. Lincoln, the manager, announces many starting improvements and changes. The entire theatre is to be remodeled to increase the seating capacity from six to eight hundred, there will be a new lobby, tile floors, marble wainscoting with French beveled mirrors encircling the entire lobby. The interior walls are also to be likewise paneled. Newest systems of ventilation will be installed and a large stage is to be erected capable of accommodating the best of the road shows.

**ILLINOIS**

The closing of the Opera House at Springfield was keenly felt by the many admirers of the silent drama, and word now comes that their loss...

---

**TYPHOOON COOLING SYSTEM**

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NEW YORK CITY

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
will be but practically momentary, for a public spirited citizen is projecting a plan whereby a new theatre will be soon erected and devoted solely to motion pictures.

A motion picture show has been installed on the old Harrell Hotel lot at Harlan and reports good business. The electric light power is furnished from the neighboring garage. P. C. Coggins and Paul St. Fiedler are behind the venture.

ILLI A.

A. H. Blank, of Omaha, is planning the erection of a new theatre at Des Moines, where he has other business interests.

KENTUCKY

The opening of the Gem theatre after having been closed for a number of months made considerable business. Large crowds were present on the opening day. The Gem was always very popular with the picture lovers of Mayville and the best of pictures obtainable could be seen there. The new managers are planning to keep the Gem up to its old standard of showing only the best. Marcus Loom, the New York motion picture and vaudeville manager, was in Louisville last week and from reliable sources it is learned that he is looking for a site to erect a combined vaudeville and motion picture theatre in this city. It is said that he is favorably impressed with the field in Louis ville and that he is contemplating building a big theatre on a prominent corner in the business district. Mr. Loom intends to build a theatre that will seat at least 5,000 persons, it is stated. He intends to extend his circuit throughout the south to include Louisville, Indianapolis, Memphis, Knoxville, Chattanooga, Atlanta, Birmingham, Washington and Baltimore, according to the information.

The new theatre erected by William Roop and Pete Hunter at Nelson recently threw open its doors to capacity business.

MISSOURI

A new theatre was opened a week ago at Callao under the management of T. A. Erwin. It is intended to give shows Tuesday, Thursday and Saturday nights of each week.

NEBRASKA

A. H. Blank, of the manifold Blank enterprises, has taken out a ninety-nine year lease on the one-quarter block at the corner of Fifteenth and Douglas streets in Omaha and will erect a $50,000 theatre and office building. The theatre is to be built within the year and will, when completed, seat 2,000 people.

A. W. Bailey is building a new house at York, putting in American seats, a type S Simplex and a Minima screen.

A. B. Arnett, of Frankfort, has been granted a permit to erect a motion picture theatre on the lot adjoining his store, and he is already seeking the most modern ideas in construction.

NEW JERSEY

Walter Rosenberg, of the St. James' Theatre Company, of Asbury Park, has broken ground for the construction of a $150,000 fireproof moving picture theatre and store building, to be erected at St. James' place and Lookman avenue.

NORTH DAKOTA

Bill Dahlgren, of Redfield, is building a new theatre. When he leaves his present Princess theatre, for one that will be the last word in perfection and comfort. He expects to break ground some time this month.

SOUTH DAKOTA

J. C. Sakin, of Winner, announces that his new $15,000 theatre, which is one of the best equipped west of Omaha, is about ready for opening. It will have a seating capacity of 450, will be absolutely fireproof and equipped with a modern stage. The New Casino, as the house will be known, will be reproduced in these columns shortly after the opening.

TENNESSEE

A new motion picture theatre was recently completed in the business center of Nashville by George Willhams, who will also be the manager. At cost of nearly a thousand dollars in attractive commodations and well ventilated gallery has since been fitted up. The opening show was patronized by a large number representing all ages. The pictures will be of a high class.

The Mutual Amusement Company of Chattanooga last week purchased a lot, 55x150 feet, upon which an up-to-date theatre will be erected, to cost in the neighborhood of $25,000 and have a seating capacity of 1,000. The officers of the Mutual are Sam E. Brum, president; Abe Shubaisky, vice-president, and M. H. Silverman, secretary and treasurer. It is their aim and hope to have the new house ready in the early fall, and it will be devoted to motion pictures and vaudeville.

WASHINGTON

Centralia, Wash., is to have a new $5,000 theatre building. The structure to be erected at Pearl and Pike streets will have a footage of 125 feet and will be 120 feet deep. The theatre has been leased by the Pathe Film Corporation, and will be managed by them. The deal was closed by Mr. Kiefield, western manager of the Pathe Corporation.

WISCONSIN

J. J. Rodenstock, of Eagle River, is converting his furniture store into a theatre for motion pictures, the rendering being necessary by the ever increasing demand for seats. The Dramatic Club of Rodenstock's present house is in a manufacturing and the new quarters will accommodate at least one hundred more seats. Modern improvements will be installed throughout.

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Do you realize that thousands of exhibitors in the United States have greatly increased the earning power of their theaters by making friends with the kiddies. If you let someone else take the children's trade away from your theater, you not only lose their nickels and dimes, but the nickels and dimes of their fathers and mothers and sisters and brothers, because where the kiddies go their parents go.

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There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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40. Projection Booths
41. Projection Lenses
42. Projection Machines
43. Projection Machines (Home)
44. Reels
45. Rewinders
46. Safety Exit Locks
47. Screens
48. Slides
49. Stage Settings
50. Stage Lights
51. Ticket Selling Machines
52. Ticket Taking Machines
53. Uniforms
54. Ventilating and Fans
55. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above list.

Name: ........................................

Theatre: ....................................

City: .........................................

State: ........................................

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Don’t Make Mistakes With Your Music

Blend your music with your picture. Intensify every action on the screen with appropriate tone qualities; the most successful exhibitors in the country today are giving their patronage the finest pictures and orchestral organ tones. The sweet, soft, soothing, soulful tone qualities produced only by organ tones.

We are the largest manufacturers of instruments built especially for motion picture theatres; our experienced experts have designed the only instruments that will give you 100% efficiency at the least cost; that will make your patronage rave over your house, and your pictures, and your music; that will bring them back continuously and make your business healthy and successful.

The name and fame of the Fotoplayer is world-wide, and whether you have a small house or a large house, we have instruments that will meet the needs of your theatre, and that will more than pay for themselves in a short time.

We can give you the names of many exhibitors who have transformed lemon houses to big successes with the music of the Fotoplayer.

A wonderful instrument, for immediate delivery, that will fit into your theatre without any alterations and transform the entire atmosphere into a beautiful temple of exquisite taste, refinement and beauty.

The Fotoplayer is supreme—it makes every action on the screen life-like and intense; it may be played by your regular musician by hand and by using hand-cut rolls of the finest artists—all under the control of one man.

Our new Vox Mystica—celestial voices that stir the very depths of your heart.

We also build orchestral pipe organs, to meet the needs of all houses, and have some wonderful exclusive features that you should know about.

Write Immediately—Do Not Delay
It Means Your Success
Proper Coloring

Will add a whole lot to both the artistic and financial value of your picture!—We can do it right at “Right” prices.

We have special departments devoted to tinting and toning, and combination toning-tinting—wonderful variety.

Our colors are brilliant and permanent because we have the necessary chemicals and equipment and know exactly how to use them.

Our enormous supply of pure wash water—our knowledge that colored film requires careful treatment and unusual washing—does away with the streaky spotted film which characterizes the color attempts of plants insufficient in equipment, knowledge or ability.

For screen colors combined with Perfect Developing and Printing, see

Rothacker

There are reasons—Come and see them.
MAY 19, 1917

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Paramount Pictures

The unprecedented increase in the number of Paramount exhibitors proves that quality wins.

Paramount Pictures Corporation

1485 FIFTH AVENUE, NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation


VOL. XV-NO. 20

PRICE 10 CENTS
BLUEBIRD
PHOTOPLAYS INC.
PRESENT
FRANKLYN FARNUM
"BRINGING HOME FATHER"
WITH BROWNIE VERNON AND ARTHUR HOYT
A DELIGHTFUL DRAMA OF LOVE AND POLITICS
DIRECTED BY WILLIAM WORTHINGTON
BOOK THROUGH YOUR LOCAL BLUEBIRD EXCHANGE OR BLUEBIRD PHOTO PLAYS INC,
1600 BROADWAY, NEW YORK
Pauline Frederick

the foremost emotional star whose histrionic ability and box office value, has made her famous the world over, appears in

"Her Better Self"

a society play in which the butterfly falls in love with a serious and poor young doctor.

Coming May 21st.

Cut your advertising bill in half by playing this "big attraction" twice as long

Paramount Pictures Corporation
454 FIFTH AVENUE
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Treasurer General

If you like the "News," write our advertisers; if not, tell us.
is "Invited Out" but

he hasn't any "dress clothes." He has much ingenuity, however, and with the help of a scissors is soon outfitted. Then the trouble starts, also the roars, gurgles and giggles.

Always shown at the Strand, New York

Released May 7th

Klever Pictures, Inc.
220 West 42nd Street, New York City

Released in Canada through Regal Films, Ltd.
Toronto, Canada

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
PEGGY HYLAND
with Marc Mac Dermott in "The Sixteenth Wife?"
Adapted from Molly Elliott Seawell's Delightful Story, "Mary Ann and the Grand Duke"
Directed by Charles Brabin

The same Stars and Director who scored the hit of the season in "Babette" a recent Vitagraph Blue Ribbon Feature, have, in "The Sixteenth Wife" accomplished what seemed almost impossible—they have made a better picture, even than "Babette"

"The Sixteenth Wife?" Is Delighting Capacity Crowds at The Rialto, New York, This Week.

THOUGH THE TURK HAD FIFTEEN WIVES IN HIS HAREM, HE WAS PEevISH, BECAUSE HIS GREAT HEART CAPABLE OF SO MUCH AFFECTION, YEARNETo MAKE THE CHARMING LITTLE PEGGY—MRS. TURK THE SIXTEENTH
"The film is greater and more exciting even than the play."

"Within the Law" Proves the Screen Greater than the Stage.

"The Greatest Melodramatic Motion Picture Ever Offered the Public."

Review of "Within the Law" - "Zit" in the N.Y. Evening Journal April 30th, 1917

"The Greater Vitagraph Company has gone and done it—gone and done it good. They have passed themselves by a million miles.

"They have sent out to millions of motion picture fans the greatest melodramatic motion picture ever offered the optics to gaze upon. It opened at the Broadway Theatre last night, and the name of this masterpiece of photography, direction, story and everything combined is "Within the Law." The story in pictures is greater than the play. What a wonderful sensation it must be for Bayard Veiller to sit and watch the entire thought of his brain being enacted in a two-hour feature.

"For when Veiller wrote "Within the Law" he could not put all his imagination into four acts.

"The picture industry has done for him what no stage manager could have done in the spoken drama. No matter who has ever seen "Within the Law" as a play must absolutely see it in the pictures, and the fortune that this film is going to make will equal that of any of the greatest pictures that have ever been shown.

"In the two hours of solid grinding of the operator, there is not one second that could be taken out. In many of our two-hour features we see ten, fifteen, twenty and thirty minutes that could be easily omitted, and at two of our Broadway hostleries for the motion picture interests they have been known to cut big features to suit their time sheet. But "Within the Law" would baffle the scissors, for you would not know where to cut it.

"The only thing you could do would be to cut it out altogether. The cast to depict each character has been selected like the fruiterer selects the finest strawberries and cherries to fill the top layer of the box. As they say in baseball—it's a 'picked nine,' and picked with the greatest care. Alice Joyce as Mary Turner, and Harry Morey as Joe Garson, that's all you need to know.

"The rest are all stars, and each one played his part—in fact, better than the original production was played at the Eltinge Theatre, under the direction of A. H. Woods. "Within the Law" is a picture for the masses, and the masses are going to stampede any theatre in the world where an exhibitor has the fortune to play this remarkable achievement of the camera.

"Don't miss this picture, whatever else you miss. It's worth walking miles to see, and it's worth any price of admission anyone cares to charge to have you see it."
"Within the Law"

The Stage's Greatest Production Unanimously Acclaimed Even Greater as a Picture.

A Special Blue Ribbon Feature of Bayard Veiller's Phenomenal Melodrama

Featuring Alice Joyce, Harry Morey and an All Star Vitagraph Cast

Critics Unanimous in Remarkable Tribute to the Screen

NEW YORK WORLD
"Bayard Veiller's melodrama, which was exciting enough on the stage, is even more exciting on the screen."

NEW YORK TRIBUNE
"Proves that the silent drama is a better medium for telling a story than the spoken drama."

NEW YORK HERALD
"Few words of praise could do it justice. It surpassed all expectations. Continually fascinating, and from a dramatic viewpoint, far in advance of many films which have attained great note."

NEW YORK TIMES
"All the thrills of 'Within the Law' preserved in the film."

MORNING TELEGRAPH
"Will take an immediate place among the best of screen efforts. There is waiting throughout the country an enormous audience which has already seen the original production, and in consequence the picturization will have to face one of the strongest scrutunies to which a film has ever been subjected. The film is in every way fitted to bear searching criticism."

EVENING WORLD
"Holds the interest of its audience better than did the play."

EVENING MAIL
"'Within the Law' is the most satisfying of all the many plays turned into films."

NEW YORK AMERICAN
"There is a thrill in every scene, and in many cases stronger emphasis of the situations has been achieved in the picture than in the play."

EVENING TELEGRAM
"All the thrills of the original melodrama intensified in the new version."

NEW YORK GLOBE
"Enthusiasm of audience recalled the reception the drama received on the stage when it was first presented. The drama is even more exciting on the screen. Alice Joyce does the finest acting she has done for the camera. Harry Morey is excellent."

EVENING SUN
"The stage success of 'Within the Law' is likely to be duplicated by an extended run in motion picture houses. Presented with a forcefulness that bespeaks high success for the film version."

GREATER VITAGRAPH
Better to read fifty advertisements than to miss the one YOU need.
MOTION PICTURE NEWS
Vol. 15. No. 20

Thomas Dixon's Mighty Message of Warning
"The Fall of a Nation"
Musical Score by Victor Herbert

IN SEVEN TREMENDOUS PARTS
A War Spectacle of Intense Dramatic Power
And in This Hour of National Awakening
A SUPREME BOX-OFFICE ATTRACTION

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
The Warfare Of The Flesh

STILL GOING STRONG

EDWARD WARREN Productions

H. Z. Levine, Business Manager, 1482 Broadway, N. Y. City

Many a packed house is directly traceable to an advertisement in the "News."
WHERE THERE'S MOTION PICTURES ONE FINDS MARY PICKFORD

No motion picture theatre can long hold its standing with its audience that does not exhibit Miss Pickford's productions. Her charming, humorous, human impersonations have contributed more than any other single agency towards raising the whole standard of public taste for pictures. Artcraft now announces for release on May 14th

MARY PICKFORD

In Cecil B. De Mille's production

"A ROMANCE OF THE REDWOODS"

By Cecil B. De Mille and Jeanie Macpherson

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
Conditions Have Forced Goldwyn To Surrender

A GREAT leader has stepped in and seized the reins of our business. His word with us is law.

He is dictating how our stories shall be written and produced.

He commands our directors and cameramen and is running our studios with the authority of a commanding General.

He is organizing our exchanges—his hand is in everything. He takes orders from no one. He gives orders to everyone. And all obey him without question.

He even insists upon appearing in each one of our Goldwyn Pictures.

His name is Quality.
Confidence Is Better Than Contracts

In five months Goldwyn, without a production on the market, but backed by the reputation of its owners, has invited and, we believe, won the confidence of American exhibitors.

W. C. Quinby, of the Jefferson Theatre, Fort Wayne, Ind., writes: "I approve of open bookings, but your stars are all of the first magnitude and, so far as I am concerned, I wish to contract in advance for all of them."

R. B. Wilby, a big exhibitor of Montgomery and Selma, Ala., writes: "In view of the fact that your rentals are to be based on regional conditions I hereby offer to contract for the service at whatever price you may afterwards determine upon."

G. J. Higgins, a Pennsylvania exhibitor, writes: "As soon as your Philadelphia exchange is open we will enter into an annual contract with you for Goldwyn Pictures in Shamokin. We will also play your productions in our Pottsville house."

Exhibitors in every section of America have written similar letters to Goldwyn. In the face of this splendid confidence Goldwyn expects to vastly increase exhibitor-confidence through the medium of its quality productions.

Goldwyn Pictures Corporation
16 East 42d Street, New York City
Telephone: Vanderbilt 11
"You Can Swear by Them"

There are so many other kinds that World Program Specials stand out in bold relief.”

L. G. R. Hutchins, Owner
Frostburg Opera House
Frostburg, Maryland.

CURRENT RELEASES
on the DEPENDABLE PROGRAM:

SARAH BERNHARDT
in "Mothers of France"

ALICE BRADY
in "Maternity"

MURIEL OSTRICHE
and ARTHUR ASHLEY
in "Moral Courage"

CARLYLE BLACKWELL
and JUNE ELVIDGE
in "The Crimson Dove"

ETHEL CLAYTON
and Montagu Love
in "Yankee Pluck"

ROBERT WARWICK
and Gail Kane
in "The False Friend"

"ATONEMENT," STARRING REGINA BADET
The Vampire of France

the first of the
Brady-International Service World-Pictures

WILL BE RELEASED MAY 28
Its success is assured. Write now for detailed distribution plans.

WORLD-PICTURES 130 W. 46th St., New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
The Barrier

by

Rex Beach

AN ABSOLUTELY 100 PER-CENT
PERFECT PRODUCTION

ONCE SEEN—BOOKED!!!

AMERICA'S GREATEST AUTHOR OF
RED-BLOODED, MAN-SIZED STORIES

"THE BARRIER" IS ONE OF THOSE
CRITIC-PROOF PICTURES THAT
ARE KEEPING THE MOTION PICTURE
INDUSTRY ALIVE

WORLD RIGHTS CONTROLLED BY

LEWIS J. SELZNICK

WIRE THE NEAREST SELZNICK EXCHANGE

We have secured good advertisers to talk to YOU. Listen to them!
HERBERT BRENON

Presents

THE MASTER-MELODRAMA

"THE LONE WOLF"

By
Louis Joseph Vance
with
Hazel Dawn and Bert Lytell

A STORY OF LOVE,
ADVENTURE AND
DESPERATE CHANCES

THE PICTURE
OF NO REGRETS:

CLARA KIMBALL
YOUNG

In:
"THE EASIEST WAY"

By
Eugene Walter

Directed By
ALBERT CAPELLANI

A DAY'S BOOKING WILL
EARN FOR YOU A WEEK'S
PROFIT

SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES

BRANCHES EVERYWHERE
MACK SENNERTT
PRESENTS

MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN
"MICKEY"
THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.
LON GA RC E BLDG, NEW YORK CITY.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
MANY MUTUAL STARS ARE COMPLETING BIG FEATURE PICTURES

Nine Mutual stars are busily at work creating new "Big Stars Only" Mutual Pictures. During the next few months the Mutual Film Corporation will offer exhibitors a most unusual array of attractions. Stories from the pens of some of the world's most famous writers and stars like Edna Goodrich, Ann Murdock and others will be introduced to Mutual exchanges.

Many Studios Busy.

Studies in both the East and West are working at capacity turning out big productions. At the Empire All-Star studios Edna Goodrich is finishing "Reputation," her first Mutual Picture, in which she is supported by such stars as William Haines, Frank Goldsmith, Nellie Parker Spaulding and Carey Lee. In Santa Barbara, Calif., where the American studios are located, Mary Miles Minter is preparing the third Mutual Picture of the second Minter series under the direction of James Kirkwood. Gall Kane has completed "The Serpent's Tooth" and has begun work on "The Upper Crust," under the direction of Rollin Stone, and William Russell is in the midst of "Shades of Grey," under the supervision of Frank Powell. This picture being the Rambeau release immediately following "The Mirror," which will be released on May 21st.

Ann Murdock, from the Frobniau galaxy of stars, has just lined "Oulcast," the big play adapted from "Uncle Sam's Defenders," and "The Daughter of War." The title, "A Dream of Two Ages," "The Gentle Intruder," and "The Inn of Ligelette," are in the same category. The Mutual War Specials that have been seen by the millions will be repeated in Mutual War Specials. Bookings on these Mutual Pictures can be made at your nearest Mutual Exchange.

MARY MILES MINTER

IN AN ODD ROLE IN "ANNIE-FOR-SPALTE"

One of the quaintest, oddpest pictures ever seen is offered the week of May 12th by the Mutual Film Corporation. Mary Miles Minter is the star. James Kirkwood is the director. "Annie-for-Spite" is the title. The production was made at the studios of the American Film Company, Inc., at Santa Barbara, Calif.

A Fred Jackson Story.

"Annie-for-Spite" is the pen of Fred Jackson. Mr. Jackson is one of America's best known comic book writers. His stories are read by millions. The fact that "Annie-for-Spite," as published in the All-Star Magazine, has been read by hundreds of thousands of people will double the value of the attraction for the exhibitor. Now those who read the story will be anxious to see the picture. Miss Minter in "Annie-for-Spite" has one of the quaintest roles of her entire career. She plays the part of an ugly, homely little clerk of a big department store, who is picked out by a rich old lady as the heiress to all her millions. The old lady insists upon her beneficiary being homely, since she wishes to spite those who are expecting to inherit her fortune. Later Mary develops into such a beautiful girl that the old lady finds her plan all wrong, but the fortune goes to Mary just the same when the old lady dies. And then "Annie-for-Spite" does a most unexpected thing. Just what it is, will set audiences talking.

Directed by James Kirkwood.

James Kirkwood, who has directed other Minter-Mutual Pictures is again in charge of production and his latest effort fully equals the best which have preceded it. "Annie-for-Spite" can be booked now at any Mutual Exchange. So can "Youth's Enduring Charm," "Dulce's Adventure," "Furri," "A Dream of Two Ages," "The Innocence of Ligelette," "The Gentle Intruder" and "Environment."

Mutual Films Are Favoured by Women

The Better Film Committee of the Illinois Congress of Mothers and Parent-Teachers' association has recently endorsed a great many Mutual Pictures which they specially recommend as suitable for children's and family programs. By arranging to show these highly recommended pictures, any exhibitor can assure himself of the support of the leading club women in his town. Ask your nearest Mutual manager.
American Film Company, Inc.

Presents

MARY MILES MINTER
IN
"ANNIE-FOR-SPITE"

Fred Jackson's most unusual story,
in five acts. Directed by James
Kirkwood. Released Week of May 14th.

The Colorado Springs Telegram says: "The popularity of
Mary Miles Minter continues to grow. She is today
one of the most beloved little girls in pictures."

Every exhibitor who has shown Mary Miles Minter in
any of her Mutual Pictures knows her drawing power
as a star. Every one who has played such attractions
as "Faith," "The Innocence of Lizette" and "En-
vironment" will be eager to book "Annie-For-Spite."
For better business — for bigger profits — book these
newest Mary Miles Minter features. Write your near-
est Mutual Exchange.

MUTUAL FILM CORPORATION
John R. Freulich, President
Exchanges Everywhere
May 19, 1917

MOTION PICTURE NEWS

The stories are the sort that make people sit on the edge of their chairs and hold their breath, writes Motography of

Jimmie Dale
Alias "The Grey Seal"

Adapted from Frank L. Packard's "The Professional Adventures of Jimmie Dale" now appearing in People's Magazine

featuring

E. K. Lincoln
Doris Mitchell
Edna Hunter
Paul Panzer

Sixteen Mutual Featurettes
A new two reel episode every week. The critics pronounce "Jimmie Dale" a box-office tonic

Produced by
Monmouth Film Corporation
Harry M. Webster, President
Jules Burnstein, Gen. Manager

Directed by
Harry M. Webster

Now Booking At All Mutual Exchanges

We have secured good advertisers to talk to YOU. Listen to them!
HELEN HOLMES

in

THE RAILROAD RAIDERS

This newest of Helen Holmes photo-novels is playing to capacity business everywhere. Its packed with ACTION - PUNCH - THRILLS!

Now Booking at all Mutual Exchanges
Caulfield Photoplay Company Presents

"TWO OF A KIND"

The Seventh of the One-Real Mutual Featurettes Starring

Miss Billie Rhodes

Supported by Jay Belasco

Released May 23rd

Plots that bubble over with laughter—Stories so natural that they seem incidents from every day life—players both good to look at and possessed of unbounded talent—these are but a few of the things which make Strand Comedies supreme in the field. They "send 'em away laughing." There's a new Strand Comedy released each week.

Booking NOW at all Mutual Exchanges

Produced by Caulfield Photoplay Co.

Distributed by Mutual Film Corporation

John R. Franke, President

The "NEWS" advertisers believe YOU worth while; justify them.
This Is a Great Gaumont Single Reel of "Feature" Quality

The Los Angeles Evening Herald says:

"Tours Around the World" are splendidly educational. The release of April 3 shows the islands in the West Indies recently purchased from Denmark—a very timely picture.

Film Fun says:

"Tours Around the World" are excellent for geographical instruction and "See America First" not only stimulates imagination but visualizes for children what their text books teach.

A Single Reel of this quality would be a wise choice for YOUR Program. It gets your pictures talked about in your local papers. There is not a single Gaumont picture that is a "filler." Each is as entertaining as a five-reel feature drama.

Send for complete list of releases, or talk with any Mutual Branch Manager.

Gaumont Co.

LONDON     FLUSHING, N. Y.     PARIS

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
CUB COMEDY

"JERRY'S FINISHING TOUCH"

featuring

GEORGE OVEY

RELEASED MAY 17TH, 1917.

A one-reel subject in which Jerry makes his advent as a moving picture producer. Then the bottom is blown clean out of the prospective dividends and his "aggregation of stars"—filled with consternation and bird shot—escape only with their lives when the unsympathetic proprietor of the premises returns and "requests" them to go. Jerry is still "going."

Book through any exchange of
the Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS
ELABORATE FILM FOR "FOX KIDDIE FEATURE"

World's Most Famous Child's Story Being Put Into Cinemas

An elaborate photo-dramatization of the greatest child's story ever written, one by an author of international renown, has been put in work for William Fox by C. M. Franklin, of the Fox directorial forces on the Pacific Coast. Mr. Franklin, himself a leader in the handling of child players, has assembled a remarkable cast of starlets for the picture.

The settings for the production are among the most massive and unique yet built for photoplays. The film itself will be a "Fox Kiddie Feature," one of the series of subjects recently launched by William Fox, which has occasioned such favorable comment in the trade.

The company which is making the "Kiddie Feature" in question includes also many adult players of strong reputation in filmdom. Among them is Eleanor Washington, a direct descendant of the first President of the United States.

Exhibitors everywhere are praising the advent of the new addition to the Fox brand. "Pre cisly what we wanted!" - "just the thing the industry has needed" - this is the tenor of scores of letters and telegrams.

WEARS OLD REGALIA

Talk about romance! 

If you want to see just how "Smiling George" Walsh, the gingerly William Fox star, looked in all his athletic glory when he was a collegiate baseball and football player of note, go see the next film after "The Book Agent" in which he appears. "Smiling George" wears in it the very same uniform he had at Georgetown University. He's handsomer than ever, too.

Word About Jewel Carmen

Truth must be revealed. It's wrong to say, as many film fans and critics do, that "Jewel Carmen is as dainty as a piece of Dresden china." The Fox star is daintier! Miss Carmen plays opposite William Farnum in "When a Man Sees Red."

BARA'S CURIOSITY IS FULLY APPEASED NOW

Fox Artiste Melts $5,000 Pearl Earring For Scene As Cleopatra

A woman's curiosity is never appeased. Miss Theda Bara, the world famous William Fox screen artiste, is not an exception to this rule. Just to satisfy her natural curiosity Miss Bara is now mourning the loss of a $5,000 pearl earring.

Miss Bara who is shortly to be seen in the stupendous photodramatic William Fox photoplay "Cleopatra," the "Siren of the Nile" has a scene wherein she melts a wonderful pearl in a glass of vinegar to impress the very susceptible Antony with her extravagance.

Taking a wine glass she filled it with white vinegar and dropped the pearl earring into the fluid. With silent amazement Miss Bara watched the peerless pearl slowly melt in the white fluid. All that was left of her valuable bauble was the gold setting.

That Villainous Villain

Stuart Holmes, the famous, or infamous William Fox villain, star of "The Broadway Sport," is so villainous that he can't even look a clock in the face. The result is that he has to tell time by an hour-glass.

FOX CURRENT RELEASES

Valeska Suratt in "She." 
William Farnum in "American Methods."—Special
Virginia Pearson in "Royal Romance." 
June Caprice in "A Small Town Girl." 
R. A. Walsh's Drama "The Silent Lie." 
Theda Bara in "Heart and Soul." — Special.
Stuart Holmes in "The Broadway Sport." 

FOX FILM COMEDIES

Charles Conklin in "The Film Spoilers." 
Hank Mann in "His Love Fight." 
Ray Griffith in "An Aerial Joy Ride." 
Billie Ritchie in "His Smashing Career." 
Tom Mix in "A Roman Cowboy." 
Charles "Heine" Conklin in "His Bomb Policy."
Many a packed house is directly traceable to an advertisement in the "News."
Do You Just "P-A-Y"

In less than ten years the production, distribution and exhibition of motion pictures has grown into the fifth largest industry in the United States.

At first a little point of light—a new form of entertainment of doubtful permanent value—its advancement has resembled the flight of a meteor across the sky.

When the "movie" showed indications of permanent qualities of entertainment beyond mere pictorial attractiveness, and actual dramatic and comedy interests began to develop and point to future possibilities, its rapid growth astonished the world.

Producers, distributors, exhibitors, spectators, promoters, capitalists, bankers, merchants and manufacturers—everybody in fact—became dazzled by the glare of its brilliant success and a scramble into the moving picture business began. Nothing like it had been seen since the days of the California gold rush in '49.

New producing companies were formed, new distribution centres called "exchanges" were established by them, "store shows" were set up overnight, "losing" theatres were turned over to pictures and made money from the start, and new picture houses were built everywhere. And actors, who had turned up their noses at the silent drama, began to inquire the way to the studios.

It was a case of hurrah from morning till night. Any picture that "moved" brought a good rental and made money for all; any scenario that could be made to hold together was accepted, any actor who could effectively show the white of his eye on the screen was engaged at big money, men who had but "held books" at rehearsals of dramatic productions were made directors at fat salaries, and a general orgie of competition set in to the tune of "Who Cares About Expense?".

This condition of general disregard of money value and common sense business principles has dominated the entire moving picture industry during the past four years.

Competition has simply gone stark, staring mad. Salaries of actors and directors have been boosted to the level of kings' incomes, and productions have been made with solely the dollar mark of great expense, and not genuine dramatic value, as their standard of appeal to the public. Has the exhibitor profited in all this?

He and the people have been told that "Mother's Angel" cost $210,000 to produce and a mediocre picture has been exploited to the skies and booked at a big rental, when it did not possess one-tenth of the value as an entertainment of "Tad, the Tomboy," which did not cost $10,000 from script to screen. And you have struggled to pay the bill.

The exhibitor, especially during the past three years, has been frequently told in a most impressive way, with his exchange manager's finger thrust through a buttonhole of his coat for emphasis, that "everything has gone up," that special feature productions cost more and more every time a new picture is made and rentals must continue to go up too.

STUDY!!!

THE PARALTA PLAN
When You Are Told?

AND the rentals have gone up, Mr. Exhibitor, to the point where but very few of you are even breaking even—to the point where over four thousand of you have been forced out of business during the past year.

Good pictures do cost a great deal more than they did a year ago, but if the exhibitor is to pay his share of this increased cost, he must have the wherewithal to do it. More people must see each picture AND UNDER THE PARALTA PLAN YOUR RENTAL CHARGE REMAINS THE SAME FOR 1, 2 OR 10 DAYS, OR FOR WHATEVER LENGTH OF TIME IS NECESSARY TO ACCOMPLISH THIS RESULT. THERE IS NO INCREASED CHARGE FOR FILM RENTAL FOR THE EXTRA DAYS YOU SHOW THE PARALTA PLAY. THAT'S THE ONLY WAY OUT FOR THE EXHIBITOR; AND THE DISTRIBUTOR MUST LET THE EXHIBITOR HAVE THESE INCREASED BOX OFFICE RECEIPTS. HE MADE THEM. THEY BELONG TO HIM, AND UNDER OUR PLAN OF DISTRIBUTION HE GETS THEM.

THE Paralta Plan is founded upon a thorough knowledge of actual local working conditions. Our plan of distribution IS BASED UPON ABSOLUTE EQUITY MADE POSSIBLE THROUGH NOTHING ON EARTH BUT THE ELIMINATION OF WASTE. WE SIMPLY TURN A GREAT PORTION OF THE PRESENT WASTE INTO CASH.

You realize—or you soon will, if you follow our statements of the results of our investigations made during the past two years—that a great burden of waste and extravagance is being shouldered on to you, and that the only standard of film rentals is what can be squeezed out of you. There has been no limit.

You pay the freight. In your rentals you pay all the costs of every kind, both sane and insane, with generous production and distribution profits added. If you did not pay all this there would be no production—no distribution. The producer and distributor could not live.

Think it over, Mr. Exhibitor, and then send us your name and address. Read our literature and study this remarkable new idea of distribution. This plan will save you money!

A penny post card or the attached coupon will put your name on our mailing list.

THINK !!!

The Paralta Plan Exhibitor Begins to Work for Himself the Moment He Secures a Paralta Exhibiting Franchise

PARALTA PLAYS, Inc.
C. A. ANDERSON, President   H. FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-President  HERMAN KATZ, Treasurer
NAT. I. BROWN, Secy. & Gen'l Manager

We have secured good advertisers to talk to YOU. Listen to them!
PROGRAM CONSISTENCY

Triangle producers are constantly striving to supply Triangle exhibitors with subjects having a consistent box office value, not one a month, not two a month, but every release.

Triangle features represent quality in every department. They do not depend upon any single factor to put them across. The plot construction must be interesting and original.

The direction must be of the type possible only to master-directors like Thomas H. Ince and Allan Dwan.

Members of the cast are selected because of their general fitness for their roles.

Settings, costuming, in fact everything that has to do with the physical construction of Triangle features must be beyond criticism. Last, but not least, photography and laboratory work must be mechanically perfect.

Triangle plays are photographed, acted and built by genius which has its personification in every director, author and player in the Triangle studios.

If you are not a Triangle exhibitor and therefore not familiar with the TRIANGLE IDEA, ask our nearest branch manager to show you why Triangle is supreme in production.

If you are a Triangle exhibitor, let your public know that you are showing Triangle pictures and just what that means.
The Complete List of New Mack Sennett-Keystones

"The Nick of Time Baby"
"Stars and Bars"
"Maggie’s First False Step"
"Villa of the Movies"
"Dodging His Doom"
"Her Circus Knight"
"Her Fame and Shame"
"Pinched in the Finish"
"Her Nature Dance"
"Teddy at the Throttle"
"Secrets of a Beauty Parlor"
"A Maiden’s Trust"
"His Naughty Thought"
"Her Torpedoed Love"

Everyone a Sure-Fire Money-Maker
There’s a Price for Every Exhibitor

BOOK NOW!

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

Many a packed house is directly traceable to an advertisement in the "News."
A MESSAGE

Featuring ANNA LEHR, HOBART HENLEY and BARBARA CASTLETON

Supported by a group of types who register as "real folks"—not actors

The Thought Film That Is Different

From everywhere — from patrons and exhibitors in every portion of the country—has come the cry for films that are human—for stories that register something more than a lot of surface melodrama—for characters that live and do human things—for suspense plot development that cannot be guessed four reels ahead—for clean situations that are convincing and do not offend by being impossible or vulgar.

Film patrons are tired of the cheeseball melodramas with vampires, seducers and wronged heroines that "act" —they have had their fill of footage devoted to displaying a "star"—('That want life—they want to be able to believe what they see.

As proof of this you need only stop to think of the tremendous success of the few truly human, sincere, convincing phono-dramas. When a film registers as real, it makes people talk and that makes repeat performances profitable, which is always the true test of any film's success.

"PARENTAGE" is the work of a producer who for the first time in his career was able to take advantage of an opportunity to put time, thought and heart and soul into his work and develop his complete production. He worked apart from the interfering organization "executives" who ruin so many "organization" releases.

The result is a superb proof of the need of such production effort—fewer and better films.

"PARENTAGE" is a wonderful story—it presents more big vital thoughts—which his hard and ring true—than any "thought" film ever made—but that fact is of the most essential value from the money-getting angles of bringing people in and making them talk when they go out.

The remarkable distinction which this thought film possesses is this—It is technically delightful, it is human, it is clean, it shows real people doing real things, it is a story about folks like you and your neighbours—and—most important of all—

"Parentage" Is Entertaining!

The Crowds It Will Attract Will Enjoy It and Recommend It.

In Seven Parts
State Rights to be Sold

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
The Films That Repeat Make the Fortunes

Every good film man knows that a film that has exceptional advertising possibilities can be made to bring in big money in "one time around." Open booking and the chance for the exhibitor to make a quick "clean-up" has made that a certainty—

However, the fortunes are to be made only on films that can "repeat" or play for a "long run," with word-of-mouth advertising building the business after every performance.

PARENTAGE presents advertising possibilities which will crowd any theatre anywhere. The tale is compelling and magnetic—the story deals with such vital problems in home life that it presents an array of questions to be hammered at patrons that is astounding in its comprehensiveness.

These are sledge-hammer blows that will hit the heart of every man and woman, young and old. They will make them search for that film, if necessary, to see it. These questions will be given proper prominence in all advertising matter—more regarding them later.

But, here is the truly big money-making value—Yes—fortune making value of PARENTAGE. It will not disappoint. It will not offend. It will not miss fire. It will ring true; it will convince; it will entertain and please—It is a production which will please while it makes them think—It will make them talk—and—most important of all—

They Will Recommend It!

Which Means Repeat Bookings and Fortunes

FRANK J. SENG,
Times Building, N. Y. City
Ask the Nearest Pathé Exchange for these Thanhouser Features:

HINTON'S DOUBLE
"Aside from the drawing power of the star, the play itself is of exceptional interest and will do much toward upholding the high standard set by Thanhouser productions during the past six months."

Exhibitors' Trade Review.

THE VICAR OF WAKEFIELD
"It is almost as human and delightful upon the screen as it is between the covers of a book; and Frederick Warde, who acted before the camera as the kindly old Vicar, interpreted the character with as close an approach to perfection as cinema interpretations can hope to achieve."

N. Y. World.

WHEN LOVE WAS BLIND
"The characters portrayed will arouse sympathetic interest, while the fast continuity will please. What little of the "sex problem" there is in the story has been handled with great delicacy."

Telegraph.

POTS-AND-PANS PEGGY
"Another way entertaining Thanhouser picture. It is a grateful relief to view a picture that avoids the vulgar side of modern life."

Exhibitors' Trade Review.

HER BELOVED ENEMY
"A mystery story from a little different angle, that may be added to Thanhouser's ever-growing list of unconventional screen stories."

Sunday Telegraph.

HER LIFE AND HIS
"A mingling of the lives of Henry Ford and Tannus Mise. Olson, told in an entertaining and melodramatic way. Characters are well constructed, human interest strong and acting first class."

Sunday Telegraph.
Exhibitors, Newspapers, Trade Papers—all praise
Pathé Gold Rooster Plays

The consensus of opinion is that they are real achievements and repre-
sent
Real box office value

The Exhibitor says;
"After a careful consideration of the other subjects on the market we de-
cided to open with an all Pathé program and we are now sure that our judg-
ment was correct. Rest assured that Pathé productions will be depended upon
as strong feature attractions for the Dawn Theatre."
John E. Sisbee, lessee and manager, Dawn Theatre, Detroit, Mich.

The Newspaper says;
"Kick In' has kicked up such a furor at the 'Bandbox' that it will be held
over another week. (The third) Manager Hong says that the public has been
satisfied in holding it over to give those who have not seen it another
chance... 'Kick In' is not the usual play. It is different." Chicago American

The Trade-Paper says;
"'The Hunting of the Hawk' is one of the best features the writer has
seen this year. From every angle it for eclipses the ordinary program
feature and some of the so-called specialties are dwarfed beside it... The
production is of the highest grade."
Motion Picture News

We cannot for lack of space print a hundredth of the splendid comment
that Pathé Gold Rooster Plays have received. Be guided by the experienc-
ence of others—

Book Gold Rooster Plays
Pathé

$80,000.00
is being spent in the
newspapers of the
United States to tell
your patrons about

The Neglected Wife

$2,000.00
will be paid in cash
prizes to bring the
people to your thea-
tre every week while
the Serial is being
shown. Your audiences
will have a chance to
win one of these prizes.

Produced by Balboa
The Neglected Wife

is from famous novels by Mabel Herbert Urner, the most widely read American author of the day. It is a story of today, vital and gripping. Your audiences know and like Mrs. Urner's work and will want to see this serial. Those of your patrons who saw

Ruth Roland

in "The Red Circle" and "WhoPays?" will demand to see her in "The Neglected Wife."

For details of the $2,000.00 prize contest which will have your audiences interested from the very start see the papers in your own city.

Booking now
This is what they all say:

“Never were audiences better satisfied with a picture serial than with

**MYSTERY of the DOUBLE CROSS**

at Pantages last week.”

*Minneapolis Daily News*

“Mystery of the Double Cross” the latest Pathé Serial is evidently in for a prosperous run at the 'Fountain'. It was shown to capacity audiences yesterday, many being unable to obtain admission last night.”

*Terre Haute Tribune*

Produced by *Astra*

Directed by Wm. Parke
Mollie King
star of
MYSTERY OF THE DOUBLE CROSS

Does in it the best work of her career. She is so charming, so winsome that exhibitors will be pleased to know that she will be identified with the Pathé program of the future.
26% increase in business in February on the Hearst-Pathé News proves that Exhibitors and public alike know what is the world's best news weekly.

War time makes it doubly interesting to the public and therefore doubly valuable to the Exhibitor. Show it twice a week.
Pathé
announces that the world’s
greatest war pictures of the
world’s greatest war — the
Official Government-made
Pictures

can now be obtained only
through the Pathé Exchanges.

These pictures are unique-exclusive.
They show every side of the great war
which the United States has now
entered. As a timely, novel and
superlative box office attraction
they are unequalled.

Ask your nearest Pathé
Exchange about them.
Edwin Arden is a celebrated actor. "The Iron Heart" shows him at his best. It is one hour's solid entertainment for any audience.
Quality cast
Quality production
Quality in every way

Pathé announces
The Iron Heart
with Edwin Arden

Pathe announces
The Iron Heart
with Edwin Arden

Gladys Hulette
one of the brightest shining stars in the picture firmament is announced in
The Candy Girl
A typical Hulette play full of laughter and pathos.
Produced by Thanhouser

What they say of her:
(Mae Time in Chicago Tribune)

Pathé, Gold Rooster Plays Please Patrons and Exhibitors
"THE PRODIGAL’S RETURN"

The latest of the Selig feature films announced for release in General Film service is "The Prodigal’s Return." Founded on the Biblical parable with an up-to-date atmosphere there is both heart-interest and tense action. A strong story and a strong cast.

"THE LAST OF HER CLAN"

Here is a gripping drama of life among the mountaineers. A story of plot and counter-plot and of a great love. The mountain scenery is unusually good and the plot is a very strong one.

SELIG PICTUREPLAYS PLEASE

General Film Company reports that Selig comedies and dramas are among the best sellers in that service. The series of comedies just completed fill a long-felt want and are being almost universally booked.

Ask Your Nearest General Film Exchange
To Tell You About the Selig Comedies!

Selig Polyscope Co.
Chicago, Ill.
SKINNER Said: “I’ll Make Good!”
And By Jove He Did!
SO CAN YOU!
If you take advantage of this great opportunity to book
“SKINNER’S BUBBLE”
featuring
BRYANT WASHBURN

You know what a hit “Skinner’s Dress Suit” made. This is even a more wonderful Skinner play. Enough said! Look at it!
Written and directed by Harry Beaumont. By special arrangement and permission of Henry Irving Dodge
IVAN ABRAMSON'S

dynamic film epic of Russia and [America]

"ONE LAW FOR BOTH"

with an astounding cast, including

Rita Jolivet        Leah Baird        James Morrison
Vincent Serrano    Pedro de Cordoba    Margaret Greene
Paul Capellani     Anders Randolf     Helen Arnold

and

300 others

Begins an indefinite engagement at the

LYRIC THEATRE

Broadway and 42nd St.          New York City

May 13th, 1917

ONE DOLLAR ADMISSIONS

IVAN FILM PRODUCTIONS, Inc.

130 W. 46th St., N. Y. C.
SPECIAL ANNOUNCEMENT

M.H. HOFFMAN
RECENTLY GENERAL MANAGER OF BLUEBIRD AND UNIVERSAL DISTRIBUTION
AND
I. BERNSTEIN
CREATOR & FORMERLY GENERAL MANAGER OF UNIVERSAL CITY
JOIN HANDS

TO THE EXHIBITOR
EFFICIENCY IN PRODUCTION AND EFFICIENCY IN DISTRIBUTION MAKES FOR GOOD BUSINESS AND YOUR WELFARE
We’ve Studied Your Wants And the Result is the Above COMBINATION

BERNSTEIN FILM PRODUCTIONS
STUDIOS & LABORATORIES
LOS ANGELES

M.H. HOFFMAN INC.
DISTRIBUTING HEADQUARTERS
729 7TH AVE. N.Y. CITY

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
SOLD

ALL TERRITORY IN
UNITED STATES
AND
CANADA

FOR FIRST YEAR'S OUTPUT OF

INCE PRODUCTIONS

DISTRIBUTORS WILL BE
ANNOUNCED NEXT WEEK

INCE PRODUCTIONS

INC.

RALPH W. INCE  Sole Directors  JOHN E. INCE

729 SEVENTH AVE., N.Y. SUITE 1202
PHONE BRYANT 1820
HARRY L. REICHENBACH, General Manager

We have secured good advertisers to talk to YOU. Listen to them!
STATE RIGHT BUYERS:

"Trooper 44" is a gripping five-reel story of a war between an outlaw gang and THE BLACK HUSSARS
(The Mounted State Police of Pennsylvania)

The people want the military touch—the dash and spirit of disciplined cavalry—they want to see the finest mounted force in the world.

GIVE YOUR EXHIBITORS WHAT THEIR PATRONS NOW WANT

APPLY TO

E. I. S. MOTION PICTURE CORPORATION
203 WEST 40TH ST., NEW YORK CITY, TELEPHONE BRYANT 8155
OR THE SALES AGENT
JOS. R. MILES-220 W. 42ND, N.Y. CITY

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
STATE RIGHTS

BILLY WEST

IN

KING-BEE COMEDIES

WE KEPT OUR WORD. IT IS MAY 15TH

"BACK STAGE"

THE FIRST 2-REEL COMEDY IS READY

THE SUPREME ACHIEVEMENT

OF

RIOTOUS FUN—SPARKLING HUMOR—REFINED MIRTH

KING-BEE FILMS CORPORATION

LOUIS BURSTEIN  L. L. HILLER
PRESIDENT  TREASURER

NAT H. SPITZER, Sales Manager

LONGACRE BUILDING  NEW YORK

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
THE CORONA CINEMA CO.

begs to announce that its dramatic thunderbolt

"THE CURSE OF EVE"

will be ready for inspection by the trade before the end of May. It is counselled that state-rights buyers prepare to attend the maiden showing of this most eloquent plea ever made in behalf of the Magdalene

Written by Wycliffe A. Hill
Directed by Frank Beal

CORONA CINEMA COMPANY
F. E. KEELER, President
LOS ANGELES
BUD FISHER FILMS CORPORATION

BUD FISHER, President

THIS IS TO ANNOUNCE:

That I have personally taken over the management of the Mutt and Jeff animated comedy business with the intention of making better films, giving better service to the exchanges, enabling them to give better service to their exhibitors and likewise the public.

Yours truly,

Bud Fisher

BUD FISHER FILMS CORP.
729 Seventh Ave., New York
Richard C. Travers
and
William Buckley
in the Startling
Eugenics Play
“GREAT” is the Word!

GREAT STAR
GREAT CAST
GREAT DIRECTOR
GREAT BOX OFFICE VALUE

HARRY RAPF

takes great pleasure in announcing the completion of the new super-feature, presenting the most popular star of screen or stage

Florence Reed

in her first film appearance since her recent sensational triumph as Tischa in

“THE WANDERER”
in the daring Broadhurst-Schomer masterpiece which ran for one solid year on Broadway

“TO-DAY”

with a cast of notable quality, including

FRANK MILLS
Leonore Harris, Gus Weinberg, Alice Gale and Kate Lester

DIRECTED BY THE MASTER-GENIUS

Ralph Ince

The play was endorsed by Leaders of Society and the Church, including Mrs. O. H. P. Belmont, Mrs. William Gumming Story, President-General National Society Daughters of the American Revolution; Rev. J. Herman Randalls, Pastor Mt. Morris Baptist Church, New York City; Rev. George M. McClelland, Pastor First United Presbyterian Church, New York City; Rev. Crompton Sowerbutts, Rector of St. Timothy’s Church, New York City; Rabbi Alexander Lyons, Ph.D., Eighth Avenue Temple.

TO-DAY FEATURE Film Corporation
1564 BROADWAY, NEW YORK CITY
HARRY RAPF, General Manager

Many a packed house is directly traceable to an advertisement in the “News.”
LAUNCHED!
At the Psychological Moment
In the wake of the first American shot of the War
WILLIAMSON BROTHERS
Originators and sole producers of Submarine Film Attractions
announce that they are sending ten companies on tour with

"The Submarine Eye"

Some of the biggest theatrical men on the Continent have pronounced this thrilling love drama of the Depths

The Big Time Attraction
Territorial rights are going fast and quick action is necessary if you want to get in on the profits.

EXECUTIVE OFFICES
8th Floor Longacre Building
New York City
ERNEST SHIPMAN, Manager
We have secured good advertisers to talk to YOU. Listen to them!
ATTENTION!!

STATE RIGHTS BUYERS

In deference to many requests from exhibitors and patrons for the reappearance of the character which "Broncho Billy" made famous on the screen we beg to announce

THE

TRIUMPHANT RETURN

OF

G.M. ("BRONCHO BILLY") ANDERSON

IN

A Powerful 6 Reel Feature

HUMANITY

ERFULLY

HUMAN STORY with a POWERFUL MORAL SUSPENSE! SURPRISE! and THRILLS! AND THE MOST REALISTIC FIGHT EVER SCREENED

WRITE OR WIRE TO THE

SELECT PHOTOPLAY COMPANY
Longacre Theatre Bldg., 220 West 48th Street, New York, N. Y.
FLORA FINCH

IN A TRAVESTY ON A POPULAR PHOTOPLAY

GUESS WHAT

THE AUDIENCE ENTERS A PRIZE GUESSING CONTEST

1st prize......1 pickle
2nd prize......2 pickles
3rd prize......3 pickles
Booby.......A Kiss from Flora Finch (by mail)

Rules for Contestants

Write only on three sides of the paper, using left-handed pen.

In mailing, avoid fire-alarm boxes.

The above stuff is quoted from the film.

Yep—Flora!

NEXT!!

Flora Finch as
The Vampir-r-r-e!

NEXTER

FLORA FINCH as
International Spy!

See? Everything we say has got Flora Finch in it!

Guess why?
(No prizes)

H. GROSSMAN DISTRIBUTING CO.
729 Seventh Avenue New York City

Many a packed house is directly traceable to an advertisement in the "News."
Wholesome Films
At Last

The nation-wide demand voiced in press and pulpit for motion pictures, fit entertainment for the masses, has now found response.

Wholesome Films Corporation

—announces a forthcoming program of motion pictures wholesome in theme and presentation; good, clean, delightful entertainment for you and yours.

The stories to be pictured and presented on the Wholesome program will be selected scripts by America's best beloved authors, captivatingly entertaining, refreshingly but not intrusively educational, strong, virile and wholesome. These will be the pictures for all classes of all ages.

This Wholesome announcement is one of the year's most progressive strides, indicative as it is, of the final realization by manufacturers that the permanence of the motion picture industry rests upon the non-offensive policy—the policy that presents to the public motion pictures minus sex and sensationalism, clean, healthy stories, wholesome entertainment for audiences everywhere.

Wholesome Exchanges will be located in all principal cities, an assurance of the best of service to exhibitors.

Write us now and watch for our further announcements.

Wholesome Films Corporation

M. J. WEISFELDT, General Manager
MILTON DAILY, President A. M. ALLEN, Vice President
Executive Offices, Consumers Bldg.
222 South State Street, Chicago
B.A. Rolfe presents
FRANCES NELSON
in the
Ella Wheeler Wilcox picture poem
The BEAUTIFUL LIE
A METRO wonderplay in
5 acts contrived from the
original verses by June
Mathis and directed for
Rolfe Photoplays Inc. by
John W. Noble

Released on the
Metro Program
May 21st
TREMENDOUS HIT
WHEREVER SHOWN

ETHEL BARRYMORE
in Edward Sheldon's
The CALL of her PEOPLE
SEVEN SMASHING ACTS —
SPECIAL PRODUCTION DE LUXE

WM. CHRISTY CABANNE'S
master serial
Great Secret
Francis X. BUSHMAN
and Beverly BAYNE

Book it and Make Money
All METRO EXCHANGES

METRO-DREW COMEDIES
ONE EACH WEEK
create a keen appetite for
MORE METRO-DREW COMEDIES
THEATRE SOLD!
READ HOW IT WAS DONE

A ONE INCH AD DID IT

In the Business Offerings Section.

No matter what you want the chances are you can supply it. Advertise in the Business Offerings Section of the Motion Picture News.

It is the natural meeting place of buyer and seller; of the employer and employee; of the exchangeman and the exhibitor.

The cost is small; the results big. Try a small ad and see. If you want to buy, sell, exchange, rent, etc., here's your chance to reach just the men you want to reach.

Write for details

MOTION PICTURE NEWS
729 SEVENTH AVENUE
NEW YORK CITY
MAX LINDER’S

Masterpiece is

“MAX IN A TAXI”

this with

“MAX COMES ACROSS”

“MAX WANTS A DIVORCE”

Are his only American made comedies. His first two set the country laughing.

“MAX IN A TAXI” IS HIS GREATEST EFFORT

He has been advertised everywhere. The Nation is on tiptoes to see him. Don’t fail to take advantage of this wide publicity.

Essanay

GEORGE E. SPORER, PRESIDENT

1333 Argyle St., Chicago

Be sure to mention “MOTION PICTURE NEWS” when writing to advertisers.
BIG and ominous cloud looms upon the exhibitor's horizon. Washington proposes to tax motion pictures—or rather the public attending them. The amusements of the country are expected to furnish from $75,000,000 to $100,000,000 as their share of the huge budget; and motion pictures must yield a part of this big revenue.

The scheme is to add a tax of ten per cent. to picture theatre admission price.

Nickel houses will probably be exempt; all houses charging more than five cents admission will be affected. We need not tell the exhibitor how big the levy will be. He can easily enough figure ten per cent. of his present gross receipts.

Most of the houses of the country will furnish to the Government from $1,000 to $2,000 a year. Twenty million dollars, at the lowest estimate, will not cover the annual total revenue to be collected from picture theatres by the Government's present plan.

A tremendous burden—at first glance, and seemingly a most inequitable one. An exhibitor wires us that the tax will bankrupt ninety per cent. of the exhibitors of the country. It faces them just as the summer months are on when many exhibitors run at a loss. But let us see; the situation should be viewed calmly; so it will have to be, and ought to be. In the first place, this is a war measure. It is not to be normally considered since it is not a measure of normal times.

The World War we have entered grows daily in solemnity and gravity. Washington knows, better than any of us, how deeply serious is this country's position. Every man, every business—no matter what the consequences—will have to help bear the burden. The motion picture business wants to and will do its full share.

In the second place, Washington points out that this is not a tax upon the exhibitor—not upon his gross receipts. It is not so intended. This is the status of the matter at this writing.

It is a tax upon the public. The public will have to pay it, and should pay every cent of it. The tax is laid at the theatre door, so the public will have to pay it.

The finished measure will probably provide a separate ticket to be sold at the box office—a one-cent ticket with every ten-cent admission; and the ticket will probably plainly that it is issued and sold by the Government to the patron. It is not the exhibitor's charge—in other words, not a raise in admission by the exhibitor. The patron will know this plainly.

This is not extraordinary. All other prices have advanced, for the consumer—and heavily. He is paying twice as much for bread; and groceries, meats, vegetables, dry goods, clothing—all have jumped up from twenty to one hundred per cent in price. It is only natural that picture theatres should add a penny to a ten cents charge. We realize fully the difficulty of raising admission prices. But, again these are not normal times. All prices are high, and may go higher. And people will be entertained more, Great Britain has found, in times of War than in times of Peace.

Moreover, all theatres—except five-cent houses—will carry the admission tax at one and the same time. It is a tax against the consumer and protection for the small house from its larger or more prosperous competitor.

Will the people stay away? We do not think so. An admission tax, exactly similar to this, has been in force in Ontario, Canada, for some time. Yet, as stated in last week's Motion Picture News, the Ontario public, despite most distressing and long protracted war conditions, pays the tax and attends the houses in increased numbers.

There is a further silver lining to the cloud. If the war becomes serious for the country, as it probably will, prohibition will unquestionably follow, and as unquestionably the picture houses will be greatly benefited through increased attendance.

We are writing optimistically—even in view of the very serious situation—for two very good reasons.

(Continued on following page)
The Exhibitor Must Prepare

The entrance of the American people into the war has taken place with such quietness, such reserve, that the overwhelming seriousness of it is likely to be discounted by extremely busy men, such, for example, as the exhibitors.

That we are actually at war will not be brought home with complete force until the first list of dead and wounded is cabled back.

The exhibitor must not wait for that event. He must make his preparations now.

The war will not be of short duration.

The nation will be scoured for available men. The exhibitor will be hit, and hit hard.

The solution to his labor problem is women. We pointed that out last week. We want to emphasize that—and re-emphasize it.

Train women to take the places of your operators, your ushers, your ticket takers—for every branch of your business.

Don't hope for an easy way out—it won't happen.

A Cue from Canada

WINNIPEG, Canada, exhibitor, anticipating the war tax in the United States, sends us the following suggestion:

"In consideration of the talk and possible necessity of a war tax on motion picture houses, allow me to suggest that pressure be brought to bear that will make the tax a seat tax, if anything. The ticket tax is so much trouble to all and costs so much to collect.

"If your taxing law would state 5 cents annually for each seat, it would be easy; if 20 cents, it would not be burdensome. We in Winnipeg pay 20 cents. But just think what 5 cents for each theatre seat in the United States would amount to!"

Our correspondent's suggestion is interesting, and certainly it is timely. However, a five cent seat tax would not bring in, by any means, the amount required by the government.

The five-cent theatre tax would bring to the government less than $500,000, an amount which, obviously, is insufficient.

Rent Them by the Year!

A WIDE awake exchange manager in Pittsburgh has written us a letter in which he encloses a service contract. He says:

"I am sending you this contract for your information and to get your opinion of our offer to exhibitors."

We desire to thank him for the courtesy, and we make haste in delivering our opinion.

Written across the face of the contract is an agreement by which the exhibitor rents the film, not for one day, but for an entire year. He is given exclusive rights and on 30 days' notice can repeat whenever desired. The price quoted is spoken of as reasonable.

Here we have another instance of exactly what Motion Picture News has been hammering away for.

This is our opinion: Immense!

Our only regret is that more distributors are not collaborating in the good work of the National Film-Booking Service.

The War Tax

Firstly, the tax is inevitable. Secondly, this is positively not a time to fight legislation.

There is but one thing to do, and that the National Association of the industry is doing—namely, laying facts and figures before Congress in a purely constructive and helpful manner. Their whole aim is to make the levy equitable, to protect the small house: first, from the tax; secondly, from unjust competition by its larger competitor, or from any source.

The thanks of the exhibitor are already due Messrs. Powers, Mitchell and McCarthy and others for their good efforts and judgment. Let further procedure be along these same lines.
Industry Leaders Active as War Tax Looms Close

National Association Dispatches Members Post Haste to National Capital to Prepare Equitable Plan of Exhibitor Taxation—Ticket Plan Is Favored—Will Submit Suggestions to Congressional Committee

May 19, 1917

MOTION PICTURE NEWS

REPRESENTING the entire industry in its struggle for an equitable distribution of the war tax, which the film business will be called upon to bear, members of the National Association have hastened to Washington.

Theodore Mitchel and J. J. McCarty left for the national capital last week, where they have met Messrs. Crandall, Varner, Ochs and other small and large exhibitors. The National Association's representatives, with the exhibitors, will comprise a caucus, representing the industry, and will decide what the industry wants in the way of taxation, and state their case to Congress through the proper committees.

It is not the intention of the committee to fight the tax to the bitter end, if, in their judgment, it will be allowed the opportunity, the fairest, most equitable, form of taxation, so that all concerned will shoulder the burden equally.

If likely that the film men will make the suggestion that the tax take the form of ticket coupons, one to be sold with each ticket of admission. It is probable that the suggestion will also be made that the tax coupon sale be compulsory.

The plan decided upon by the film men will be suggested to the Ways and Means Committee who will, it is said, accept Mr. Davis's resignation, the following extracts from a letter to Mr. Davis are presented. The letter was written by R. H. Cochrane, vice-president of the Universal Film Manufacturing Company.

"I must again turn back to my often repeated declaration that the motion picture is simply a form of publication, an expression of the press, a form of thought transmission, using pictures instead of printed words. It has long been a theory of the people of these United States that the press was an important public servant. Everything possible in the earlier history of our country was done to encourage the dissemination of news and information, as the part of the education of the citizens of a free country.

Pennsylvania Exhibitors Form New Organization

Score of Prominent Theatre Men Design Body for Mutilating Its Members and for Promotion of Social Intercourse — Meet May 24

The motion picture exhibitors of a score of eastern Pennsylvania cities were represented at a luncheon followed by a business session in the Hotel Columbus, Harrisburg, May 1, at which, amid much enthusiasm, there was given birth to a new and virile organization designed for the two-fold purpose of looking out for the welfare of the exhibitors and for bringing them into closer contact for social intercourse and a better understanding of each other's problems and difficulties.

The meeting was called by E. D. Buss and Charles F. Oldt, both of Easton. As special guests of the occasion were invited, "Wid" Gunning, editor of "Wid's," of New York, who was present and made an informal address, and William A. Johnston, president and editor of the Motion Picture News of New York, who at the eleventh hour was prevented from being present but sent a telegram of regret.

One object of this meeting was to bring together at least one exhibitor from each of the important towns and cities of eastern Pennsylvania which are served by the film exchanges located in Philadelphia. These men, it was proposed, should act as chairmen for local branches of the organization to be formed later in their home communities.

Although no name was adopted for the organization it was suggested that it be called The Chamber of Motion Picture Exhibitors of Eastern Pennsylvania, and it is proposed to hold meetings once a month successively in the various cities represented. The next meeting will be held in Reading, probably on May 24, the exact date will be announced in these columns.

H. O. Davis Resigns from Universal

General Manager of Universal Company Hands in Resignation—Company Regrets His Leaving

H. O. Davis, general manager of the Universal Film Manufacturing Company, has tendered his resignation, and it has been accepted with regret. Mr. Davis has received many offers from prominent film concerns and is undecided whether to continue in the industry or to accept a lucrative outside proposition.

The statement from the Universal Company is as follows:

"Mr. H. O. Davis, General Manager of Universal City, has resigned from the Universal Film Manufacturing Company, and his resignation has been accepted by the board of directors. As an evidence of the regret with which the company has accepted Mr. Davis's resignation, the following extract from a letter to Mr. Davis are presented. The letter was written by R. H. Cochrane, vice-president of the Universal Film Manufacturing Company.

"This is a sort of good-bye letter in which I want to say first of all, that I am mighty sorry we could not induce you to stay with the company and go on with your good work. It was only when you seemed to sigh for other worlds to conquer that I felt I might vote with the others to accept your resignation.

"When I look back eighteen months and recall what rotten conditions prevailed in our western studios; and then draw a contrast with the present high-class organization, I realize that you have accomplished the impossible, and I want to thank you and congratulate you not only on my own account but on behalf of the company.

"It is a fact that you have actually reduced our costs so sharply in the very face of advancing prices on all sorts of labor and material is a great, big thing; but a still bigger one is the fact that you have improved our quality so remarkably while chopping down the costs.

"So much for the dollar viewpoint. But there's another thing that makes me feel even better, and that is the fact that you have demonstrated to the whole world that it is not necessary for a moving picture studio to be a madhouse nor an immoral "joint."

"I used to feel like crawling into a hole and hiding when I heard of the conditions in our studios, for you can imagine what a pleasure it is to be able to look the world in the face today and say that our studios are as clean as a hound's tooth — not only physically but morally.

"It is a safe place to any pure girl or any young chap to work, and we used to think this was impossible in a picture studio.

"You are leaving with a 100 per cent. record of achievement. That's pretty fair."
"Clean House!" Roars Selznick on Anniversary

Lewis J. Selznick has been a leader in the open market for just one year, and his message, based on gleanings from that year's experience can be condensed into this sentence: "Clean house! Down with the program!"

"Clean house! That's the slogan for Spring isn't it?" demanded Mr. Selznick of his interviewer.

"Just a year ago I sprang the same slogan. I announced the open booking system and challenged the program to a fight to a finish. They laughed at me then, but they're not laughing today. I advised the exhibitors to stop paying for pictures 'sight unseen,' like school boys swapping jack-knives. I told them to book their features in the open market.

Immediately the trade launched ferocious attacks upon me. The enemy called me a menace to the industry, and declared open war upon me at the Chicago convention. A certain historical conference was held at the Astor, condemning me and my proposals. At that very moment one of the leaders at that conference, the head of one of the big program concerns, had made his plans to adopt my system for the biggest star on his program.

"About two months ago the nominal head of one of the biggest of the programs issued a long statement, arguing that program booking was the only logical method in the interests of the exhibitor. I wrote a brief reply to his argument, and I guess I must have convinced his superiors, for two weeks ago this program concern announced itself as entering the-open market.

"The handwriting is on the wall—the program will continue, but its bullying methods are dead. The exhibitor does not have to stand for it one more day. If the last year means anything in the history of the moving picture, it means just that. Clean house, if you have been standing for this rank injustice."

Hodkinson Returns from Lengthy Western Tour

Mr. Hodkinson says that the announcement of the new bonding system which he has perfected, together with the system of modified program booking, about to go into effect has aroused enthusiasm among Western exhibitors.

Some widely sought accounts on the Pacific Coast were signed by Mr. Hodkinson. Resolutions of endorsement of the bonding system have been passed by many of the strongest exhibitors' league in the West.

Before returning to New York, Mr. Hodkinson spent several days at the Triangle Studios in Hollywood and the Thomas H. Ince Studios in Culver City, studying in the perfection of details of the consolidation of these plants under the direction of Thomas H. Ince.

Auger Sees Bad Days for Exhibitors Who Scrimp

The exhibitor who tries to economize by putting in cheap films is cutting off his nose to spite his industry, and declared open war upon me at the Chicago convention. A certain historical conference was held at the Astor, condemning me and my proposals. At that very moment one of the leaders at that conference, the head of one of the big program concerns, had made his plans to adopt my system for the biggest star on his program.

"Many of the exhibitors apparently became panic stricken over the thought of the United States being dragged into the war," said Mr. Auger. "The uncertainty of the conditions had its effect upon the industry. Numerous exhibitors started to retreat in every conceivable manner. Not only did they eliminate much of their advertising campaign, and in some cases of the house itself; but they began entering the market for the cheapest and most inferior pictures. They did not reduce their admission prices to the public, but expected their patrons to pay the same admission price for an inferior entertainment. The result was that patronage fell off.

"Where this plan of retrenchment was put into effect in neighborhood houses not only did the house itself suffer, but the entire industry suffered. The regular patrons refused to attend inferior performances, and where there was no other available theatre in the neighborhood giving a superior performance, they just remained away from the box office. So what was one distributor's loss was not another distributor's gain."

"But Mr. Auger explained that this condition had undergone a considerable change since the declaration of war. "With the certainty of the country being at war," said Mr. Auger, "many of the exhibitors seem to have regained their equilibrium."
Frank Hitchcock Heads Vitagraph's Director Board
Former Postmaster-General Elected Chairman of Board of Directors of V-L-S-E—Other Prominent Industrial Figures on Board Now are Clendenin J. Ryan and H. H. Vreeland

THE latest acquisition from America's hall of fame by the picture industry is Frank H. Hitchcock, former Postmaster-General, who was elected chairman of the board of directors and general counsel of the Vitagraph Company of America, on April 27.

At the same meeting at which Mr. Hitchcock was elected a director of V-L-S-E, other directors elected were: Albert E. Smith, Clendenin J. Ryan, Walter W. Irwin, J. Stuart Blackton and H. H. Vreeland. Following the election of the directors, officers were elected as follows: President, Albert E. Smith; Vice-President, Clendenin J. Ryan; Treasurer, General Manager and Secretary, Walter W. Irwin.

Clendenin J. Ryan, son of Thomas Fortune Ryan, is prominent as one of the men who made the Royal Telephone Company a great success. He has been engaged in many other prominent industrial enterprises. H. H. Vreeland is a prominent trac tion magnate, organizer of the New York Metropolitan Street Railways and other important traction enterprises.

Mr. Irwin, in his position as general manager and treasurer, read the annual report for the calendar year ended April 8, 1917, submitting figures which showed that from September 9, 1916, until the end of the calendar year the business of V-L-S-E had increased approximately two hundred per cent. This increase was accomplished with considerable less footage than when the V-L-S-E distributed the product of four manufactu res.

Mr. Irwin also called the attention of the stockholders to the credit showing made by the exhibition patrons of V-L-S-E, which he considered rather remarkable and declared attributable to the credit standing of the exhibitors. Of the gross business of the company for the year, but three-tenths of one per cent. is unpaid and of this seventy-five per cent. is collectable, leaving the company with bad debts of less than 1/10 of one per cent.

President Albert E. Smith, of the Vitagraph Company, was enthusiastic over the association of Mr. Hitchcock with the Vitagraph Company means that we will remain right at the head of the industry, entrenched there so strongly that we will be able to repel all attacks of competitors.

Censorship is Dying Hard in Pennsylvania

"Regulation" Bill, Proposed by Snyder, Restored to Good Grace to Sign with Amendments

RESTORING hope of dealing a death blow to censorship in Pennsylvania, and substituting therefor the plan of regulation for motion picture films as provided for in the Snyder bill, the Pennsylvania Senate, before adjourning for the week, voted in favor of reconsidering the bill which had been defeated when it came up for final passage in the same body one week ago.

The bill is thus restored to the Senate calendar and politicians predict now that it will be passed by both the Senate and the House. The House, when it reaches that body, is expected to offer certain amendments that will make it acceptable to the governor whose signature, of course, must be obtained before it can become a law.

The Snyder bill, which is said to have the backing of all the leading film manufacturing interests not only in Pennsylvania but in New York as well, would abolish entirely the present censorship board in Pennsylvania and substitute for it a Commissioner of Amusements who would license all films in a way that would permit them to be exhibited in the theaters without mutilation. Under this plan no films would be barred from public exhibition until proved, by properly submitted evidence, to be offensive to the public morals.

Film Exports Firm

That the war has stimulated the American film producer is proved by a comparison of the exports and imports of the month of March, 1915 and 1917, respectively.

In March, 1915, the imports amounted to $35,260, while last March the imports totaled $17,054. The greatest difference is noted in ex ports. March two years ago the films were exported to the value of $79,328. Last March this figure had climbed to $662,483, an increase of nearly 1,000 per cent.

These figures were furnished Motion Picture News by the service department of the National City Bank, New York.

Weak Hearts May Prevent Operators Enlisting

Eighty Per Cent. of Operators, Says President of New York Local, Have Bad Hearts—Some Have Enlisted Already

WEAK hearts—not faint heartedness—will be one of the strongest reasons why motion picture operators cannot go to war.

According to George C. Edwards, president of the New York local of the Operator's Union, about 80 per cent. of all operators will be barred from military service on account of weakened hearts.

The cause is traced to the unnatural heat of the usual operator's booth. Most of the time the operator stands at his machine with his heart in the heat of the usual operator's booth. The heat does not provide enough protection, and the persistence of the heat saps the strength and health of the heart.

Nevertheless, many operators have already been accepted in the different branches of national defense. Before physical tests.

Miss Willard's Mr. 's includes Jim Farley, Mr. and Dr. Mrs. Vancouver, W. Carol, Naval Reserve.

The New York Local has 600 members.

Morocco Completes Mack Story

Willard Mack's story of the California gold mines, "The Highway of Hope," in which Kathryn Williams and House Peters co-star, has been completed by the Oliver Morocco Photoplay Company and is scheduled for release by Paramount on May 17. The story was prepared for the screen by Harvey Gates and the cast in support of Miss Williams and Mr. Peters includes Jim Farley and Harry Devlin. Willard Mack chose as the setting of his story a typical California mining town—the sort of "mushroom" municipality that sprang up overnight in the gold fields when the pick of some lucky miner struck gold. In staging the production, the Morocco company was careful to select exactly this type of community as a background for the action, the company being sent to one of these deserted towns, the skeletons of many of which are still in existence.
J. A. Berst Again to Direct Pathe Exchange

RE-ELECTION of all officers, and a hearty endorsement of the administrative policy followed by Vice-President J. A. Berst, featured the annual meeting of the board of directors of Pathe Exchange, Inc., held April 24, at 25 West Forty-fifth street.

The officers were re-elected as follows: Charles Pathe, President; J. A. Berst, Vice-President; J. L. Madieu, Treasurer, Paul Brunet, Assistant Treasurer, and A. E. Rousseau, Secretary.

The successful management of Mr. Berst was heartily praised, as it was felt that to his unifying efforts and the wisdom of his policies was due the credit for the strides made by the Pathe organization and the notable increase in business in the past twelve months.

In this connection it was announced that never before in the history of the company has the volume of business done come anywhere near equalling that carried today. The Pathe program has been doubled in size, but the increased quantity of footage, it is felt, has been ascompensated by a greater increase in quality. Coincident with this has come a better service in the sense that today complaints from exhibitors have reached a minimum.

The policy of having stars of box-office value only and the securing of such a number of those who truthfully come under that category I consider one of the most important, if not the most important achievements of the past twelve months," says Mr. Berst. "We are making it easy for the exhibitor to book Pathe pictures, and do business with them."

In this connection was pointed out the engagement of Mrs. Vernon Castle at a high figure, for Mr. Berst confidently believes that in Mrs. Castle the company has a star of wonderful drawing power.

Pearl White, another real Box-Office Star, has a wide following. Though she has been mostly used in serials, "Hazel Kirke" and "Mollie King by reason of her excellent work in "Kick In" and "Mystery of the Double Cross," became entitled to a position in the carefully selected coterie of box-office stars.

Florence La Badie, Frederick Warde, Harold Lloyd, the "Lonesome Luke" of Pathe comedies, Harry Myers and Rosemary Theby, Creighton Hale and Warner Oland, are other big Pathe stars who have made history for his concern, according to Mr. Berst, and who are tied to long term contracts.

Chester Beecroft this week again demonstrated his facility to place American film product on the foreign market. He has placed three brands of American five-reel productions with the following foreign concerns; the new three, and now the Crane Wilbur subjects. Bolton-Stewart, Ltd., receive one new subject a month for the next two years with a new five-reel feature subject starring Crane Wilbur.

So far Mr. Beecroft has placed three brands of five-reel feature productions with the Bolton-Stewart concern. These brands are the Triumph productions, the Frohman super-pictures, and now the Crane Wilbur subjects. Bolton-Stewart, Ltd., receive one new subject a month of each brand.

Fannie Ward Re-engaged by Jesse Lasky

By the terms of a contract signed by Jesse L. Lasky and Fannie Ward just prior to the departure of the former from New York, the star will continue in Lasky-Paramount Pictures. Jack Dean, who has been playing opposite Miss Ward in many of her recent pictures has been engaged to play character roles and heavy parts, and it is stipulated that Miss Ward will have a different leading man for each of her forthcoming pictures.

There is no question of Miss Ward's popularity with the screen public. Her work in "The Cheat" is a matter of history. She has also starred in a number of light comic roles.

Prizma in New Offices

Prizma, Incorporated, has moved its offices from 40 Wall street to 11 East Fourteenth street, where commodious quarters are occupied.
Northwest Exhibitors in Convention Condemn War Tax

Record-Breaking Assembly in Minneapolis for Annual Session—Voice Protest to Washington on Proposed Extra Tax, and Accept Organizer Herrington's Proposal

FROM the time of the opening of the convention of the Motion Picture Exhibitors' Corporation of the Northwest, in the Colonial room of The West Hotel in Minneapolis, on Tuesday, May 1, until its close on Thursday, May 3, there was action every minute and the Northwest went on record as one of the most progressive and progressive of the country. Fully three-fourths of the members representing Minnesota, North and South Dakota, Montana, Wisconsin, Iowa and Northern Michigan were present throughout the three days, and a more lively, enthusiastic body of delegates have seldom assembled under one roof or accomplished more real substantial good for the motion picture industry than was accomplished by them.

The convention was opened by President James Gilosky, who after extending a hearty welcome to the delegates, introduced Mayor Thomas Van Lear, of Minneapolis, who declared himself a strong supporter of the industry, an enemy of censorship, and concluded with the words, "Sell the hammer and get a horn." David G. Rodgers, a prominent exhibitor of Minneapolis, followed the Mayor on the speaker's stand, and at his suggestion the cancella- tion plan be substituted for the advance deposit system. It was decided to dispatch a message to President Wilson declaring the support of the Northwest exhibitors. Leo Ochs, National President, greeted the convention and reviewed the situation of the industry as it was observed by him on his recent trip throughout the country, William J. Sweeney, National Treasurer, and Fred J. Herrington, national organizer of the Motion Picture Exhibitors' League of America, and delegates from outlying States followed with brief remarks.

After a long discussion from all parts of the floor of the proposed Government war tax, threatening exhibitors throughout the country, Mr. Herrington's proposed modification taking off the 10 per cent. war tax on gross receipts was favored, and the resolution committee drew up a protest to be sent to Washington. The text of the resolution voiced the opposition of the entire convention against the proposed tax on receipts and recommended that an income tax on profits be considered instead.

The resolution as drafted and unanimously passed by the convention is as follows:

"We, the members of the Motion Picture Exhibitors' Corporation of the Northwest, comprising the States of Minnesota, North and South Dakota, Montana, Wisconsin, Iowa and Northern Michigan, members of the Motion Picture Exhibitors' League of America, having as delegates representation in every State in the Union in which we are assembled, hereby go on record as utterly opposed to the special war tax of ten (10) per cent. on gross receipts.

"Therefore, we recommend the income tax for owners of motion picture theatres, asking only the same percentage that would be assigned to all industry, and ask your committee not to impose any heavier tax upon our industry than mercantile business.

"We, the members of the Motion Picture Exhibitors' Corporation of the Northwest, compris- ing the States of Minnesota, North and South Dakota, Montana, Wisconsin, Iowa and Northern Michigan, members of the Motion Picture Exhibitors' League of America, having as delegates representation in every State in the Union in which we are assembled, hereby go on record as utterly opposed to the special war tax of ten (10) per cent. on gross receipts.

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Simplified Spelling in Sub-Titles

“The Count,” “The Vagabond” and “The Fireman.”

HERMAN ABRAMOVITZ, alias Herman Abrams, was convicted before Judge Robert E. Crowe, in the Chicago Criminal Court on May 2, on a charge of film piracy preferred by the Mutual Film Corporation, for having received and sold three stolen Charlie Chaplin comedies, “The Count,” “The Vagabond” and “The Fireman.”

Abramovitz was released on strict parole by Judge Crowe.

These films were abstracted from the vaults of the corporation in Chicago last September, and disposed of by Abramovitz to a film dealer in Omaha, who sold them to McLean and Walters, proprietors of the Lyric theatre in Sioux City, la.

The property was received in October by E. W. Stoddard, Assistant General Counsel of the Mutual at Sioux City. Abrams was arrested and bound over to the Cook County grand jury which indicted him.

The campaign against film thieves launched by the Mutual several months ago has already resulted in several important convictions and the indictment by the federal grand jury of George E. Bradenburgh, a former Philadelphia alderman, as well as the conviction and sentence of Louis Chatteau and other alleged offenders who are said to have been harassing the motion picture industry.

During the last five months there have been recovered by the Mutual Film Corporation, sixty reels of film stolen by pirates and valued at $60,000.

The Mutual has perfected an investigation organization covering the entire country, which now has in preparation several other important piracy prosecutions.

Illinois Safe from Censors for Three Years

Motion picture censorship in Illinois for three years is a remote possibility, exhibitors believe. Their opinion is based on the fact that Governor Lowden vetoed the Jackson bill, which had as its purpose that of stopping all films tending to show race hatred. The bill had passed both the house and senate by small majorities:

The bill left it for a jury to decide whether a picture or play was a violation of the act.

Simplified Spelling in Sub-Titles Approved

At the eleventh annual meeting of the Simplified Spelling Board, held at Columbia University last week, the Universal Film Manufacturing Company, which, through an order of its vice-president, R. H. Cochran, recently adopted simplified spelling, in all of its titles, subtitles, advertising and publicity matter, was voted a resolution of appreciation and the list of abbreviated words, as adopted by Universal, was recommended to film companies.

Whartons Release Two Features

TheWharton Brothers, with studios at Ithaca, N. Y., announce the completion of two features for the state rights market. The first of them, “The Great White Trail,” is eight reels in length and features Doris Kenyon. The second is a comedy of two reels, “Below Zero,” featuring Eddie Vogt.

Both of these pictures will be given trade showings within the next thirty days, after which offers will be considered for territorial sales.

Choose Cast for Ivan Picture

The cast of the production which William Humphrey of Ivan Film Productions, Inc., is directing, has been selected.

Grace Valentine, who now appears in a leading part in the “De Luxe Spoilers,” will be available for New York State booking for six months, after which it becomes most valuable to its owners and to the theatres playing it when released only for limited periods.

It will not then be available for booking for a two-year term, to wit: until October 15, 1919.

During the last five months there have been recovered by the Mutual Film Corporation, sixty reels of film stolen by pirates and valued at $60,000.

The Mutual has perfected an investigation organization covering the entire country, which now has in preparation several other important piracy prosecutions.

“Texas Court Overrules City Sunday Opening Ordinance

Advices from Austin, Tex., to the county attorney at Fort Worth, Tex., are to the effect that the Court of Criminal Appeals has overruled the motion picture re-opening in the motion picture shown Sunday opening case at Fort Worth.

The action of the court indicates that no more Sunday shows will be permitted, the action taken by the court being adverse to the city ordinance which permitted picture shows to show on Sunday.

More than 300 similar cases against proprietors of motion picture shows are pending in the county court and awaiting trial.
Brady Declares War on Makers of "Filth Films"

National Association Head Throws Hat in Ring at Brooklyn Exhibitor Association Dinner—"Industry Can Handle These Men from Within, and I'll Not Continue to Serve Unless It Does"

"PUT the maker of rotten films in convict's stripes," was the climax of a urgent declaration of war, made by William A. Brady at the dinner of the Brooklyn Local of the Exhibitor's Protective League. Speaking in America, Wednesday evening at Stautch's, Coney Island. To the accompaniment of almost continuous applause the head of the National Association of the Motion Picture Industry, delivered a flat-footed statement that he would not continue to serve in that capacity unless drastic action was taken to rid the market of the "filth film."

"We can handle this situation from within the industry, we must handle it and we will handle it, revered the veteran of the theatre. "This very small minority that makes rotten pictures must not be allowed to continue living on the industry and killing the industry. They are the prompters of reformers and cranks—they are the enemies we must fight. And let me tell you, gentlemen, it is a fight for the preservation of the industry."

"As a theatre man, speaking from thirty years of experience in providing entertainment for the American people, let me tell you theatre owners here that every time you pack your house by showing a filthy picture, you deal a blow at your own business future. I have seen the smutty play come and go and I know whereof I speak, I have produced off-color plays—but it was in my younger days. I am frank to say I didn't know any better."

"If this industry is to grow and develop as it should, we must take more pride in it, we must think beyond the lines of entertainment, above the plane of making a little quick, easy, dirty money out of an improper picture. Remember, gentlemen, there's no permanent prosperity nor the peace of mind in the 'color production.'"

Mr. Brady's speech was the feature of a dinner that was in every way a gala affair. The occasion was a farewell to the retiring officers and a welcome to the incoming officers. The popular. William J. Brandt, newly elected president, acted as toastmaster. The other officers include: Rudolph Sanders, vice-president; H. Clark Mooney, second vice-president; Robert Israel, treasurer; William Blond, financial secretary; Samuel Selsohn, record-}

Lasky Back in New York Tells of Future Plans

Changes in Mode of Production to They Are Best On Unhampered, and

ANNOUNCEMENT of revolutionary producing plans last week followed the decision of Paramount to adopt the open-booking system, and the return of Jesse L. Lasky from a six months' visit to the Lasky Hollywood studios.

"We are putting into immediate effec," said Mr. Lasky, "a plan of producing to fit Famous Players-Lasky Corporation's announcement made by Mr. Zukor last week, that commencing in August the Paramount Pictures Corporation will adopt the open-booking system of distribution. We recognize the fact that under such a system of distribution each picture and each star must be judged individually and not in co-ordination with other productions. To this new problem I have given a great deal of thought and we have adopted the following method of production based on my conclusions: That photoplay producing is a fine art and not a manufacturing business, and that best results are obtained by individual expression and unrestrained development."

"Each director in our four studios will be absolutely independent to produce to the best of his efficiency and ability. I have had conferences with all of the directors and they have enthusiastically entered into the plan. With the discontinuance of a central production bureau each director will have his own writing staff and the author will continue active work on every production until its conclusion, staying by the side of the director even when the film is cut and assembled. I believe this plan will improve production."

Buyers Denote Interest in "The Submarine Eye"

CONVINCING proof that "The Submarine Eye" has gotten over in good style has come to the Williamson Brothers from the buyers who have crowded their offices the past week.

J. M. Franke, who has taken over "The Submarine Eye" for New England, is grooming a number of companies preparatory to sending them through this territory at once. He will receive the hearty cooperation of the Williamson Brothers' organization and will do a great deal of missionary work, which it is believed will increase the value of the picture for the smaller houses, who will get it at a later date.

R. E. Lawhead, of Chicago, representing the city of Chicago, representing the city of Chicago, representing having a number of companies preparatory to sending them through this territory at once. He will receive the hearty cooperation of the Williamson Brothers' organization and will do a great deal of missionary work, which it is believed will increase the value of the picture for the smaller houses, who will get it at a later date.

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Another company is leaving for an extended tour throughout the South and will open the Jake Wells circuit in Atlanta on May 21st. Richmond, Norfolk and other Southern metropolitan cities will follow the Atlanta engagement.

Negotiations are under way for the acquisition of a big time theatre in New York, located across the 42nd street line, where it is expected that this love drama of the depths will play an extended engagement.

Theatrical men with headquarters here in New York, who have seen private exhibitions of "The Submarine Eye" are said to be willing to pay $25,000 for their belief that it is a big money maker,
The annual convention of the Exhibitors' League of North Carolina will be held at Wrightsville Beach, Wilmington, North Carolina, June 14, 15 and 16. Convention headquarters will be established at the Oceanic Hotel.

President Percy W. Wells, of Wilmington, and Secretary H. B. Varner, of Lexington, have not yet announced the completed program for the session, but it is expected to be fraught with significant importance both to the industry of the State of North Carolina and of the country.

Elaborate displays by manufacturers of films and accessories will be a feature of the convention and applications for reservation of space are coming into President Wells' office. Efforts will be made to have several stars and some speakers of national importance in the industry, and all of the big trade papers will be represented. As Wrightsville Beach season will be in full blast at that time, an opportunity will be afforded to visitors of combining business with pleasure and have a seaside outing while attending the convention.

Michigan Exhibitors' Convention
Scheduled for June 12-13

An executive meeting of the Michigan branch of the Motion Picture Exhibitors' League of America, was held at Saginaw on May 4, at which all of the Michigan league's officers were present. It was decided that the annual meeting and convention of the Michigan league will be held at Grand Rapids, June 12 and 13.

In a telegram to Motion Picture News from A. J. M. Flies, secretary, was the line: "Looks like the beginning of a real organization. Who said 'Cannot come back'? Watch Michigan branch!"

ON THE FIRING LINE

Anita Stewart and Earle Williams got the laurel of popularity from C. A. Nolan of Jamestown, Pa., who found "The Fall of a Nation," a hit with his patrons. Vitagraph and Paramount are the programs played at this house.

"Stick to the program if you want to win," says A. McCollum, of the Star, Alpin, Texas. "Quit letting the feature stars make all your money after you spend money building and developing them."

Mary Pickford, Harold Lockwood and Charlotte Burton are the favorites with patrons of the Casino, Nunda, New York, according to Manager W. P. Farr. "The high cost of living is leaving no room for amusements," he adds.

Paramount, Metro, Fox, World, Selznick and Artcraft, is the imposing list of programs being shown by J. B. Eames, of the Park, Barnes, Va., under an early exchange policy. "Business is just fair, declares Manager Eames. "I am giving more music and intend substituting a musical program and eliminating one reel. My only kick is the over-production of inferior features and lack of good ones."

"We are having great business down here in Oklahoma," declares S. H. Jones of the Empire, Alton, Ill. "I sold 'The Spoilers' yesterday to $223."

The Dixie Theater, Buena Vista, Virginia, has been operating two months and reports business very good. Messrs. Lloyd and Updyke show Paramount and Triangle programs, each for three days.

St. Louis Exhibitors Body Joins National League

The St. Louis Exhibitors' Association became a member of the National League on April 26, and the event was celebrated with a big banquet at the Planters Hotel.

Kansas Theatre Men Fight Deposit System

The Motion Picture Exhibitors' League of Kansas held its semi-annual meeting in Hutchinson, April 16 and 17. The paramount subject was "deposits," and the League went on record flat-footedly against them. The exhibitors take the stand that they are responsible business men, and the manufacturers should not treat them differently than manufacturers and distributors of merchandise are treated.

While the discussions were warm, and the position taken unequivocal, there are signs that the exhibitors are willing to meet the manufacturers on any ground that will be equitable.

North Carolina Exhibitors Convene in Mid-June

Chicago Herald Specially Boosting National Convention

Comprehensive plans are being made by the Chicago Herald to give the greatest co-operation possible to the making of the National Convention held in Chicago from July 14 to 22, the greatest of its kind.

H. C. Holah, manager of the Motion Picture Department of the paper, announced that in addition to publishing an extensive Special Motion Picture Edition to dedicate the convention, it will carry a daily Movie Section, giving mention to every activity concerning all exhibits, special features and association proceedings.

A special circular-letter is being sent out by the Herald to exhibitors, telling of its plans and offering all co-operation possible.

Exchange Refuses to Make Good Loss to Exhibitor, He Says

We are in receipt of a letter from Exhibitor J. W. Schmidt, Grand theatre, Breese, Ill., in which he complains that the Clune Film Producing Company, by S. C. Rogers, writing out of Chicago, refuses to make good a bona fide loss to him of $625 from printing heralds, etc., prior to cancelation of a contract booked by him in good faith.

We have before us letters and contracts, and he has a contract for exhibition making no mention, even in the smallest type, of requiring "acceptance" from the Chicago office.

Mr. Rogers in his letter to this exhibitor says: "I do not find any conditions that would prohibit us from declining to accept such a contract."

In our opinion this concern should be very glad to get a release from all damage from Mr. Schmidt for the above money. Their representative made an apparently legal and binding contract, and Mr. Schmidt got busy and printed his advance notices. The answer as to why Mr. Schmidt is entitled to redress is, because he was injured that much, and more, by repudiation of a contract already made.

Important Meeting of Ohio Exhibitors

A business convention of Ohio State Branch, No. 1, Motion Picture Exhibitors' League of America, will be held on May 15, 1917, commencing at 11 A. M. at State headquarters, room 409 Republic Building, 647 Euclid avenue, Cleveland, Ohio.

Election of State officers and delegates to the National Convention will be held and a full attendance of exhibitors is urgently requested.

Iowa Exhibitors Meet—Fred Herrington Present

Fred J. Herrington, National Organizer of the Motion Picture Exhibitors' League of America, was in Des Moines, Iowa, last week, assisting in the reorganization of the Iowa Branch M. P. E. L. of A. Exhibitors from all over the State assembled at Des Moines for the meeting, which was held at the Chamber of Commerce.

H. J. Lago, manager of the Majestic theatre, Ft. Dodge, Iowa, was appointed temporary secretary of the organization. Plans were laid for a State convention to be held in Des Moines the second week in June. At this convention the permanent organization will be perfected and officers will be elected.

This reorganization has been contemplated for some time. In fact, ever since the resignation of A. H. Blank as president of the League. Local exchanges were particularly anxious to see the league perfected.

Mr. Rogers in his letter to this exhibitor says: "I do not find any conditions that would prohibit us from declining to accept such a contract."

In our opinion this concern should be very glad to get a release from all damage from Mr. Schmidt for the above money. Their representative made an apparently legal and binding contract, and Mr. Schmidt got busy and printed his advance notices. The answer as to why Mr. Schmidt is entitled to redress is, because he was injured that much, and more, by repudiation of a contract already made.
Time to Organize—Now!

On account of urgent calls from Southern and Eastern States National Organizer Fred J. Herrington has changed his itinerary.

Leaving Minneapolis he has gone to St. Louis and thence to Kansas City. From that city on his proposed route is as follows:

Oklahoma City, Dallas, San Antonio, Houston, New Orleans, Mobile, Jacksonville, Richmond. He will attend the North Carolina Convention June 14th-16th, at Wrightsville Beach.

Between these cities Mr. Herrington will have time to visit other Southern States. Write or wire us and we will wire him.

The movement for National organization is growing. Missouri has held a big convention and joined the National League. Michigan will hold its banner convention this year (note the telegram from A. J. Moeller, secretary, elsewhere in this issue) on June 12th and 13th. Texas holds its state convention on the same date. North Carolina, a very stirring organization, promises a banner convention on June 14th. Ohio will hold its best and biggest convention in Cleveland May 18th.

Many states have joined the national organization which have never been in before. Every state will probably send a delegation to Chicago.

Every state should. Right now a huge annual war budget of more than twenty million dollars faces the exhibitors of the country.

This budget must be collected equitably. Only one thing will assure every exhibitor of just treatment this year, and that is his membership in a national organization capable of protecting his interests.

You must join the League this year. You must go to Chicago.

Fred J. Herrington will help you organize. His services are at your disposal.

Let us know when you want Mr. Herrington and we will advise him at once.

Send this coupon in to MOTION PICTURE NEWS, 729 Seventh Ave., New York City.

---COUPON---

Are you a League member? If not, why not? .......... Will you attend the National Convention in Chicago—
Do you favor instructed or uninstructed delegates? .......... July 14-22d? ........................................

Who is your choice for President?
Remarks ....................................................................

Signed .................................................................
Theatre ..............................................................
City .................................................................
Cleveland Accords Herrington an Ovation

**MOTION PICTURE NEWS**

National Organizer Rouses Enthusiasm Through Plain Exposition of Exhibitors' Problems—Calls for Unity—Resolution Against War Tax

"ONLY IN UNITY IS THERE STRENGTH." That is what Fred Herrington, president of the Motion Picture Exhibitors' League at a special meeting April 26.

On his brief visit, out on the coast, Mr. Herrington struck at the evils confronting the trade and reminded the way to concerted action as a means to combat them. By sound argument, and a genuine interest in the exhibitor he strongly impressed his hearers. His address in part follows:

"Ohio at present, numbers many organizations in the industry, each one suggesting a cure for its own ailments to the national headquarters. But here comes a proposed war tax and the show business is put under the way to concerted action as a means to combat them. By sound argument, and a genuine interest in the exhibitor he strongly impressed his hearers. His address in part follows:

"It makes no difference how large a body is, so long as it is consistent and thoroughly in harmony, but if you want results, you must become a component part of the national organization, and stand by that body. If you don't belong because you don't ap- prove of what it is doing, then it is your duty to belong in order to help make it what you want it to be.

"Standing aloof and looking on not only doesn't do you any good, but you are hampering those who are endeavoring to perform the greatest good for the greatest number.

"Cleveland is asleep, but it ought to wake up on the present war tax proposition.

"Only legislation that makes it impossible for the small exhibitor to keep his house open cannot be wiped out by war taxation. Needle plants direct tax on net incomes. Heavy co-op-erated in the efforts to bring about a better "get-together spirit among the local exhibitors."

**EXHIBITOR PERSONALS**

**ILLINOIS.—Jacksonville:** Manager John Johnson of the Standard has disposed of t\ew Power 6B, automatic projection machine.

**Chicago:** Four has sold to Henry F. Keeling, both of Elgin, the Broadway theatre at the northeast corner of Olive Street and Orange Avenue, for $7,000. The building is gutted, and is reported to be in a fair state of repair.

**Elgin:** Manager Fred M. Hoffman, of the Chicago valley, has purchased the Addison, 7th & Main street, 700 seats, for a reported consideration of about $14,000, subject to $18,000, the purchase price given in part, by the same Nebraska farm fund.

**East St. Louis:** Harry Reardon, manager of the Broadway theatre, 1433 O'Fallon street, is going into partnership with F. A. Hobbs of W. C. Young & Bro., who is the present manager.

**St. Louis:** A. J. P. Lane, who has managed the Electric theatre for some time, has purchased the business and will take possession next Monday.

**Portage:** J. S. Babcock, who recently bought the Majestic theatre at 4026 South 7th street, held a lease on the theatre for ten years, ending Jan. 1, 1927. The theatre was purchased and moved, and now occupies the old site of the Odeon. Babcock has taken over the management, and the theatre is as it was ten years ago.

**IOWA.—Clarens:** T. A. Shaffer has purchased the only picture theatre in this town. He is planning to reopen the place for business in the near future.

**Wisconsin.—Reedsburg:** E. J. Dillenbach, who has owned and operated the Orpheum theatre for the past seven years, has sold his interest to another operator.

**ONTARIO.—Brampton:** A. W. Griffen and his brother, Dr. W. A. Griffen, jointly operate the Griffen theatre here, and, in addition to the Universal weekly program, also use serials.

**PENNSYLVANIA.—Philadelphia:** The motion picture theatre, located at 2312 North Front street, was recently sold to the S. H. Simpson Co., Garfield building, for $10,000. The property is 15 x 100 feet and is assessed at $50,000.

**OHIO.—Cleveland:** S. W. Manchester & Co., Garfield building, has leased for April 1 to J. H. Simpson the plaza theatre, 359 street, and Payne avenue, N. E., for ten years at an average rental of $1,500 a year. Mr. Simpson, of the Union theatre, plans to remodel the plaza and operate it as a capacity, nickelodeum.

**Montana.—Livingston:** E. P. White, of the Strand theatre of this city, has been in but a few days, and leaves for Chicago to attend his large business. East Helena: C. A. Drummond and J. B. Beves have reopened their newly remodeled picture theatre of this city and have remodeled under a new name, the Wonder, but it has just been opened under its new management and is a first-class picture theatre.

**Huntington:** F. W. Morris has sold the Gold Stamp company of this city, and William Crawford, has purchased the lease and equipment of the Star theatre here in the near future.

**Nebraska.—Upland:** Charles Johnson is planning to erect and operate a picture theatre here in the near future.

**Oregon:** Alva Bloss, of Upland, has purchased the lease and equipment of the Star theatre here and will assume the management at once.

**Orchard:** Sam Johnson has leased the Rex theatre of this city.

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**INDIANA.—Columbus:** P. H. Jackson is now in charge of the Star theatre at Union City, having been appointed to this position in The Motion Picture News. He plans to show special features from time to time. An excellent musical program is also being arranged.

**Winchester:** J. M. Mills, of the Dreamland theatre, formerly operated by George Oates, has sold his interest and that playhouse is once more open to the public. The new manager of the theatre is Mr. Oates, and the playhouse is the Irving, which will be used for showing motion pictures, while other days road shows will be the attraction.

**Warsaw:** Clarence Maish has purchased a theatre at this place, and, with his wife, left last week to assume its management, and thus become a citizen of the city. Mr. Maish, who, until last month, was Miss Kathryn Davis, has been identified with the motion picture business, having for a number of years been connected with the Royal-Grand theatre in this city. She has presented a feature picture, and the Sydney, for which the Sydney, and the Wychwood theatre. Mr. Maish is a young man of exceptional ability, and has been associated with his father, W. F. Maish, ex-manager of the Little Crow Mill in this city. He has unusual talent among advertising lines. While their many friends in Warsaw will regret their removal from the city, all will go with them.

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**Ontario.—Brampton:** A. W. Griffen and his brother, Dr. W. A. Griffen, jointly operate the Griffen theatre here, and, in addition to the Universal weekly program, also use serials. The latest program is showing "The Purple Mask" and report a continuation of good business.

** Saskatchewan.—Manitouwadge:** Proprietor Mess H. Guelisen of the Huntington Avenue theatre, owned by a known man in the motion and theatrical business, has enlisted for service in France. Besides being widely known in the motion picture business, Mr. Guelisen is president of the Huntington Avenue Improvement Association, a voluntary organization for the war relief of Armenia.

**Michigan.—Detroit:** Herbert L. Well last week purchased the Bijou Motion Picture theatre and closed a five-year lease on the Majestic.

**Canadian.—Toronto:** The York theatre, Yonge street, Toronto, one of the city's largest picture houses, has been sold out to T. C. Johnson, of Mount Hope, who assumes control of the business. Mr. Johnson has several propositions under consideration, but has not fully decided what he will do.

**Ontario.—Brantford:** Fred E. Giffen and his brother, Dr. W. A. Giffen, jointly operate the Tiffany theatre here, and have announced that they are about to open the Universal weekly program, also use serials. The latest program is showing "The Purple Mask" and report a continuation of good business.

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Postcards as Patron Magnets

R. J. Reef, manager of the Star theatre, Decorah, Iowa, reports that his patron getters postcards can be depended upon to produce maximum results at minimum cost. The sample sent us by Mr. Reef is printed in red and black, without illustration, and in a small town, such as Decorah, the card is certain to be read. We have only one criticism to make. Mr. Reef's postcard, while a good type job, would have better effect if he did not use such worn phrases as "One of the Season's Biggest Hits," "The Talk of the Country," etc.

Let History Work for You

"The Midnight Ride of Paul Revere," shown at a special children's matinee at the Muse theatre, Omaha, Neb., on Saturday, April 21, three days after the anniversary of this famous event, drew one of the largest crowds that ever attended a children's matinee in that city. Over 800 children were admitted to the theatre and when they left, after seeing this picture and a comedy, it was one of the best pleased crowds Omaha has ever seen.

Recruiting Officers Help

United States Army, Navy and National Guard officers are doing everything possible to cooperate with Boston theatres in an effort to stimulate recruiting. Brigadier General Clarence R. Edwards, who recently arrived in Boston to take charge of the Department of the Northeast, has been making things as easy as possible for the news film photographers, and results already are in evidence.

Press Sheets Are Outgrowth of Old-Time Circus "Fixer"

In a lively article in the latest number of "Reel Life," the Mutual house organ, the evolution of the old time circus "fixer," to the up-to-date press sheet is interestingly told.

The article opens.

In the olden days of the doubtful circuses, there came to your town a loud-cheeked suit and red vest, brilliantly stuffed with gems and containing a boisterous person of weight who immediately became a playmate of the officials in power and others who sought favors in handy fashion. He was loose with his cigars, his libations and his money wherever and wherever these things might do the most good. They called him a fixer then. Later, when he dared to wear nothing more startling than a red necktie and a headlight and shaved off his brilliant black mustache, they called him an agent.

"He was still a fixer, but as the circus proprietors began to realize the importance of presenting shows for women and children as well as for the men, fixing methods were changed. The agent instead of arranging for protection for the crooks that followed the show, began to work through the newspapers. And as he and his employees realized that the circuses was getting more money at the gate as a result of studied printed matter and that the crooks were losing out financially, the importance of the agent's position increased and a new lynx man entered the field."

The article goes on to tell of the difficulties which confronted the first motion picture ventures and how they were painstakingly overcome.

The press sheet is the motion picture version of the purified and glorified old time "fixer."

Coliseum Lines Them Up at Six A.M.

The last part of an old saying has something to do with the fundamental principle that the man who gets up early in the morning becomes, among other things, wealthy. J. O. Hovick, advertising manager of the Coliseum theater, Seattle, Wash., tried it out at 6 A.M. the other morning, when he advertised that a dozen plantation statues of Pappy Arbuckle would be given to the first dozen people buying tickets for the performance for that day. The theatre opened at 11.

Manager E. D. Tate of the Coliseum caused a stir recently by introducing to a packed house a sweet young girl who sang the aria from "Madame Butterfly" in a high soprano voice, then removed a wig, proving to be a seventeen-year-old boy. This is an old vaudeville trick, but it went over nicely.

K. C. Theatre Uses Chaplin Impersonator in Bandages

Wheeling a man all bandaged up in true hospital style, Kansas City's Charlie Chaplin impersonator, goes about town attracting attention to Charlie in "The Cure," at the Idle Hour theatre. We suggest that the patient should be dressed in a khaki suit, like a war-veteran.
Frank Hall Uses Strenuous Advertising Methods

FRANK G. HALL, of Newark, N. J., believes that strenuous advertising methods must be followed if the public is to be acquainted properly with productions above ordinary.

Newark was told that "The Whip" was at the Strand by a newly painted tally-ho drawn by six horses and carrying a coaching party in gay costumes with trumpeters announcing its approach, while a thoroughbred race horse with a jockey in attendance stood in front of the theatre.

"The Honor System" was advertised by turning the Strand lobby into a tier of cells—with prisoners looking through the bars, sheriffs and keepers in attendance and a sign over the gate which admitted the audiences, reading "Visiting hours 2.30 and 8.15 P. M."

Something to make people talk about the theatre is arranged for every feature, but care is taken to stage the advertising "stunts" in a high-class manner and make them suggest a two-dollar attraction and not a cheap show.

Mr. Hall is a heavy advertiser and believes that a theatre manager must be a live wire, continually thinking up new methods of keeping his theatre before the public. He insists upon doing things elaborately and appealing to the best people in the community. This is accomplished by spending money and using only ideas that appeal because they are clever.

For the proper presentation of "The Bar Sinister," Mr. Hall is having a special stage set made in which a prologue will be staged introducing darkies singing old plantation melodies in the moonlight and pantomime leading up to the opening scenes of Edgar Lewis's drama.

Frank Tally-Bo with Six-Horse Team Announces "The Whip"—Row of Cells in Lobby for "The Honor System"

Pathe Offers Hints for "The Double Cross"

THE Pathe Exchange has collected several advertising "stunt" ideas used by exhibitors in exploiting "The Double Cross," and desires to offer them to other exhibitors who contemplate booking that serial.

Manager Meighan, Star theatre, Portland, Oregon, erected a 24-foot "double cross" above the porte-cochere and turned on a spotlight after dark.

The Palace theatre, Cedar Rapids, Iowa, in co-operation with the Des Moines Pathe Exchange inserted a mysterious newspaper advertisement one week before the picture played. Interest was centered in a veiled woman who alighted from the noon train, walked to the Palace theatre and eluded police and reporters.

The next day, says the Pathe press agent, a two-column story appeared recounting the mysterious kidnapping of a veiled woman by a masked stranger at 1 o'clock next afternoon. The explanation came out in the newspapers and on the billboards several days later.

Press feats of this variety are not easy to "put over." You must work hand in hand with the local newspapers, and it is best to let them know your plan and sanction it. It has been our observation that the crafty press agent who "puts one over" on a newspaper is not looked upon fondly when he makes a second attempt.

In a way, the slick press agent resembles the boy who cried "wolf!" when there were nothing but sheep in the neighborhood.

New Paramount Publicity Man in Detroit

In a form letter sent to all Paramount exhibitors in the Detroit region the announcement was made of the engagement of Geoffrey Jefferson to handle the publicity department. The letter urges all exhibitors in the territory served by the Detroit Exchange to get in touch with Mr. Jefferson.

Boosting Bernhardt Film

Substantial encouragement was given the attendance records at the Park theatre, Boston, when Thomas D. L. Soriero, manager, secured W. Donald Dutilly, who offered his blood during Bernhardt's recent illness, to appear on the stage and give a brief recital of Bernhardt's life history. The talk was given in conjunction with the World film, "Mothers of France."

Toy Balloons Make Friends

Exhibitor R. E. Faulkinburg of the Majestic theatre, Lexington, Neb., arranged for a free distribution of toy balloons for a special children's matinee showing of "Shadows and Sunshine," with Baby Marie Osborne, the Pathe starlette. Every child attending got a free balloon. The house was packed. In addition to such "stunts" as the above, Mr. Faulkinburg issues a neat house organ weekly called the "Majestic Theatre News" in which the reading matter is very interesting and instructive.

Paper Locomotive Opens New Display Field

THE Sennett-Keystone comedy, "Teddy at the Throttle" was given a most elaborate and spectacular introduction in Los Angeles at the Woodley theatre by means of the interior of a locomotive constructed of paper mache. The ingenuity of the contrivance deserves several thousand words in itself, but its importance, to us, is the valuable field it opens for the general use of paper mache for lobbies.

The locomotive's interior was a most realistic affair, spurting steam at intervals, levers rattling, fire box glowing. The paper mache for the display was made in special casts in Mack Sennett's Studio.

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"Happiness." Enid Bennett's Late Week.

The Man Who Never Says Die is Jack Devereaux in "The Man Who Made Good." It's a terrible disgrace, and before its end leaves you smiling with untold relief because the man who never says die...in short, you will enjoy every foot of the celluloid depicting "treason" in all its frightfulness.

There is every reason why you should see George Walsh in "The Book Agent" at the theatre on of week. You can see "The Man Who Made Good" at the theatre on of week.

Ready-Made Ad-Talks give you a program announcement with a punch merely by clipping the story alone. Ready-Made Ad-Talks give you headlines that can be the basis of your display. Happyogenous华北 pulling-sentences as you care to use.

Once again we repeat: Muriel Ostriece, a Brandy Stage and Screen Star, at Best in "Moral Courage" (World Five Reel Production). Muriel Ostriece, William A. Brady's most pleasing young star, is seen in a story of how a milk town which gives this favorite star an opportunity to display her talent, as she so nobly endowed her to the legitimate stage. It is the story of the last of a milk woman's son for a factory "hand" in the person of Miss Ostriece. The story develops in a manner which is entirely new, making us wish we had seen more of the milk woman as the hero of this drama, which is so pleasing and satisfying a way.

Arthur Ashley, popular Millionaire who is the leading man in "Moral Courage," is in "Moral Courage," in which he is not alone command your presence but your undivided and collective attention during its pictured version of humanity's most despicable crime, treason.

Muriel Ostriece is in "Moral Courage" in the triangle of French Convent to Gay Picture, All That the Name Implies. From the settlement of French Convent to its Apaches and the capture of Paris is a story of man's victimization. Some are casted in strong supporting roles, while others sleep. You will be taken to quiet corners of a convent, the other theatre on of week. George Beban is in "The Marcellini Millions" feature attraction at the theatre on of week.

Ready-Made Ad-Talks give you a program announcement with a punch merely by clipping the story alone. Ready-Made Ad-Talks give you headlines that can be the basis of your display...in short, you will enjoy every foot of the celluloid depicting "treason" in all its frightfulness.

George Beban in "The Marcellini Millions" feature attraction at the theatre on of week.
extreme, almost, of the life of the gangster. The story is a resounding—nobleman while the sun shines but a gangster by night—whose one ambition is to achieve his secret, a revelation to the girl on his death bed and she is confronted with the choice of having to sacrifice or fulfill her good name by being exposed by her father's Heulmu, although her loyalty is to her service in America and the clever manner in which she eludes the police makes it difficult for her to be upon her by her father, who sought only to save the family's name. This exciting ending will surely afford enjoyment or realized through the medium of every picture. In this offering of "Universal, A Phantom's Secret," with Mignon Anderson starred, will be seen at the theatre on—week.

Vivian Reed as Arabian Princess Finds Adventure in "The Lad and the Lion" (Armstrong Fire Reel Production) Miss Reed as the darling of the screen, is back again. Back with a touching story of the "days of old," when gold glittered from the shadow of the giant redwoods of California and a seven-shooter and rope were the ends of justice. She is back with all the laurels of a coronet, for she has been unanimously acclaimed as one of the most beautiful women on the screen. The story of "The Lad and the Lion," filled with action and love, with one of its central figures a lion, is sure to be a hit of the season. Will Machin, who plays the leading male role, says that this is "the lad with the lion." He is an admirable actor and worthy of much more credit than he was given in the previous film. The second Butterfly offer of Universal, "A Phantom's Secret," will be seen at the theatre on—week.

"Little Mary" Pickford in Something Different, "A Romance of the Redwoods" (Armcraft Fire Reel Production) "Little Mary" Pickford, the darling of the screen, is back again. Back with a touching story of the "days of old," when gold glittered from the shadow of the giant redwoods of California and a seven-shooter and rope were the ends of justice. She is back with all the laurels of a coronet, for she has been unanimously acclaimed as one of the most beautiful women on the screen. The story of "The Lad and the Lion," filled with action and love, with one of its central figures a lion, is sure to be a hit of the season. Will Machin, who plays the leading male role, says that this is "the lad with the lion." He is an admirable actor and worthy of much more credit than he was given in the previous film. The second Butterfly offer of Universal, "A Phantom's Secret," will be seen at the theatre on—week.

Mary Miles Minter—Mischief Made Merry—in "Annie-For-Spite," a Millionaire (Armstrong Fire Reel Production) "Annie-For-Spite," one of the best stage attractions running in New York, is to be seen at the theatre on—week. Mary Miles Minter, as "Annie-For-Spite," is sure to be a hit of the season. The story is a touching one, and the acting of the cast is sure to be a hit of the season.

"Little Miss Fortune" at Theatre on—week. Marion Swayne Depicts Theatrical Life on Broadway in "Little Miss Fortune" (Armstrong Fire Reel Production) We hear a lot about "The Lights of Broadway," "The Gay White Way," and "the big city." but there is still no experience that can match the thrill of passing beneath these lights, pushing our way up the glaring way or even as much as reached one or both of Us great terminal stations. The next thing to reality is to be an actress and what an actress doesn't know about New York isn't known by New Yorkers. In "Little Miss Fortune" you will see the human side of theatrical life— the side without the grease. Gloria Joy, Balboa's New "Child Wonder" Mr. Courtenay is now starring in "Pals First," one of the best stage attractions running in New York. William Courtenay in "The Recoil" will be seen at the theatre on—week.

Pathe's New Serial, "The Neglected Wife," Featuring Ruthe Roland Opens Strong Pathe's new serial, "The Neglected Wife," written by Mabel Herbert Urner, the serial which has as its star Miss Roland, is to be seen at the theatre on—week.

Climax of Daring Reached in Latest Chapter of "The Railroad Raiders" (Universal Serial—Two Reels) The thrill of thrills, the climax of daring, the crisis in human risk, the thing next to impossible to realize is the thrill of scene, and the running of the "Railroad Raiders," the serial which has as its star William Courtenay, is to be seen at the theatre on —week. William Courtenay in "The Recoil," will be seen at the theatre on —week.

"Voice on the Wire," a Thrilling Serial (Universal Serial—Two Reels) Polly figures very prominently in the latest episode of "The Voice on the Wire." She falls into the hands of a gang of criminals, who are taken away on a special train which is closely followed by another containing the authorities who are trying to rescue her. The gang decides to board the special and when they receive a secret message from the authorities, they follow the train. The authorities follow shortly after the receipt of the message, in a desperate attempt to save her. The excitement and suspense are kept up throughout, and the climax is reached when the girl is rescued. This sixth and latest installment of "The Railroad Raiders" is to be seen at the theatre on— week.

Late Chapter of "Voice on the Wire" Has All the Elements of a Thrilling Picture (Universal Serial—Two Reels) "The Voice on the Wire" is a serial which is being followed by the authorities, who are trying to rescue the girl who is in danger. The gang who is trying to rescue her also follows the train, and the excitement and suspense are kept up throughout, with the climax reached when the girl is rescued. This sixth and latest installment of "The Railroad Raiders" is to be seen at the theatre on—week.

Plans Are Laid to Compromise Girl of the Double Cross in Late Mystery (Path Services—Two Reels) One of the important features of the Tenth Episode of Pathe's mystery story, "The Mystery of the Double Cross," is the return of Herbert Brewer, father of Philp, who mysteriously disappears. This latest episode of the serial is entitled "The Hole in the Wall," and contains scenes of excitement and mystery plans to compromise Philp so that he will be committed to an asylum. The episode of the "Hole in the Wall," dispatched with a note from Bremer, instructing him to recover from the Double Cross. The note contains the confession of the gang to brendy, who has admitted to the real identity of the girl of the Double Cross, and to the mystery of her disappearance. Philp is seen to go to the home of a friend, who turns over the mystery. There is excitement aplenty in this latest episode. You can see the latest chapter of "The Voice on the Wire" at the theatre on —week.

"Little Miss Fortune" at Theatre on—week.
**ADVANCE OFFERINGS OF THE PROGRAMS**

"A Naked Soul" Second French Picture of World-Brady

The second of the French photodramas purchased by World-Pictures Brady-Made for distribution upon the regular program is called "A Naked Soul," and its publication is listed for June 11. The star of this production is Susan Grandaise, whose Old World personations of sympathetic roles are so very popular that they have gained for her the affectionate sobriquet, "the sweetest girl in Europe," which certainly speaks volumes for the manner in which she must have endeared herself to screen patrons abroad.

"A Naked Soul," through which Miss Grandaise will have her introduction to the American public, is the love story of a modern prince and a beautiful country girl. In the cast are: Brenton Marchiville, a son of Albert Signer, who gave such a vivid performance of the schoolmaster in "Mothers of France"; Grace Derval and George Treville.

**Arthur Writing Story for Miss Saunders**

Lee Arthur, author of "The Auctioneer" which was the successful stage vehicle of David Warfield, some seasons back, "The Gay Mr. Lightfoot," "We 'Uns of Tennessee," "Private John Allen," "Cohen's Luck," "Breaking Into Society," and dramatization of "Huckleberry Finn," has been attached to the Balboa studio staff.

Mr. Arthur's first work for the Balboa studio will be a story for Jackie Saunders, the Horkheimer-Mutual star, in which she appears as an unconventional girl. The story will call for five principals and numerous lesser lights. Sherwood MacDonald will have the handling of the Arthur production.

**Popular Art Drama Stars on Schedule for May**

Jean Sothern in First Picture Under New Director—Naomi Childers and Marion Swayne Make Program Debut—Alma Hanlon in Drama

**Universal's Birth Control Film at Broadway May 13**

The new Universal feature which has been prepared under the direction of Lois Weber and Phillips Smalley, about which so much secrecy has been preserved hitherto, is now announced for the Broadway theatre, beginning Sunday afternoon, May 13. The title of the picture is "The Hand That Rocks the Cradle," and it deals with the subject of birth control. It was shown privately a few days ago before a distinguished audience of representative, New York men and women.

The new picture is in six reels. Miss Weber appears as Mrs. Broome, the wife of an eminent physician, who, through her husband's calling becomes possessed of sufficient knowledge to impart it to certain women who are in need of her advice. The story links together two contrasting families, one of the home of a wealthy couple with a society-loving wife; and the other, the family of a laboring man. In each case the problem of the children comes to the front.

Miss Weber, Phillips Smalley, Priscilla Dean, Wedgewood Nowell and Evelyn Selbie have the principal roles.
Film Version of "Within the Law"Warmly Praised

New York Reviewers Commend Vitagraph Presentation of Strong Drama—"More Thrilling Than Stage Version," Writes Critic of N. Y. World

NEWSPAPER critics have given great acclaim to Vitagraph's screen version of "Within the Law," which is playing at the Broadway theatre, New York. "Zit," in the New York Journal closes Big Vitagraph Feature "Don't miss this picture, whatever else you miss. It's worth walking miles to see, and it's worth any price of admission anyone cares to charge to have you see it."

In reviewing the picture from the standpoint of Bayard Veiller, the author of "Within the Law," the Journal critic says: "The picture industry has done for him what no stage manager could have done in the spoken drama. No matter who has seen 'Within the Law' as a play must absolutely see it in the pictures, and the fortune that this film is going to make will equal that of any of the greatest pictures that have been shown."

"In the two hours of solid grinding of the operator, there is not one second that could be taken out. In many of our two hour features we see ten, fifteen, twenty and thirty minutes that could easily be omitted, and it is not so with our Broadway hostries for the motion picture interests, they have been known to cut big features to suit their time sheets. But 'Within the Law' would baffle the scissors for you would not know where to cut it." The critic of the New York American, during the course of his exhaustive criticism, writes: "The great enticement of Bayard Veiller's 'Within the Law,' a photoplay version of which was presented at the Broadway theatre, being a pre-release, is its ever increasing dramatic power. That cumulative intensity and that tightening grip on the feelings of the audience are wonderfully perpetuated in the screen version given by the Greater Vitagraph Company.

The New York Herald critic adds his word of praise in language as follows: "Few words of praise, even though used by the Father of Sport, could hold more than do justice to the motion picture version of 'Within the Law,' presented last night at the Broadway theatre. It is continuously fascinating and its art of presentation from a dramatic viewpoint is far in advance of that of many films which have attained great note."

"Especially commendation is due to the work of a proficient cast, headed by Alice Joyce as Mary Turner, and Harry Morey as the Burglar, and Eugene O'Rourke, as the police inspector, alone was worth seeing."

"The critic of the New York World declared that the screen version is even more thrilling than the stage version. He writes: "Within the Law' was shown on the screen last night in the Broadway theatre before a crowded house and won an easy success as a moving picture. Bayard Veiller's melodrama, which was exciting enough on the stage, is even more exciting in the movies."

Greater Vitagraph has decided to release "Within the Law" on May 14, the showing at the Broadway theatre being a pre-release.

Beban in Italian Play on Paramount Program

Appears in Familiar Role in "The Marcellini Millions"—House Peters and Kathryn Williams Co-Starring in Another Feature

THREE of Paramount's stellar lights will be seen on the program announced for the week of May 14. George Beban, in another of his Italian roles appears in "The Marcellini Millions" and Kathryn Williams and House Peters co-star in "The Highway of Hope."

The story of Mr. Beban's vehicle deals of Gudo Bartelli, an Italian truck farmer, who with his wife and baby lives happily. Upon the death, brought on by anger, of Leo Marcellini, wealthy wine owner, Gudo is found to be the only living relative and inherits a beautiful estate. He is unhappy in his prosperity, but his wife is taken in hand by two social adventurers and is finally induced to get a divorce. A paper is found, however, which takes away. The Marcellini money and property and Gudo's wife returns to happiness with her partner in their humble station.

The cast of characters includes Helen Jerome Eddy, as Antonietta Bartelli, Pietro Sesse as Leo Marcellini, Henry Woodward as Wade Croyle, Fred Hunton as Mr. Hargrave, May Gaston as Nancy Harris, W. H. Bainbridge as Mr. Waring, Eugene Pallette as Mr. Murray, Adele Farrington as Mrs. Murray. The production was directed by Donald Crisp.

"The Highway of Hope" is a story by Willard Mack, which tells of a bedraggled maid-of-all-work around Missouri Joe's saloon and dance hall, known as Lonely Joe. Junior Durkin, in his role as "Junior," in spite of her sloppiness and rags and tatters, is a very beautiful girl. A cowboy, black sheep of a wealthy family, while intoxicated marries Lou. After many unhappy adventures in which they are separated, Lou and her husband are reunited and enjoy wealth through the find of a mine. This picture teems with incidents of heart interest.

Surrounding the program week of May 14th will be the sixty-sixth edition of the Paramount-Bray Pictographs, the magazine-on-the-screen, in which four subjects are shown: "How Uncle Sam Takes Old Money and Makes It New," "Lessons in Wood Carving," "Sun Cure" and a comedy cartoon. Burton Holmes in the sixty-seventh of his weekly trips around the world takes his travelers to see the Kandy elephants near Ceylon.

A single reel Black Diamond comedy will be released this week entitled "The Window Dresser's Dream," in which there is said to be action from start to finish.

Bluebird Names and Schedules Early Releases

Exhibitors will be interested in the definite announcement of features and dates for the Bluebird series in a schedule that is fixed for the first week in July. Bluebird's most popular leaders will be concerned in these early summer showings and a varied assortment of themes will be presented.

As previously announced June 4 will mark the appearance of Franklyn Farnum and Brownie Vernon in a comedy drama. "Bringing Father Home," directed by June 11 Dorothy Phillips will be presented in "A Doll's House" from the Ibsen play. Ella Hall reappears on June 18 in "The Little Orphan."

"A Kentucky Cinderella" will be the offering week of June 25, with Ruth Clifford and Rupert Julian the featured ones in a company including Emory Johnston, Little Zoe Rae, Gretchen Lederer, Eddie Polo, Frank Lanning, Myrtle Reeves and Annette Portola. F. Hopkinson Smith's story was adapted to the screen by F. J. Clason and Rupert Julian directed.

Ida May Park furnished story, scenario and direction for "Fires of Rebellion," the July feature in which Dorothy Phillips will be the star. William Stowell and Lon Chaney will, as usual, be leaders in Miss Phillips's support.

Two Directors Handling "The Twisted Thread"

From now on until the finish of Balboa's noted serial, "The Twisted Thread," two directors will handle the production. William Bertram, under whose supervision, "The Neglected Wife" by Will M. Ritchey was brought to a successful close, will direct, with Edgar Jones.

"The Twisted Thread" is the work of President H. M. Horkheimer. It is a serial production of fifteen notable episodes, two of which are entirely finished, and work is in progress upon the next four. Director Frank Crane began the task, having a contract with Messrs. Horkheimer Brothers, for ten weeks. At the termination of this period, Mr. Crane was called to Honolulu, by the illness of a relative and Edgar Jones, late of the Metro forces, was placed in charge.

A new stage was erected at the Balboa plant at a cost of $30,000 to adequately produce the serial, and Kathleen Clifford, a well-known New York vaudeville performer was assigned the star part.

Advertising for "S. O. S."

The American Standard Motion Picture Corporation of Chicago, which concern is exploiting the state rights picture, "S. O. S.," made by the Sunshine Film Corporation, states that it has two of the best artists in Chicago constantly at work on special advertising helps and novelties for the printed matter to be used with this state rights production.

A complete line of posters ranging in size from one sheet to a twenty-four sheets stand has been made up in addition to three styles of heralds, two of window cards and a unique lobby display.
Favorite Player Tops Mutual
May 14 Program

HEADED by Mary Miles Minter in "Annie-for-Spite," Mutual offers what it is believed will prove an exceptionally interesting program for the week of May 14.

In her newest release Miss Minter is shown in a variety of roles, one as a homespun girl, which is something new for her.

"The Overland Disaster," is the sixth chapter of "The Railroad Raiders," scheduled for May 14. In this chapter occurs a spectacular Pullman car runaway, going forty miles an hour, it runs off the rails and rolls over and down a forty foot embankment.

"When Betty Bets," is the second Marie Cahill comedy, also released on May 14. In this comedy Betty (Marie Cahill) starts out without a cent and not even clothes to her back and earns $1,000 in thirty days.

On May 16 comes Billie Rhodes in "Trivialities," in which Mary masquerades as an actress and cues hubby of flirting.

"Jerry's Finishing Touch" is the Cup comedy for May 17 in which George Ovey is Jerry. The laughs in this story arise from Jerry's aspirations to be a movie magnate.

The Vogue contribution to the fun is "Caught in the End," ready May 19, and shows Lilian Hamilton masquerading in a suit of clothes.

"The Alibi" is the title of the ninth story of the "Jimmie Dale, Alias the Grey Seal" series. In this story the Grey Seal upsets the plans of a crook who is impersonating him.

World-Brady Program

A SUMMER schedule listing fourteen subjects to be released between May 14 and August 13 was announced by World-Pictures Brady-Made last week. The order of release and names of the subjects follows:


Prominent in the supporting cast are C. D. Crittendon, Fred Kelsey and Jack Leonard. A Victor comedy, "Fat and Foolish," featuring Ed. Sedgwick and Belle Bennett, is the other Universal release for May 15.

On Wednesday, May 16, an L-Ko two-reel comedy, "A Good Little Bad Boy," featuring Phil Dunham, Lucille Hutton, Charles Insee and Merta Sterling, will be released. This comedy was directed by Vin Moore under the supervision of J. G. Blythestone.

Essanay’s Schedule for Summer Months Announced

President Speyer Explains Advantage of Early Preparation—Another "Skinner" Subject and Several Essanay-Niles Pictures on Long List

ELEVEN features are scheduled in Essanay’s announcement of its schedule for the summer months. Two of the subjects scheduled have already been announced. These are "The Night Workers" with Jack Gardner and Marguerite Clayton, scheduled for May 21, and "Filling His Own Shoes," a Bryant Washburn picture.

On June 13, the second of the Essanay-Niles series of redblooded Western dramas will be released. Its title is "The Land of the Long Shadows." Jack Gardner will be featured in this, as well as the productions of this series to follow.

Bryant Washburn will be starred in the feature to follow. Its title will be "The Man Who Was Afraid." This picture will present a film version of the story of that title by Mary Brecht pulmonary, which was published in the Saturday Evening Post, and won wide popularity.

On July 16 "The Range Boss" will be issued. This is the second production of the Essanay-Niles Western dramatic series, presenting its star, "The Golden Idol," will be released July 23. This production has been scenarioized from the story in Ainslee’s Magazine by Robert Rudden Whiting.

"Skinner’s Baby" will be released August 6. This picture will be the third of the Skinner series, with Bryant Washburn supported by Hazel Daly and the original cast. This picture is a sequel to "Skinner’s Dress Suit" and "Skinner’s Bubble," which have proven successful throughout the country.

Following "Skinner’s Baby" will come "Open Places," the third of the Essanay-Niles series. This production will be released August 20. Efficiency Edgar’s "Counsellor," a comedy-drama adapted from the Saturday Evening Post story of that title by Clarence Buddington Kelland, will be released September 3.

The next on the program will be entitled "Lost Paradise." The picture is from the story of Frederick Arnold Krummer, and will feature Marguerite Clayton. On September 24 Mr. Gardner will again appear in an Essanay-Niles feature entitled "The Vigilantes."
Film Specialties

Gaumont "Featurettes" on Timely Subjects

"Real Life" and "Tours Around the World" Appeal to People of All Classes—Short Reels Carefully Edited, Not Mere "Fillers"

The exhibitor who believes in specializing on programs appealing to regular classes of patronage will do well not to overlook the Gaumont "featurettes" released weekly through Mutual—"Real Life" and "Tours Around the World." Gaumont also produces the Mutual Weekly which is crammed full nowadays of timely and patriotic features. But "Real Life" and "World Hours" offer a special chance for the live exhibitor to build up a much neglected patronage from among the people who want to know what is going on in the world at large. Great pains are taken in "editing" these weekly compendiums of useful knowledge and up-to-the-minute entertainment.

In the release of May 22, No. 29, of "Tours Around the World," the traveler is given a look at the famous Gibraltar, then shown the results of excavations at Martonique, where in 1902, 40,000 lives were wiped out by the terrible eruption of Mount Pelee, the once to Cadiz, Spain, the largest military port of this country of traditions, and finally given a view of the River Marne; Paris, before the war, with the people at sport and play.

The same week, No. 56, of "Real Life" shows farmers plowing with automobiles converted by a new invention into field cultivators. Golf enthusiasts are shown making use of the clever "autoped" which threatens to take the exercise out of golf. Caviare, the two-dollar-a-portion delicacy known only to the "elite," is shown being prepared from the roe of the sturgeon. And most timely, with the price of everything edible constantly advancing, is the graphic illustration at first hand of how sugar is produced in Barbadoes, a vastly interesting and important industry of this tropic country.

More and more the taste for carefully edited reels, supposed at first only to appeal to the "select" in an audience, is proven to be just the sauce that gives the finest flavor to a well-directed performance, whether at the Strand and Rialto in New York or Grass Valley, California.

To Buy Subjects for Schools

The Educational Film Company of Texas was incorporated last week, with headquarters at 113 West Eighth street, Austin, and will buy and distribute pictures of educational value to schools, colleges, and for children's matinees. Prominent educators of the state are interested in the concern.

New Topical Weekly Devoted Entirely to War News

Under the name "American War News Weekly" the Cinema War News Syndicate in New York is now releasing weekly a new topical review devoted exclusively to war news. The first release of April 29 showed the launching of the new submarine L-8 at the Portsmouth, N. H., navy yard, U.S. soldiers testing machine guns, Texas troops "playing the war game in earnest," women farming to reduce living cost, and an "introductory history of the war" and "the drama at the Capitol with the principal actors." Such subjects as these will not be of merely temporary interest.

Selig Animal Film May 14

"A wonderful wild animal drama" was the opinion of the K-E-S-E Board of Appraisement, which viewed the latest of Selig Red Seal Plays, "The Lad and the Lion," on Tuesday, May 13, Edgar Rice Burroughs wrote the story which was adapted for screen purposes by Gilson Willers. The K-E-S-E offices predict instant popularity for the drama. Among the features is a storm at sea in which a ship founders. "The Lad and the Lion" will be released in K-E-S-E service on Monday, May 14.

German Mine-Layers Shown

The mystery of how mines have been laid in the closely patrolled waters about England, is explained graphically in the sixty-seventh release of Paramount-Bray-Pictographs through animated drawings.

At the start of the war it was an easy matter for German ships disguised as fishing boats, to plant mines in the English Channel almost without interruption, but this was stopped and hundreds of English patrol ships were on constant watch for any suspicious craft.

The means later employed by the crafty Germans was discovered when a peculiarly shaped submarine was captured entangled in one of the steel nets spread to interrupt just such visitors.

This submarine was found to be not the expected kind with a stock of torpedoes ready to discharge at a passing vessel, but was laden with mines which it could drop at will almost under the noses of ships and already their influence had been felt.

It was not possible to obtain a motion picture of this submarine, but the English authorities supplied a photograph and full description to the Bray Studios from which this film was made.

Other subjects in this release are "Modern Farming," an exposition in interesting form of the means at hand to make the waste places do their share in providing food stuffs to cut the high cost of living; "Woman Patriots," a picture showing what women are doing to equip themselves to serve their country, and another installment of Sam Loyd's amusing Picto-Puzzles.

Big Patriotic Film by Mutual

Mutual announces that they are about to release a five-reel special patriotic production, "A Daughter of War." It is to be put out as quickly as possible, regardless of release date.
Universal Announces Patriotic Weekly Release

ONE of the most timely announcements just come in is Universal’s new “Weekly,” which will have a much greater scope on special lines than the long established “Animated News,” yet attempt a field more restricted to current events than the splendid Universal “Screen Magazine.” This new reel, to be called “Universal Current Events,” will for the next few weeks, perhaps months, of course be dominated by war news. Where the “Animated” gives rapid glimpses of all world events, the new “supplement” as it were to the Animated, will take a few of the more important events and give complete and detailed pictures of them.

This will mean three important “specialties” in single reels from Universal. First in point of established prestige, the “Animated News Weekly”; equally important in a distinctly different field, and of permanent value in treating at length subjects of special and permanent interest, “The Universal Screen Magazine.” Newest, and just now more important than either in its scope of immediate and tene event to American audiences, the new Universal Current Events.”

Pathe Has Single Reel “Specialties”

THE “House of Pathe” has always consistently encouraged among its weekly releases what may be termed “specialties,” short subjects of special appeal of great value to the exhibitor who is willing to take the pains to connect such pictures to local patronage demanding that special class of reel for entertainment.

For example the Florence Rose Fashions, with the boosting of the local department store, is a novelty feature that many theatres consider their most important single reel drawing card. Because they can trace directly to this reel patrons who otherwise would not yet perhaps have ever stepped into the house.

The International cartoons, “starring” the widely famous “heroes” of the comic supplements of the Hearst newspapers, now include “Bring Up Father.” These are half reels supplemented by travel pictures of wide appeal. An entire reel of “Latest French Fashions” is a current release made in Paris.

The “Combimeter” process has made the new Pathe scenes “Know America, the Land We Love,” pictures widely in demand. Using simple contrast in colors, such as example the azure blue of sky against sere brown crags in central Arizona (current release of May 13), they are both artistic and clear, something no other color process can boast.

New “Terry” Subject

The A. Kay Company starting May 15, will augment its service by the release of a monthly single-reel feature entitled “The Terry Human Interest Reel.” The present release, “Terry Feature Burlesques” will be continued, exceptional success having been reported by exchanges handling it.

The new release will consist of four hundred feet of sociological scenics and four hundred feet of animated drawings.

Rothacker Produces Something Different in War Specials

“ZEPPELIN ATTACK ON NEW YORK” and “Manning the Navy” are the titles of two single-reel specials produced by Wattersou R. Rothacker and released by the Mutual.

The Zeppelin picture is a fictional fantasy of what might happen if the Kaiser should send a fleet of Zebs to raid New York just as London has been raided so often. The picture is given the requisite touches of patriotic fervor. There is an aviator hero who saves the city. A burning Zeppelin is shown, bombed by the aeroplane scout and sent flaming to earth. The enemy is routed and the flag waves free again.

The picture was made by a process of camera work which Mr. Rothacker is not revealing. However, it is claimed realistic results are obtained and some interesting new views of New York and its water front are presented. This picture is released May 21.

Tense Vitagraph Serial, “Hearts of Flame,” Ready in Fall

FROM the Vitagraph Western Studios comes word of the making of a fifteen episode serial, with Carol Halloway in the only feminine role. The tentative title given the play is “Hearts of Flame.” William Duncan stars and directs the serial.

Western critics are reported as enthusiastic over the work of Miss Halloway, claiming she has all the elements necessary to make her the heroine of the screen and a typical “Girl of the Golden West.”

Although the making of “Hearts of Flame” has been surrounded with the greatest secrecy, and all of the actors from stars to extras have been warned to refuse to tell anything about the picture in which they are working, enough has been seen to predict that it is an exceptional story of the West. Apparently Director Duncan has succeeded in eliminating much of the stereotyped “wild Western melodrama” for more staid, though realistic situations.

Star Gives Youth $500 to Volunteer for Country

Sidney Drew and his wife, stars of the Metro-Drew comedies gave a display of patriotism recently, which presented Uncle Sam with one more fighting man.

After addressing a meeting of the Midway Recruiting Committee, 57 Chambers street, N. Y., Mr. Drew turned to a group of young men near him and made the proposition to give the first one who would enlist $500, and in addition care for the young man’s mother. Harold Purves of 54 Bergen street, Brooklyn, accepted the offer, a check was drawn, and the future soldier went to the nearest recruiting station.

Mo-Toys Have Lively Sale

E. W. Hammons, vice-president and general manager of the Educational Films Corporation, who have secured picture rights on the Mo-Toy Comedies for Northern New Jersey, and all of New York State, claims that bookings are pouring into their offices from all over the territory. He claims the demand for these comedies is unprecedented.

Gaumont Cameramen Find Interesting Sights in Paraffin Cuba

“Manning the Navy” is a one-reel presentation of the making of a “Jackie” as it is done at the Naval Training Station at Lake Bluff. The picture was taken under the supervision of and with the due official approval of the naval authorities. It presents in detail all that the raw recruit receives in training—being taken on the ground with all of the facilities which the government could offer.

This is the first time that the great naval training station at Lake Bluff has been so completely presented in motion pictures. At this station the navy concentrates all of its inducted recruits for education in naval and scholastic matters before they are sent to the seaboard to ship. The entire picture is the important merit of timely value and a special quality which I am sure gives them a particular box office value to the exhibitor right now,” observed Mr. Rothacker.
How Pictures Are Booking

Apportion Country on British War Film Prints

General Film Reports Best Houses Taking O. Henry Series

Lively Demand for Best Subjects in Far Northwest

Scores Apply for Dates on "God's Man"

A Tribute to Mutual Pictures

Baby Osborne Subject Draws for Red Cross

Go Well on Coast
IN THE STATE RIGHTS FIELD

Graphic Moves; Trade Showing of “Woman and Beast”

New York’s newest state right concern, Graphic Features, which is distributing “The Woman and the Beast,” have found larger quarters necessary, and early this week moved from the Godfrey Building, 729 Seventh avenue, to the Candler Building, 224 West Forty-seventh street. Almost simultaneously with the move, the first trade showings of the feature will be given in the Candler Building, these showings having been postponed for a week through the removal of Graphic headquarters.

Second Production Started on by Edward Warren

Edward Warren, producer and director of “The Warfare of the Flesh,” has started work on the second production to be released under his own name on the Triangle and Goetz forces as his cameraman, and Henry Allen Farnum as his technical director. The new scenario is by Rufus Steele, of the Saturday Evening Post staff, and author of many big feature plays.

Sunshine Completes Multiple Reel Eugenic Film

Titled “S.O.S.” or “A Message to Humanity”; Said to Deal with Eugenic Marriages in Delicate Fashion Trade Showing on May 14

THE Sunshine Film Corporation of Chicago has completed its multiple reel eugenic feature, which will be distributed by the American Standard Motion Picture Corporation on the territorial rights basis, and has given it the title “S.O.S.,” with the sub-caption, “A Message to Humanity.” “S.O.S.” deals with the subject of eugenic marriage in a manner, it is claimed, has never before been touched on by any manufacturer of motion pictures. According to K. M. Scoville, the producer and general manager of the Sunshine Company, the underlying motive throughout the making of “S.O.S.” has been to present to the public a production which would “carry its message home” in an extremely forceful manner, yet maintain a maximum degree of dullness and thorough wholesomeness throughout.

Its gruesome scenes, sometimes employed in the making of a production of this type, are said to have been clothed in a way which makes them appear as natural occurrences. “The Call to Arms Against Tainted Blood,” a phrase used by the American Standard in their advertising announcements, is a must concise explanation of what the picture really is.

The actual direction of the picture was in charge of Richard C. Travers and William Buckley, both of whom appear also in the cast, supported by Marjory La Fen, formerly of Biograph; Suzanne Fedey, Jane Thomas, Eleanor Shannon, Mary Yeates, George Offerman, William Brothers, William Burns, and many others whose names are familiar to picture-playgoers. In all a cast of 165 people was employed. The camera work was in charge of Frank H. Pipp.

A showing to the trade is to be given in one of Chicago’s largest downtown theatres on May 14, to be by invitation only.

“Curse of Eve” Has Influential Social Service Backing

That “The Curse of Eve” will be largely instrumental in bringing about justice, instead of condemnation, to the girl who errs, was the opinion expressed, this week, by Mrs. Luther K. Launders, the noted middle-western clubwoman and settlement worker, who passed through Los Angeles, en route to the Orient, in the cause of Child-Welfare Leagues. Mrs. Launders was one of the few specially—invited guests who, at the solicitation of President F. E. Keeler of the Corona Cinema Company—which produced this new state rights feature—and enjoyed the privilege of being present at a private showing of the film.

“I have been so profoundly impressed by the wholesome thought that has actuated the making of this picture,” said Mrs. Launders, after the exhibition, “that I can unequivocally predict a nation-wide movement contained in the narrative. Once, I read some lines which seem to be borne out emphatically by the story of ‘The Curse of Eve’. They ran: ‘Deep dyed in letters of blood, oft-erived in the face of destiny runs the code of the Arya race—Our women shall be guarded. A man forget much, love, honor, duty—country—but this he will not, he cannot forget. It is such whole-souled assertions as this one is that seems to be the fundamental theme of this play. It is a powerful preachment, yet it does not sermonize to the extent of being tiresome. The essence of its argument is not twaddle, but on the other hand it consists of strong moral threads, deftly woven together into an intensely dramatic fabric. The beautiful part about ‘The Curse of Eve’ is that it does not glorify the spinning woman, nor does it condone the sin.”

Louis F. Gottschalk, the musical composer, is sending every effort to complete the score which will accompany the production.

Cummins Sells “Race Suicide” in Jersey

Rights to “Race Suicide” in New Jersey were sold last week by Samuel Cummins, film broker, to Joseph W. Faraham to J. H. Holden of the Boreal Film Company.

Ten Companies Play Lesser’s Attractions

Sol L. Lesser, president of the All-Star Features Distributors, Inc. of San Francisco, announces that he now has ten companies playing his five-film productions as road attractions touring the states of California, Nevada and Arizona.

Mr. Lesser is carrying an orchestra, advance man, second man, operator and manager with his “Intolerance” companies.
Hammons to Market "The Fairy and the Waif"

E. W. Hammons, vice-president and general manager of the Educational Films Corporation, announces that on May 1 he will start releasing on a state rights basis "The Fairy and the Waif," featuring Mary Miles Minter.

A complete line of advertising matter has been prepared for exhibitors and other matter in preparation, which will assist the Independent Exchange in its marketing. The story of "The Fairy and the Waif" is based on the present outbreak of the European War. This side of the story will appeal to the grown-ups, while Miss Minter is expected to hold the interest of the young folks.

In spite of the fact that the main advertising campaign has not yet been started, a brief announcement in the trade papers has brought numerous inquiries from state rights buyers who have asked for territory.

It was decided upon by Mr. Hammons, after considering the money-making value of the picture for both the exhibitor and state right buyer, to release to reputable exchanges, the picture either on a percentage basis or outright sale, at their option.

Leading Attractions in Phila. Theatres

Pathé's "May Blossom" is making a decided hit in Philadelphia territory. "The Mystery of the Double Cross" is making good as a Pathé serial and booking in large numbers.

"She" from Fox, crowded the Palace, Phila., to the doors, both day and night for a whole week's first run. It is continuing this popularity in its present week's run each at the Broadway in South Philadelphia and at Nixon's theatre in North Philadelphia.

"Tale of Two Cities" from the same firm has made the biggest hit of any program feature of the season in the Philadelphia territory is the consensus of opinion of all exhibitors using it.

"The Eternal Sin," with Florence Reed achieved a triumph on its initial week's run at the Victoria, Philadelphia.

Muelhman in Michigan

Charles H. Muelhman, formerly with the State Film Company, Detroit, and the Thomas H. Ince Picture "Civilization" in Indiana and Illinois, is spending a few weeks in Michigan arranging for bookings direct with exhibitors on "The Garden of Allah," a Selig production.

Lesser Buys Rights for "The Whip" in Two States

California and Arizona rights to the Paragon Film Corporation's dramatization of "The Whip" have been purchased by Sol L. Lesser, president of the All-Star Features Distributors, Inc., of San Francisco.

The production is now playing a two weeks engagement at the Cort theatre, San Francisco, and big business is reported. Prices are twenty-five and fifty cents.

Kunsky Has Ince Productions

John H. Kunsky has confirmed the report that he has purchased the Michigan franchise for the Ince Brothers productions soon to be released. Mr. Kunsky, who owns the Metro Film Exchange, the Madison Film Exchange and a chain of ten theaters in Detroit, would not say through what channel he would release the Ince productions, but it is believed that it will be through the Madison Exchange which he uses only for his biggest and best independent pictures. Mr. Kunsky also has the Casino Feature Film Company for his short subjects, and the early Famous Players features.

Hyland Working for Mayfair

Peggy Hyland, star of the newly formed Mayfair Film Corporation, is preparing to start work on her first production for this company on the twenty-first of the month. A story has been selected for her, the title and author of which will be announced next week. Miss Hyland is taking an active interest in the launching of the new company, and will be all in readiness when time comes to start grinding. Previous to the date set for the initial studio work she will tender a banquet to the employees of the company and studio.

Ready for Military Service

Robert Warwick is preparing to answer his country's call, last week commencing to drill with other members of the New York Athletic Club under command of a United States army officer.

"If I am called to the colors," said Mr. Warwick, "it will not be any home defense stuff for me, but active duty at the front."

Purchase Large Theatre

Ernest R. Horstmann, president of the Massachusetts branch of the Motion Picture Exhibitors' League of America, and Charles W. Hodgdon have purchased the Wakefield theatre, Wakefield, Mass. Mr. Hodgdon is owner of the Princess theatre, Wakefield, which will now be closed except on Saturday evenings.
Glimpses of "The Price of the Soul," the Feature Release of the Variety Films Corporation

Well-Known Buyer on Lookout for Comedies

Albert Teitel, head of the Ideal Film Exchange, Philadelphia, plans to spend this week in New York to look over the field with an idea of purchasing comedies for Ideal and also for the Midland Corporation of Chicago. Mr. Teitel, one of the best known state rights buyers but recently purchased the Ella Wheeler Wilcox stories in film, and also the feature "Our Passions Inherited."

While on a brief visit to New York last week Mr. Teitel in course of an interview gave as his opinion that exhibitors were now forced to pay too much for their pictures, the profits of the middlemen being such as to leave little margin for the theatre men.

"The Deemster" in North States

Messrs. Wilson and Stedman of the American Maid Film Co., 454 Loeb Arcade, Minneapolis, bought "The Deemster" for Minnesota, North and South Dakota last week. Options are held on two other groups of states and should advantage be taken of same, only the Pacific Coast states and one or two separate states will remain to be sold.

A sales campaign has been evolved for buyers of "The Deemster" and their constituents and is given free to all interested in promoting the Hall Caine photoplay.

Application to the Arrow Film Corporation, 1205 Times Bldg., either by mail or in person is sufficient to obtain the above mentioned data.

Jones Has Ince and Goldwyn Contracts for Midwest

Aaron J. Jones announces that Jones, Linick & Schaefer have secured all the productions of Ralph and John Ince for Illinois and Indiana, and that these productions will be released through the Central Film Company, and has been appointed personal representative for the Goldwyn Productions, and will open a special office for them here. He has also secured "The Crisis" for the Colonial theatre.

Hoffman Disposes of "Sin Woman" in 13 States

The George Backer Film Corporation is proving popular with state right buyers was evidenced during the past week, when M. H. Hoffman wired Sales Manager W. A. Bach that he had disposed of California, Oregon, Washington, Idaho, Montana, New Mexico, Oklahoma, Wyoming, Texas, Utah, Arizona, Colorado and Arkansas.

M. H. Hoffman, who is at the head of the distributing corporation which bears his name, purchased the world's rights to "The Sin Woman," which features the tri-star combination, Irene Fenwick, Reine Davies and Clifford Bruce. Soon thereafter he left for the West for the purpose of disposing of the western territories.

A print was shipped to Los Angeles in advance of his leaving, and, upon his arrival there he gave a special showing to the Pacific Coast buyers. The picture made an instantaneous hit with them, and he immediately received several offers from energetic film men who saw the many opportunites this picture offered for exploitation and quick returns for their money, as well as a probable long run.

In addition to selling state rights on this trip, Mr. Hoffman has been organizing his own exchanges, which will handle his products exclusively. He arrived at Salt Lake City last week, on his return trip, and at that time reported he had succeeded in establishing three exchanges west of Denver. He is expected to stop at Denver and Kansas City on his way back and establish branches in those cities.

In the meantime, Sales Manager Bach reports that he has been negotiating with buyers for the disposal of all the foreign rights, and, he expects to close this big deal before Hoffman returns.

"We have sold the northern New Jersey rights during the past week and hope to have all of New England disposed of before Mr. Hoffman returns," said Bach a few days ago.

"Our first picture seems to have won immediate popularity. Everything is looking very beautiful and there is every indication that we are going to have a very successful market. We will soon have the "Sin Woman" entirely disposed of and then we will prepare for the next George Backer picture, which will be started as soon as Mr. Hoffman returns to town. In fact when he returns he will immediately go over the new story which Mr. George Lederer, Director-General of the Backer company has selected.

"The first Bernstein release will be 'Who Knows?'. I understand Mr. Hoffman is bringing a print of this back with him and will arrange a trade showing soon after he arrives. This picture should gain immediate favor, for it has been pirated from the story which ran in the All-Story magazine and was a very popular fiction serial."

"After 'Who Knows'? we will release the big series, 'The Seven Cardinal Virtues,' which will be released in seven episodes, seven reels to an episode. I think Mr. Hoffman is bringing the first episode, which is called 'Humility' with him, but, he hints that he will not release any of them until the entire series is completed. Bernstein is now working on the fourth, and the remainder will be finished in a very short time."

Warren Provides Variety of Press Material for Picture

The Edward Warren offices have placed in circulation a big variety of display and press material on their new production, "The Warfare of the Flesh." The material consists of a combination press sheet showing in black and white the styles of posters, ones, threes, sixes, and twenty-four sheet stands, the cuts, for display and text illustration, and other miscellaneous stuff. The press stories cover every angle of the production besides giving many promotion, exploitation and selling hints.

Many suggestions are offered to the exhibitor in the way of catch lines for use in the playbills.
Great Care Exercised in Filming "Parentage"

Frank Seng Tells of His Ideas Regarding Realistic Production as Exemplified in First Picture—Believes It Will Set a High Mark

PRODUCTION of the most painstaking nature, the rule followed in filming "Parentage," is an ideal of Frank J. Seng, the wealthy furniture manufacturer of Chicago, who recently entered the field of offering special productions to the state rights market.

This initial offering of his was in the making for months. Hobart Henley, who directed the filming, paid the minutest attention to details. In an interview Mr. Seng had this to say:

"With but a few exceptions, the present screen season has introduced a very limited number of productions that might be called successes from both the producer's and exhibitors' point of view, and, of the many pictures that have been seen on Broadway since the beginning of the year, a regrettable low percentage have returned to the producer handsome profits.

"I believe that the day is fast approaching when the producer will make pictures which will insure longer bookings and more money. I will soon introduce to Broadway a production, entirely distinctive in character and theme, which I believe is going to enjoy immense popularity.

"The name of this production is 'Parentage.' It comes from the pen of Martin G. Chandler and Hobart Henley. It has been over three months in preparation and was produced under the personal supervision of Hobart Henley, who at last has had the opportunity of putting into realization an idea which he has fathered for the past two or three years. In 'Parentage' this young author-director gives to the public, in silent beauty, all that the word implies.

"For more than three months Mr. Henley worked apart from interfering organizing executives who ruin so many routine program releases. He paid especial attention to the minutest details. One member of the cast says he spent an entire day taking one scene at a window in order that it might give him the effect he wanted. He was an entire week taking the classroom scenes, with the result that 'Parentage' has one of the most realistic pictures of 'school days' that has ever been shown on the screen. Those who have seen the picture declare the result has more than justified the weeks spent in its preparation.

"This production is not an attempt to win approval with great crowds and mob scenes, which are so often injected into a picture for advertising and publicity purposes, and which seldom mislead anyone but the producer. It is a simple story of 'Parentage' and the effect of fathers and mothers upon their children. It is a mirror which reflects the truth about conditions which exist today in many households and have been in the world ever since the days of Eden. There is no attempt at thrilling and sensational climaxes, no wild melodrama or murders, but there is a beautiful story of love and devotion running through it which will appeal to every father, every mother, every child and innocent young girl who has faith in the man she loves. It is one of those pictures which sends people out into the world to think—because it touches a human note in every heart. 'Parentage' is one of those productions— in fact, the first—that teaches and entertains at the same time.

"Already innumerable state rights buyers have made application for certain territories without seeing the picture. It will be shown to the trade in the near future."

Market Strong, Says Cinema War News Syndicate

That the state rights market was never in a better condition and was never so eager to absorb a novel offering is proved by the quick and enthusiastic response made to the Cinema War News Syndicate's advertisement in last week's Motion Picture News.

Mail and wire inquiries for territory have flooded their offices since the early part of last week, and they have already closed several of their territories, although the greater part of the country is yet to be sold.

The initial release is going well throughout New York City, and that doubtless stimulated the wide action above mentioned.

Demand for Minter Feature, "Fairy and Wait"

Advertising matter such as posters, heralds, displays and all other helps have been prepared for the exhibitor in making a success the showing of the Mary Miles Minter feature, "The Fairy and the Wait."

The picture will be released on a state rights basis, and although there has been no advertising done, a small reading notice in the trade papers has brought many inquiries from state rights buyers. E. H. Hammons, vice-president and general manager of the Educational Films Corporation, which is releasing "The Fairy and Wait," in speaking of the picture said: "We have so much confidence in this picture as a box-office attraction that we are releasing it to responsible states rights buyers on a percentage basis or outright sale."

"The Crisis" in New England and Canada

The Sherman Film Releasing Company has opened an office at 80 Boylston street, Boston, Mass., for handling the New England release of Selig's "The Crisis." W. F. Jackson is manager and Harry Cohen is press representative.

Canadian rights to "The Barrier" have been sold to Superfeatures, Ltd. Charles Stevens, who represents the firm, purchased the production from M. E. Mauer, Eastern representative of the Sherman-Elliott Company.

No Change of Name

Le Roy Cady, High Art Feature Company, of Lincoln, Neb., desires to correct the rumor that the Missouri Valley Film Company, has changed its name to the High Art Feature Company. While both concerns are under the management of Mr. Cady, they are distinct corporations. Both concerns are in the same building, at 140 Twelfth street, from which fact the misunderstanding probably arose.

Four Sub-Sea Prints in Michigan

Four prints of "Twenty Thousand Leagues Under the Sea" are working in Michigan at the present time, according to Leo J. Eckstein, manager of the Barnett Film Attractions with offices in the Peter Smith building.
Directorial Reins Again Taken Up by Wm. C. De Mille

William C. De Mille who has been devoting himself exclusively for several months to the scenario activities at the Lasky Studio in Hollywood, is again to take up the work of directing and will have Louise Huff and Jack Pickford as co-stars in his first production "The Ghost House," under the new arrangement. Mr. De Mille first came to the Lasky Studio for the purpose of writing scenarios to be directed by his brother, Cecil B. De Mille and the other members of the Lasky directorial staff. He later directed several productions himself, among them being "The Black List," "Common Ground," "The Clown," "The Heir to the Hoopah," "The Ragnamrim," and "The Sowers."

Selig Announces Comedy Series

William N. Selig announces the forthcoming release in K-E-S-E of a series of farce-comedies, each two reels in length. The first, founded on the Hoyt comedy, "A Hole in the Ground," will be released on May 21. Others to follow will include, "A Brass Monkey," "A Rag Baby," etc. Those who have seen private presentations of these comedies claim they will set a new record in motion picture comedy. Miss Amy Dennis, a brand new comedy star is introduced in these comedies. Others of the funmakers include William Fables, James Harris. The director is Joseph Richman.

Fairbanks Engages Henaberry

Joseph Henaberry, who created the role of Abraham Lincoln in "The Birth of a Nation," assisted D. W. Griffith in the producing of "Intolerance" and recently completed an engagement as a Fine Arts director, has been selected by Producer John Emerson to serve in the capacity of first assistant.

Mrs. Castle Starts Work in Five-Part Subject

"Carroll of the Secret Service" (Chosen by Pathe for Star Said to Have Thrilling Action—Works of Noted Authors for Following Films

Work has been started by Mrs. Vernon Castle at the Astra-Pathe Studio on her first five-reel feature for Pathe. George Fitzmaurice is directing. The title of this picture will probably be "Carroll of the Secret Service." As its name indicates, it is a detective play said to be characterized by thrills and fast action.

Mrs. Castle feels that her part in the picture gives her greater opportunity than she has had before, and that she is learning a great deal under the tutelage of George Fitzmaurice.

Under the new administration of Mr. J. A. Berst, the business of Pathe has increased during the last year to a point never before reached in the history of the company, and it is held that the recently announced policy of "Box-office stars only" has been largely responsible for this. The policy is simple in the extreme. It consists of placing under contract only those players who have definitely proven their worth to exhibitors. Pathe feels Mrs. Castle has done so beyond all doubt. Baby Marie Osborne is now established as a great attraction, and her pictures, "Little Mary Sunshine," "Shadows and Sunshine," "Twin Kiddies," and "Told at Twilight," are in great demand. Pearl White is a leader in the serial field. To see her in "The Exploits of Elaine," "The Perils of Pauline," "The Iron Claw," "Pearl of the Army," etc., the public of the United States alone has paid over $24,000,000. With "Theiee Girl," "Prudence the Pirate," "Her New York" (released) and "The Candy Girl," coming May 20, Gladys Hulette is proving herself a box-office star of the first magnitude. In addition to the eight box-office stars named above, Pathe has recently engaged Creighton Hale, of "Iron Claw" note, and Warner Oland, who appeared in "Patria."

"These players have proved their popularity, and their right to the unprecedented exploitation made possible by our strong sales organization spoken of as the best in the industry and Hearst Publicity added to Pathe Publicity," said a Pathe official in this connection.

Because Pathe wants to give exhibitors stars that will draw in pictures of uniformly high quality—dependable pictures, because of the success of "Patria," and in order to make sure that Mrs. Castle's success in five-reelers will equal that which she made as Patria Channing, Mr. Fitzmaurice was selected as her director, and to Philip Bartholomae, author of "Very Good Eddie," "Over Night," "Little Miss Brown," and many other stage hits, was entrusted the work of editing the scenarios.

Mr. Fitzmaurice was recently announced as head of the Astra scenario department. He wrote the scenario for "Carroll of the Secret Service" from the story of Joseph Trent.

In one scene already taken, Vernon Castle, husband of the actress, is "snapped" with her. He had recently returned from Europe, where he was a member of the aviation corps.

Elliott Dexter, who has been seen in many of Marie Doro's pictures has the leading male role in this picture. Macey Harlan is the villain, and Susan Willa, who created the part of Aggie Lynch in the original stage production of "Kick In," has much the same sort of role.

That the following features will be of the highest class is promised by Pathe in a statement that the works of America's foremost authors will be obtained.
Universal to Train Women for Men's Places

Carl Laemmle, Following Urgent Suggestion by Motion Picture News Last Week, Starts Preparing for War Draft

C. A. L. AEMMLE, president of Universal, in a statement sent to various newspapers, further emphasizes the need of immediate preparation on the part of American exhibitors which was strongly urged last week by Motion Picture News. It is significant that Universal is preparing to train women to step in the places of the men who are called to the army.

The first action came last week when the Universal Exchange manager engaged a New York newspaper woman to start out on the road at once as a film saleswoman. She will receive the same salary as is now being paid to men in the same capacity, and will employ, as closely as possible, the same selling tactics.

Mr. Laemmle's statement urges exhibitors to begin at once to instruct young women as operators of projection machines.

Following the example of foreign countries at war, women will have to take the places of men in various capacities and in various industries, Universal officials believe. The Universal Company is the first to exploit the training of women so as to be prepared when the time arrives.

In every department of their Eastern, Western, Northern, Southern and foreign offices, young women, starting Monday, will be trained by men to take their places when they are called to the colors. They will, as nearly as is possible, be exempt from their present duties, so as to take advantage of their training, if they are already in the company's employ and young women coming into the company now for training in case of stress, will be paid regular salaries and, when they take men's places, the regular salaries of men.

New Salesmen's Body Expanding

Steps were taken at the meeting of the Motion Picture Salesmen's Association of Philadelphia, on April 28, which will make it a factor in Philadelphia filmdom.

The final adoption of constitution and by-laws was postponed until a later meeting. It was decided to include all salesmen in the territory in those eligible to membership.

The following were elected, bringing the total up to thirty-six: Walter Murray, advance representative, "Civilization"; H. Brinker, General Film Co.; J. J. O'Neill and G. E. Maillard, Pathé; S. Heenan, J. Binns, W. Wilder and J. A. West of Vitagraph.

William Hart, Gun-man of Screen, Coming East

Noted Delineator of Western Characters to Confer with Triangle Officials on Contract and Rest a Month—Three Years Since Last Here

FOR the purpose of settling final details of his new contract with Triangle and incidentally to take a month's rest, William S. Hart is coming East, leaving Los Angeles May 8, and arriving in New York a week later.

He will be greeted in the various large cities through which he will pass by local exhibitors, and in Chicago and Pittsburgh, it is reported, extensive plans are under way for his entertainment. A publicity man, cameraman and a small personal staff will make the trip with him.

It is now more than three years since Hart left New York as one of the featured players with Charlotte Walker in "The Trail of the Lonesome Pine" company. At that time he had no intention of becoming a screen actor, and it was not until he reached Los Angeles and came into personal contact with Thomas H. Ince that the possibilities of the motion picture art were presented forcibly enough to arouse his interest and enthusiasm. Since that time, however, Hart has taken a prominent part in the development of screen history, and now ranks as a great box-office attraction. It is perhaps not generally known that Hart has for the past year directed his own plays.

Prior to his entrance into the films, William S. Hart spent over fifteen years on the legitimate stage. He was leading man for Madame Modjeska in "Romeo and Juliet" during her farewell tour, played the heavy lead in the original company of Ben Hur, and created a veritable furore on Broadway in the part of "Cash Hawkins," with William Faversham when the latter produced "The Squaw Man" for Liebler and Company some years ago. Hart was also co-starred with Theodore Roberts in "The Barrier," when the dramatic version of Rex Beach's popular Alaskan novel was presented at the New Amsterdam theatre.

He is a prominent and exceedingly popular member of the Lambs Club, and was one of the men appointed to handle the business details of the rebuilding of that famous Broadway institution.

Motion Pictures to Popular Song Hits

Universal is out with its latest novelty—the motion picture song successes. Exhibitors throughout the country plan to start song contests with the offering of these films.

Arrangements have been made for the showing of the current song successes, and while the song is being sung, the story that the song tells is being acted on the screen for the audience.

The Universal exchanges are co-operating with the exhibitors and the music dealers, and in conjunction with the publishers of the songs selected, a campaign of publicity has been inaugurated that will give to the popular ballad and patriotic song a new and added recitation.

Scenario from Novel for Gail Kane Production

Gail Kane has started work on her third production for Mutual which is being filmed at the American Studio.

"The Upper Crust," an adaptation of Charles Sherman's novel entitled "The Indiscretions of Molly" has been chosen as the vehicle for Miss Kane.

In this picture Miss Kane will be seen as Molly O'Toole, a sweet village girl, who, on account of reverses, goes to the city to seek a broader field of opportunity. Her love of wealth, luxury and position lead her into a series of indiscretions.

Rough and Tumble Vogue

In the Vogue comedy " flirt with Danger," which is now being shot at the Mutual-Vogue Studios, Larry Bowes appears as a strong man and gymnasium trainer.

There is a rough and tumble fight between Bowes and the assistants in the gymnasium, in which the trainer proves his strength by vanquishing them.

Later there is a real thriller when the gang fills the balls in the bowling alley with dynamite and wrecks the place.
New Director for Baby Gloria Joy Series

Director Henry King, who has been with the Balboa Company four years, has accepted a position with the American Studio, where he will direct Gail Kane.

Mr. King’s successor will be Robert Ensminger, formerly assistant director under Mr. King.

Mr. Ensminger will be assisted in his new duties by Lewis King, Henry King’s younger brother. George Rizard will continue in his capacity as cameraman, having officiated throughout the entire “Little Mary Sunshine” series. The first of the new series in which Baby Gloria Joy is featured, was finished prior to Mr. King’s departure. Mr. Ensminger will begin immediately on the work of directing the second picture in the baby series, from a scenario written by L. Virginia Waters, a writer on the Balboa staff.

Jackie Saunders’ Latest

Director Sherwood Macdonald has finished Will M. Ritchey’s latest vehicle for Jackie Saunders, the Sunkist Mutual star. The production was filmed at the Balboa studio and will be released on the Mutual program. Arthur Shirley plays opposite the star and Captain Leslie T. Pencocke, the scenario writer, accepted the role of the father. The balance of the cast includes Mollie McConnell, Albert B. Ellis, William Reed, Ben Rossier, Mignon Le Brun and C. H. Voute.

New Yorke Studio Manager

Wiley J. Gibson has been appointed studio manager at the Yorke-Metro, following the resignation of N. W. Aronson, who has gone to New York. Gibson’s first connection with the motion picture business was with the Universal Company several years ago. Later he joined the forces of Thomas Dixon, engaged in putting on The Fall of a Nation. He came with Fred J. Balshofer’s producing company in June, 1916.

Rapf Names Essentials for Quality Production

President of To-Day Company Tells of Method Followed in Making “To-Day”—Stars, Director and Strong Supporting Cast Needed

First to get big names, and the ability that went with them, secondly to get a director who was a director and give him a free hand, and, lastly, to compile a strong supporting cast was the idea of Harry Rapf, president of the To-Day Feature Film Corporation, when he began to plan production of “To-Day.” All this, of course, after he had the story.

In giving his views on the policy he thought best in making this picture, Mr. Rapf said last week:

“There is nothing like starting right. I decided it was more than half the battle to secure people whose names were so potent in the picture world as to need no introduction—names of paramount value, whose worth would be instantly recognized by the exhibitor.

“At that time Florence Reed had scored a sensational success in ‘The Wanderer,’ following many big screen successes. And when I learned, on securing the rights of the play, ‘To-Day,’ that the leading part had been originally written for her, and that only other contracts had prevented her playing it during its year’s run on Broadway, I knew here was the one woman to play the role of Lilly Wagner. It was not easy to win Miss Reed to the point of signing a contract that would call for her doing such an important picture at the same time that she was playing in the speaking drama. Florence Reed is first and last an artist—a great actress, with temperament, charm, beauty and unparalleled acting skill. It required only one reading of the scenario to win her consent. She declared it the most powerful that had ever been offered to her, and arrangements were promptly concluded whereby Miss Reed would work on ‘To-Day’ during four days of the week, excepting her for her regular Wednesday and Saturday matinees.

“This seemed a pretty good start, and almost any other producer would have been satisfied to secure a star of such importance.

Ralph Herz in New Piece

“The Mystery of No. 47,” a Selig Red Seal Play, for release by K-E-S-E, on Monday, June 4, has been placed in production at the Selig Studios, Chicago. Otis B. Thayer is the director in charge. Ralph Herz is the star. The Selig Company has engaged a very capable cast to support him, it is announced.

Augment Rialto Program

Joseph De Frenes and Paul M. Felton, who are now associated with C. P. Boxworth in the production of advertising films in Wilkes-Barre, Pa., supplied some excellent travel and cartoon subjects for the Rialto (New York) theatre’s first anniversary program.

Edwin Directing Jean Sothern

Van Dyke Film Corporation has engaged Walter Edwin, well-known director, to supervise Jean Sothern’s picture activities. His first picture with Miss Sothern is “A Mute Appeal,” released May 28.
Three Stars Signed to Appear in Forthcoming Art Drama

Contracts have been signed by Herbert Blache, president of the U. S. Amusement Corporation, whereby three well-known players will appear in his next picture, the forthcoming Art Drama program, which is entitled "House of Cards."

Catherine Calvert, widow of the late Paul Armstrong, will play the leading female role. Frank Mills appears opposite her. Kitty McGurk, the popular child actress, completes the trio.

Miss Calvert is known as a leading player in both stage and screen. She has played leading roles in nearly all of her husband’s plays, including "Miss impossibly Yours," "The Deep Purple," "Woman Proposes," and many others. She has been starred in several big picture productions.

Frank Mills has had a long career with such celebrities as Forbes-Robertson, Sir Herbert Tree, Mrs. Patrick Campbell, Olga Nethersole and Elsie Ferguson, having been leading man for the last three in many of their plays. He has been featured in productions by Belasco, Frohman, the Shuberts, and many others.

His screen career began with Triangle, where he was starred in "The Golden Clown," "The Edge of the Abyss," "The Moral Fabric," and others.

The third acquisition of the U. S. Amusement Corporation, Kittens Reichert, has been with the Fox Company for over a year and has played important roles in nearly all the productions of that company. Although only six years old, she has gained a reputation that many older players envy.

Wilbur "Ages" in "The Heirs of Hate"

In "The Heirs of Hate," the production following "The Single Code," one of the "Morals of Men" series, is being produced by the David Horsley Studios and released through the Mutual Film Corporation. Crane Wilbur, the star and author, is said to be satisfied with the exceptional opportunity to display his versatility.

Mr. Wilbur in this picture has eight different make-ups. The action covers a period of fifty years and the aging process of time is shown in the life of the principal character, "Morgan Gray," starting him at the age of thirty and showing his death at eighty. Mr. Wilbur also plays the part of "Abel Gray," the grandson of "Morgan Gray," a young man of twenty-one, and both of these characters appear together in a number of the strongest scenes of this powerful drama.

The production is under way and Mr. Wilbur is most enthusiastic over his success with it. The theme of the story, which carries out most forcibly the title of "The Heirs of Hate," deals, as might be expected with retributive justice.

John Mulhall has an important role and Harriss Ingraham collaborates in the direction.

Wide Interest in Paralta Plan of Distribution

Numerous inquiries are being daily made to Nat I. Brown, general manager of Paralta Plays, with regard to the Paralta plan of distribution.

Complaint is made in the letters of high rentals charged on feature films and instability of distribution management.

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Carl Anderson, the president of the Paralta Plays Corporation, says that the Paralta plan is an equity plan which will protect every exhibitor who becomes associated with this company. It was formulated to help the exhibitor and producer on a sound footing, both in service and in financial results. The working out of this plan in a practical way, Mr. Anderson asserts, will not only substantially aid the Paralta exhibitor, but its influence may be so reflected that the same equitable conditions must in the end extend throughout the industry as the result of the demands of the exhibitors who observe its working.

Animal Life Films Being Made by Selig

The Selig Company has entered the field of educational films, has leased the E. and R. Jungle Film Studio of Los Angeles, and there, amid quiet surroundings and under the direction of Mr. C. E. Edwards, a man who has made a life study and work of wild animals, films are made depicting the life and care of wild animals and birds in their native haunts. Wild animals and their young are shown at close range, and the studies are treated in a way that will hold the interest of the smallest child, yet not detract from the main educational idea.

The Selig Company is peculiarly well equipped to produce such wild animal studies as William N. Selig has one of the most valuable privately owned collections of wild beasts and birds in the world.

Christie Not Directing Rhodes

A report current to the effect that Al E. Christie is directing Billie Rhodes for the Mutual Program is contradicted in a statement issued this week by the Christie Film Company. Mr. Christie is directing at present Betty Compson and Margaret Gibson only.

Drug Smuggling Expose in Goodrich Picture

The battle of federal authorities to wipe out opium smuggling is the basis of Edna Goodrich’s second star production for Mutual, "Queen X." "Reputation," her first picture, is scheduled for release May 28.

"Queen X" was written by Edwin M. Stanton, assistant United States attorney of New York, who participated in the crusade against opium smuggling, and led many of the raids on the gangs which offered desperate resistance to the federal government’s attempt to stamp out the drug.

Miss Goodrich appears as "Madame X," queen of Chinatown, a brilliant woman, the victim of the opium habit and leader of the gang which smuggles the drug into the United States.

The story is laid in New York and the time is the present.

Alice Howell, Star

The recent establishment of “Howl Comedies” brings Alice Howell into deserved prominence as a screen star in an unusual field for women—to meet competition with male bidders for laughter.

Miss Howell has been with L-Ko for several years, increasing her vogue through her remarkable adaptability to comedy as expressed in daring deeds and unusual “stunts” that have provoked laughter every time a laugh was supposed to register. 

The immediate plans for Miss Howell to be presented in “Baloontastics,” followed by “Autonamies” and “Neptune’s Naughty Daughter.” Director Blystone has arranged for future releases to keep the Howl Comedies up to standard, and is now directing the fourth issue in the series.
Mary Minter in One of Her Favorite Roles

Mary Miles Minter has another Cinderella role in "Annie for Spite," her latest Mutual-American photoplay, released May 14. Mary's dreams come true in "Annie for Spite" just as they did in "The Innocence of Lizette."

Miss Minter herself is responsible for the motif as well as the title of her new picture. Roles in which she gets "adopted," roles in which she plays a part of vivid contrast make a strong appeal to the little actress.

In the selection of "Annie for Spite" and in carrying out many of the ideas of the play, Director James Kirkwood permitted his youthful star to have her own way to a large degree and as a result she is said to have put into the picture the very best that is in her.

Hard Role for Star of "Little Miss Missionary"

Margarita Fischer is called upon to play a number of exciting scenes in her fifth picture for Mutual, "Little Miss Missionary." Among them is a wild ride in a careening buckboard drawn by Indian ponies, taken when she is supposedly unconscious.

An entire tribe of Indians has been engaged to appear in this picture. They will encamp on the Exposition grounds at San Diego, and will be used in various big scenes.

Farrar's Protege Back

Marjorie Daw, who won wide popularity as a protege of Geraldine Farrar when the prima donna made her debut at the Lasky motion picture studio, has returned to the Lasky Studio after a long period of study at boarding school, and is again to appear in Paramount Pictures.

Barriscalie and Kerrigan Pictures for Paralta

Carl Anderson, President of Paralta, Makes Announcement Miss Barriscalie Starring for California to Begin Work on Subject

CARL ANDERSON, president of Paralta Plays, Inc., last week, announced his company had secured the control of the productions of the Bessie Barriscalie Feature corporation. Miss Barriscalie, who is now in New York, will return to Los Angeles within a week and will immediately begin the photographic work of her first photoplay, "Rose O'Paradise" in her own studio, under the direction of Oscar Apfel. It is expected that this picture will be ready for release in September.

Mr. Anderson also announced that the Paralta distributing corporation has secured control of the releases of the J. Warren Kerrigan Production Company.

The star has been touring the principal moving picture theatres of the country during the past four months, and is now on the last leg of his itinerary back to California. He will reach Los Angeles about June 1, and will immediately begin work on his first production.

Mr. Kerrigan will make from eight to ten feature productions each year. He will employ three directors, and while one is engaged in the actual photographic work of a feature play, the other two will be working out all the preliminary details of scenes, locations and dramatic action necessary for its fulfillment.

Mr. Kerrigan has selected the first three stories he will present under the auspices of his own corporation.

The pictures of the Barriscalie and Kerrigan companies, which will comprise from sixteen to twenty each year, will be the first productions released under the Paralta Plan, an original co-operative system for picture distribution, designed to bring about a more equitable division of profits between the producing, distributing and exhibiting interests.

An exhibitor booking these pictures controls them, absolutely, in his own exhibiting territory, and can run them the same as any showman might run his own attractions to make money from them. They will become the exhibitor's own property in his own territory, and all he may do in exploiting them will redound to the benefit of his own pocket.

"Argonauts of California."

EDWARD L. GRAFTON'S "Argonauts of California," was given a trade showing last week at the Mission Playhouse in San Gabriel, a suburb of Los Angeles. The photodrama has much in it of appeal to young and old. Youth is thrilled with the story of a pioneer schooner crossing the country through unbroken trails, Indian attacks and the lawless life of California in the period of '49; while the adult who remembers details of the gold find in Sutter's mill, and the famous Vigilante

Big Spectacle, Has Showing

Committee in San Francisco in '58, wonders at the correctness of historical detail displayed in the direction of the ten-real feature. A pretty romance runs through the story.

Grant Churchill (John Brandon) is made the head of a small bank of New Englanders who set out, when news reaches them of the discovery of gold near what is now Placerville, California, to share in the wealth of the West. Brandon is in love with Marian Stillwell (Gertrude Kaby), and tries to persuade her to join the expedition, but Marian's mother will not consent, giving him only the satisfaction that she will bring his sweetheart to California, around the Horn if John makes a fortune. After the trouble incident to breaking trail across country, the New Englanders reach Sutter's mill, where Brandon strikes gold on his claim. He writes for Marian and enters into negotiations with Benjamin Cress (Robert Chandler), a San Francisco banker, to become his partner. Marian and her mother arrive and the trio set out from San Francisco for the claim. This is at the time the Alcalde, or governmental head of San Francisco (V. O. Whitehead) and his henchman Don Enrico Quadra (William E. Parsons), are leading a lawless element in the Northern city, and sanctioning robbery, gambling and bloodshed. Brandon and Cress defy the Alcalde, and are the target for assassins until the law abiding folk organize the mysterious Vigilante Committee, with Brandon at its head and take the government of the city into its own hands, quelling all disturbances, changing chaos into order, and bringing about a general semblance of peace.

Harry Kabierske directed the production, and Victor and August Scheurich were the cameramen.
Rolin Film Co. Succeeded in Hour of Failure

Makers of "Lonesome Luke" Comedies Had Hard Struggle—Hal Roach, President, Once an "Extra"—Business and Artistry Mix

STARTED by a man who broke into the business as an "extra" the Rolin Film Company has in the short space of two years come from the border of "Bankruptcy Land" to the position of a successful venture. It is perhaps due to the fact that its president, Hal Roach, was once an "extra," then a director, that the impetus was given a venture which apparently was on the rocks. Be that as it may, there is little argument in the statement that the "Lonesome Luke" comedies put out by Rolin on the Pathé program now have an enviable popularity and firmly established the status of the producing company.

Mr. Roach is a young man, still under thirty. Before entering the film field he was a mail carrier in Alaska. With ambition stirring, he decided to capitalize his ability after having succeeded as a director, and with a friend, formed the Rolin Company. At the outset misfortune was met. Each distributing company to which pictures were sold by Rolin went broke owing the purchase price. Rolin carried vacant things looked bad, but when Roach as a last resort put his company through every funny situation he could think of, titled the picture "Just Nuts" and sent it to Pathé on speculation, and the novelty of the affair saved the Rolin Company.

Pathé asked for more pictures, so to get the proper capital to do things right Dwight Whiting was interested in the struggling company.

Mr. Whiting is a Los Angeles man of a wealthy family and was destined for the law. He acquired a third interest in the Rolin Company and immediately set out upon the task of putting the company's finances, books and systems upon a business basis and called in his assistant, W. H. Doane, to help. Dan Linthicum, the third owner of the business, sold out his share jointly to Whiting and Roach, leaving them the sole owners.

As a result of Mr. Whiting's management, the Rolin Company since he took an interest in it, has discounted every bill presented and the company doesn't owe a dollar.

To-day Mr. Whiting is general manager of the company, Mr. Roach is president and general director. Mr. Widom, the attorney, is vice-president, and Mr. Doane, who recently acquired an interest in the company, is assistant to the manager and secretary.

Arbuckle in "Reckless Romeo" 

a Scream, 'Tis Said

As a modern Romeo, Roscoe Arbuckle is said to trifle with Shakespeare and in the parlance of the time "get away with it" in his newest Paramount comedy "The Reckless Romeo." Of course the film-maker does not follow the story of the immortal bard, but in heart interest and suspense there is a similarity, and in humor and gag the say the producers, goes a step further.

Romeo, the reckless, is a bumbling husband, who, to square bills with an irate wife and in the parlance of the time "get away with it," in the picture. Here occurs the romantic episode which gives the screen its title and Romeo is badly beaten up as the result of his amorous adventures. Returning with blackened eyes to his relatives he poses as the rescuer of beauty in distress. All is well until the family goes to the movies and discovers that the true story of "Fatty's" part in the sentimental incident has been transferred to the screen by a busy camera-man.

Commonwealth Star Opens Stage Engagement

Elise Mackay, who is contracted to appear in pictures produced by the Commonwealth Pictures Corporation of Chicago, has just opened a four weeks engagement at the New Amsterdam theatre in New York as leading woman of Sir Herbert Tree in "Col. Newcomer." H. A. Spanuth, president of the Commonwealth Pictures Corporation, states that at the end of this engagement he will start the production of a feature in which she will be starred as the leading woman.

Ziegfeld Corporation in Commodious Quarters

The newly-organized Ziegfeld Cinema Corporation has leased the entire seventh floor of the model Yale and Towne office building at 9 East Forty-third street, New York, and established itself in the quarters last week. The new concern is capitalized at $3,000,000. William J. Worden, well-known in the world of specialized motion pictures, is president. He is also president of the Worden Efficiency Sales Company and treasurer of the J. T. Mullaney Engineering Company of New York City, and the Worden Realty Company of Springfield, Mass.

W. K. Ziegfeld, of the well-known producing family of that name, is president.

Roberts and Reid Renew Lasky Contract

Word has been received from the Lasky Studio at Hollywood that Theodore Roberts and Wallace Reid have signed contracts with Jesse L. Lasky to appear in Paramount Pictures for two more years.

Mr. Roberts before coming to the screen was an acknowledged character actor on the stage, and has supplemented his reputation by similar successes in the silent drama. Wallace Reid, on the other hand, first came to the screen comparatively unknown, having had little stage experience.

During the course of his screen career, Theodore Roberts has either starred in, or taken the title roles in, "Anton the Terrible," "The Circus Man," "Mr. Grex of Monte Carlo," "Pudd'n Wilson," "The American Consul," and many other productions.

Wallace Reid will be remembered for his work as co-star in the following Lasky Pictures: "The Golden Chance," "The House of the Golden Windows," "The Yellow Pawn," "The Golden Fetter" and "The Prison Without Walls." Mr. Reid also appeared as Don Jose in support of Geraldine Farrar when the diva made her motion picture debut in "Carmen."

Big Goldwyn Stars to Be at Chicago Convention

Goldwyn Pictures Corporation will be an active participant in the Motion Picture Exhibitors' League Exposition in Chicago, July 14 to 22, and has taken space for its headquarters on the main aisle of the Coliseum, immediately facing the entrance of the big convention hall.

The Goldwyn display will be designed by three noted painters and scenic artists; Hugo Ballin, Robert Edmund Jones and Everett Shimn.

Goldwyn officers and stars will be in attendance and a cable received yesterday from Mary Garden, who is now in Paris, brings the news that she will return to America in time to take part in the exposition as Goldwyn's chief representative. Mae Marsh and Madge Kennedy are expected to stop work in the Fort Lee studios long enough to devote several days to the convention.

Expressions of Joy in "An Aerial Joy Ride" (Fox Film Comedy)
Greene Enthusiastic Over Pickford Offering

Walter E. Greene, president of Arlcraft, predicts that Mary Pickford's latest picture, "A Romance of the Redwoods," will prove a revelation. An advance print of the subject was received in the Artcraft New York offices from the Lasky West Coast Studios last week, "A new Mary Pickford will be introduced to patrons of high-class photoplays on May 14, when 'A Romance of the Redwoods' will prove a revelation. An advance print of the subject was received in the Arlcraft New York offices from the Lasky West Coast Studios last week.

"A new Mary Pickford will be introduced to patrons of high-class photoplays on May 14, when 'A Romance of the Redwoods' makes its initial public appearance," said Mr. Greene. "Although I have seen Miss Pickford in parts that demand much of her histrionic talent I have never viewed her in a role that exacts such wonderful dramatic display."

Good Work in "Hari Kari"

Stress is laid by the producers on the work done by Andrew Robson in "Hari Kari," adapted by the California Company from Julian Johnson's play. Robson played in such stage productions as "The Wolf," "Richard Carvel." One of his biggest roles in pictures was that of Lothario, the demented father in "Mignon."

Mutual Executives Further "Big Stars Only" Plan

Freuler and Hutchinson After New York Trip Report Signing New Contract with Mary Miles Minter and Acquiring Two Stage Stars

TANGIBLE evidence of the activities of John R. Freuler, President of Mutual and Samuel S. Hutchinson, President of American Film Co., in the pursuance of their policy of "Big Stars only for Mutual" is found in the tabulated result of their recent visit to New York. The return of these two film men to Chicago was followed with the announcement that Juliette Day, stage star, has signed a contract for the making of a series of feature pictures for American; that Mary Miles Minter has signed a new two-year contract with Mutual, and that Julia Sanderson, noted legitimate star has been placed under contract in behalf of the Empire All Star Corporation which is making pictures of Charles Frohman stage successes for release through Mutual.

"This is some more evidence of our strict adherence to the policy of 'big stars only' for the Mutual's pictures," said President Freuler. "We shall have important announcements concerning the vehicles in which these stars are to appear. We are giving particular attention to the matter of diversity of dramatic matter and clearly established lines of production for each star. It is a simple matter of business judgment to discover what line of material for each star best satisfies the public and makes money for the exhibitor and after that to use that sort of material for that star."

"In acquiring Miss Sanderson for the Empire we are adding importantly to the start with Miss Ann Murdock, who is now at work on the first series of the Charles Frohman successes at the Empire Studios on Long Island. Other additions to the staff of the Empire are to be announced shortly."

"Miss Day, in the opinion of the critics does not look a day over 15," although she is considerably older than that and is a finished and accomplished actress. She has appeared in a line of interesting successes indicative of what may be expected of her in the pictures, including 'Blue Bird,' 'Everywoman,' 'Yellow Jacket,' 'Chin Chin,' 'Marrying Money,' and 'Twin Beds,' every one well known and satisfactory to the public which spends its money for amusement."

"With four big companies at work the Santa Barbara studios will be just comfortably busy, with ample facilities for all that the pictures require and a big strong technical staff which means so much in the finish and quality of the delivered picture."

Fox Back from Visit to His Western Studios

After a two month stay in his Western studies, his first visit to his plant by the way, William Fox has returned to New York with many ideas for future activities, gleaned in his eight weeks of close contact with the players and producers on the Coast.
UNIVERSAL CURRENT EVENTS

Makes Its Initial Bow to Trade and Public

Hundreds of Exhibitors Hail it With Pleasure.
Termed a Long Felt Necessity to Exhibitors Throughout the World

The appearance of the Universal's latest news weekly release, "UNIVERSAL CURRENT EVENTS," has met with hearty response from hundreds of Exhibitors in all parts of the country. It solves the old question of territorial divisions, for hundreds of Exhibitors who have been unable to secure either the Universal Animated Weekly or the Universal Screen Magazine owing to previous bookings in their territory, are now able to secure the "UNIVERSAL CURRENT EVENTS." That this latest single-reel weekly release promises to prove tremendously popular has already been proven by the large number of requests for contract bookings "UNIVERSAL CURRENT EVENTS," which will show in highly fascinating form all the biggest events of the world news that are making history.

It looks as tho' it is going to be a hot race between the Universal's BIG THREE for booking records. Between the Universal Animated Weekly, the Universal Screen Magazine and now the "UNIVERSAL CURRENT EVENTS," Exhibitors have the long looked for opportunity fulfilled, for now Exhibitors can be served with very little chance for cross bookings or infringement in territorial divisions. If you have been unable to secure the U. Animated or the U. Screen Magazine, you now can secure the "UNIVERSAL CURRENT EVENTS," which will afford the public at large the finest opportunity of all new weeklies to view the world's doings recorded in pictures for posterity. "UNIVERSAL CURRENT EVENTS" (one reel each week) can be booked thru any of the 73 Universal Exchanges.

SERIAL ATTENDANCE RECORDS BROKEN

"VOICE ON THE WIRE" GOING OVER BIG IN Hundreds of Houses

Not alone in the entire circuit of Marcus Loew Theatres, but in hundreds of other theatres where "THE VOICE ON THE WIRE" is now being shown, it is drawing capacity houses at the showing of each episode.

THAT "The Voice On the Wire" is proving tremendously popular is evidenced by the throngs that flock to view each succeeding episode. In greater New York in the entire circuit of Marcus Loew Houses, this serial is proving itself a smashing success and the great popularity is not alone confined to New York by any means.

Reports coming in daily from every quarter of the country telling of the big nights at the showing of each episode. Exhibitors who are tired of the usual serials that contain nary a single element of novelty of thrills will find great cause for seeing in the booking of "The Voice On the Wire." Ben Wilson plays the lead, supported by beautiful Nella Gerber, Joseph Gianelli and a great cast. You can book it thru any of the 73 Universal Exchanges.

For Further Details of the Universal Program see the Moving Picture Weekly

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
VARIETY ON UNIVERSAL PROGRAM
KEEPS HOUSES FULL FOR EXHIBITORS

Program Pictures Prove Popularity by Growing Public Response

THOUSANDS of Exhibitors are pulling hard for the mighty UNIVERSAL PROGRAM, for it keeps their patrons satisfied and removes the "feature indigestion" that frequently results in an overdose of features. Variety—that's the watchword that puts the mighty UNIVERSAL PROGRAM out in front. Note the subjects below.

Special Releases on the Universal Program for the Week of May 28

NOTE the regulars and the specialties. Book the complete program, or if you book openly get the classy specialties listed every week. You've got to pay more for the specialties, but they're worth more than you pay.

BUTTERFLY—"MONEY MADNESS" (Filo-Reel Drama) Mary MacLaren and Eddie Polo.
NESTORY—"TELL MORGAN'S GIRL" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.
VICTOR—"THE GUNMAN'S GOSPEL" (One-Reel Drama) Jack Mulhall.
L-KO—"TOPED INTO SCANDAL" (Two-Reel Comedy) Harry Lorraine, Beatrice Mowers, and Eva Novak.
"UNIVERSAL ANIMATED WEEKLY"—Weekly No. 74.
"UNIVERSAL SCREEN MAGAZINE"—Issue No. 21.
NESTORS—"NEEASY MONEY" (One-Reel Comedy) Wm. Frawley, Powers.
POWERS—"WHEN NOAH'S ARK EMBARKED" (Comedy Cartoon)—and—"PERILS OF THE YANGTZE" (Dorsey Educational) Split Reel.

Regular Releases on the Universal Program for the Week of May 28

THE regular releases on the U. Program bring a series of dramas, comedies, Westerns, society plays and others that always draw the entire family every week.

GOLD SEAL—"THE STOLEN ACTRESS" (Three-Reel Society and Mountain Drama) Ruth Stenelioue.
VICTOR—"AN EIGHT CYLINDER ROMANCE" (Two-Reel Comedy Drama) J. M. Foster and Euna Rogers.
BIG E—"DEFIANCE" (One-Reel Drama) Margarita Fischer.
VICTOR—"BY SPEWEL DELIVERY" (One-Reel Comedy Drama) Zee Rae.
IMP—"THE PUZZLE WOMAN" (One-Reel Drama) Grace Cunard and Francis Ford.
BISON—"NO. 10 WESTBOUND" (Two-Reel Railroad Drama) Eileen Sedgwick and Elmo D. Benedict.
REX—"THE PURPLE SCAR" (Two-Reel Drama) Constance Johnson.

Have you booked that brand new unique novelty, "SONG HITS IN PHOTO PLAY" that has made such a tremendous hit in such theatres as the Harlem Opera House, N. Y.; Proctor's 5th Ave., N. Y., and others? Ask any Universal Exchange for full particulars on this big new winner. It's a cracker-jack and will give your patrons something entirely new, rare and unique.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

A magazine's success is measured by its advertising. Look at the "News!"

UNIVERSAL COMEDIES Prove Big Drawing Cards

That L-KOS, NESTORS and JOKERS are the best comedy hits every week is easily proven by the number of bookings reported from Exhibitions. With the list of L-KO Stars, and such side-splitting actors as Gale Henry, Wm. Frawley, Lee Moran, Eddie Lyons, plus all the pretty girls and novelty plots, Exhibitors are "copping the coin" with Universal Comedies. If you can get either L-KO, NESTORS or JOKERS for your house that week and start a comedy night.

UNIVERSAL ANIMATED WEEKLY

Recognized as the Official War Weekly Always First With Biggest News

Ask any Exhibitor who runs the UNIVERSAL ANIMATED WEEKLY in his house and he will tell you it constitutes one of his biggest drawing cards each week. UNIVERSAL ANIMATED WEEKLY is the oldest weekly in point of War Picture Service—produced by a world-wide staff of News gatherers that cannot be equalled by any weekly or news picture release on earth. Scoop after scoop each week, year in and year out, makes the U. A. W. the first choice of every Exhibitor in the country. If you can book the U. A. W., do it now and give your patrons all the official war news first. All the biggest and best news in pictures each week in the U. A. W. Book thru any Universal Exchange.
ANNOUNCING

A Pictorial Record of the World's Events that are making history

Released Every Week by the UNIVERSAL FILM MANUFACTURING CO.,
1600 Broadway, New York—First Shipment, May 12, 1917

"UNIVERSAL CURRENT EVENTS"

The announcement of the launching the Universal's new pictorial news weekly release will be hailed with joy by thousands of Exhibitors through the world; first, because of many Exhibitor's inability to secure the UNIVERSAL ANIMATED WEEKLY owing to the fact that it is already booked in their territory, and second, because it brings a brand new idea—that of a pictorial record and history of the world's events.

In considering the booking on long time contract of "CURRENT EVENTS," get the fact firmly planted in your mind that "CURRENT EVENTS" has absolutely no connection whatsoever, in any way, shape or form with either the UNIVERSAL ANIMATED WEEKLY or the UNIVERSAL SCREEN MAGAZINE. Each is entirely separate and independent in its field. The Universal Animated Weekly will continue as ever to bring the world's news first to thousands of theatres, while the Universal Screen Magazine will likewise continue to present in pictures each week the accomplishments and progress of the world in science, art, industry, inventions, etc., etc., exactly as before.

In "CURRENT EVENTS" each week will be shown those important doings throughout the world that will be recorded in moving pictures similar in method to the records of the world's events that are written down as history for future generations. Instead of posterity reading about the events of this time of the world's history they will see in fascinating pictures all the important occurrences that transpire in our day and date.

The first release of "CURRENT EVENTS" will be shipped on May 12th. The handling of bookings on contract basis will be similar to the plan used by Universal Animated Weekly and the Universal Screen Magazine. Thus Exhibitors who cannot now (because of territorial divisions) secure either the U Animated Weekly or the U Screen Magazine will be able to book "CURRENT EVENTS." Eastern Exhibitors who have seen the first release of "CURRENT EVENTS" pronounce it a long-felt want in the field of news pictorial weeklies. Book it NOW on a long-time contract for your house while you have a chance. Book through any Universal Exchange or

UNIVERSAL FILM MANUFACTURING CO.

Carl Laemmle President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY

NEW YORK

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
"Money Madness"

With
Mary McLaren and Eddie Polo

Adapted from one of the famous "Whispering Smith" stories by Frank H. Spearman

Directed by Henry McRae
Produced by The Universal Film Manufacturing Co.
Carl Laemmle President
Book Through Any Universal Exchange

A magazine's success is measured by its advertising. Look at the "News!"
MOTION PICTURE NEWS
Vol. 15. No. 20

FREE

TO ANY BONAFIDE EXHIBITOR.

MOVING PICTURE WEEKLY

FOR THREE MONTHS

THREE months FREE trial subscription to MOVING PICTURE WEEKLY. No obligation. No cost to you. ABSOLUTELY FREE, to ANY Exhibitor in the United States or Possessions, Canada or Mexico, and no strings whatsoever to this FREE three months trial offer. Simply sign your name, name of your theatre also on the coupon below, and mail it in today to MOVING PICTURE WEEKLY, 409 Pearl Street, New York City, and for three straight months you will receive the advice, suggestions on how to run your shows, help, tips, just the same as over 20,000 other exhibitors are now getting it every week. You will receive ready prepared publicity matter, plans and schemes to put over productions. Advice and instructions to operators, tips on what to book and how to book, how to play the proper music, where to get music, and a hundred and one other highly valuable bits of advice every week. Thousands of Exhibitors have been and are now reading MOVING PICTURE WEEKLY and have pronounced it “The Exhibitors’ Bible.”

YOU get it sent FREE to any part of the U. S., Canada, Mexico, Philippine Islands or any U. S. Possession for 3 full months.

THIS FREE offer will not last long. It is being made now for a short time only. Don’t delay. Sign and send in the coupon today to—

MOVING PICTURE WEEKLY
409 Pearl Street
New York City

MOVING PICTURE WEEKLY, 409 Pearl Street, New York City.

Please send me MOVING PICTURE WEEKLY for three months FREE, as per your offer in Motion Picture News, issue of May 19th, 1917.

Signed ...........................................

Theatre Name...................................

City ........................................... State

Be sure to mention “MOTION PICTURE NEWS” when writing to advertisers.
Reel Fellows Meet and Plan Auto Run

To prove that good fellowship is their aim the Reel Fellows Club of Chicago, entertained their members and friends with a beefsteak dinner on Friday evening of this week at the clubrooms of the organization. About fifty covers were laid and following an informal business session the feast began.

President Ralph Proctor announced that he had selected Joseph Hopp, toastmaster. The following responded with remarks upon Mr. Hopp's call: Walter Early, of Jacksonville, Florida; William J. Sweeney, national treasurer of the Exhibitor's League; Fred Hartman, Lawrence W. Boynton; M. G. Watkins, manager of the American Standard Motion Picture Company; F. M. Brockell, of the Central Motion Picture Company; Jack Haag, newly named secretary of the Reel Fellows; Henry Weis, H. C. Miller and Daniel Ruskokov.

During the speeches a discussion arose as to the best plan for an entertainment to swell the funds of the Reel Fellows. The vote for decision lays between a minstrel show and a picnic. It was also informatively decided to have another auto run into Indiana this summer. Plans are also being arranged for the entertainment of the national convention guests in July.

Impetus Given Convention by Schindler's Activities

Ludwig Schindler, manager of the national convention of the Motion Picture Exhibitor's League of America, to be held in Chicago beginning July 14, is expected back from New York in a few days. Mr. Schindler left Chicago and his headquarters more than a fortnight ago in order to go East to sell space for the exposition.

He reports that he has succeeded beyond expectations and the Eastern companies and exchanges will be represented with a bigger delegation and outlay this year than ever before. Enough space has already been sold to guarantee the expenses of the convention.

The proposition to have the various individual screen stars present at the exposition is being hailed on all sides with favor, and a big quota of the most popular stars of filmland is expected.

Interesting Reel Life

"Real Life in China," an interesting and educational series of pictures describing and showing the mysteries and heretofore unpictured parts of the Celestial kingdom, opened at the Auditorium last week.

The picture was much heralded and because of its special educational advantage and appeal the management is making a campaign to have teachers and school children attend. The teachers are to be admitted free.

LEAKS IN THE LOOP

After attending several sessions of the Northwest Motion Picture Exhitioners' Convention, at Minneapolis, Harry Leonard, western manager for the Fox Company, returned to his Chicago headquarters. "The Crisis" followed "Joan the Woman" in at the Colonial this week. The Colonial and big feature productions have not become synonymous in the eyes of the Chicago fans.

Aaron J. Jones has been made personal representative of the Goldwyn films for Illinois and Indiana. F. M. Brockell, of the Central Film Company, will become local branch manager for Goldwyn when they open their office here June 15.

The first six Goldwyn releases will be shown to Chicago exhibitors on July 1.

Ralph Proctor, manager of the Art Dramas Chicago office, has invented a case in which to ship slides to prevent their breaking. By use of the slide case he has cut the item of brokerage off the Chicago office's expense sheet.

President Joseph Hopp, of the Illinois Exhibitors' League, and William J. Sweeney, national treasurer of the Exhibitors' League, attended all of the session of the Northwest convention at Minneapolis.

The Estanay local office have removed from the fifth floor of the First National Bank Building to the thirteenth floor of the People's Gas Building, 122 South Michigan avenue.

(Continued on page 3152)

Censor Bill Before Legislative Committee

With unexpected suddenness the Guernsey bill, providing for state-wide censorship in Illinois, was brought up for action in the session of the license and miscellaneous committee at Springfield on Friday, April 27. It passed its first reading and was to be brought up for second reading some time the following week.

If it should pass the second reading it will be reported out for action by the Legislature. The opponents of the bill, who are practically all of the exhibitors and movie picture men in Illinois, are striving to prevent its passing the third reading, for they would rather have it killed in committee than take a chance with it in the Legislature.

The Guernsey bill has been vigorously opposed since its drafting by Senator W. B. Guernsey. A month ago a special hearing was given the project of state censorship by a sub-committee sitting in Chicago.

Screen News Issue Attractive

There has been no dearth of subject matter for the first issue of the Screen News Magazine, the newest organ of the American Bioscope Company, of Chicago. J. E. Wills, general manager, has announced that everything is practically ready for the first release of one reel.

The Screen News is to be made up of diversified subjects, R. R. Beazley and J. Ellsworth Gross have been added to the directorate and they have stated that several thousand feet of negative is already finished.

The contents for the first issue reveals the following subjects: "Diamond Dicky, Drecker," a cartoon, by Colly; "Rumbling Through the Rockies"; "Sad and Fanciful in My Lady's Makeup"; "How Everett True Broke Into the Movies"; "Your Flag and Mine." The last named subject is the American Bioscope's adaptation of a star spangled film trailer now being extensively used.

Herrington Stops Off En Route

Fred J. Herrington, national organizer for the Motion Picture Exhibitors' League of America, was in town for a few hours on Friday, April 27. After paying his respects at the Chicago League headquarters he departed for Des Moines. He went from there to the Northwest convention at Minneapolis.

"S. S. and Freuler Return to Chicago"

John Freuler, president of Mutual, and Samuel S. Hutchison, of the Signal Company, have arrived back in Chicago. Harry Pollard, president of the Pollard Pictures Company, stopped off in Chicago for a few hours on his way east.
Draft Stringent Regulations for Film Handling

Ordinance Proposed in Indianapolis, Following Fatal Fire, That All Rooms Where Film Is Handled Be Fireproof—Picture Men Co-operating

MOTION picture exhibitors, film exchange dealers and others connected with the "movie" industry are actively cooperating with public officials in Indianapolis and other cities in Indiana to obtain adequate regulations, governing the storage and handling of films.

Charles M. Biscay, of New York, chairman of the Executive Committee of the Fire Prevention Regulation and Insurance Committee of the National Association of the Motion Picture Industry, made a special trip to Indianapolis a few days ago to investigate the recent fire in an apartment-office building, which is believed to have been caused by a quantity of motion picture films stored in the basement. Six lives were lost in the fire.

While in Indianapolis Mr. Biscay conferred with many persons connected with the motion picture industry and city officials regarding the drafting of a city ordinance for handling films, which is being prepared for consideration by the City Council. Mr. Biscay told the officials he is willing to confer with them on any measure they may decide on. The committee of which he is chairman, he said, has charge of the work of seeing that exhibitors, producers and exchanges make a proper precaution in handling films for life and property.

A tentative draft of regulations for handling films, which the industry's Committee has drawn up, and which is expected to be approved by the National Board of Fire Underwriters, was brought to the city by Mr. Biscay. The various rules it contains were explained by Mr. Biscay.

The proposed ordinance for Indianapolis, which is being drafted by Jacob Hilken, Commissioner of Buildings, will contain several provisions similar to those explained by Mr. Biscay. It also will include recommendations made by W. J. Stone, engineer for the Indiana Inspection Bureau, and Paul T. Sullivan, Assistant State Fire Marshal. Before the ordinance is submitted to the Council, the Indianapolis film men will be asked to confer with the Building Commissioner.

Mr. Hilken says the ordinance will contain a provision that every room in which a film is manufactured, kept or handled, shall be of fireproof construction. Films not so equipped will be barred from any public or semi-public building. Theatres, according to the ordinance, must not have more than four reels of film in the operator's booth at one time.

While there is some talk among film men of the city regarding the erection of a large fireproof building for the exclusive use of the film industry, the more conservative men in the industry say the cost would be too great, and that the building is unnecessary since excellent facilities are already available in the city.

H. H. Friedley, State Fire Marshal, in a public report of his investigation of the recent fire, urged city officials throughout Indiana to enact ordinances immediately prohibiting the storing and handling of films where life and property would be endangered. He declared that if the authorities did not voluntarily comply with the order he would compel them to do so.

The Fire Marshal's report says that Louis R. Sereinsky, president of the Oxon Chemical Company, a firm renovating concern, which had quantities of motion picture films stored in the basement of the burned office-apartment building, and "possibly other officers of the company were criminally careless" in handling the material.

Successful Recruiting Tour of Christine Mayo

Christine Mayo, the "vamp" photoplayer at the outbreak of war, offered her services to the War Department and has since been touring the Central States making pleas for recruitment. She has been successful has she been that the U. S. Navy recruiting department sent a detail of marines to meet her train when it arrived in Cincinnati.

At the end of a two-day session at the Alhambra theatre, that city, she was given a detail of navy men to accompany her in all cities where she appears and her pleasing personality and winning ways have already made serious inroads on the otherwise inerse intentions of many who have since donned the uniform. Satisfactory Tax Bill Passed in Nova Scotia

A bill has been passed by the Nova Scotia House of Assembly providing for the taxation of the patrons of moving pictures on the basis of one cent on each ticket costing twenty-five cents or less and two cents on all tickets above that amount. Under this law children up to fifteen years of age will be exempted. It provides for the collection of the tax through the exhibitor, who at the time of sale of each ticket will receive the extra cent, and at regular intervals make sworn statements to the government with figures showing the actual number of tickets sold and the amount due the province.

IN AND OUT OF TOWN

W. W. Hodkinson is back in town after a several weeks' visit with various powers-that-be on the Pacific coast.

John R. Freuler and S. S. Hutchinson have returned to Chicago from New York.

Harry Pollard, of the Pollard Pictures Corporation, is in town.

Carl Laemmle of Universal Film Co. left town a few days ago, his intention being to investigate his many interests in the West.

William Esty, who came to New York to labor in Motion Picture News office several weeks ago, went back to Chicago Saturday to fill the shoes of T. S. Mead who has been called to the colors of the Illinois militia.

H. O. Davis, recently of Universal, came to town last week.
HAROLD EDEL of the Strand theatre, New York, wrote to the General Film Company, praising the Vitagraph Company’s picturizations of the works of the late lamented short story king, O. Henry.

"I am, indeed, most enthusiastic over your O. Henry adaptations. I always admired his style, his dialogue, and, again, "These stories by O'Henry, etc." Perhaps the period on the Strand typewriter refuses to work, save at the end of a sentence.

SPEAKING of Mr. Edel calls the fact to mind that he is becoming almost as famous an indorser of pictures as S. L. Rothafel.

We for one would like to know that motion picture company for which H. B. Warner has not worked.

JUNE CAPRICE has come out in print as being super-superstitions, and includes the following as some of her strongest superstitions:

She will not run through a glass door on account of the panic.
She is extremely superstitious about the use of carbolic acid as a face lotion.
She refuses to jump off the Palisades because the wind made by her descent would ruffle her hair.
She will not sit at the same table of thirteen persons unless there is something to eat.
She will not open an umbrella in the house unless the roof leaks.
Unique most persons, she wouldn’t dream of picking up a horseshoe, particularly if the latter were attached to the horse’s foot.
She refuses to walk under a falling safe, and advances the unique reason for this that the world is losing its population rapidly enough.

She is a firm believer in signs. For example, she never tries to buy French pastry in a shop labeled “Hardware.” She thinks misfortune will overtake anyone wearing an opal if he or she doesn’t keep up the payments on it.

THE dinner at Stauch’s, Coney Island, tendered by the Brooklyn Exhibitors to the outgoing officers of the local was a gala occasion for many. Not the least of the surprises sprung on the unsuspecting diners was the announcement made by a certain Brooklyn Commissioner that the motion picture business was here to stay. Every one breathed a sigh of relief.

JEROME N. WILSON, whose name has received much prominence of late, is now hanging his hat over in the Fort Lee establishment of Universal, where he is editing andrewing Jack Cohn’s Animated Weekly and the Universal Magazine.

UNIVERSAL claims further attention this week, centered on the person of P. D. Cochran, who announced with the usual bombast that he has discovered the youth of a lost generation are included in the cast. Mr. Mayall and Mr. Lincoln are entering upon their second respective childhoods it might seem.

THOSE little wall safes that are so common in pictures seem to be common in pictures alone. We recently went the rounds of a few houses belonging to our equally few associates and discovered many valuable jewels and papers, and found not a one concealed anywhere. One of the friends even grew perturbed because we persisted behind looking behind all his pictures.

AT that though, the wall safe has nothing on the electric button which is always located underneath the edge of the desk just where the actor wants it to be.

AND while, of course, we know nothing about liquors, we have observed while peeping through the bar room doors at the great beyond that neither Scotch nor rye has suds on the top of its.

JACK KENT, who has charge of the foreign department of Artcraft Pictures Corporation, wishes to deny to all his associates in the motion picture business that he has accepted a position with the General Film Company. It was reported last week that a Mr. Kent had assumed charge of certain duties with General, and consequently Mr. Kent had resigned his position with Artcraft Pictures. "In the name of all his associates, I wish to indignantly protest," he said.

HARRY MOREY nearly caused a riot at the Vitagraph Studios, recently when he announced to the assembled players: "Well, President Wilson has made a special request that all players enlist in the army immediately. And after we enlist he wants to make soldiers of all the convicts in the Federal prisons."

"What’s the answer?" asked Earl Williamson.

"Oh, the President wants the stars and stripes to lead the procession to France."

Note: As Vitagraph was the first company to submit the above, versions of the story sent in by other companies will only receive honorable mention.

EXTRA! Extra! No one took us aside last week and told us "in strictest confidence" about an impending merger.

The Longacre Lampoon
All the News That Fits, We Print
Longacre Square, N.Y., May 19, 1917

EDITORIAL

It is not stretching the point to acclaim the O. Henry Pictures produced by Vitagraph practically the best two-reel subjects on the market. For that matter they are only rivaled by the short subjects of the ever reminiscent old Biograph days. In particular are the adaptations true to the ideals of the author. The scenarios for various numbers of the series were not done by the same person. Up to the present time three or four members of the Vitagraph department have tried their typewriters on O. Henry continuity, and it is a distinct tribute to their ability that all of them have fared excellently. Of course, O. Henry is simplicity, and so at first glance seems particularly easy to scenarioize. But on the other hand the continuity writers have refrain from introducing new stuff, from elaborating the author’s work. Most gratifying of all is the fact that they have discarded the cut-back in these pictures. There are several moments when a character relates a few incidents in his or her past life, and one sits in fear and trembling to see whether the continuity writer will revert to type and use the proverbial ‘fade-out’ back to that past life. But each time the writer has been accomplished by a subtle and nothing else. These writers have, indeed, succeeded in bringing O. Henry to the screen without detracting from the charm of his printed works.

LOCAL NEWS

—Earl Metcalfe, the w. k. ra. p. of the U. S. A. Well (hoeo Earl, it was our patriotic sentiment.

—Bill Esley is back to Chicago, the windy city, as mgr. of the m. p.; the news of Ted Mead now being in the U. S. A. So long Bill and well done Ted is our patriotic sentiment.

—Harry Morey is in New York these again days. Welcome to N. Y., H. O.

—J. C. Jensen, the Cal. comet will be returning back to L. Angeles on date of publication.
Vita Exchange Men Must Meet the Exhibitor

Sweeping Order Issued by Albert W. Goff to Branch Managers of V-L-S-E to Acquaint Themselves with Customers in All Territories

A new order was issued last week by Albert W. Goff, assistant general manager of V-L-S-E and active head of the sales force, to the twenty-seven branch managers of V-L-S-E, to become personally acquainted with every exhibitor in their respective territories.

The detail of the plan to make the branch managers acquainted with the men with whom they do business, and with those respective patrons has been intimated to Edward Anger, traveling manager for the Eastern District, and H. D. Naugle, traveling manager for the Western District.

In issuing the instructions to his direct assistants, Mr. Goff made it plain that he considered the very first duty of the branch managers to know the exhibitors, if possible, well enough to call them by their first names.

"This," said Mr. Goff, "does not apply only to the big first run exhibitors, but to the man who runs a show but twice a week. While we know that our organization, as a whole, is very close to the exhibitors, the company they are not as close as they should be. V-L-S-E business has been built on two things—excellence of production and service to the exhibitor. The latter is just as important as the former."

"In every other merchandizing line a branch manager knows his customer almost as well as he knows himself. He knows the peculiar traits of his customers. He knows if one drinks, and if another is a prohibitionist. He knows just which are single and which are married. He knows the childless from those who have children. He makes it his business to know when there is sickness in the family of any of his customers. As a matter of fact, he knows all about his customers."

"Our branch managers must look at their business from exactly the same viewpoint, but they must go even further. Not only must they know all about the exhibitor and his family, but they must know the territory in which his theatre is located."

In order to carry out his plan, Mr. Goff has issued instructions to Messrs. Anger and Naugle that in the trip through their territory upon which they are about to start, they will remain in each branch office long enough to allow the branch manager to make a complete tour of the entire territory covered by his branch, for he must familiarize himself with every feature.

In issuing the orders, Mr. Goff was emphatic in saying that it did not forecast any change either in V-L-S-E policy, or in the personnel of the organization, but that the new plan was being put to the trial in order to bring the entire organization to one hundred per cent efficiency.

New Seattle K-E-S-E Head Arrives

Frank Steffy arrived recently from Salt Lake City, where he was salesman out of the K-E-S-E office, to become manager of the Seattle K-E-S-E exchange, taking the place vacated by Carl Stern, who resigned to go to Denver, where he will have charge of the Denver and New Mexico territory for Pathé.

Promotion of Vita Man

The sales force of Greater Vitagraph's St. Louis branch has been augmented by the recent acquisition of H. F. Strickland, formerly of General Film. Mr. Strickland, a film solicitor of wide experience, will handle for Greater Vitagraph the same territory that he covered for his former employers, which includes portions of Illinois, Kentucky and Indiana.

General Augments Boston Staff

J. E. Levine, manager of the Boston office of the General Film Company, has added two new salesmen to his staff: E. M. Franklin for New Hampshire and Vermont territory, and S. R. Stratton for Western Massachusetts and Connecticut. Both are experienced film salesmen.

Leaks in the Loop

(Continued from page 3140)

That the Strand Theatre Company, of New York, are planning the erection of a high-class modern motion picture theatre on the site of the Inter-Ocean Building, West Monroe street, is still in the form of nothing but a rumor here.

The Chateau is the name of the latest theatre opened by the Ascher Bros. last week on the West Side.

Pathé's Chicago offices have answered the call of April and moved into the Consumers Building.

"Dick" Travers, the burly star, now with the Sunshine Film Company, made too short a turn with his newly purchased Locomobile one night last week and crashed with an iron electric light pole. Result: Pole undamaged, machine still in the shop for repairs.

"Joan the Woman" finished its run in Chicago last week. For seven weeks it had been at the Colosseum, establishing a record for attendance and popularity that is not expected to be equaled for some time.

"Heroic France," moved from the Strand to the Bandbox, is surprising the "wise-uns" with its continued popularity there after three weeks.

"In Again, Out Again," with Doug Fairbanks, opened at the Studebaker theatre on Sunday, April 29. The turnstile has been kept clicking ever since, even with a top price of twenty-five cents.
Albert Roccardi, who is well-known to Vitagraph fans has returned to his old home, and is once more busily engaged in the making of new productions. He will be cast in Blue Ribbon Features within a short time.

A GIFT in the form of a wrist watch, has been received by Anita Stewart, the popular Vitagrapher, from one of the English Tummys fighting in the trenches. He wrote that a short time ago while home recovering from a wound he saw her in a production and so charmed that he purchased the watch. Miss Stewart hesitated about accepting the gift until the letter explained that the sender wished her to wear it in her next picture. This she is now doing.

The Bluebird management has received a letter showing just how highly Violet Mersereau stands with Uncle Sam's soldiers in the Philippine Islands. Donald J. Coyne, who signs himself "A Soldier, U. S. A," asks for a photograph of the star, saying:

"We soldiers enjoy the movies immensely, and of all the stars that come to

Frank Williams, one of the first of the Keystone cameramen, is now with Roscoe ("Fatty") Arbuckle at the studios of the Comique Film Corporation, 318 East Forty-eighth street, making the comedy two-reelers, in which the big funmaker will appear on the Paramount Program.

Edward Jose, Directing Norma Talmadge in "Poppy"

The Princess' Necklace," a charming fantasy, is being produced in three reels at the Edison Studios for release on the Edison Conquest Pictures Program. Among the members of the cast are: William Callhoun, Wallace McDonald and Catherine Townson.

James Wilder, Boy Scout Commissioner of Hawaii, is the author of "The Graal," a story that has been dramatized in three reels, and that is being produced at the Edison Studios for release on the Edison Conquest Pictures Program.

Maxine Elliott, who has finished two productions for Goldwyn, is planning to set sail for England, where she will spend the summer before again taking up her war relief work.

One of Miss Elliott’s productions is a noted play from the pen of Roi Cooper Megargee, and the other is by Robert H. McLaughlin.

Freddie Verdi, who will appear in the Edison production of "The Little Chevalier," played the part of the boy in "The Foolish Virgin," with Clara Kimball Young. The leading role in "The Little Chevalier" will be filled by Shirley Mason, the star of the McClure "Seven Deadly Sins."

Paul Kelly, a former star of the Vitagraph Company, will play the leading role in "The Star Spangled Banner," a dramatization of the little literary classic by Mary Shipman Andrews that is being produced at the studios of Thomas A. Edison, Inc., for release on the Edison Conquest Pictures Program through Forum Films, Inc.

Eddie Kelly, a widely known screen player, will be seen in an Edison production of "The Boomerang Beat," a newspaper story by J. Raymond Eldordico. This picture will be released through Forum Films, Inc., on the Edison Conquest Pictures Program.

GREATER Vitagraph very nearly lost its most recent star on Wednesday morning, May 2, when the home of Miss Mildred Manning at 255 West Seventy-second street, was damaged by fire, and Miss Manning just escaped being a victim of the blaze.

Miss Manning had apartments on the sixth floor of the building. For some time she had been collecting expensive rugs and tapestries with which she was loathe to part even at the risk of her life. After the residents of the house had been aroused, Miss Manning insisted upon remaining long enough to collect her treasures. When she was ready to go the elevator had stopped running and the stairway was a mass of flames. She went back to her apartments where she was found by the firemen. They then brought her to the ground on a ladder.

Winifred Allkins, Now at Vitagraph-Eastern Studios, Will Appear with Eddie Williams in Blue Ribbon Features
The Helen Holmes Company returned to the Signal studio this week from a several days' stay in San Francisco, where they made a number of exterior scenes for the fifth episode of their serial, "The Railroad Raiders," which they are making daily trips to San Pablo and San Rafael, where much of the work was done. Producer McLean secured the privilege from officials of the Northwestern Pacific Railway to use the company's trains for picture purposes. The Luminaries, a train ferry, was one of the props used. The finished episode will be released under the chapter title, "A Water Grave." During the visit to San Francisco Helen Holmes and two extra men had a harrowing experience. The scene called for divers from the ferry. The two men outside the range of the camera were at liberty to pick up the swimmers the current had carried them a distance from the shore. Within an hour the company will begin work on the eleventh episode, "The Race for a Franchise." This chapter also calls for a trip away from the studio. In order to secure a number of necessary scenes on shipboard the company will go by boat from San Pedro to San Diego and return. The technical force of the Signal is constructing a railroad bridge across a canyon near South Pasadenia. The bridge crosses a gully thirty feet deep and approximately seventy feet wide, and will be saturated with oil and burned to the ground in the chapter to be called, "A Water Grave," which is now in production at the Big U studio. The screen version was prepared by Jack Cunningham, the new scenario editor, from a story by Robert Von Saks.

Director Louis Chaudet has just finished the production of a three-reeler, "Little Hero," which has Mignon Anderson and Roy Stewart as leads. The supporting cast includes Charles Mailes and J. Morris Foster. Director Chaudet will next direct Ruth Stonehouse in a five-reel feature which she and star are busy preparing.

"The Clean Up," a five-reel Universal drama written by Waldemar Young of the Big U staff, has just been completed by Director William Worthington. Franklyn Farnum and "Brownie" Vernon are the featured players.

Director Joseph DeGrasse is producing a five-reel Universal drama, titled "The Rescue," which will star Dorothy Phillips, with William Stowell in the male lead. The supporting cast has not been given out.

MEMBERS of Henry McRae's Universal Company were injured in a runaway at Griffith Park this week. McRae was directing country scenes for his production, "Demeter's Return." A stage coach which was being used as a prop was carried by frightened horses to a waiting automobile, and its occupants thrown out. Rex Hodge, McRae's assistant, was badly bruised by broken glass, and Eileen Sedgwick escaped serious injury only by jumping to the road before the crash. Director McRae will direct the future scenes, "The Mystery of the Gray Ghost," starring Eileen Sedgwick and Fred Church. Frank Lanning and Dick LaReno will support the co-stars.

Another Universal Western drama, titled "To Men There Were," is nearing completion at the Big U plant under the direction of George E. Marshall. Janet Eastman is the leading woman.

"We Have the Papers" is the title of a one-reel comedy under production at U City by Director W. W. Beaudine, who has taken over the old Joker Company, with the exception of George Henry. The comedy features William Francy, supported by Za Su Pitts and Milburn Moranti. It is the second Universal picture in which Miss Pitts has appeared.

The Universal Nestor Company, with Eddie Lyons, Leo Moran and Edith Roberts, are filming a one-reeler titled "Seeing Things." Roy Clements is directing this comedy. Another comedy in the filming at U City is "Our Master," directed by Allen Curtis. George Henry is the leading comedian, and the one-reeler is titled "A Sleuthy Pair."

Donna Moon is a late addition to the corps of actresses at Universal City, and has signed a contract to appear in photoplays made by that company. Miss Moon is a native of Salt Lake City and has had three years' experience on the stage and in pictures. She is perhaps best known for her work in "Wrong Bird," which played over the Orpheum circuit.

Thirteen Siberian gray baby wolves arrived at Universal City zoo this week. They intend to use the wolves as Alaskan teams for snow scenes in Universal productions which are now being planned.

B. F. Reynolds, of the staff of Universal Animated cameramen, rendered a service to the government while on furlough. Reynolds had photographed the arrival from San Francisco and the departure for Philadelphia of several stock animals for the army.
eral hundred Filipinos who were to enter the naval service. Shortly after the train pulled out it was discovered two of the men had been left behind, and Reynolds was asked to return in an automobile and race the train to Sun City, where they might get aboard. Reynolds was successful and handed the men over to the government officers.

Although no definite word has been given out regarding the date of the Signal Film Railroad Raiders Company's trip to Caliente, Nevada, it is generally thought it will take place during the production of the twelfth chapter of the serial.

The entire supporting cast for the Yorke-Metro subject starring Harold Lockwood, titled "Haunted Pajamas," was completed this week by the engagement of Betty You who will play in the part of Elizabeth Billings. Others of the cast are Carmel Myers, late of Fine Arts, in the lead opposite Harold Lockwood; Lester Cuneo, Ed. Sedgwick, Paul Willis, Harry deRoy and William DeVaull. The picture is being directed by Fred J. Balthazar. Particularly all the interior scenes for the subject have been completed.

Wiley J. Gibson, who has been connected with the Yorke-Metro since June, 1916, and was formerly with the Universal and Thomas Dixon, has been appointed studio manager to succeed M. W. Aronson, who has left the company and gone to New York.

The Christie production in which Margaret Gibson and Neal Burns appear as leads was written by Joseph F. Poland, who has adapted many screen features. It furnishes Margaret Gibson her first opportunity to wear man's attire. The comedy is a tale of mistaken identity and is said to be a laugh promoter. The author's title, "The Fourteenth Man," will be used for release.

Margaret Gibson has accepted a term contract to star in Christie Comedies. The first Gibson subject, "With the Mummies' Help," will be released May 7, and will be followed with another with this same star.

Doris Pawn plays opposite George Walsh in the Turner picture, and the cast includes Hershall Mayall, Velma Whitman, Hector Sarao and Caroline Rankin. The camera work is by R. E. Irish.

A new film vault, having a capacity for a three years' supply of negatives, is being erected at the Lasky studio. It will be of fireproof concrete construction, with water and air compartments surrounding the vault.

Douglas Fairbanks, with his director, John Emerson, and cameraman Victor Fleming, are somewhere in Arizona, hunting for picturesque Western scenes for "A Regular Guy." The story of this second production for Artcraft opens in New York and closes in the West. Its theme is based on the ambition of every young American boy. Director Emerson, with Anita Loos, scenario writer, are still at work on the scenario writing of the script. Arrangements have been completed for the Fairbanks Company to use the Lasky Hollywood studios, where this subject will be produced. Wilfred Buckland, art director of the Lasky studio, will co-operate with Emerson in the supervision of the Fairbanks settings.

Among the prominent guests of the Knights of Columbus fiesta last Wednesday night were Douglas Fairbanks, Crane Wilbur, Wallace Reid and Max Fisher. The coteries of film stars did much to make the fiesta a success.
THE next Ince-Triangle William Hart release will be "Wolf Lowry," adapted from the Charles Turner Dazey story by L. von Hart and Margaret Wilson. George H. Williams plays the opposite Western actor, and the supporting cast includes Aaron Edwards and Carl Ullman. In the drama Hart portrays a grim, solitary man, and the story lies in the low California desert, which, after calling forth all that is noble in his nature, ends in self-sacrifice. Several realistic effects were obtained by the use of immense herds of cattle. Joe August is the photographer of the production.

Mr. Hart will appear in an Ince-Triangle subject prepared by J. G. Hawks. The play will contain an unusually typical Western store set of the days of '49. The setting was built and equipped from authentic data obtained by the author, and the customary canned goods play no part in it.

A company of Ince-Triangle players are at Monterey, California, in order to secure scenes showing the seclusion and mystery of the region. The setting is a reproduction of a famous roof garden of New York City, and covers every foot of floor space.

Louise Glaum is being featured in a new vampire role story this week at the Ince-Triangle studios. The original story is by John Lynch and is said to be distinctly emotional in its situations.

The first Ince-Triangle photoplay starring Olive Thomas, with Raymond B. West as director, is practically completed. Many of the scenes are laid in a college dormitory.

The Ince-Triangle Company having lessic Love as star has returned from northern California, where they have been with the Cole Brothers Cirkus to make scenes for a coming Ince-Triangle photoplay of circus life. The story is by L. V. Jeffers, written especially for the star, and is being produced under direction of Paul Powell.

Every company of the Ince-Triangle studios has been working under artificial light, owing to the continuous cloudy weather during the past week.

THE Bernstein subject, "Humility," the first of the Seven Cardinal Virtues series, is in production at the studios, will be released about May 20. Under the slogan of "pictures for the clean-minded," the story has to do with the struggle of a spoiled daughter of the rich with an uncorrupted spirit, and how she was taught the lesson of humility. Ruth Chandler, the girl, is played by Betty Bronson, and the cast includes Charles Arling, Jay Morley, Frances Clinton, Irene Vernon, Jones, Stells Wilson, and Edna Mae Winters. The production is being directed by Jack Pratt, with Arthur Power as cameraman.

**Seeing America First**

Coming to the conclusion that newsies as well as dramatists and novelists have censored the scribe of this sheet lacked together sufficient efficacy thereof to keep the composure, busy for two or three weeks, and then bravely forth to the Toilers, the in and out, and view the subtitles and billboards of other fields.

Harry Leonhardt, first lieutenant of the Fox company, as they say in these days, was personal conductor of the first flints of the tour that ended when Pike's special pulled into Salinas. Miles Overhol, of the Telegraph, the outletless lake city's greatest afternoon newspaper, was the entire reception committee, and performed duty over Mr. Bell's telephone while the pirate threw on ice and water.

After being familiarized with the record-breaking screen powers of Bill Leumth, Threda Bara and Hambry Mann, we next fell prey to the sales talks of L. Marcus, who succeeds fairly well in making the mountain exhibitors forget all subjects but the Paramount's. He has the pleasant task of fitting c. d. o. d. between the Mile-High town and the Mormon village. A top of that claims is another subject. Besides becoming a first-class exchange man, Marcus has talanted himself with the public boards, and acquired excellent bridat, whist control.

(To be continued)

**Hollywood Hookup**

May 19, 1917

**News**

We have accepted a consignment of verse from Ora Carey, the "Spokesman" verse. Carey has been accepted.

According to All Godlind's "E. A., it's been thrown into icy water and never been seen again. We have never accused A. H. of being a dead one.

In the meantime Jay Morley was able to get along with a dislocated arm, and in his scene "What do you know?" we're not going to make a story about him.

Report has it that Kerignon, w.f, film star, is still tripping the light fantastic — but not country.

Ye e. in receipt of an essay on the war by Herbert Rawlinson. Ain't this here world struggling.

Joe Moore finds time every day, with bell half with school boys. That's the way with a man who has men. 'At boys, Joe, play ball.

Sherry Levy, Esq., Esq., while on location, got lost in a saw shop.

Bill Taylor says he hasn't got time to take off his clothes to sleep. Can he be reported as being, say, "somewhere pants down?"

Mary Anderson's right mean getting those Airedale dogs that they doesn't eat anything, plain dogs, anybody knows that they needn't have Mary share it with us humans?

There's a broad smile on the face of Abraham C. this week. His wife and daughter, who deserted him for the old New York, are back again.

Frank Lloyd and Bill Farnum are going to New York this week. They're going to make some pictures. Will they come back with another "tale of two cities"?

Would you believe it, Margaret Wilson graduated in the domestic science course at high school with perfect grading in the subject, cooks candy and salad and everything just like a regular housewife. A story came into the HOOK Office on Marin Sais at over. It says about dancing and what not — without mention of dance. We claim that, as a matter of fact, we've had a Tracy on the subject. Mary Anderson, alias Mrs. Harry Todd, alias W. K. Sophie Klutz of Essanay, is working over time repairing Harold Lloyd's Lonesome-Luke-Comedy-Pants.

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Charles Clary's back from Barstow where he went to look after his mining interests. Charles is a good fellow and a good actor, said interests were so small that he had to be careful not to overlook them instead of look them over.

William Duncan smashed his finger this week at the studio, and put so much cotton around the injured one that it didn't have around the injured one that it didn't have. It was, "William, don't do that."

N. A. Burns is staggering around in a suit of armor in a comedy that Director George Hays is putting on at the Gower Street studio. He's doing a lot of training at chemists coming in around all day in his ninety pound suit.

Georgette French attended Sunday school Sunday and came back with a new coat. With all the glory of potato and chicken gravy on it, it must have been a great coat. The golden text was, "You should have seen me in it," and it was only after a hard hit of French, that the miners decided that the real text was, "You should not, I shall send a Comptor." Ben Wilson's in receipt of a better contract in a small Ohio town, which asks for one of his autobiographical photographs and ends with the statement that the writer lives on the Ohio River, and that's the name of the reason why he might not be in W. A. W.'s. The opinion of the reason that he gets all the "water stuff" he needs out here without taking a bath in the Ohio.

Tom Lingham has just bought a new Ford, a little boy — a twin two-cabon roadster with rubber tires, three speeds, two blow-outs, a motor knock and everything.

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**More News**

Antonio Moreno's wearing a cow-licked outfit of many owners, Bill Duncan wears the "mustache" look, Mary Anderson spins, Fred Burnet hat, Carol Holloway shoes, trousers and gun, but the tie belongs to Tony.

Ed Soman lustered up the American studio with cigars last week — his reason — it's a girl.

Charles Bill Mailes of the Ince-Triangle is registering anger on the Angeles Nomining Committee. He says he's hunting for stories to take a tense and thoughtful line in for "Humility," and he can't find em.

Hart didn't have a "Biliver" when he was in the West, his beard, thinning scenes for "Wolf Lowry," didn't expect the machine to stand the strain.

William Duncan and Carol Holliday have been to Hollywood, and it isn't always so difficult to register fright. In the final scene of the Vitaphone serial, "Humility," Duncan had to jet two mountain lions, and he didn't make-believe about the condition that resulted.

"Doug" Fairbanks' favorite axiom runs something like this, and sums up all of Harry's behavior, "He's the man's success is as "large" as his smile, you're sure some winner, Doug."

Now that Burt has gone up 25 per cent in the money stakes, he's letting his "horse-opry" taboo on in for the "Twentieth Century-Fox".

P. S. He's ordered two tons of cream-colored flannel and 30 yards of black. He's ordered two tons of cream-colored flannel and 30 yards of black.

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(To be continued)
Thos. H. Ince offers
Dorothy Dalton in
'Wild Winship's Widow'

Triangle - Ince
Released May 20
When Wild Winship's Widow discovers a slipper and several other mementos of her dear-departed's city trips, the action begins.

She throws money to the four winds, throughout a lively plot that is highly spiced with snappy humor.

The scenes are set in voracious wooded mountains.

Thos. Hince Simons
“Within the Law”  
(Vitagraph—Eight Reels)  
REVIEWED BY PETER MILNE

SELDOM does a picturization of a stage success show to such advantage as does Vitagraph’s of Bayard Veiller’s long, popular melodrama, “Within the Law.” The story has proven worth telling both on stage and between the covers of a book and it held itself with the same adaptability to the films. The career of Mary Turner, falsely accused and convicted of shoplifting, who lives to wreak vengeance on the man responsible for her three years in prison, and the law in general is filled with dramatic moments that thrill to a degree seldom caused by pictorial efforts of the present day.

The visualization of the play was done by Eugene Mullen, who has not attempted in any way to improve the work of Mr. Veiller and who consequently has turned out a most meritorious piece of work. Particularly in the series of scenes, based on the last act of the play when Mary Turner, Joe Garson and Dick Gilder are under scrutiny. The fire-cross-examination of Inspector Burke does the picture rise to unusual heights. The arrangement of the scenes during this episode is skillful. Every bit of latent strength lying in the situation is given life and force. Mr. Mullen has written this scene relying as little as possible on the cutback. It is one continuous, intense scene, unbroken, the power of which is cumulative foot by foot until Joe Garson breaks down and confesses the murder. But for that matter Mr. Mullen’s work is good from first to last. No fine point of the play has escaped his eye. With respect to “Within the Law” he has proven a good screen dramatist and Mr. Veiller is a stage dramatist.

The production of the piece which was in charge of William P. S. Earle is indeed excellent. The settings are always appropriate, realistic and well selected. Both scenario writer and director have seen to it that none of the comedy embodied in the role of Aggie Lynch has been lost. Adele DeGarde was a most happy choice to assume the part Mary Nash created on the stage. She is ever the sly but childish habitue of the underworld, and the manner, in which she plays the role is highly satisfactory. Mr. Mullen has seen to it that she is aided in her comedy-relief work by subtleties taken from the play. Hers is a character long to be remembered and her comedy is as sharp in contrast to the tense moments as could be desired. The part further goes to show the technique of the author. The full value of such a contrast in action was never before exemplified on the screen.

Alice Joyce, in the featured part of Mary Turner, and Harry Morey as Joe Garson do work that is satisfactory, particularly in the more definite phases of the action. Eugene O’Rourke, it must be said, does the best acting in the entire cast as Inspector Burke. Walter McGrail makes a likable hero.

THE STORY AND PLAYERS

Mary Turner (Alice Joyce), sales girl in a department store, is found guilty of shoplifting and sentenced to three years in prison though the crime was in reality committed by another. During her time Mary studies law and when released and after several futile efforts to gain honest employment she takes up the practice of making a living within the law, but without the bounds prescribed by society. In league with Joe Garson (Harry Morey) and Aggie Lynch (Adele DeGarde), she proceeds to fleece the fleecers of others. In time an opportunity to revenge herself on Gilder (Anders Randolph), the owner of the department store presents itself in the person of his son, Dick (Walter McGrail). Though loving Garson she marries Dick and thus obtains her revenge. Inspector Burke (Eugene O’Rourke), a friend of the Gilders, plans to “get” Mary. Through a stool pigeon he arranges for Garson to attempt to rob the Giders’ home. Mary discovering the “lay” goes to the house in an attempt to dissuade Joe from his purpose, which is plainly without the law and in which Burke is involved. The frame-up is discovered and the stool pigeon killed by Joe. When Dick enters he sends Joe away and for Mary’s sake lies to the police saying that she as his wife has a perfect right to be in his home. Then follows their arrest and the various attempts by Burke to accuse Mary of the murder. Joe is finally arrested and that Mary may go free he confesses the deed.

Robert Gaillard, Billie Billings, Bernard Siegel, Bernard Randles, Joe Devolene and Miss Bruce have prominent parts.

“Happiness”  
(Triangle Inc—Five Reels)  
REVIEWED BY PETER MILNE

FOR comedy-drama “Happiness” certainly reaches the high-water mark and occasionally laps over it. It contains many moments that fairly glitter with pure humor, and when it borders on the farcical, as it does in an assuming way a number of times, the audience is sure to derive just as much fun from it as do the certain characters in the story. Written by C. Gardner Sullivan, “Happiness,” besides being perfect in point of technique, is often times noticeable, because of the manner in which the author has found comedy in the most commonplace of situations. He never goes out of the way to draw a laugh; they all result from natural incidents. Certainly Mr. Sullivan has never written such good subtitles as are inserted in the picture. They, too, follow the same course as the action, always being spontaneous.

“Happiness” also offers Enid Bennett the role of Doris Wingate, the best she has created as yet. As the masquerading girl who is considered a snob, when to the contrary she is fully gen-

Robert Gaillard, Billie Billings, Bernard Siegel, Bernard Rand- 
dall, Joe Devolene and Miss Bruce have prominent parts.

THE STORY AND PLAYERS

Doris Wingate (Enid Bennett) is the topic of a feature story in a Sunday magazine, conferring on her the title of the most snobbish girl in America. In reality Doris is as democratic as they come; and it is her aunt who makes a business of creating the false impression. Her uncle ships her off to a co-educational college where unfortunately her manufactured reputation has gone ahead of her. She finds all the students determined to outdo her in snobishness. However, in Bob Hollister (Charles Gunn), who takes in washing to earn his tuition, and in his little helper (Thelma Salter), she finds true friends. How she finally proposes to Bob and overcomes his “conscientious objection,” and how she “puts it over on her aunt” and shatters all her false notions complete this delightful photoplay.

The Trust Starts Activities
"The Candy Girl" (Thanhouser-Pathe—Five Reels)
REVIEWED BY PETER MILNE

"The Candy Girl" is another Gladys Hulette picture, this time written by Phillip Lonergan, containing comedy and drama, but reversing the usual order of the Hulette pictures and placing the stress on the latter element. Mr. Lonergan's vehicle gives the star many an opportunity to put her attractive personality across. She is an appealing figure, as ever, and accepts all her chances with grace. Nor should the pleasant humor provided by the author be overlooked. The scenes in the candy shop, where the policeman takes refuge from his beat to the feigned wrath of his superior officer, tickle the sensitivities to a delightful degree. Mr. Lonergan has also provided homely pieces of comedy from the dinner which Nell gives to her old friends and from the character of the crusty old rent agent. Helen Bonley, the charming Thanhouser kidlet, is also present in a pretty little part.

The comedy of the first half of "The Candy Girl" lays a good foundation for the rather heavy material of the latter part. When Jack Monroe turns out to be a drug addict the aspect of the whole picture is suddenly changed. One might express a mild wish that Mr. Lonergan had seen fit to develop this side of Jack's character a little earlier in the picture and so institute another current of suspense. However, such a small item is not worth quibbling about. As a whole "The Candy Girl" entertains quite as fully as did its predecessors. W. Eugene Moore gave it an adequate production.

THE STORY AND PLAYERS

Nell (Gladys Hulette) forsakes a chicken farm to open a candy store in the city. Customers are not hers until Jack Monroe (William Parke, Jr.) starts to boom trade by sending various children of the neighborhood to her with money to buy. Jack becomes a suitor for Nell's hand, finally marries her and takes her to his home to introduce her to his father (J. H. Gilmour). Old Monroe then tells Nell of his son's curse—that he is a drug addict and to annul the marriage, but Nell prefers to stick it out and eventually cures her young husband.

"Moral Courage"
(Peckless-World—Five Reels)
REVIEWED BY GEORGE N. SHOREY

"Moral Courage" must certainly be put on the "preferred list."

THE STORY AND PLAYERS

Joshua Allen (Edward Elkas) is a miserly mill owner who has lived only for his son, Chadwick (Arthur Ashley), whom he hopes to see marry a "society" girl. Chadwick, however, falls in love with a pretty mill girl, Mary MacClinton (Muriel Ostriche). Angus MacClinton (Robert Forsyth), being a thrifty Scot, has picked out a mate for Mary, and, after this bête, Mary slips out with Chadwick and goes skating with the merry throng. News of this travels fast and both parents object, Angus thinking the boy is merely trifling with his daughter, Joshua not wishing his son to waste his time on a poor mill girl, especially in his own mill.

So Joshua "frames up" Mary. Thugs are employed. An attempt is made to drug her in an unfrequented inn, and Mary slips out with Chadwick and they return to beg forgiveness. Joshua offers $100,000 to divorce Chadwick immediately. She accepts, goes to Reno, comes back with her papers, and with the $100,000, cash in hand, defies Joshua to bring further pressure to bear, calling his attention to the fact that his agreement did not require her to promise not to remarry. The old man decides he is glad his son has such a clever wife.

"A Royal Romance"
(Fox—Five Reels)
REVIEWED BY JOSEPH L. KELLEY

"A Royal Romance" is not new in theme, but it has that touch of the human, in us so often wished for but so seldom realized, that the story it tells is pleasingly accepted as one throbbing with undisguised feeling and that humane instinct which prompts even the most confirmed dignitary to throw reserve to the winds and "cut up."
The Captain of the Grey Horse Troop

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

This play from Hamilton Garland's story is an unusually good offering to exhibitors. As an "Indian" it is entirely different, and we believe will please even the most ardent admirers to the wild melodramatic "Westerns" that use red men in feathers and war paint to bolster up improbable stories.
At the beginning Edith Storey makes it rather hard to imagine she is going to be picked out by any self-respecting lover as his heroine, but she shows a spark of human feeling after a few scenes and the story develops very naturally to a strong climax.

Mr. Moreno makes an ideal "Captain Curtis," whose life is devoted to seeing that the Indians under his charge get fair play.

What makes this play thoroughly enjoyable is the naturalness of all the parts. William Wolbert in his direction has not sought to glorify the red man or the white man. There is no silly sentiment, but fair play and justice—in other words Americanism as applying to the red man as well as the white man, which cannot fail to appeal to all who like fair play. And we believe American audiences will enjoy this story, even in the far West where the Indian is sometimes considered a lazy, good-for-nothing nuisance. It is a sincere bringing together of the good qualities of both races into a heart-interest drama. The fearless stand of the hero for highest principles of honor wins the girl. The coming of the "Grey Horse Troop" to protect their government from a lawless lynching on United States soil is a thrilling climax well executed.

THE STORY AND PLAYERS

Captain George Curtis (Antonio Moreno) undertakes to see fair play given the Indians on the government reservation. Crawling Elk (Otto Lederer) and his son, Cut Finger (Al Jenning), welcome the new white chief and his fair methods, but the ranchers and their political ally, ex-Senator Brisbane (H. A. Barrows), and his daughter Elsie (Edith Storey) resent his coming and plan to "get him."

A rancher is killed by Cut-Finger, who confesses his guilt to save his tribe from punishment, but Captain Curtis insists he shall have fair trial. A lynching is planned and averted only by the timely assistance of the Grey Horse Troop. Meantime Elsie loses her prejudice against Captain Curtis when she learns that Lawson (Edward Cecil), his predecessor, had stolen from the Indians for private graft. And when the reputable citizens of the county seat take sides with right and justice, Captain Curtis "wins all around."

"Sacrifice"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THAT Margaret Illington will get close to the hearts of picture audiences, and that very soon, as she has on the speaking stage, is indicated by her first entrance into her new realm of expression in "Sacrifice."

Not only is she given, as a "starter," the longest and most perfectly executed double-role scenes it has ever been our pleasure to note, but she is called upon to register every emotion from dancer to the king's guards to murderess.

Her double-role work is perfect. The two sisters do not at any moment seem to be the same person. And the "trick" photography giving the illusion of two different persons in the same brightly lighted room allows no possible detection, for there is no lap or joint, or variation even of shading in the two elements making up the picture.

Miss Illington's personality, as the dancer, which is the colorul role of the two, is fully as magnetic as any screen star we know in pictures with the exception of Miss Clark and Miss Pickford, we somehow do not feel that Miss Illington has the experience under her belt that Miss Clark and Miss Pickford have, but we do not think of this play as a "popular hit." On the contrary we do think Miss Illington will be a great favorite when furnished just the right vehicles.

"Sacrifice" is a well constructed play (specially written by Charles Kenyon), with good measure of dramatic elements. Frank Reicher has made a powerful drama of it in pictures. It ranks with the best Paramount plays, from an artistic standpoint, doubtless even higher than some that have made "big hits." "Sacrifice" will back up the exhibitor's claim that he has secured a great star in a most unusual picture, splendidly staged and acted.

THE STORY AND PLAYERS

Nordhoff and Zandria are enemy countries. Stephen (Winter Hall) and his daughter Mary (Miss Illington) visit Zandria to unearth war secrets. Here Mary meets a young Zandrian captain (Jack Holt) and it is love at first sight. The war issue becoming acute, Stephen returns to Nordhoff and Mary is about to cross the frontier. In the meantime Vesta Boris (Miss Illington), a notorious dancer, in reality Mary's half sister, for her country steals the plans, murdering Count Wenzel (Noah Beery) to get them, and is on her way to Nordhoff, when she is stopped at the border. Seeing Mary waiting in the depot, Vesta induces her to exchange passports and goes on to Nordhoff with the plans traced in invisible ink on her underskirt. Mary is arrested as Vesta and sentenced to be shot at sunrise. Vesta returns and changes places with Mary, receiving the bullets of the shooting squad. Peace is declared and Mary is thus saved to her soldier lover.

Ditmars' "Monkey Capers," "The Hermit of Hood," "The Ice Harvest"

(Educational Films Corporation—On Two Reels)

REVIEWED BY GEORGE N. SHOREY

In "Monkey Capers," a full reel of "The Living Book of Nature" series now being shown at the Strand theatre, New York, Raymond L. Ditmars is given his first opportunity to study the more interesting subject that will please everybody. The Celebes ape and the long-armed baboon of West Africa have close resemblances to human types we all know, and their inquisitive nature and seeming ability to simulate even human passions, likes and dislikes by facial expressions clearly brought out.

It will especially tickle the kiddies to see them making grimaces in the mirror at themselves, and carefully investigating their keeper's hair for uninvited guests.

"The Hermit of Hood" and "The Ice Harvest in Wisconsin" is a split-reel of two really interesting subjects. Keeping fire-watch at the highest point in the United States, where as the title ingeniously mentions "Saturday's bath of melted snow has to be planned the Thursday before," must be about the loneliest job on earth. Cloud-effects are shown in this picture that are marvelous in their beauty and resemblance to a fuming volcano.

Scientific ice harvesting with a mechanical equipment that cleans and planes each cake as it is packed away with the aid of an endless carrier, gives a new conception of the advance in this as a modern industry.

"Her Torpedoed Love"

(Triangle-Keystone—Two Reels)

REVIEWED BY PETER MILNE

Fast and snappy action, much bewildering and hilarious trick work, and clever subtitles put "Her Torpedoed Love" in the best class of comedies of the rough and tumble sort. Considerable crockery is broken, usually over the heads of the principals, but comedy is extracted from even this conventional practice. The Keystone trick work has never shown to better advantage. There is the chase and it is crowded with surprises and weird stunts that are as hair raising as they are uproarious.
The cast is headed by Ford Sterling who contributes that sort of work which not long ago was responsible for his great popularity. Louise Fazenda leads a supporting cast of well-known individuals. "Her Torpedoed Love" is real Mark Sennett comedy, which after all is praise of the highest sort.

"The Neglected Wife." (Balboa-Pathe—First Two Episodes) REVIEWED BY PETER MILNE

RUTH ROLAND is the star and Mabel Herbert Unner the author of Pathe's latest serial produced by Balboa. As the title suggests, the first two episodes deal with domestic complications based on the lines and the eternal triangle. It is evident from the first number that there are to be sensational stunts intermingled with the situations arising from the domestic triangle. That peculiar railway running up one of the Los Angeles hills is brought into the first episode as a scene of an accident which is executed in good style. The mechanism of the car goes out of commission and the car itself crashes to the bottom of the hill. This closes the first two reels at the necessary exciting moment.

Mabel Herbert Unner is a well-known newspaper writer. Her serial here pictured is fair to continue on the original lines it has started. There is no element of mystery or trick stuff. Just plain, straight action with here and there a thrill. From a logical viewpoint "The Neglected Wife" is superior to many other serials. The action is plausible if nothing else, and it is quite refreshing to find no Japanese spies lurking in the offing. The serial must put itself over without recourse to the American flag.

Ruth Roland possesses a certain following concerning the value of which an inventory should be taken. Her work is entirely acceptable in the two numbers already shown. The support which Roland Bottomeley heads is complete. The settings for the serial were done by Will M. Ritchie, and are concise and swift moving as is all his work. The production can best be described as of a typical Balboa sort.

THE STORY AND PLAYERS

"The Woman Alone" introduces Margaret Warner (Ruth Roland), a struggling magazine writer, who obtains secretarial work from Horace Kennedy (Roland Bottomeley), a well-known lawyer, who is slowly drifting apart from his wife, Mary (C. Renee Grant). Kennedy has earned the hatred of another lawyer, Doyle (Neil Hardin) by causing his disbarment. He gradually discovers that Margaret is the girl he loves. The last night of their work he escorts her home, but on the way they are caught in an accident.

"Weakening," the second episode, begins with the accident and shows clearly that Kennedy is in love with Margaret. Mrs. Kennedy leaves the city and consents to divorce with the lawyer once more. During the meal Doyle throws a flower pot on their table from the balcony above with dire intent but luckily nothing serious happens. He is pursued over the roof and the pursuer falls through the skylight into the fountain of the restaurant. After this episode both Margaret and Kennedy receive threatening letters which disclose the fact that some one has learned of their meetings. Philo McCullough, as Frank Norwood, a clerk, who is many times repulsed by Margaret has another important role.

"Kidnapped" and Other Pictures (Conquest-Forum Films—Second Program—Six Reels) REVIEWED BY JOSEPH L. KELLEY

TO Alan Crosland who directed the production of Robert Louis Stevenson's famous work of adventure, "Kidnapped," is due a lot of credit for the fine picture it presents. Stevenson's masterful use of the English tongue and Scottish dialect is all that seems to be lacking and even nice bits of the dialect find their way into the captions. It presents the genius of a talented artist in a masterful way. There is much of Stevenson's work omitted, no matter what the gist of the story, the human side, the adventures of David Balfour, by land and sea, is presented with a touch of reality that only the author's rare gift of imagination could improve upon. The continuity of the story as picturized is remarkable for its smoothness of action. The characters themselves so closely resemble the ones we had pictured from reading the book that we are almost back to the time of the brig "Covenant." "Alan," the gentleman outlaw, and Ebenzer Balfour whose selfishness and sordid propensities fairly lurks in the atmosphere about the picture as presented by Joseph Hurck with all the realism of the times. The encounters aboard the brig between the baby, "the heart of Balfour," his newly acquired friend, the Scottish outlaw, and the pirate crew, were staged with the realism of pictorial verve.

Ray McKe, as David Balfour, is splendid. Robert Cain, as Alan Breek, could not much improve his characterization. The photography is up to the grade of the work. Miss Dixie is Stevenson's own mental pictures. William Wadsworth, Franklin Hauna and Sam Nihlack are others in support. Not a woman appears in this picture. The production is in four reels.

"The Portrait in the Attic," a picture drama in one reel, is a touching story of the love of a child for her mother, who is dead, and her new love for a step-mother.

"He Couldn't Get Up in the Morning," a comedy in one reel, featuring Ray McKe, is original in its comedy stunts and will be well received by lovers of the semi-slapstick variety.

Official British War Pictures

(Pathe—Third and Fourth Installments Two Reels Each) REVIEWED BY GEORGE N. SHOREY

These instalments of the pictures taken by the British Government are almost entirely new and not shown before. Interesting views of the British dreadnoughts, the soldiers in the field, and the American organized hospital service are presented. Mine sweepers, the launching of British dreadnoughts, which we are told are being built at the rate of four a year, and pictures of seaside salvoes of these floating fortresses of our big ally against Germany are most impressive.

The commissary department of the British army comes in for some commendation, with views of field ovens baking 17,000 loaves a day, so it is claimed. These pictures are distinctly propaganda now most acceptable in this country, as showing in the most favorable aspect the allied forces working against our enemy.

There are no gory battlefield scenes in this installment of these pictures, the showing of the ambulance corps being the nearest approach to such.

"American Methods." (Fox—Pvlce Reiels) REVIEWED BY GEORGE N. SHOREY

THIS is a hurrah story for American consumption, that we are sure will go over strongly, and we must admit there is considerable meat in the plot, etc. George Ohnet's novel, "The Ironmaster," furnished the theme.

There is the usual wrong man chosen by the woman who ought to know better, and the American directness of doing business is applied to love as well as business very attractively.

As William Farnum portrays the role, it is no wonder he wins over the aristocratic false pride of the woman who became his wife through pique. The only wonder is that any woman could fail to see the sirenth of his love sooner. However, things can't happen this way if dramatic climax is to work its regular plan.

Several stirring titles will give our American pride another swell or two. Frank Lloyd has directed this picture well, and the only principals give excellent support to Mr. Farnum, who rises to the few but well punctuated occasions for heroism with his usual success.

"One Law for Both." (Ivan—Eight Reels) REVIEWED BY PETER MILNE

ONE LAW FOR BOTH has big advertising possibilities both in its title and its cast, which includes such popular artists as Rita Jenet, Vincent Ferraro, Leah Baird, Pedro de Cordoba, Paul Cappelain, Anders Randolph, James Morrison and Margaret Greene, who have parts prominent at one time or another throughout the compartment. The suggestion of dramatic force created by the title fails to materialize in the picture. It is quite a pity, for Mr. Abramson was possessed of the theme rich in possibilities that showed great promise in his foremost. In the main the fault of the picture can be traced to an overwhelming introduction, in which character planting and hardly anything else occurs. The author might possibly aim to excuse this lengthy
preface by referring to the fact that there are so many characters in his story that three or four reels were actually needed to plant them firmly in the spectator’s mind. The excuse might partly suffice, for the superfine characters in “One Law for Both” are not the least of its faults. Furthermore, each one of them is treated as a principal in the introductory reels, whereas many might be seen and dismissed with a mere subtitle. But the theme and the main plot of “One Law for Both” is never touched upon, let alone developed, in the first episode.

When at last it does appear in the interesting propaganda evolved by Mr. Abramson it fails to get very near the surface, for in his capacity of director he has slighted the high lights of his story and introduced much incident that not only refuses to convince but at times appears ridiculous. The sight of the wife pardoning her erring husband with no more than a smile and welcoming the child of his mistress into her own home with open arms is a tax on the credulity of any audience. The wife of this particular phase of the story is an extremely unnatural figure.

The final preachment, which excuses an erring wife on the same grounds as the erring husband, is the vital point in Mr. Abramson’s picture, and it is the only point that approaches conviction. However, the very force of the parallel between the man and the woman is lessened by poor handling of the story. Where a dramatic moment might have thrilled and held the spectator in the greatest suspense, it only mildly entertains and leaves little if any effect because of the poor approach to it and the mediocre manner in which it has been acted. To forsake a constructive ripping apart of Mr. Abramson’s picture, its sole value can be summed up in its title. It is a valuable one, and too good to mislead the public into seeing its contents.

In the matter of properties the picture is fair. Expense was lavished in no direction except on the cast, which, however, is capable of better things than it shows here. Miss Jolivet as Elga creates the most favorable impression. She is very much inclined to overact, but manages to put a deal of appeal in her role despite the fact.

“One Law for Both” opens a New York engagement at the Lyric next Sunday.

THE STORY AND PLAYERS

In Russia, Elga (Kila Jolivet) sacrifices her honor to free her fellow revolutionists from jail. She goes to America and marries Hutchison (Vincent Serrano) without informing him of her past. Hutchinson takes particular pains to patch up the domestic misunderstanding of his sister (Leah Baird) and her husband (Pedro de Cordoba), caused by the latter’s mistress (Margaret Greene). Shortly afterwards he discovers Elga’s past and denounces her. His sister manages to bring them around to a better understanding by relating her own experience to Hutchinson and dwelling on the fact that if it was right for her to excuse her husband it would be equally right for him to excuse his wife. A reconcilation follows.

“First Impressions of Japan,” follows its caption in detail and shows points of interest in various of the many islands of Japan. When writing to advertisers when the writing to advertisers when the writing to advertisers when the writing to advertisers when the writing to advertisers when the writing to advertisers when the writing to advertisers
TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Program

"The Deserted Engine." (Episode of "A Daughter of Daring." Kelton, One reel.)—The thrill in this episode reveals Katz returning to tracks which are rather surprising. Helen Gibson, the daring railroad girl, is supposed to leap from a trestle to the platform of a flying train. It is obviously a "trick shot." A photograph shows her leap behind the train; the next flash shows her on the moving platform.

"The Vanished Line Rider," (Episode of Kelton's "The American Girl," series. Two reels.)—Good old fashioned mystery of a type which is making Kelton's "American Girl" series quite famous, predominates in this number. The story concerns a rider who has been bound, gagged and hidden by a gang of Chinese smugglers. Main basis contributes the main thrill by sliding down a rope into a ravine to save the captured rider, and the thrill goes over nicely.

"A Race to the Drawbridge." (Episode of Kelton's "Daughter of Daring" Series. One reel.)—As a spine tickler, the thrill is this week's Kelton railroad picture, occupies a place by itself. The story is better than usual, too, dealing with the capture of a band of bank robbers.

"The Honor of an Outlaw." (Gold Seal, Three reels. Week of May 14.)—Written and produced by Fred Kulesic, it is a decided winner in the story of the capture of the so-called "old chief." There's plenty of rough humor in the makeup of this film and doubts whether it will go through successfully for the most part.

"The Ransom." (Cub. One reel, Thurs., Apr. 26.)—George Ovey as Jers so neatly makes good here and, although he goes through nightmare of being taken to Denver City, the Mexican bandit, he sidesteps all obstacles, rescues E. J. Pickens andcaps off the daughter and her paper's thanks. There's no musica, salad and sauce in this one tenderer than to be found generally in a run and almost any audience will appreciate it.

Mutual Program

"Mutual Tours Around the World, No. 26." (Gaumont, One reel. Tues., May 1.)—This beautifully photographed and splendidly photostory of Scandinavian scenery from Gothenberg to Christiania, then goes to the picturesque eastern valley of the Lut River in Southern France, and then north to the snowclad beauty of St. Gery Lappone, of Warsaw, Poland, and winds up with a splendid exhibition of the prominent art centers and the view points of horsemanship and sword skill.

"And In Walked Uncle." (Strand, Wed., Apr. 25.)—Billie Rhodes, aided by Jay Belasco, makes this one reel a decidedly worth while effort. Uncle is wise to the tactics of his nephew and newly married wife and, although the former is a pronounced woman hater, he falls an easy mark when Emily Floyd heaves in sight. Mary (Billie Rhodes) and Jack (Jay Belasco), the newlyweds, have tried hard to put one over on "Nunk's" and would perhaps have succeeded but for his "geytree" after all these years—then they take courage! The whole matter is well conceived, aptly acted and admirably carried out. For a study of K. U. (Emily Floyd), a bunch of punch and should prove a winner anywhere.

"A Plaster Feud." (Vogue, Two reels. Set., Apr. 26.)—Considerable slapstick effect is brought in to play in this double reel, but then, of course, Paddy McGuire and Rina Rogers are old favorites and the help cover what deficiencies there may be. One thing in particular may be said: great stress upon and that is the unfinished parts of buildings about to be plastered, and the whole theme rests upon the completion of certain works as to which of two plastering concerns sets the big contracts. Police and fire departments are called into play to great effect and Teddy and his girl work to advantage and win the contract for the "Old Coast." There's plenty of rough humor in the makeup of this film and doubts whether it will go through successfully for the most part.

Universal Program

"To Oblige a Vampire." (Nestor. Week of May 14.)—Edie Lyons and Lee Moran encountering the wiles of a vampire fill in a dream make this reel excellent from a burlesque point of view. Olive Adair is the vamp, Hoodly and Palmer prepared the scenario.

"The Honor of an Outlaw." (Gold Seal. Three reels. Week of May 14.)—Edie Lyons and Lee Moran encountering the wiles of a vampire fill in a dream make this reel excellent from a burlesque point of view. Olive Adair is the vamp, Hoodly and Palmer prepared the scenario.

"A Good Little Bad Boy," (J-Na. Two reels. Week of May 14.)—Phil Dunning once again in a cap and tie trick comedy of unusual merit. Much funny business and original gags such as a sliding cover for free lunch makes the two reels pass quickly. Dunning is a liar, and has for support pretty Lucille Hutton, Merta Sterling and Charles Under.
FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them

Art Dramas, Inc.
Apr. 12. The Inevitable (Anna Q. Nilsson), Erskergraph
Apr. 19. The Little Brother (Myrna Hartson), Apollo
Apr. 26. A Mother's Odyssey (Jean Sothern), Van Dyke
May 3. The Auction of Virtue (U. S. Pathe), Mutoscope
May 10. Little Miss Fortune (Erskergraph)
May 17. The Mystic Hour (Apollo)
May 24. House of Cards (Katharine Kaelred and Frank Mills), U. S. Amuse.
May 31. A Mute Appeal (Van Dyke)

Artcrites Pictures
May 5. A Poor Little Rich Girl (Mary Pickford), Famous
May 28. Broadway Jones (George M. Cohan), Famous
Apr. 30. In Arms and Agony (Douglas Fairbanks), Famous
Coming—A Million-Dollar Mystery (Mary Pickford)

Bluebird Photoplays
Apr. 16. A Jewel in a Pawn (Ella Hall, Walter Belasco and Antrim Short), Bluebird
Apr. 23. Tamer Girl (Dorothy Phillips), Bluebird
Apr. 30. The Clock (Franklyn Farnum and June Caprice), Bluebird
May 7. Little Miss Nobody (Violet Merle), Bluebird
May 14. Treason (Alan Holubar and Joseph Girard), Bluebird
May 21. The Flashlight Girl (Dorothy Phillips), Bluebird
May 28. Romance (Myrtle Gordon and George Hernandez), Bluebird
June 4. Bringing Father Home (Franklyn Farnum and Brownie Vernon), Bluebird
June 11. A Doll's House (Dorothy Phillips), Bluebird

Butterfly Productions
May 7. Eternal Love (Douglas Gerrard and Ruth Clifford), Famous
May 14. The Phantom's Secret (Mignon Anderson, Hayward Mack and Molly Malone), Famous
May 21. Little Lady (Herbert Hendon and Neva Gerber), Famous

Fox Film Corporation
Apr. 2. Her Greatest Love (Theda Bara), Famous
Apr. 9. Tangled Lives (Genevieve Hamper), Famous
Apr. 9. Her Temptation (Gladya Brockwell), Famous
Apr. 16. The Girl in Black (Myrna Loy), Famous
Apr. 23. She (Valea Burat), Famous
Apr. 30. Golden Horseshoe (William Par- num), Special
May 6. A Small Town Girl (June Caprice), Famous
May 6. A Small Town Girl (June Caprice), Famous
May 13. The Book Agent (George Walsh), Famous

Ivan Feature Productions
Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Blythe De Remer, Guy Cohn, John Reinhardt and Helen Arnold), Famous
June — One Law For Both, Famous

Kleine-Edison-Selig-Essanay
Apr. 23. Skinner's Bubbles (Bryant Washburn), Essanay
May 7. The New Adventure (Henry Walton and Mary Chatsworth), Essanay
May 14. The Mystery of No. 47 (Ralph Hertz), Selig
May 21. The Man Who Walked on Water (George Fawcett), Selig
May 28. The Uncharted (William Mason), Essanay
June 4. The Mystery of No. 47 (Ralph Hertz), Selig

McClure Pictures*
Mar. 5. Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Hanlon), McClure
Mar. 12. Seven Deadly Sins, "The 7th Sin," (Marie Doro, Shirley Mason)

*Released through Triangle Exchanges.

Metro Pictures Corporation
Apr. 15. The Power of Decision (Frances Farnum and Brownie Vernon), Famous
Apr. 30. The Millionaire's Double (Lionel Barrymore), Famous
May 14. The Soul of Magdalen (Mme. Petreva), Popular Plays and Players
May 28. The Greatest Power (Ethel Barrymore), Famous
June 4. Lady Barnacle (Violet Dana), Columbia

Mutual Film Corporation
Apr. 9. A Soldier of War (May Ward), Mutual Pictures
Apr. 9. Mrs. Baldwin (Nance O'Neill), Feature
Apr. 19. The Eternal Sin (Florence Reed), Mutual
May 7. The Prime Ugly (William Russell), American
May 14. The Little Magician (Mary Miles Minter), American
May 30. Whose Wife? (Gail Kane), American
May 14. In the Days of Old (Nance O'Neill), Famous
May 14. Annie for Spite (Mary Miles Minter), American
May 14. The Man Who Made Good (Wini- fred Allen and Jack Devereaux), Famous
May 23. The Valentine Girl (Marguerite Clark), Famous Players
May 26. The Girl Friend (William Martin and Jack Pickford), Famous
May 30. Heart's Desire, Famous Players
May 31. Singing the Nightingale, Famous
May 7. The Primrose Ring (Mae Murray), Famous
May 10. The Lost Partner (Blanche Sweet and Thomas Meighan), Famous
May 14. The Great Escape (George Be- ran), Famous
May 17. The Eternal (Kathryn Williams and House Peters), Famous
May 21. Her Better Self (Pauline Frederick), Famous Players
May 24. The Shepherdess (Mae Murray), Famous
May 28. For Love and Money (Helen Hunt, and Jack Pickford), Famous
May 31. Unrequited (Blanche Sweet), Famous
June 4. The World Apart (Wallace Reid and Marie Doro), Famous
June 7. Give Becky a Chance (Vivien Mar- tin), Famous

Paramount Pictures Corporation
Apr. 9. The Cost of Hatred (Kathryn Williams and Theodore Roberts), Famous
Apr. 12. Tides of Barnegat (Blanche Sweet and Paul Brooke), Famous
Apr. 16. Sleeping Fires (Pauline Frederick), Famous
Apr. 19. The Lonesome Chap (House Peters and Lilian Gish), Famous
Apr. 23. The Valentine Girl (Marguerite Clark), Famous Players
May 26. The Girl Friend (William Martin and Jack Pickford), Famous
May 30. Heart's Desire, Famous Players
May 31. Singing the Nightingale, Famous
May 7. The Primrose Ring (Mae Murray), Famous
May 10. The Lost Partner (Blanche Sweet and Thomas Meighan), Famous
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May 31. Unrequited (Blanche Sweet), Famous
June 4. The World Apart (Wallace Reid and Marie Doro), Famous
June 7. Give Becky a Chance (Vivien Mar- tin), Famous

Pathé Exchange, Inc.
Apr. 15. When Love Was Blind (Florence LaBadie, Thomas Curren, Ina Palmer, Helen Badg- ley, Loyd Marshall, Ethyl Cook and Harry Gordon), Thanhouser.
Apr. 29. Summer Night in Paris (Marie Gre- borne), Balboa.
May 6. The Soul of Magdalen (Mme. Pet- rova), Popular Plays and Players
May 20. The Candy Girl (Gladys Hulette, Helen Holmes, Muriel Barnes, William Bowes, Car- dy Hastings, Thomas A. Curren, William Parks, Jr., and J. H. Gilmour), Han- nover.

Red Feather Productions
Apr. 23. The Heart of the Hour (Jack Mac- haff)

Selznick Pictures
Feb. — The Argyle Case (Robert Warwick), Famous
Feb. — The Price She Paid (Clark Kimbal- Young), Famous
March — The Eternal Sin (Florence Reed), Famous
April — The Easiest Way (Clark Kimball Young), Famous
April — The Lonesome Chap (House Peters), Famous
May — The Lone Wolf (Hazel Dawn and Milton Sills), Famous
May — Poppy (Norma Talmadge), Famous
May — A Modern Othello (Robert Warwick), Famous

Triangle Distributing Corporation
Apr. 12. An Old Fashioned Young Man (Rob- ert Harron), Famous
Apr. 15. Paddy O'Hara (William Desmond), Ince-Kay Bee
Apr. 19. Two Women (Geraldine Farrar), Famous
Apr. 22. Cheerful Graces (Besse Love), Famous
Apr. 29. The Desert Man (Wap. S. Hart) Ince-Kay Bee
Apr. 30. Hands Up (Wilfred Lucas), Famous
Apr. 30. The Pinch Hitter (Charles Ray), Ince-Kay Bee
May 5. Might and the Man (Lincoln and Meyers), Famous
May 5. The Secret (Besse Briccorca), Ince- Kay Bee
May 13. The Man Who Made Good (Wilf- red Allen and Jack Devereaux), Famous
May 13. Happiness (Enid Bennett), Ince-Kay Bee
May 20. Souls Triumphant (Wilfred Lucas and Lilian Gish), Triangle
May 20. Wildfire (Lorne M. Dalton), Ince-Kay Bee

Vitagraph V.L.S.E.
Apr. 9. Womanhood, the Glory of the Nation (Alice Joyce and Harry Mory), Famous
Apr. 16. Sally in a Hurry (Lillian Walker), Famous
Apr. 23. The Hawk (Earle Williams), Famous
Apr. 30. Her Secret (Alice Joyce and Harry Mory), Famous
May 7. The Captain of the Grey Horse Troop (Antonio Moreno and Ruth Storry), Famous
May 14. The Sixteenth Wife (Peggy Hyland, Francis de Murnac, Max Darmount), Famous
May 21. Clove Rebellion (Anita Stewart), Famous
May 28. The Soul Master (Earle Williams), Famous

World Pictures
Apr. 16. Forget-Me-Not (Kitty Gordon), Famous
Apr. 26. Backward, Airline (Ann Ring), Famous
Apr. 30. The Page of Mystery (Carlisle Black- well, June Elvidge and Evelyn Grewe), Famous
May 7. Mothers of France (Sarah Bernhardt), Famous
May 14. Moral Order (Mamie McCurrie and Arthur Ashley), Famous
May 21. Yankee Doodle (Ethel Clark and Montauk Love), Famous
May 28. Matron (Charles Ray), Famous
June 4. The Price of Pride (Carlisle Black- well, June Elvidge and Evelyn Grewe), Famous
June 11. The Moral Angle (Robert Warwick and Gail Kane), Famous

MOTION PICTURE NEWS
Vol. 15. No. 20
SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.
From Dimity’s “Living Book of Nature”
Apr. 30, The Larger Birds — 500 feet
May 14, Audubon’s Birds — Split Reel
May 21, Odd Hooed Animals — 500 feet and 1 reel

Fox Film Comedies
Apr. 23, His Love Light (Hank Mann), 2 C
Apr. 30, An Aerial Joy Ride — 500 feet
May 6, His Passionate Career
May 13, A Basket of Picturesque Dauphine
May 20, His Bomb Policy — 2 C

General Film Company
BROADWAY STAR FEATURES
One First at Roseneau (1st of O. Henry Series), 2 D, 21850-61
Friends in San Fransisco (1st of O. Henry Series), 2 D, 21879-90

The Shooting Star, C, and Harvesting the Wheat Crop in Alberta, Can., Educ., 21851
Mending with Marriage (1st of “Is Marriage Sacred?” Series), 2 D, 21855-59
Cinamatograph Nostalgia, No. 28, and 21872
Cinematograph Nostalgia, No. 29 (Cart-C) 21880

FORTUNE PHOTOPLAYS
The Death of a Banker and Mr. Conklin, 2 D, 21843-46
The American Girl (William Payne), 2 D, 21866-69
Vengeance of the Dead (Henry King and Lilian West), 4 D, 21882

KALEM
The Vanishing Bishop (24th of “Grant Police Reporter” Series), 1 D, 21856
The Mystery of the Burning Freight (5th Episode of “A Daughter of Dancing”, 1 D, 21882
Dancing with Death (Joseph Comstock), 1 D, 21871
The Skeleton Canyon Raid (6th of “The Stage Sacred?” Series), 2 D, 21875-74
The Secret of the Borgias (24th of “Grant Police Reporter” Series), 1 D, 21877
The Long Point Prowl (4th Episode of “A Daughter of Dancing”), 1 D, 21881
The Last of the Balloon Mountain (7th of “American Girl” Series), 2 D, 21891-92

SELIG
The Power of Fins (2nd), 2 D, 21864-65
Selig-Tribute, No. 27, 1 Top, 21870
Selig-Tribute, No. 30, 1 Top, 1 reel, 21893
Mr. Bingo the Bachelor (John Lancaster), 1 C
Mr. Bing’s Reissuc (2nd), 1 D, 21882
The Daughter of “Gas House” Dan, 2 D, 21893-94
Selig Tribute, No. 29, 1 Top, 21889
Selig-Tribute, No. 30, 1 Top, 21893
Bill and the Bearded Lady, 1 C, 21894

Metro Pictures Corporation
Monday, May 7, 1917
ROLMA—The Regeneration of Reginald (Ralph Ford), 1 C
Drew — Her Lesson (Mr. & Mrs. Sidney Drew) 1 C
Drew — Her Lesson (Mr. & Mrs. Sidney Drew) 1 C

Mutual Film Corporation
Monday, May 14, 1917
MUTUAL—(Close of “The Great Dis- astcr (Chapter No. 6, “The Railroad Disaster”), 2 reel
CAHILL—When Betty Bet (Marie Cahill), 2 C
GAUMONT—Mutual Tours Around the World, Famous French Castles Across the British West Indies, 1 Travo, 05520

Frank Bronson, and Grace Cunardj, I D, 02416
BISON—Casey’s Border Raid (William Ford), 1 D, 02407
POWERS—With the Knndy Elephants (Jimmie Dale), 2 D, 02440
VICTOR—Break the Family Strike (Matt Moore and Jane Gail), 1 C, 02412
IMP—The Gift of the Paird (Rudolph Lonicer and Grace Cunard), 1 C, 02442
VICTOR—The Voice on the Wire (Ben Wilson and Neva Gerber), 2 D, 02425

Paramount Pictures Corporation
Monday, May 14, 1917
BURTON HOLMES—With the Kandy Elephants, 1 Top
BURTON HOLMES—Batavia, the Javanese Capital, 2 D
KLEVER COMEDY—Movement (Victor Moore), 1 C
PICTOGRAPH—No. 68, 1 Mag.

Pathe Exchange, Inc.
Sunday, May 13, 1917
Mystery of the Double Alibi, 2 D, 02413
The Neglected Wife Episode No. 9, “The Woman Alone”, 2 reel.
(Ruth Roland, Corinne Grant, Roland Bottomley and Neil Harlin, 2 D, 02419
Know America, the Land We Love, No. 8 (Central Arizona, Scenic, Combitone), 1 reel.
Florence Rose Fashions, No. 31 (Rose), 1 reel.
Jimmie Dale” Series), 2 D, 02428
Gladys VardenJ, 2C 02430
Bill and the Bearded Lady, 1 C, 02492

Universal Film Company
Week of May 14, 1917
NESTOR—Tours Around the World: Famous French Castles Along the River Loire, Barbadoes—An Island of the Britian West Indies, 1 Top.
GOLD SEAL—The Honor of the Outlaw (Harry Carey and Claire Dufrey), 1 D, 02411

Triangle Pictures
Sunday, May 13, 1917
A Laundry Clean-up, 1 C
His One-Night Stand, 1 C
The Camera Cure, 1 C
Two Troubles, 1 C

Universal Film Company
Week of May 21, 1917
SPECIAL RELEASES
May 19, 1917
SIEM—The Man in the Mirror (J. Gordon, Esq.), 1 C

Vitagraph V-L-S-E
Monday, May 7, 1917
Chinks and Chases (Tom Hulce and Henry Mack), 1 C
Monday, May 14, 1917
Heavy Hugh and Hula Hula (Hughie Mack), 1 C
Monday, May 21, 1917
Gall and Gostaine (Hughie Mack) 1 C

The Latest French Creations (Fash.), 1 reel.
Jerry on the Job—Quimine (C. Carro), 1 C
Korea, So. Pacific, 1 Top.
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Apr. 14, The Red Antenna, Educational Subject (Sunshine), D. 1 reel
Apr. 21, A Forked Romance (Sunshine), Educational Subject (Sunshine), D. 1 reel
Apr. 28, (Educational Subject), D. 1 reel
May 5, James Jonah Day (Sunshine), C. 1 reel
May 7, When Justice Errs, D. 5 reels
May 12, (Educational Subject), D. 1 reel
May 14, The Daughter of Darkness, Episode No. 1, D. 2 reels
May 19, Ghosts (Sunshine), C. 1 reel

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Is Any Girl Safe? 6 reels

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The Celebrated Sue Low Case 6 reels
Where I've Got That Stuff 5 reels
Absinthe 6 reels

Arrow Film Corporation
The Denmother (Deedle A Caine) 9 reels

Rex Beach Pictures Co.
The Barrier 7 reels
Cardinal Film Corporation
Joan the Woman (Geraldine Farrar) 11 reels

Charter Features, Inc.
The Lincoln Cycle (Benjamin Chapin), one episode each week, 1 reel

Christie Film Company
Father's Bright Idea 1 reel
With the Mormons' Help 1 reel
The Magic Mail 1 reel
The Milby Way 1 reel
His Last Will 1 reel

Claridge Films, Inc.
The Birth of Character 5 reels
The Heart of New York 3 reels

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Eyes of the World 2 reels

Corona Cinema Company
The Curse of Eve (Enid Markey) 7 reels

Cosmofolofilm Company
Incomparable Miss Courtesie Belleirs 4 reels
Libery Hall 4 reels
The Missing Spot 4 reels
Victoria Cross 4 reels
His Vindication 4 reels

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Tempest and Sunshine (Evelyn Greely) 5 reels
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 Ebhony Film Corporation
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Dat Blackhand Woman 1 reel
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Birth 6 reels

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Fighting for Verdun 5 reels

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Where is My Father? 7 reels

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The Birds Christmas Carol (Mary Louise) 5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray) 5 reels

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"Captain of the Gray Horse Troop, The" (Vitagraph).

"Christian" (Historic Features, Inc.).

"Green Door, The" (O. Henry-Vitagraph).

"Guilty Party, The" (O. Henry-Vitagraph).

"Happiness" (Triangle-1)." (Triangle-Keystone).

Her Torpedoed Love (Triangle-Keystone).

"Herald of Hope" (Educational Film Corp.).

"Hold in the Wall, The" (Pathé).

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"Kidnapped" (Conquest Forum Films).

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"Marionettes, The" (O. Henry-Vitagraph).

"Monkey Cages" (Educational Films Corp.).

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"Neglected Wife, The" (Pathé).

"Official British War Pictures" (Pathe).

"One Law for Both" (Ivan)." (Ivan).

"Royal Romance, The" (Pathé).

"Serenade" (Lasky-Paramount).

"Squad Triumph" (Pathé).

"When Jail Birds Fly" (Pathé).

"Within the Law" (Vitagraph).

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Screen Surfaces

(Continued)

Last week on this page we advocated the making to order of screen surfaces for given conditions in specific theatres. In order to make the reason for this clear it might be well to compare the two screen extremes—FIRST, the highly reflective surface, and, SECOND, the white plaster wall.

Every ray of light which is thrown on a screen is reflected so that the angle of incidence is equal to the angle of reflection. In the diagrams given, this results in the greatest intensity of reflected light falling along the line of vision from a given point “S” to the screen at the point “R,” which reflected ray is the direct reflection of the ray thrown from the projection point “P” to “R.” It is understood that the point “R” is movable as the relations of “P” and “S” are changed, the angles of incidence and reflection being always equal.

Each reflected ray at any point has its definite reflective value which can be plotted in the form of a curve, which in every case shows that the maximum of reflected efficiency falls along the line of vision. These curves are plotted on both diagrams, the difference in the form of curve being due to the difference in character of projection surface used.

For the sake of simplicity we have taken the two screen surface extremes—the white plaster wall and the mirror, the right extreme, “R.” “P” is the lens of the projection machine and “S” is the most extreme seat at the right of the house.

On the MAXIMUM REFLECTING SURFACE we see that the plotted curve value of the light along the lines of vision take the form of a long pencil-like curve, which means that each ray is concentrated and not diffused, so that from “S” the only point on the screen which has any intensity of light is at the point “R.” In looking at the point “C” we find the ray reflected back upon itself, so that the only light value at point “C,” which is effective at “S” is that shown by that portion of the line of vision from “S” to “K” which penetrates the reflective curve from “Y” to “C.” This will be seen to be small. The same condition is found at point “L,” except that the light value is still further reduced as the distance from “X” to “L” is even less than that from “Y” to “C.” From this it can be seen that the highly reflective surface in this broad house (without balcony) is of absolutely no value.

On the WHITE PLASTER SURFACE we find a different condition. Here the reflection curve is like a mushroom. The light when it strikes any point is reflected in every direction, so that its intensity is diffused.

Taking the same theatre conditions as described above we find that from the same seat “S” the light value at “R” is “J” “S,” which is far less than on the highly reflective surface. At “C” the light value as shown by “C,” “Y” is approximately the same as at “R.” At “L,” the light value as shown by “L,” “X” is approximately the same as at “C” and “K.” This proves that in the broad house the light values at all points on the screen are approximately the same from the point “S,” which means that from this point all parts of a picture thrown on the screen are plainly visible, which is not the case with the Maximum Reflecting Surface.

The same principle applies vertically as horizontally, for if the projection is raised so that the angle of incidence is increasingly acute, the intensity of the light on the Maximum Reflecting Surface will be such that from a given seat “S” the only point on the screen which will receive maximum illumination, will be the point “R.”

It is therefore easily seen in the long narrow houses with one floor and perfectly horizontal projection, that a far more brilliant screen can be used than in the square house. On the same basis in the long narrow house when the projection room is elevated, the highly reflective screen cannot be used.

Therefore the screen surface should vary with the house conditions, for by exactly suiting the surface to the conditions, surfaces can be specified which will save the current bills and produce a better picture for the audience.

E. K. Gillett.
EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

Care of the Projection Machine

A WAY back in the days when motion pictures became recognized as a form of entertainment, the operation of projection machines was shrouded in mystery. Projectors were carefully guarded, so that no layman could find out the means employed to project the picture on the screen. After the show the machines were taken down, packed and locked up, and in some cases even taken home by the operator after each performance. They were then regarded as an expensive piece of mechanism and given the care that expensive mechanism usually receives, such as being kept scrupulously clean and well oiled. As the number of machines and operators increased the mysterious side of the question gradually faded away, and operators, instead of taking special pride in their apparatus, began to look around for machines that were simpler in construction and which would not require any great skill or ability on their part to take care of. The position of the operator became less lucrative, the machines were more easily handled and kept in order, and as less care and knowledge were needed, the usual result took place: operators became careless and in many cases shifted the work of operating on the shoulders of half-grown boys, known as assistants, these assistants very seldom receiving any emolument other than being admitted to the exhibition without buying a ticket. Gradually the market became surfeited with "operators" (?), and what had once been a profession became a laborious one, according to the interest he shows in his work and the care of the apparatus under his control.

A projection machine, if new when first installed, will with reasonable care last for a long time, although in the opinion of the ordinary observer it would be thought that it could last but two years where the machines are subjected to steady grinding, where high-class work should be the rule. This refers particularly to the larger theatres where motion pictures make up the entire program. It will not take any great amount of neglect to impair the excellence of the work by the projection machine, one of the chief complaints—unsatisfactory pictures—being caused by neglect. Cleanliness of the machine, and of the gate in particular, will prevent dirt on the film, and regular cleaning and oiling of the machine will allow the spindles and bearings to retain their good fitting qualities for a long time. A new machine rarely runs quite as well as a machine that has been in use for some time. The spindles and bearings, the gear teeth and other working parts must first be "tuned up," which can be done by several days' use. To hasten this "tuning up" and also prolong the life of the projection machine one should be careful to oil it thoroughly before each day's run, and by wiping off all surplus oil with a clean, soft cloth. At the end of the run, the black, dirty oil that has worked out of the bearings should also be wiped off. This should be continued until the oil runs from the bearings almost clean, and when this is the case the machine will probably be in the best condition it will ever experience, for all grit and dirt in the machine will have been washed out, and the spindles and working parts will have been turned off the minute irregularities which had been unavoidably left by the tool maker, and the fittings of all the parts will not have become loose by the grinding which would have taken place had not the dirty oil containing the fine particles of metal and grit been carefully wiped off. The gate should receive special attention when starting a new machine, especially the tension springs. Although beautifully smooth and highly polished, it is likely the best way to make this adjustment is to start off with the springs too weak, when the picture on the screen will have a large amount of faulty registration up and down, and by gradually increasing the tension the jump will be reduced. This should be continued, testing the machine from time to time till no further improvement is noted. Speed may be increased to 90 per minute, and if there is no un-
steadiness to the film then, you will have adjusted the tension springs in the best possible manner. One point to bear in mind is that the friction of the film against the tension springs has a tendency to wear down rapidly, and the springs should be examined quite often to see how far wear has proceeded, and whether the springs by wearing thin and becoming weak are affecting the film. It is thus important to keep both the film sharp and to spoil the quality of the picture. The springs should be replaced by the manufacturer long before the time when they will wear clear through, otherwise the resultant parts of the spring, being of razor sharpness, may shear off the edge of the film, from end to end, ruining the film, and causing danger of fire, because some of this shearing might become ignited by reason of having become lodged in the path of the light.

Birth of the "Anti-Misframe League"

The announcement made in the department a week or so ago that we were to follow the suggestion of "J. C. P., Gary, Ind." in regard to the formation of an "Anti-Misframe League" among operators met with a ready response, as is shown by the following telegram received by an operator for whom I feel a great amount of respect, this man is one of the most sincere "union" men that it has been my pleasure to know, and with the co-operation of such men as he there is no reason why the Anti-Misframe League should not grow and become a power for good in the motion picture industry.

I. G. Sherman, Motion Picture News:

Leading in all other things your paper now leaves a ing for the advancement of the industry. Register me a member of your anti-Misframe League. Letter follows.

W. J. Murray.

Mr. I. G. Sherman,
Motion Picture News,
New York City, N. Y.

Dear Sir and Brother:

I received my copy of the News, date of May 5th, and was certainly well pleased with same; in fact as well pleased with the old stand-by as I am each week on receipt of my copy.

Now I personally think that the suggestion made by "J. C. P.," Gary, Ind., relative to the "Anti-Misframe League" is one of the best suggestions that I have heard in many a long day, and I am pleased to submit my name as a member of such a movement; in fact, I think that any operator who has any interest whatever in his work should become a member of such a movement, and it will be no time at all until the membership of such an army would embody all operators that think anything of the "goose that lays the golden eggs"—the manager. I will say that from my observation throughout the country, the GOOD OPERATOR is the man that is wanted, and I believe that the suggestion of such men as he there is no reason why the Anti-Misframe League should not grow and become a power for good in the motion picture industry.

Freeland, Penna.

W. J. MURRAY.

I. G. Sherman, Motion Picture News:

I have been a quiet reader and subscriber of Motion Picture News for the last two years. I was much interested in your article in the April 28 issue, "Film Destroyers," and especially the part where you mention the misframes. I believe I have more of that to put up with than any other operator in Indiana. (How about this, Scobey—Ed.) Enclosed you will find some patches I removed from a—a movie I ran yesterday. You can plainly see that they are out of frame. How can an operator do such work? Now you will notice there is no dividing line between the pictures on these pieces of film. I find nearly all—pictures to be this way. I always take out all misframes after the first show and have found as many as fourteen misframes in one reel. That means lots of extra work, believe me. They always jump at the beginning of the sub-titles or at the end, and some would-be operators believe if there was a dividing line there it would help a great many operators, and some would-be operators, in making patches, and we would not have so many misframes. Take a film where one scene fades out and the next one in; it will fade out and the film will fade in again out of frame, which would not happen if there was a dividing line; then, too, if there should happen to be a break the average operator will cut and patch without figuring it out, and the result will be—misframe. It seems like it falls to me to fix up all of these kind of patches, and, like a good boy, I do it. I don't have this trouble with other film, so I think it is up to Mr. Scobey to do something, don't you? Well, Brother Sherman, if this is worth anything, use it; if not, I guess your waste-paper basket will hold it. I'll bet you thought you were getting a love letter from some fair one when you saw the envelope of this letter.

Like a Good Boy He Does It

C. E. W., Indiana, writes: "I have been a quiet reader and subscriber of Motion Picture News for the last two years. I was much interested in your article in the April 28 issue, "Film Destroyers," and especially where you mention the misframes. I believe I have more of that to put up with than any other operator in Indiana. (How about this, Scobey—Ed.) Enclosed you will find some patches I removed from a—a movie I ran yesterday. You can plainly see that they are out of frame. How can an operator do such work? Now you will notice there is no dividing line between the pictures on these pieces of film. I find nearly all—pictures to be this way. I always take out all misframes after the first show and have found as many as fourteen misframes in one reel. That means lots of extra work, believe me. They always jump at the beginning of the sub-titles or at the end, and some would-be operators believe if there was a dividing line there it would help a great many operators, and some would-be operators, in making patches, and we would not have so many misframes. Take a film where one scene fades out and the next one in; it will fade out and the film will fade in again out of frame, which would not happen if there was a dividing line; then, too, if there should happen to be a break the average operator will cut and patch without figuring it out, and the result will be—misframe. It seems like it falls to me to fix up all of these kind of patches, and, like a good boy, I do it. I don't have this trouble with other film, so I think it is up to Mr. Scobey to do something, don't you? Well, Brother Sherman, if this is worth anything, use it; if not, I guess your waste-paper basket will hold it. I'll bet you thought you were getting a love letter from some fair one when you saw the envelope of this letter."

In Reply: Shame on you. An operator writing letters on paper bordered with green. The laugh is on you, though, for your "fair ones" don't like old men, and so I knew it couldn't be that kind of a letter. I don't just get the idea of your being a "quiet reader and subscriber." And now that you have broken the quiet I hope that you will become very noisy; that is, let us hear from you often. The patches you enclosed will be sent to the manufacturer in question and we will see what suggestion he will make. It is indeed almost impossible to make a patch with any certainty that it is going to be in frame. The patches you enclosed will be sent to the manufacturer in question and we will see what suggestion he will make. It is indeed almost impossible to make a patch with any certainty that it is going to be in frame. The patches you enclosed will be sent to the manufacturer in question and we will see what suggestion he will make.
Inexpensive, patriotic novelties and souvenirs are being distributed by many exhibitors.

An excellent selection can be had of small silken flags, flag bows, the President's message to Congress, also national anthems in booklet form, flag buttons, etc.

The Novelty Slide Company, 115 East Twenty-third street, is sending samples and their catalogues to all interested exhibitors.

New Pennsylvania Law Regarding Operating Rooms

Governor Brumbaugh, of Pennsylvania, has in his hands awaiting his signature, the amendments that have been approved by the Legislature to the law regulating motion picture machines and booths. As there was no opposition to the amendments on the part of the law-makers it is thought likely the Governor will give them his approval.

As under the present plan, the new measure places legislation of booths and machines under control of the Department of Labor and Industry. Permanent booths must be fireproof and at least seven feet high. The floor space for one machine must be 6 x 8 feet; for two machines 9 x 8 and for three machines 12 x 8 and so on.

The booths must be constructed of structural steel with four horizontal structural members at top and bottom; four corner uprights, and the members supporting the roof must be of angle iron, 1/2 x 1/2 x 1/4 inches. The uprights must be spaced every two feet and may be made either of angle iron or 2 x 1 inch tee-irons. Joists shall be made of steel plates and all hanger rivets shall be flat head rivets. The frame shall have a doorway six feet high and two feet wide, and the top and sides of the booth shall be of asbestos at least one-quarter inch thick.

All openings where combustibles are exposed must be plugged with asbestos cement. The floor shall consist of boards at least seven-eighths of an inch thick with an upper floor of asbestos at least three-eighths of an inch thick.

It is provided, however, that the booths may be made of concrete, brick or hollow tile. The windows in the booths shall not exceed two for a machine, and the window for the machine shall not be more than six inches high and twelve long. The operator's window shall not be more than four inches wide or more than twelve long. Gravity doors must be furnished for each window.

The door shall be provided with spring hinges and is to be kept closed at all times. Two shelves, two feet long by one foot wide, are permitted in the booth and they shall be of slate, or wood, painted with asbestos paint.

Each film roll must be kept in a separate fireproof metal case, made without solder. Film must be kept in its case when not in the magazine of the machine.

Ventilation is to be provided by fifteen-inch inlets. They shall be three inches from the floor on all sides of the booth. These inlets are to be covered with wire netting. A circular opening, not exceeding twelve inches in diameter, must be provided at the top of the booth, connecting with a vent flue leading to the outside of the building.

Electric wires must be carried into the booths in conduits, and where the house lights are controlled from the booth an emergency control shall be provided near the main exit. The rules and regulations of the National Board of Fire Underwriters shall govern all electric wiring and equipment.

Rheostats shall be mounted and fastened to slate insulators; all machines must be securely fastened to the floor and shall be equipped with automatic shutters. At least one one-quarter fire extinguisher shall be provided for each booth.

The new bill provides for portable booths as follows: Portable booths shall be at least six and one-half feet high and five feet square and shall be permitted for the use of one machine only. The structural part is very similar to that of the permanent booths, except that the covering shall be of approved asbestos cloth. The flooring is to be an asbestos mat.

The fines for violation of any of the provisions of this new measure range from $25 to $200 or imprisonment of from ten to sixty days.

Comment: Reading over the proposed new amendments it is quite evident that the operators’ organizations throughout the

(Continued on page 3187)
UNION ANNOUNCEMENTS

Official Union Slide

At the last convention of the International Alliance of Theatrical Stage Employes and Motion Picture Machine Operators of the United States and Canada, held in the city of Cleveland, Ohio, February 26 to March 2 inclusive, the following recommendation was made for the adoption of a universal slide for motion picture operators locals:

We recommend to the Twenty-third Convention for adoption, that it be compulsory that all M. P. M. O. Locals use the official I. A. T. S. E. slide, said slide to have a small blank space blocked out for register number of members of local unions.

Committee:
- W. H. Weston, No. 170.
- C. B. Koch, No. 228.
- G. S. Harris, No. 164.
- Morey Cohen, No. 110.

Where previously each local union had their own ideas as to what the slide should look like it now becomes imperative that each local union should purchase their slides direct from General Secretary-Treasurer, Frank G. Lemaster, 107 West Forty-sixth street, New York. The illustration shows the official slide of the Motion Picture Operators affiliated with the International Alliance, and was designed by the Excelior Slide Company, of New York City. The I. A. emblem is as before, surrounded by a circle of red. The emblem has a blank space in the center for the local union number and the smaller blank space is for the card number of the member to whom the slide is loaned. Doing away with a superfluity of lettering which was one reason for objection on the part of exhibitors to having the Union Slide shown upon their screen, this slide should find no such difficulty, and it is to be hoped that ere long it will be shown upon every screen in the United States and Canada, where motion pictures are shown.

Local 323, Springfield, Ill.

Beginning May 1, the motion picture operators of Springfield, Ill., will receive an increase of salary amounting to $1.50 per week. Their previous scale was $18.00. The new contract also calls for a reduction in working hours and better sanitary conditions.

306 Growing

The last two meetings of Local 306, Motion Picture Operators of Greater New York, have been unusually large ones, and the number of new applications for membership have fairly swamped the officials of the organization. Over thirty new members have been admitted to membership since April 1.

Your Patrons’ Eyes

The profits of your theatre depend upon your regular patrons—those upon whose attendance you can count for week in and week out.

To build up and hold a regular patronage, you must show pictures that do not strain or tire your patrons’ eyes.

Equip your projector with a Marlux lens and insure clear and sharply defined pictures.

Do not let an inferior lens keep down your box office receipts. Remember the quality of the lens affects every picture you show.

See your Dealer or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.
International Projection Association, Inc.

The motion picture employees of the Bronx, desirous of getting together and exchanging ideas, and promoting a spirit of good fellowship among themselves, made application for a charter under the laws of New York State to hold meetings and conduct a club room wherein their members could meet and discuss the many problems with which they are from time to time confronted.

On February 28, 1917, the "International Projection Association, Inc." received their charter. Charter members of the association are: Al Poland, who is also the president of the association; M. Scher, vice-president; Marcus Rattiner, secretary-treasurer; Morris "Jay" Rotker, recording secretary, who was insistent that I should not forget the "J," and Edward Stewart, chairman of the board of trustees.

Club rooms have been secured at 652 Bergen avenue, Bronx, New York, and it is planned to equip these rooms with pool and billiard tables, card tables, reading tables, etc. Lectures are to be given the members from time to time on matters pertaining to projection as well as fraternalism. The initiation fee is small and the dues nominal, and there is no reason why the association should not become a means of great good among those who are employed in the motion picture theatres in that part of Greater New York.

While this association is by no means a "union" organization its members comprise a large number of operators who hold membership in Local 306.

I am in receipt of an invitation to visit the International Projection Association, and will do myself that honor at the earliest opportunity. For the present all I can say is, Good Luck, and may success attend you.

"B" Wins

Brooklyn, N. Y., writes:

A claims that if one outside wire of the three-wire system carries 15 amperes and the other 18 amperes, the neutral carries 33 ampere. He claims this for the reason that where he is working the fuse block for house lights is fused with 30 ampere fuse on the neutral, and 15 ampere fuses on each outside wire, and that anything less than 30 amperes will blow at the neutral. He claims that the neutral carries the combined amperage of the two outside wires. B claims that the neutral carries the difference only, that is to say, if one outside wire carries 15 amperes and the other 18 amperes the neutral would carry 3, and if both outside wires carry 15 amperes the neutral would carry nothing. We await your verdict.

Answer: Here it is: B wins. Under the circumstances named if a 30 ampere neutral fuse blows there is something wrong. And I would suggest that you examine all connections and see if one end of a wire is not connected to one of the outside wires back of the fuse block, and the other end connected to the neutral ahead of the block, causing a freak circuit somewhere. It does not seem possible, but it is the only explanation I can think of. Nevertheless B is correct in his diagnosis.

Another Operator, Maybe?

The home of Mr. and Mrs. Morris J. Rotker, 1022 Stebbins avenue, the Bronx, became gladdened on Thursday, May 3, when an addition was made to the family by the arrival of a 71/2-pound younger, who arrived at 8 P. M. The time of arrival will cause many to predict that he will adopt the profession of operating as a means of livelihood as soon as he is able to secure a license. Morris will propose him for membership in Local 306 as well as the International Projection Association, Inc., as soon as permissible. A suggestion for a name has been made by George C. Edwards, president of 306, and if it meets the approval of the fond parents they have our permission to use it. Call him "Wheeler Walker" Rotker.

Another Battleship Takes Power Machine

One of the large dreadnaughts of the United States Navy bought a Power's Cameragraph, No. 6B, just before putting to sea last week. Installations of Power machines in Post Exchanges, on battleships, etc., continues in a manner most satisfactory to the Nicholas Power Company.

THE ONE PROJECTOR

THAT HAS CONSISTENTLY WITHSTOOD THE TEST OF ALMOST TWENTY YEARS UNIVERSAL SERVICE, SATISFYING EVERY DEMAND OF THE INDUSTRY.

SERVICEABLE - DURABLE - EFFICIENT
POWER'S CAMERAGRAPH
CATALOG D MAILED UPON REQUEST

NICHOLAS POWER COMPANY
NINETY GOLD STREET
NEW YORK, N. Y.
Two Sent, Only One Received

THERE is a saying, "The first shall lie last and the last shall be first." This applies to your first edition, which has not put in its appearance yet. Your letter did not give me the idea that you were seeking praise, but you certainly deserve it. Any one that takes the time to remove forty-eight misframes in one subject, let alone the two and three hole patches, is worthy of more than praise. The exchange should pay you for work such as this. I will take up the matter of poor condition, with the exchange you mention and let you know the results later. Why don't you send in some news regarding the progress of your local? Let the rest of the world know what you are doing. Here's hoping that your next will contain much good dope for the benefit of the "boys" throughout the country.

Evansville's Fireproof House

THAT modern conveniences, building improvements and worthwhile motion pictures are sound investments has been eloquently proved by the Evansville, Ind., theatre-goers in the manner in which they respond to the attractions offered by the Novelty theatre, Seventh and Main streets.

Among the number of exclusive features boasted by this popular theatre is the fact that the Novelty is the only absolutely fireproof theatre in the city. Another point believed to have found favor among the patrons is that the Novelty is the only moving picture theatre in Evansville with a five-piece orchestra.

With hundreds of fine, comfortable, wide seats, a cooling system without an equal, one may spend an hour amid varied performances of music and the best feature moving picture productions as is possible in the largest cities of the country.

The Novelty is strictly a union house.

Samuels Back in Town

Mr. M. J. Samuels, vice-president and general manager of the AmericanPhotoplayer Co., has just returned from Lancaster, Pa., where he was a guest of J. George Krupar, manager of the Hamilton theatre. Mr. Krupar has just installed an expensive pipe organ, manufactured by the American Photoplayer Co.

WE ARE SATISFIED TO HAVE YOU JUDGE OUR PRODUCT BY OUR CUSTOMERS

Here are the big film producers using Simplex projectors:

- Artcraft Pictures Corporation
- Biograph Film Company
- Essanay Company
- Fox Film Corporation
- Metro Pictures Corporation
- New York Motion Pictures Corporation
- Paramount Pictures Corporation
- Selanick Pictures
- Triangle Film Corporation
- Work Producing Company (D. W. Griffith)

Representing 90 Percent of the Film Manufacturers

The Preference the above have shown cannot be considered other than

A REMARKABLE TRIBUTE to

Simpler PROJECTORS

The Precision Machine Co., Inc.
317 East 34th St.--New York

If you like the "News," write our advertisers; if not, tell us.
A Photographic Bibliography
(Continued from last week)

**Optics**

So important is the application of correct optical theory to the production and projection of motion pictures, that it is desirable to give special attention to this section of the Bibliography. Considerable experimenting has been done upon the optics of cinematographic projection, and some inaccurate and misleading efforts have been made to explain the theory of optical imagery for the benefit of cameramen, but it appears that the various "projection engineers" and "motion picture experts" (so called) have had very little education in the real fundamentals of optical imagery or the nature of light and the action of lenses and optical instruments.

There will in the future be no excuse for the issuance of articles or communications of empirical and misleading nature upon the optical aspects of cinematography or cinematographic projection, because we take the opportunity to place upon record in the Camera Department, for the benefit of all technical workers in the industry, a descriptive list of the basically and historically important works upon the theory of optical instruments and the optics of photography.

We are aware that some of the works here mentioned are of a deeply mathematical nature, and that in order to successfully negotiate them some of the "boiler-maker" projection-engineers and self-styled "film experts" might have to take a course in school, but, nevertheless, the laws of optics and the exact performance of optical instruments are authoritatively treated in the books we mention, and in publishing the subjoined list as part of "The Photographic Bibliography" we believe that we have supplied the motion picture industry with the first correct data upon the optical phases of photography and optical projection.

Although a pretentious array of important works is here described we make no claim to absolute completeness, because the description of certain important volumes is reserved for subsequent bibliographies upon subjects to which such treatises are more relevant.

The following works may be divided, roughly, into two classes, e.g., theoretical optics (treated mathematically) and photographic optics. We shall designate the former of these two categories:


This is one of the classics on the subject of practical lens computation, and its pages reflect the learned mind of Dr. Adolph Steinheil of the celebrated Munchen optical firm which bears his name. In addition to laying down the principles of optical image formation, this work treats in comprehensive manner the actual computation of lens systems (such, for instance, as telescopic or photographic objectives). Considerable space is given to some actual lens computations, a feature of these sample computations being a simplified (although now generally superseded) system of computing marginal rays which do not intersect the lens axis. Steinheil and Voit's treatise is much esteemed by practical lens makers.


This is a large and comprehensive treatise covering the entire field of optics, the various ramifications of the subject being dealt with by upwards of fifteen noted German physicists and optical experts. The feature of the volume is the section on the "Theory of Optical Instruments—According to Abbe," which was prepared by Czapski (see later). In addition to important chapters on photometry, spectroscopy, etc., we can especially commend to optical students the chapters on Refractometry, by Dr. Pulfrich, of Jena. It would be good news to optical manufacturers and students to see certain sections of this work translated into English.


For a comprehensive, accurate and readily understandable treatise covering the entire domain of optics we doubt if Professor Lummer's "Optics" in the ninth edition of the Muller—Pouillet Physics has ever been equaled. The theory of optical instruments is particularly well treated, while photographic lenses are given a masterly exposition.

It is, as has often been remarked, surprising that large portions of Abbe's "Lehrbuch der Physik" have never been translated into English, although his diction is so clear that even an elementary German student can get on with it. The diagrams and illustrations are exceptionally fine and very plentiful, and in this work also some specimen lens computations are given. We could get along fairly well in our optical studies with the aid of Lummer's "Optics" alone, if some one were to take away all our other books upon the subject.


Here, fortunately, is an important German work which has been done into English. As is generally known the introduction of the so-called "Jena Glass," by Abbe and Schott, has made possible the present-day corrections of photographic lenses. Jena Glass is commonly spoken of by all photographers, but very few are acquainted with the nature of its difference from ordinary optical glass. While it is believed by most photographers that Jena Glass is merely a highly refined grade of optical glass, it is, as a matter of fact, not this respect in which Jena Glass differs from other optical glass, but rather the Schott works, where the Jena glasses are made, have succeeded in producing optical glasses having entirely different physical characteristics from the conventional crowns and flints from which "old achromats" were constructed.

In Hovestadt's book these differences are gone into at length, in addition to the true history of the Abbe-Schott researches being chronicled. About 150 pages are devoted to the subject of lens corrections by the use of the Jena glasses, and this subject is well treated—many references to important literature being given. The book is not, however, given over to lenses and optical considerations entirely, for many other characteristics and applications of Jena Glass are treated in other chapters.

The appendices present further interesting data to photographers and optical students, for here is given a copy of the Schott catalog of optical glasses (1902 edition), and in addition some notes on some of the colored varieties of Jena glass which may be used as light filters in color photography.

It is indeed a fortunate circumstance that an English version was prepared by Dr. Hovestadt's work, and no student of photographic optics should neglect to study the text of "Jena Glass."


This translation of Drude's "Lehrbuch Der Optik" falls into two main divisions, e.g., geometrical optics (theory of optical instruments) and physical optics (the nature of light), and is...
mathematical almost from the first page in its treatment of the subjects. On the whole it is fortunate that this work has been translated, for we have found many good points in Drude's exposition of optical theory. The first section, on optical instruments, will prove most useful to the student of lens optics, and in these pages the subject of optical image formation is developed after the fashion of the best authorities and with as much simplification as possible.

Some very interesting considerations upon the Lippmann process of interference color photography are to be found on pages 156 to 158, and while a tolerable training in mathematics is required in order to negotiate Drude's treatise successfully, this English translation is a valuable aid in the negotiation of some other works in German.

24. "GRUNDZUGE DER THEORIE DER OPTISCHEN INSTRUMENTE—NACH ABEE"—BY DR. S. CZAPSKI
2nd Edition—Edited by Von Rohr and Epstein
Publisher—JOHANN A. BARTH, LEIPZIG, 1904
Price $4.00

When Czapski's treatise on optical instruments first appeared (in Winkelmann's Physics), in 1893, it was at once appraised as the master work on optical instruments, and it holds first place, now as then, as the basic treatise on the theory and construction of optical instruments.

The original text has not been altered to any noticeable extent in the succeeding editions, but the edition here mentioned has been improved in the hands of Von Rohr by valuable additions from his own pen and from that of A. König.

However, as it does, first place among the literature on lenses and optical instruments it is surprising that Czapski's "Theory of Optical Instruments" has not been translated. Some other works have endeavored to present the best portions of the Abbe-Czapski doctrines in their English treatise, but we are inclined to think that on the whole their time might have been better employed in rendering parts, or the whole, of Czapski into English. A remarkable work.

25. "A SYSTEM OF APPLIED OPTICS,"
BY H. DENNIS TAYLOR
Publisher—Macmillan & Co., Ltd., London, 1906
Price $10.00

Here is a power in the hands of the student who aspires to a real knowledge of the theory and proper function of lenses and lens systems. The name of H. D. Taylor is sufficient guarantee for a rigorous and efficient treatise, but since Taylor's book has been rightfully designated as the foremost of the English works on optics the following review is in order.

As the basis of his "System of Applied Optics," Taylor has taken the theorems and formulae of Airy and Coddington (Coddington's "Treatise on the Reflection and Refraction of Light" Cambridge, 1829), and expanded and improved upon them in extensive and elegant manner. Although Taylor's work is as prominent an English optical literature as is Czapski's among the German treatises, Taylor has evolved his entire system without recourse to the higher mathematical formulae of the continental opticians, and a tolerable mathematical knowledge will enable one to negotiate this work.

We long ago adopted Taylor as our standard reference on lens problems and data, and we recommend the study of this work by photographers and those interested in the action of lens systems.

26. "OUTLINES OF APPLIED OPTICS,"
BY P. G. NUTTING
Publisher—P. BLAKISTON'S SON & CO.
Philadelphia, 1912.
Price $2.00

This instructive and valuable treatise is a truly American creation and is the work of one of our best optical authorities. Dr. P. G. Nutting is well known for his researches at the United States Bureau of Standards and his present connection with the Kodak Research Laboratory, and he has endeavored in his book to outline the attractions which the scientific student can find in the field of optical work.

A wealth of oft required information upon lenses of all kinds, the correction of aberrations, the eye and vision, color, refractometry, photometry and sensitometry is to be found in Nutting's treatise, a copy of which should be the cherished possession of every photographer.

We believe that the author's description (in chapter XI) of the principles of the H. & D. method of sensitometry has never been...
When we say that Eastman Film is dependably uniform, we are not making a claim but stating a fact. Look for the stencil mark "Eastman" in the film margin.

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equalled in clarity and simplicity, while his methods of investigating the resolving power of photographic emulsions (detailed in the same chapter) are also of interest and importance. Scientific photographers as a class are eagerly awaiting the publication of Dr. Nutting's further researches upon photographic resolving power.

A feature of this work is the diagrams, all specially drawn, with which it is illustrated. These in connection with the text make "Outlines of Applied Optics" a work of especial value to the lay student. Some knowledge of mathematics and physics is essential to a thorough appreciation of this treatise.

27. "PRINCIPLES AND METHODS OF GEOMETRICAL OPTICS"
by J. P. C. SOUTHELL
PUBLISHER—THE MACMILLAN CO., NEW YORK, 1913
PRICE $5.50
Here is another American work of high merit, and we mention it here more as a tribute to its compiler than as a recommendation to its perusal by photographers. Southell has endeavored, in the main, to treat in English the theory of optical instruments along the lines followed by continental authorities. The result is an acceptable exposition of the theories and methods of Petzval, Von Seldel, Czapski, Lummer, Abbe and others, and this work will essentially find its adherents among manufacturing opticians. It is evident that Southell's task in compiling his book was a large one, and our only comment is that a section on refractometry would have been desirable in a work of this type.

28. "DAS ZEISSWERK"
by Felix Auerbach
FOURTH EDITION
PUBLISHER—GUSTAV FISCHER, JENA, 1914.
PRICE $1.00
It is always interesting to study the historical development and methods of a large and successful manufacturing concern, and in this fascinating volume is presented the story of the world-famous Carl Zeiss optical works at Jena, Germany. The author, Dr. Auerbach of the University of Jena, is well qualified to prepare such a work as he is an accomplished physicist and was for years in intimate touch with Abbe, Czapski, Schott, Zeiss and others identified with the Zeiss works. Although not much data of a technical nature would be expected in a book of this type, there is, in fact, considerable information of value to the optical student. The illustrations are exceptionally fine and very plentiful in Auerbach's book, and the frontispiece is a portrait of Dr. Ernst Abbe in photogravure. Were it not for the fact that this work is in the nature of advertising the book would doubtless cost several dollars more than the price mentioned.

(To be continued next week)

Valuable Camera Publication

THE D. Van Nostrand Company, of 25 Park Place, New York City, have just put on the market Luckiesh's book, entitled "Light and Shade." This book is of particular value to cameramen and it gives very valuable information on the application of light effects in photography.

This book retails for $2.50 and should be in the library of every motion picture producing company, as well as in the library of every individual cameraman, as there are practical and scientific helps given which will materially help both the amateur and professional cameraman.

Eastman Fire Protection Book

EXPERIMENTS have just been completed by the Eastman Kodak Company on the storage and handling of motion picture film. These experiments have extended over a period of more than a year, and are as complete a combination of facts on this subject as can be found anywhere. These facts have been carefully edited in a book issued by the Eastman Kodak Company under the title of "Suggestions on Fire Protection." It is well worth the attention of every motion picture film executive in the country.

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**Popular Music for Pictures**

**Harleton, Pa., March 14, 1917.**

Editor Music Department:

I have read with much interest the letter of Mr. G. Pinkerton, criticizing my view of playing pictures, published in your issue of March 17. Allow me to say before answering his criticisms, that my reply is written in the same friendly spirit in which he declared himself.

However, I am forced to believe from the way Mr. Pinkerton writes that he belongs to that class of musicians, who are not "born with music in their souls," but who have by long and diligent study acquired a good knowledge of the fundamentals of music, and not having what we are usually pleased to call "musical souls," can only fully appreciate the mechanical side of the art of music, that is, they delight in compositions that give them an opportunity to display wonderful technique. This class of musicians have unfortunately gotten into the habit of calling "popular music" "trash."

I could never be convinced that popular music is trash. To show Mr. Pinkerton that he is wrong in his supposition that organists who play popular music lack a real musical soul will say that my library contains some 5,000 compositions, and mostly consists of standard music by recognized authors. I have all of the compositions named in his letter. It has taken me ten years to accumulate my library. I play the classics, and thoroughly enjoy them. But we are not discussing personal taste. The subject is "What do the audiences appreciate most, in the interpreting of motion pictures with music?"

My contention is that the type of picture show decides the kind of music. If a western picture is on and a number of the proverbial "western dance-hall" scenes are shown, I would like to ask Mr. Pinkerton what classic he would use in playing that part of the picture. If popular music is cheap and "trashy" then it should never be used. But how would Mr. Pinkerton play the Mr. and Mrs. Vernon Castle Picture, "The Quest of Life," with "To a Wild Rose" and "To a Water Lily" or any other classical piece of music? The picture is full of fox trots, one step and Waltzes. If he didn't play popular music with such a picture what would he play? This is only one instance, I could name a million.

It is the duty of the organist to fit his music to the picture or, as D. W. Griffiths says, he must "create the proper atmosphere." In doing this I must insist that an organist must play popular music. Mr. Pinkerton should remember that a picture audience is usually widely different from a good opera audience. If he adheres strictly to classics and ignores the "trash" his "atmosphere" won't help the picture any.

Yours very truly,

Harold Price

**Coulaf Thanked by Navy**

Josephus Daniels, Secretary of the Navy, has wired Joseph F. Coufal, the head of the Novelty Slide Company of New York, thanking him for his patriotic offer of the use of their slide manufacturing plant.

The Naval Publicity Bureau has accepted the offer and the Novelty Slide Plant is now partly devoted to Government work.

**THE WOMEN AND THE BEAST**

(Reviewed on page 304)

"On Wings of Love" (4/4 Andante Sustenuto) by Bendix is the Love Theme

1— "Cerentime Overture" by Ziegler (note—first movement only)
2— "A Religious Song" (2/4 Andante Moderato) by Dedicat until—T: "Good morning, you bum.
3— "Good Processional March" until—T: "Rose is a Widow, etc.
4— "Processional March" until—T: "Flashback to Procession.
5— "Processional March" until—T: "Big Frink is the one.
6— "Swan Pond Song," A Melodic Sentiment (2/4 Andante) by Langry until—T: "Will you listen to my music?"
7— "Marie Marie," Neapolitan Song by Di Capua Note as a Vocal Solo with Guitar accompaniment until—T: "You are welcome, my son.
8— "Venetian Serenade" by Kretschmer until—T: "Before many weeks.
9— "Love Theme until—T: "The Following Day.
10— "Dramatic Tension No. 1" by Reissinger until—S: "John near death.
11— "Suvata Intermezzo" (2/4 Moderato) by Lorane until—T: "Would you love me always?
12— "Love Theme until—T: "The next Day.
13— "Dramatic Tension No. 1" by Ascari until—T: "So amid great festivities.
14— "Credo" from the "St. Cecile Mass" by Gounod until—T: "You are welcome, my son.
15— "Dramatic Tension" by Winkler until—T: "If you were only a man like him.
16— "Love Theme until—T: "Whenever John is called away.
17— "Dolorosa, Poeme D'Amour" (4/4 Moderato) by Tornini until—T: "So you bought it for Mr. Gray.
18— "Good Agitato" until—S: "Little girl near Animal Cage.
19— "Good Agitato" until—S: "Little girl near Animal Cage.
20— "Good Agitato" until—S: "Little girl near Animal Cage.
21— "Cansoneotta" (2/4 Allegretto) by Godard until—T: "Keep out of here, you bum.
22— "Dramatic Overture" by Schubert until—T: "Stand back, you fellows.
23— "Continue if until—S: "After the fight.
24— "Adoration" (4/4 Andante Moderato) by Barnini until—S: "Lion escapes.
25— "Adoration" (4/4 Andante Moderato) by Barnini until—S: "Lion escapes.
26— "The Lion Chase" (Grand Galop) by Koeiling until—S: "Boy Fishing.
27— "Silver Brook" Waltz by Brahms until—S: "Flashback to hunting Lion.
28— "Olympia" (Dramatic Overture) by Ascher to action pp or ff until—S: "Child is carried into the house.
29— "Broken Melody" (Dramatic) by A. Van Biene until—T: "Oh so you have not seen your Canary.
30— "Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "We have not seen your Canary.
31— "Prelude" (Dramatic Letter) by Rachmaninoff until—T: "The next day.
32— "L'Aide" (12/8 Dramatic Andante) by Pavarger until—T: "I'm proud of you.
33— "Love Theme until—S: "The Saints be
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PUBLISHERS:
UGO LETTI CO.
Via Boccaccio, 8-ROMA (Italy)


"AMERICAN METHODS" (Fox Special Release)
(Reviewed on page 3163)
American Method Theme—American Comedy—Overture by Puerger. Love Theme Revery (4/4 Lento) by Riesland.
1— "Prelude" (Waltz Intermezzo) by Macmillan until—T: "The former home of the Armstrong Family."
2— "The Intermezzo Francese" by Hammer until—T: "The Aristocracy of Point Avenue."
3— "Valse Poemee" by Poppie until—T: "The newly rich family of the next Estate."
4— "Beau Brummel" (Valse) by Bendix until—T: "The American Invasion."
5— "American Method Theme" until—T: "Where are the Iron Works?"
6— "Among the Lilies" (4/4 Moderato) by Frey until—T: "When would the bees call?"
7— Continue to action until—T: "Same results of the American Methods."
8— "American Method Theme" (Watch Steam Whistle—tis an important effect) until—T: "I would be remiss, etc."
9— "Dramatic Tension No. 1." by Archer until—T: "You did not kill him."
10— Continue pp until—T: "He must be handled with tact."
11— "Moon Moths" (Melodies) by Kuesnner until—T: "Thursday another American Invasion."
12— "American Method Theme" to allegro Movement only—if too short, continue with:
13— "A La Bien Amie" (Valse Lente) by Schuett until—T: "In Paris."
14— Continue to action until—T: "The hurt of wounded pride."
15— "It was a Dream" (9/8 Andante Sostenuto) by Lassen until—S: "Farnum in a close-up with part of crowd near window."
16— "Love Theme" until—T: "With the knife ready to thrust."
17— "L’Adieu" (12/8 Andante) by Fugger until—T: "You have done me the honor, etc."
18— Repeat "Love Theme" until—T: "May I introduce my Fiancee."
19— Continue to action until—T: "The wedding of the Ironmen."
20—Organ solo to action until—T: "Village Scene—Carriage and horses."
21— "American Method Theme." Note—About first 16 bass fl—then pp until—T: "At the beginning of part of crowd near window."
22— "Romance from "Concerto No. 2" by Weiniabski (12/8 Andante non troppo) until—T: "Don't touch me."
23— Continue "ff" until—T: "Morning the delirium hysteria."
24— "Love Theme" by Herzberg begin fl then to action until—T: "Shortly afterward the De Bligny, etc."
25— "Gavotta" (6/8 Andante tranquillo) by Schuett until—T: "How dare you kiss me?"
26— "ff" until—S: "In the garden."
27— "In a Garden of Melody" (4/4 Allegretto) by Sudds until—T: "I have greatly changed."
28— "Em Mæreten" (4/4 Maestoso) Fantasia by Bach until—T: "Oh, I know these mercenary Americans."
29— Continue "ff" until—T: "I was blind, selfish, etc."
30— Continue to action "pp" until—T: "The Battle of Love."
31— "Love Theme" until—T: "Betty's Surprise Party."
32— "Velvet of the Rose" (Waltz) by Baradarn until—S: "De Bligny kisses Farnum's wife."
33— "Herodiade Fantasia" (Dramatic) by Massenet until—T: "So you still carry on."
34— Continue "ff" until—T: "Leave my home."
35— "ff" or "Tremoto" if possible until—S: "Farnum in a close-up with girl in park on bench."
36— Silence until—T: "My wife's request is law."
37— "French Agitato" to action until—T: "With the duel arranged."
38— Repeat "Herodiade Fantasia" by Massenet. Note: Begin with letter "B" until—T: "My willfulness, my pride—are all swept.
39— Continue "ff" and to action until—T: "Promise you won't fight that duel."
40— "Love Theme" until—S: "De Bligny loading pistol."
41— "Crede" from St. Cecilia Mass (Dramatic) by Gounod to action until—S: "De Bligny struggling with woman."
42— "French Agitato" to action until—T: "Betty's surprise Party."
43— Silence until—T: "I should kill you now."
44— "Agitato" pp until—T: "The shot."
45— Produce effect continued by
46— "Same Agitato" if until—T: "No, I have not killed him."
47— Continue "pp" until—S: "Farnum and his wife."
48— "Love Theme until—**END."

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"ROYAL ROMANCE" (Fox Production) (Reviewed on page 360)

"Nocturne in C Minor" (2/4 Moderato by Krz延ewsky is the Theme

1— "Pamela" (6/8 Andantino) from the English Suite by Bendix until— T: "In the neighboring Kingdom."
2— Dramatic Maestoso No. 3" by Ascher until— T: "At the same hour.
3— "Intemperanza" by Pierino (3/4 Allegro) until— T: "The Emperor's annual visit at the Monte Carlo.
4— "Chant du Voyageur" (Melodie) by Paderewski until— T: "A message from the Prime Minister.
5— Theme by Moszkowski (6/8 Andantino tranquillo) until— T: "While at the capital of America.
6— "Mysterioso No. 28" by Lake until— T: "An unromantic beginning for a romance.
7— "Serenade Mignonne" (4/8 Allegro) by Groendahl until— S: "Young lion in view.
8— "La Chasse" (Hunting Song) from the Seasons by Tschaikowsky until— T: "And in return she should be rewarded."
9— "Very short organ to action until— T: "Hunting the big game."
10— Continue "La Chasse" until— T: "Help! Help!"

11— "Love Theme" begin— then to action until— T: "We have discovered a plot against the Emperor."
12— "Very short Mysterioso until— Flashback to interior scene of Inn.
13— "Love in Idleness" (4/4 Allegro Moderato) by Macbeth— watch shot until— T: "Isn't it odd, Max, how much, etc.
14— "Whispering Flowers" (Characteristic) by Blan until— T: "In heaven's name, where did you find that?"
15— "Cupid's Prince" (4/4 Allegro Moderato) by Stahl until— T: "Moonlight music love, etc.
16— "Piano solo— improvisation to action until— T: "Mother, let's sing their National Air."
17— Vocal solo and piano— NOTE— As no particular air can be played for this purpose, suggest that the Piano Player improvises on some Maestoso until— Exterior Scene.
18— "Theme" until— T: "At the Capital."
19— "Nina" (2/4 Allegro) by Von der Mehden until— S: "Guards walking up and down.
20— "Maximilian Overture" by Ascher, first movement only, repeat— necessary until— S: "Guard attempts to murder the Emperor."
21— "Cymbal and Tympany Roll— followed by—"
22— "Organ to action" until— T: "An hour of triumph."
23— "Theme" until— T: "Have we discovered a plot against the Emperor."
24— "Adagio Patetique" by Gogard until— T: "Gerald arrives to represent, etc.
25— Continue to action until— T: "I have evidence, etc.
26— Continue "Tympany Rolls during exciting scene until— T: "The Prime Minister receives a letter.
27— "Vesicae of Love" (6/8 andro Allegro) can effect— by Liszt until— T: "Look your Majesty."
28— "Silence until— T: "I fear we inside."
29— "Theme until— END.

"THE BIRTH OF PATRIOTISM" (Butterfly Pictures) (Reviewed on page 360)

"Nocturne in F" (Andantino) by Krz延ewsky is the Theme

1— "Ye Old English Waltz" by Tobani until— T: "The Private Bar, etc.
2— "Violette" by Tobani until— S: "Woman fighting.
3— "Agitato" to action until— T: "Mary Holmes."
4— "Very short organ to action until— S: "Interior of office.
5— "Melody" (4/4 Moderato) by Kretschmer until— S: "Interior of Barracks.
6— "English Patriotic Air" until— T: "Flashback to Office."
7— "Melody" (Moderato) by Trinkeus until— T: "After the Ceremony."
8— "Organ to action" (SOL0) until— T: "Their New Home."
9— "Intermezzo" (3/4 Allegro) by Pierre until— T: "Sam Peters, a coster."
10— "Ye Old, England Waltz" by Tobani until— T: "The first shadow of War."
11— "Dramatic Tension" by Reinsiger until— T: "In the early days."
12— "Doloroso" (4/4 Allegro Moderato) by Tobani until— T: "As I say."
13— "Fantasia" (4/4 Maestoso) by Bach until— T: "It's a long way.
14— "It's a long, long time to Tipperary" song until— T: "You looked right, etc.
15— "Theme" until— T: "You can sleep here."
16— "Dramatic Tension" by Puccini until— T: "Aimlessly wandering, etc.
17— "Intermezzo" (4/4 Moderato) by Barnard until— T: "War!"
18— "Battle Hurray" to action until— T: "In the weeks that followed."
19— "Theme" until— T: "The first partial list."
20— "English Patriotic Air" until— T: "Winter was here."
21— "Amore" (Dramatic) by Rhythm until— S: "Soldiers leaving."
22— "It's a long, long way to Tipperary" until— T: "Ann's home."
23— "Theme" until— T: "A baby, a blessed baby."
24— "Battle Hurray" until— T: "The counter attack."
25— "Battle Hurray" to action until— T: "Night on the battlefield."
26— "Pathetic Andante" by Magris Berger until— T: "The Compact of Home."
27— "Baby Sweetheart" (6/8 Allegro) by Corri until— T: "The Aftermath."
29— "From Longing" (Andante) by Bendix until— T: "During Ann's convalescence."
30— "Piano solo to action until— T: "Interior of salon."
31— "Good" (4/4 Moderato) until— T: "Out of the night."
32— "Dawn of hope" (Andante) by Cassia until— T: "Did you want anybody?"
33— "Theme until— END.

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
Attractive Indiana Theatre

The Virgin Theatre Corporation, which owns and operates the Virgin theatre at Oakland City, Ind., has a house noted for its simplicity in construction and attractiveness. Robert B. Crow, of Columbus, Ind., was the architect who was responsible for the plans and specifications of the structure, which was completed during 1916. The theatre has a frontage of 34 feet 8 inches and a depth of 145 feet. It is constructed of concrete and brick.

The front is of Oriental rug brick with white stone trimmings. Two display frames which are enclosed in glass have been built into the front wall on either side of the entrance to the lobby.

The lobby, in the center, is finished in rug brick. It measures 10 feet by 12 feet. The box-office is centered between the two doors leading into the theatre proper. The semi-indirect lighting system is used in the lobby, the fixture being of the opalescent bowl chain suspended type. Several display frames on easels and some which have been fastened to the wall add a great deal to the attractiveness of the exterior of the theatre.

The interior is neatly decorated and has a seating capacity of 500, comfortable opera chairs having been furnished by the American Seating Company. Steam heat and indirect lighting systems are used here.

The projection booth, which is constructed of metal and concrete, contains two Power's 6B projectors and a Fort Wayne Compensator. The length of throw is 65 feet on the main floor and 250 on the balcony. Heywood Brothers and Wakefield furnished the opera chairs. The indirect lighting system was installed exclusively. The theatre is heated by steam and a blower ventilating system with mushroom ventilators in the floor is used.

The music for the picture is furnished by a Chickering Concert Grand Piano and a Wicks Pipe Organ.

Triangle, World, Vitagraph and Art Drama features are shown at this theatre. There are three performances daily, consisting of six reels each. Admission price is ten cents for both matinee and evening performances.

The building measures 36 feet in width by 100 feet in depth and is constructed of concrete block and brick, making it absolutely fireproof.

The house is heated by steam used in connection with electric forced draft ventilating system. This system serves the same purpose as a more expensive outfit, and keeps the theatre well heated and ventilated at all times. The semi-indirect electric lighting system is used.

The projector room, in charge of Albert Bright, is equipped with two Power's 6B projectors used in conjunction with a Fort Wayne motor generator set. An F. J. Rembusch Mirror screen has been installed. The length of throw is 117 feet.

The Strand theatre, situated on South Harrison street in Shelbyville, Indiana, is owned by W. C. Meloy and operated under the management of P. H. and J. B. Meloy. Plans and specifications for the theatre were drawn up by Haagland and VanMeter, architects, with offices in Indianapolis, Indiana. The theatre is constructed of concrete, steel and brick, measures 40 feet in width by 139 feet in depth. The building was completed in 1916.

The lobby is 30 feet in width by 14 feet in depth. Display fixtures were furnished by the Newman Manufacturing Company of Cincinnati. The box-office contains a National Cash Register Ticket Selling Machine. The interior of the theatre is beautifully decorated in Tiffany sky blue, with floral decorations in the panels.

The theatre has a seating capacity of 500; there are 550 seats on the main floor and 250 on the balcony. Heywood Brothers and Wakefield furnished the opera chairs. The indirect lighting system is used exclusively. The theatre is heated by steam and a blower ventilating system with mushroom ventilators in the floor is used.

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The theatre is located in the business district of the city and advertises extensively in the daily newspapers, on billboards and by distributing heralds and programs.

"War Brides" had a successful run at this house, and many of the stars, such as Alice Brady, Clara Kimball Young, Douglas Fairbanks, Anita Stewart, Norma Talmadge, Ethel Clayton, Carlyle Blackwell, Frank Keenan and William S. Hart have large followings here.

The theatre was completed in 1912; the plans and specifications were drawn up by J. A. Bruck of that city.

The building measures 36 feet in width by 100 feet in depth and is constructed of concrete block and brick, making it absolutely fireproof.

The lobby measures 12 feet by 30 feet, is neatly decorated, and contains several brass display frames taking one and three sheet posters.

The interior of the theatre has a seating capacity of 411, is plainly but attractively decorated. The seating capacity of the main floor is 356, the balance being balcony seats.

The house is heated by steam used in connection with electric forced draft ventilating system. This system serves the same purpose as a more expensive outfit, and keeps the theatre well heated and ventilated at all times. The semi-indirect electric lighting system is used.

Indiana Theatres

The Kentland theatre, of Kentland, Indiana, located in the heart of the business district, is owned and operated by R. A. Shobe.

The theatre was completed in 1912; the plans and specifications were drawn up by J. A. Bruck of that city.

The building measures 36 feet in width by 100 feet in depth and is constructed of concrete block and brick, making it absolutely fireproof.

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New Pennsylvania Law
(Continued from page 3176)

State of Pennsylvania have been caught napping; otherwise this
joker could not have been slipped over on us. Dissecting it
by paragraphs we will pass over the first and second which are
all right in their way, and take up the third. "It is provided,
however, that the booths may be of concrete, brick, or hollow
tile." There can be no cry now that the manufacturers of booths
have a monopoly on the situation in Pennsylvania. And surely
a concrete, brick, or hollow tile operating room is as absolutely
fireproof as any booth constructed of asbestos. Another thing
in the favor of boilers of brick construction is that they elimi-
nate all objectionable sound and noise which emanate from an
asbestos booth to the distraction of that portion of the audienco
seated in close proximity. The second and third sentences in
the third paragraph prove by their utter ridiculousness that a
practical operator had nothing to do with making any sugges-
tions to the honorable law-makers, for, if he had the words
"shall not be more" would have read "shall not be less." The
size of ports must be regulated according to prevailing condi-
tions in the theatre itself, and if gravity doors must be furnished
for each port we cannot see where there can be any objection to a
port twice as large as that mentioned. From practical experience
the writer does not believe that good results can be obtained
upon the screen when one is forced to gaze through a slit four
inches in width. But perhaps the honorable members of the Leg-
islature care nothing about "good results on the screen," or it
may be they are to make another amendment requiring the pres-
cence of two men in the operating room at all times. If so we
withdraw our objections to the four-inch ports. If not then
they should be made at least not less than twelve inches square.
The gravity doors will offer as much protection to the larger as
to the smaller openings.

In the fourth paragraph we cannot see why it is not as prac-
tical to use metal shelves as well as those of slate or wood; they
are surely cheaper than the former and certainly more fireproof
than the latter.

The fifth paragraph is a safety first measure, and we have
nothing against it, but would call attention to the fact that no
consideration is given to the rewinding of films.

The sixth paragraph shows that whoever sponsored the bill
gave very little thought concerning the health of the operator;
for if he had the clause reading "a circular opening, not exceed-
ing twelve inches in diameter must be provided at the top of the
booth," would have read a circular opening, not less. The
larger the opening, provided it leads direct to the open air, the
sooner would smoke be carried away should a film fire occur,
and the more fresh air would be furnished the operator when
everything was running smoothly. An adequate vent flue in
conjunction with the proposed inlets will insure an ever chang-
ing current of air in the operating room at all times, but the
Lord knows, in an operating room with three machines in opera-
tion during the months of July and August a vent "not ex-
ceeding" twelve inches in diameter will never carry off the in-
tense heat generated fast enough to allow the operator to wear
a boiled shirt and a starched collar.

We can only comment on the seventh paragraph by saying we
think that a fire extinguisher should be located near each ma-
chine used, in easy reach of the operator.

The portable booths are of ample size for the use required of
them.

The fines for violation are just, but we sincerely hope if any
further amendments are to be made the legislators will ask for
suggestions from some official of the many operators' unions
throughout the State of Pennsylvania.
Give Your Patrons the Habit of coming to your theatre for

Good Advertising at Low Cost

[D] Program that Pulls

Star Portrait Card-Programs

[Here is a program with which you can hold the interest of your patrons week in and week out. Get them into the habit of looking for you pictures of the leading stars in filmland. Let them start using these Star Portrait Cards and watch your house fill up every night. Send for list of 52 stores and prices. Cards are post-card size, beautifully printed in process colors. They come with plain, unprompted backs unless your order calls for printing. We will be glad to print them for you or your local printer can do it. Also ask us about our De Luxe Programs, FREE Advertising Service and other novelties such as Movie Star Hugs and Buttons.]

Cahill Igoe Co., 117 W. Harrison St., Chicago

LOBBY DISPLAY FRAME SPECIALISTS

MENGER & RING, Inc.

NEW YORK: 36 W. 42nd St.

ATLANTA, GA:

Southern Theatre Equipment Co.

JUST OUT

MOTION PICTURE NEWS

STUDIO DIRECTORY

THIRD EDITION

Contains the biography of every actor, actress, director, scenario writer, studio manager and cameraman.

50c Postpaid

If Your Local Dealer Is Sold Out, Send Remittance Direct to

MOTION PICTURE NEWS, 729 7th Ave., New York City

DIRECTORY OF NEW THEATRES

ALABAMA

The old Bijou theatre at Birmingham has been completely and thoroughly remodeled. The whole front of the theatre will be of a freshened aspect opened recently to capacity business.

The Bijou has been newly painted and全新的, and the rest of the theatre has been entirely remodeled. The theatre is now ready for business.

ILLINOIS

Workmen are busy excavating prior to the erection of a modern picture theatre on Main street. The Wyatt-Hotelcon is behind the project, and it is intended to construct a thoroughly modern building.

Last St. Louis is to have another theatre. The plans have been drawn by Architect George E. Feilchen and the bids for its erection will be opened next week, and the contract awarded Monday. Maurice V. Joyce is building the theatre, which has already been leased at a term of 9 years.

A new theatre will be constructed in the nearby neighborhood. The plans have been drawn by Architect E. H. Broun, who has the construction contract, and the work will be done as rapidly as possible.

The building is the property of E. H. Broun who has been a leading part in the business. The work will be done by the Middleway Building Company, and the theatre will be a modern structure.

ILLINOIS

In the vicinity of the new theatre on Main street, a large and substantial building will be erected for a theatre.

The building will be of the latest design, and will be equipped with all modern conveniences. The plans have been drawn by Architect George E. Feilchen, and the bids for its erection will be opened next week, and the contract awarded Monday.

A new theatre will be constructed in the vicinity of the new theatre on Main street. The plans have been drawn by Architect George E. Feilchen, and the bids for its erection will be opened next week, and the contract awarded Monday.

INDIANA

An effort is being made to organize a moving picture theatre company here to erect a building on the lot at the southwest corner of Mulberry and Charles streets. The building will be of the latest design, and will be equipped with all modern conveniences. The plans have been drawn by Architect George E. Feilchen, and the bids for its erection will be opened next week, and the contract awarded Monday.

A new theatre will be constructed in the vicinity of the new theatre on Main street. The plans have been drawn by Architect George E. Feilchen, and the bids for its erection will be opened next week, and the contract awarded Monday.

TEXAS

Plans are being made for the construction of a $250,000 building for the Majestic theatre at Dallas, Texas. An option for a site has already been purchased. The Majestic theatre will be one of the largest and most modern in the state.

The plans for the new theatre are being promoted by Karl Holzbrotte of the Interstate Amusement Company.
The Speed That Counts

The typist who has a variety of work needs every possible convenience. She may have to write letters, telegrams, checks, labels, cut stencils, address envelopes, fill out index cards, make out invoices—all in the same day, on the same machine.

The typewriter that enables her to do this in the shortest time must have certain mechanical conveniences for quickly changing from one class of work to another.

The L. C. Smith & Bros. Typewriter

is constructed to give results. It enables the operator to do more work and a greater variety of work.

Send for free catalog of the "Silent Smith," describing our Model B, in which 50 to 75 per cent of the ordinary typewriter noise is eliminated.

L. C. Smith & Bros. Typewriter Company
311 Broadway New York City
Factory and Home Office: Syracuse, N. Y.
Branches in all Principal Cities

Brought 49,000 Cash Patrons Into This Live Man's Place

EXHIBITORS—Take Notice!

YOU can do what W. O. Hopkins, of the Evansville, Ind., Terminal Station, did, by fitting with a Butler-Kist Pop Corn Machine.

He started March 17th that he had kept account of the number of sales of Butler-Kist Pop Corn Machines made in the year 1916, by a tabulation of his register. He has just a little stand there, and his Pop Corn Machine sold 23,015 people in 1916. He said he would go on operating that machine if he lost money doing it. Yet in his estimation, anything that would bring 49,000 people into life shop was worth while even if operated at a loss. His sales of Ladies' Home Journal, for example, jumped from 6 month to 80 after the Butler-Kist Machine began to operate. His sales of Popular Mechanics jumped from about 20 a month to 75. His sales of bottles drinks increased. And the profit on Butler-Kist itself is over 20 per cent. As he states, he has no ornamental. He says he just used a little brain work, and he believes that anybody ought to be able for not only make big money out of the Pop Corn Machine, but make it a leader that will bring business amounting to more than its own sales, by attracting people into the Butler-Kist place.

Makes 70c Net Profits on $1

Stop a moment. Figure what such thousands of patrons will mean to you, besides the extra cash sales. It's new customers that make your theatre more popular, attracted by BUTTER-KIST

POP CORN—TOASTY FLAVOR

Leading theatre managers are now making $600 to $3,120 extra net cash profits yearly this way. Adds plus to your business. Takes nothing away. We send you the plans.

No City Too Large, No Hamlet Too Small

—No Matter Where Your Theatre Is—

CROWDS come from all directions to buy delicious Butler-Kist Pop Corn,是 crossing, white and twenty-served. Made only by the famous Butler-Kist Machine.

Easy to Pay Us From Your Profits

A small cash payment starts the Butler-Kist Pop Corn Machine bringing in the nickels, dimes and quarters. Balance soon paid out of Butler-Kist sales.

"America's New Industry"—FREE

Our valuable book gives full details, photos and proof of profits. Next free to any Manager. Mail your address on the coupon, or write today, without delay.

HOLCOMB & HOKE MFG. COMPANY
608-622 Van Buren Street, Indianapolis, Ind.

This Brings Profit Book FREE

HOLCOMB & HOKE MFG. COMPANY
608-622 Van Buren Street, Indianapolis, Ind.

Without obligation, send your profits making book, free, postpaid—"AMERICA'S NEW INDUSTRY."

Name.
Business.
Address.

Screen Light That Never Fails

The ORIGINAL Gold Fibre Screen—Perfected

MINUSA "SCREEN LIGHT THAT NEVER FAILS"

MINUSA CINE PRODUCTS COMPANY

Many a packed house is directly traceable to an advertisement in the "News."
UTE STANDS FOR THE PIONEER CONCERNS IN U.S.A. DISTRIBUTING M.P. THEATRE EQUIPMENT!

Now is the Time for You to Provide

Your Theatres with New Machines, Motor Generators, Transformers, Arc Controllers, Screens, Supplies, Carbons and Equipment. Don't Delay! Our factories are very busy and transportation may be seriously interrupted at any time.

BE WISE—ORDER NOW!!!

The Picture Theatre Equipment Co.
J. H. Hallberg
Novelty Slide Co.
New York
Ludwig Hommel & Co.
Feature Film & Calcium Light Co.
Pittsburgh, Pa.
Southern Theatre Equipment Co.,
Atlanta, Ga., and Dallas, Texas.
Oliver Moving Picture Supply Co.
Motion Picture Supply Co.,
Cleveland, Ohio.

AND OTHERS

carry everything you need in stock at any of the above Branch Offices, and you will find a well posted manager in charge who will give you courteous treatment, with prompt and efficient service.

BACKED BY OUR UNITED GUARANTEE

We are DISTRIBUTORS and RETAILERS of the Leading Motion Picture Machines, Hallberg 20th Century Motor Generators, Transformers, Instruments, Gasoline Engine Generators and other specialties, Novelty Slides, Fulco and Kleine Specialties, Minusa Screens, Imported Condensers and other Lenses. Highest Grade Projector Carbons, all sizes and styles.

We Are PIONEERS of PERFECT PROJECTION

WE MAKE LIBERAL ALLOWANCE FOR YOUR OLD EQUIPMENT IN TRADE FOR NEW

UT E THEATRE EQUIPMENT CORPORATION

1604 BROADWAY EXECUTIVE OFFICES NEW YORK, U. S. A.
The State Rights Picture

To the Exhibitor: Often you are at a loss to know just who handles a state rights picture in your section—because of the lack of advertising that generally follows the disposal of territory.

We have this information for you, complete and ready.

Drop us a postal; and by return mail we will give you the buyer’s name and address, our review, the cast, and other valuable and up to the minute information. For the name of any state rights picture refer to our release page—"State Rights Releases—Current and Coming."

Watch our editorial department, "In the State Rights Field." It will give you the latest and most reliable news on new productions and how current pictures are booking; this department was the first of its kind and will remain the best.

To the Buyer: Are you getting, each week, our special bulletin? We inaugurated this kind of service. It gives you the very latest, most complete and accurate information—not from the state rights gridle. Watch our advertising pages. Motion Picture News—alone—gives you each week all the announcements of the market.

To the Seller: Six months ago, anticipating the importance of the state rights market, Motion Picture News sent a representative out to visit every buyer in this country. We have information of value to you and available for you—information to be had nowhere else. Motion Picture News is the accepted medium today with every buyer in the state rights field.

For any information, or service, address:
STATE RIGHTS DEPT.,
Motion Picture News,
729 7th Ave.,
New York City.

Our state rights service is an all-around service, equally in the interests of the exhibitor, buyer and seller. Like the other service departments of Motion Picture News it was conceived and is carried out in the business interests of all its readers.
Mme. Petrova makes her debut in Paramount Pictures in a powerful drama of Egypt.

"The Undying Flame" is an enthralling reincarnation tale and a picture calling for "extra time" by popular demand.

Paramount Pictures Corporation
Four Eighty Five Fifth Avenue 44 Forty First St.
New York, N.Y.

Controlled by Famous Players-Lasky Corporation
"A good name is rather to be chosen than great riches."

Paramount Pictures

is the photo play name that means most to your patrons.

Paramount Pictures Corporation

FORTY-NINTH & PINE STREET
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation

BLUEBIRD
PHOTOPLAYS INC.
PRESENT
A MASTERLY FILM VERSION OF THE GREAT
HENRIK IBSEN'S FAMOUS PLAY
"A DOLL'S HOUSE"

WITH
DOROTHY PHILLIPS - LON
CHANLEY AND WILLIAM STOWELL
DIRECTED BY
JOSEPH DE GRASSE

BOOK THROUGH YOUR LOCAL BLUEBIRD EXCHANGE OR
BLUEBIRD PHOTOPLAYS INC. 1600-BROADWAY NEW YORK CITY
Who is Burton Holmes?

A distinguished traveler and lecturer known the world over from the crowned heads with whom he is in intimate terms to the millions who have heard his lectures in the auditoriums at $2.00 prices and read his many books on travel. His almost uncanny insight into what the public wants to know about the "other fellow" and see in foreign climes, makes his travel pictures distinctive and far superior to any others ever released.

Paramount Burton Holmes Travel Pictures—personally photographed, assembled, titled and edited by Mr. Burton Holmes, and released, one single reel each week, by Paramount exchanges.

Paramount Pictures Corporation
YOUR EIGHTY-SIX, FIFTH AVENUE, FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

We have secured good advertisers to talk to YOU. Listen to them!
Marguerite Clark

No other star appearing exclusively in the Famous Players productions has added so much to the "drawing power" of Paramount Pictures.

This dainty little star's next picture, now in preparation, will be her greatest screen success to date.

Paramount Pictures Corporation
454 FIFTH AVENUE, FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
 Apparel, Cliffs, Hotel, Law, Police, Curb, M. Munich, contrasts General

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Billie Burke

Coming in
the first of her "open booking"
Paramount Pictures
by arrangement with
F. Ziegfeld, Jr.
"The Mysterious Miss Terry"
by Gelett Burgess.
Produced by Famous Players

Paramount Pictures Corporation
FIFTH AVENUE  48TH STREET
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION.

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
“Fatty” Arbuckle’s second two-reel “screamer” in which he plays the dutiful but erring husband, is the latest “thing” in comedy—it is a smashing, howling comedy, but the “pie is silent as in Paramount”

“A Reckless Romeo”

although a riotous, roaring rough-house, makes the “old boys” wish they could get in it, and sends everybody home laughing, satisfied, rested and happy.

Released May 21st
MOTOY COMEDIES

Comprise All the Elements of

Surprise and Delight

THEY PLEASE

The Public
Educational Films Corporation of America
Greater New York, New York State and Northern New Jersey.
Standard Film Service Co., 14 West 7th Street, Cincinnati, O.
Southern Ohio and Kentucky.
Standard Film Service Co., 7th floor, Columbia Bldg., Cleveland, O.
Northern Ohio.
Standard Film Service Co., 10th floor, Peter Smith Bldg., Detroit, Mich.

The Exhibitor
Upper Peninsula.
Western Pennsylvania and West Virginia.
Lea Bel Co., 64 Randolph Street, Chicago
Illinois, Indiana and Southern Wisconsin.

Some Territory Still Open

PETER PAN FILM CORPORATION
729 Seventh Ave.

New York City

How can an advertiser continue advertising? By giving YOU value.
What Money Can’t Buy

The great popularity of the stars whose photoplays are released through Artcraft Pictures Corporation means a daily advertisement for the exhibitors who show their productions.

Pictured above are only a few of the national magazines of this month which selected Mary Pickford, Douglas Fairbanks and George M. Cohan as subjects for cover pages or leading articles. They circulate into millions of homes. They are displayed on hundreds of thousands of newsstands. It is publicity that money can’t buy.

But—

You can cash in on their popularity by exhibiting their latest pictures released through Artcraft Pictures Corporation.

The biggest and best theatres use them—so do the best of the smaller houses.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres., JESSE L. LASKY, Vice-Pres., CECIL B. DEMILLE, Director General

Be sure to mention “MOTION PICTURE NEWS” when writing to advertisers.
THE SUPREME COMBINATION OF MOTION PICTURE GENIUS
Artcraft presents
Mary Pickford
in
Cecil B. DeMille’s
beautiful production
“A ROMANCE OF THE REDWOODS”
by Cecil B. DeMille and Jeanie MacPherson
Released to all leading theatres May 14th

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
The Most Monumental Booking Ever Taken

WITHIN THE LAW

The First Production Ever Booked to EVERY Greater New York City Circuit

LOEW MOSS KEITH POLI PROCTOR FOX MAYER & SCHNEIDER

The first 120 days of this unparalleled booking will be played within 7 days of release date

GREATER VITAGRAPH

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
For First Time Need of Competitive Protection Wiped Out by Public Demand

'WITHIN THE LAW'

So great that theatres of these circuits will play it simultaneously in the same districts

No production in the history of the industry has ever had such a demand and endorsement

GREATER VITAGRAPH

If you like the "News," write our advertisers; if not, tell us.
A Five Part Blue Ribbon Feature

America's Daintiest Actress

ANITA STEWART

in

"CLOVER'S REBELLION"

Showing that Love Will Find A Way In Spite of Dukes and Riches and the Ambitions of Scheming Relatives

By James Oliver Curwood — Directed by Wilfrid North

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
At the highest price ever paid for a feature picture in the territory, Marcus Loew has just bought the rights to "The Whip" for New York State. Mr. Loew, who owns many theatres in New York City, knows that a picture which can make a real run in the metropolis to capacity business, as "The Whip" did at the Park Theatre, is the thing not only for him and for the patrons of his houses, but also for theatres throughout the state.

The rights for the great North-west have been bought by the DeLuxe Feature Film Co. of Seattle. This Company takes it for Washington, Oregon, Montana, and Idaho. The men in charge know their territory thoroughly, and a picture as good as "The Whip" is what they want.

At the Cort Theatre in San Francisco, "The Whip" has started off to a run with phenomenal success, and its reputation is spreading so quickly that Sol Lesser, who bought the rights for California, finds an unusual demand for the spectacular picture in other cities of the state. Mr. Lesser has also bought the rights for Nevada.

Only a few more states left. Get busy.

Apply to Paracon Films, Inc.
914 Longacre Bldg., New York.
The World-Famed "Strand" Books All Goldwyn Pictures

MITCHEL H. MARK and Harold Edel, Managing Director, have signed a contract that makes their New York Strand Theatre the home of Goldwyn Pictures in America's greatest city.

All twenty-six Goldwyn productions made in our first year of operation are booked under this contract for presentation in the largest picture theatre in the entire world.

That one of the ablest and keenest exhibitors in the industry should demand Goldwyn Pictures for his tremendously successful institution proves to all other exhibitors that Goldwyn productions have the quality claimed for them.

The Strand is one of the greatest of all the picture theatres—and the pioneer quality house in America. It has given faith and courage to all producers with ideals. It has educated a vast public to demand motion picture superiority.

Into this splendid house, beginning in September, come Goldwyn Pictures—with their beauties, their dramatic values, their refinements and their remarkable stars.

Is there any exhibitor anywhere who requires greater proof of Goldwyn quality than this?
May 7, 1917

Mr. Samuel Goldfish,
President, Goldwyn Pictures Corp.,
16 East 42nd Street,
New York City.

Dear Mr. Goldfish:

From the day of the first Goldwyn announce-
ment we have expected much from your organization. The
personnel of ownership places the stamp of expertise and
thoroughness upon your company.

As you know, we have seen but portions of your four
completed pictures - untitled and still unassembled - but
on the basis of what these revealed to us we have been willing
to close an annual contract for what we consider to be truly
remarkable pictures.

The quality of your photography is undeniably beauti-
ful. The novelty and fineness of your settings introduce
a new note into pictures. The cleanliness and strength of
your stories is another thing to be commented on. We are con-
vinced that you will still further uphold the motion picture
art.

The contrast we have signed for The Strand Theatre is
the best proof of our belief in Goldwyn. If there is value to
Goldwyn in linking our names or the prestige of our theatre
with your organization, this letter is at your disposal for
that purpose.

We do not hesitate to tell you that the quality and
excellence of your productions will further stimulate the
Strand to maintain the high level of picture showmanship
which we are known to have established and for which we have
received credit throughout the industry.

Sincerely,

Michael B. Mark,
President

Max E. Goldstein,
Managing Director.

Goldwyn Pictures
Corporation
16 East 42nd Street, New York City

The "NEWS" advertisers believe YOU worth while; justify them.
SELZNICK PICTURES

DO YOUR PATRONS LIKE A MODERN MYSTERY STORY WITH AN ABSORBING LOVE INTEREST AND A PLOT THAT HOLDS THEM THRILLED WITH EXPECTANCY? THEY DO? THEN GIVE THEM ROBERT WARWICK in "THE SILENT MASTER" By The Master Story Teller F. Phillips Oppenheim. Directed by LEONCE PERRET

THERE ARE A HUNDRED REASONS WHY YOU SHOULD BOOK CLARA KIMBALL YOUNG in "THE EASIEST WAY" By Eugene Walter FIRST: BECAUSE IT IS A PICTURE THAT WILL PACK YOUR HOUSE TO THE DOORS NEVER MIND THE OTHER NINETY NINE

HAVE YOU APPLIED FOR "THE BARRIER" by REX BEACH WIRE THE NEAREST SELZNICK-EXCHANGE NOW

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
MOTION PICTURE NEWS

May 26, 1917

How's This for a Thriller?
It's only one of hundreds in
HERBERT BRENON'S
GREAT PHOTO-MELODRAMA
"THE LONE WOLF"
By Louis Joseph Vance
With
HAZEL DAWN and
BERT LYTELL
ACTION! ACTION! ACTION!

Panthea and the Law of Compensation were great hits but when you see
NORMA TALMADGE
in "POPPY"
You will agree that it is this charming star's finest contribution to the art of the screen
Dramatized from Cynthia Stockley's fascinating
Story of South African Life
By Ben Heald and John P. Ritter
Directed by EDWARD JOSE

HAVE YOU APPLIED FOR
"THE BARRIER" by REX BEACH
WIRE THE NEAREST SELZNICK-EXCHANGE NOW
Better to read fifty advertisements than to miss the one YOU need.
MACK SENNETT
PRESENTS

MISS MABEL NORMAND
AND HER OWN COMPANY
IN "MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG. NEW YORK CITY.
MARJORIE RAMBEAU HAS EXTRAORDINARY ROLE IN "THE MIRROR"

MARJORIE Rambeau is the star of one of the two Mutual Star Productions released the week of May 21st. This is the fourth Rambeau-Mutual Picture released to date. The others are "The Greater Woman," "Motherhood" and "The Debt." The new one bears the title "The Mirror." It is in five acts. Clara S. Beranger wrote it. Frank Powell directed the production.

Story of Theatrical Life.

"The Mirror" is a story of theatrical life. It offers Miss Rambeau a most extraordinary role—one remarkably well suited to her talents. As an ingenue with ambitions Miss Rambeau comes to New York to win fame and fortune on the stage. The picture has to do with her struggles to secure a hearing, and what happened after she was given "her chance." It is lavishly mounted—superbly costumed. Some of the scenes are laid in the famous big restaurants and cafes that make Broadway what it is. The costumes worn by the feminine members of the cast will prove of exceptional interest to women. It is in every respect an unusual attraction—one that will draw big houses.

Directed by Frank Powell.

Frank Powell directed "The Mirror." Marjorie Rambeau, the star, is drawing houses of $10,000, $12,000 and $15,000 per week on Broadway in "Cheating Cheaters." And now any exhibitor can offer this popular Broadway star in his theatre. The nearest Mutual Exchange can arrange bookings on the whole Rambeau Series of Mutual "Big Stars Only" Pictures.

Juliette Day Now American—Mutual Star

American Film Company, Inc., Signs Famous Star of "Chin Chin," "Upstairs and Down," etc.

Juliette Day has just been signed by the American Film Company, Inc. She has enjoyed a continuous series of triumphs on the speaking stage. She has been cast in principal roles in such productions as "Chin Chin," "The Yellow Jacket," "Marrying Money," "Twin Riders" and "Up Stairs and Down." She is noted for her beauty and talent. Now, in films, she bids fair to duplicate her speaking stage triumphs. Vehicles especially written for her will be provided. She will work at the Santa Barbara studios of the American Film Company, Inc. Rolla Sturgeon, the famous director who has been supervising the Gail Kane-Mutual Pictures, will be in charge of production on the Day Pictures, thus insuring their artistic excellence.

Miss Day began her stage career at the age of six; in fact she is scarcely out of her teens at present. After playing under the management of Charles Dillingham, she toured the country with the Ben Street Players—appearing as Puck in "Mid-Summer Night's Dream." Winthrop Ames became her manager and her first decided triumph was scored in the role of Plum Blossom in "The Yellow Jacket." Exhibitors may be sure she will be cast in roles specially suited to her ability. All the productions in which she appears will be of the superlative sort released under the Mutual's "Big Star Only" policy. Reservations on the Day-Mutual Pictures may be made now at all Mutual Exchanges.

JACKIE SAUNDERS' THIRD MUTUAL FILM IS "THE CHECKMATE"

The third of the Jackie Saunders Series of Mutual Pictures will be released the week of May 21st. "The Checkmate" is its title. Capt. Leslie Peacock wrote the story. Sherwood McDonald directed it. It is in five acts.

Star in Dual Role.

Miss Saunders appears in a dual role in "The Checkmate." She plays the part of a country lass who goes to the city, as well as that of her sister. The roles are of a widely different type but Miss Saunders succeeds in interpreting them wonderfully. In one she is sweet and winsome but mature. In the other she is younger, more unsophisticated and inclined to be reckless. The older sister in the city discovers that men are inclined to take advantage of her beauty and inexperience. In terror she flees to her country home and resumes her old life. Shortly afterward she discovers her sister in the clutches of the same man who, in the city, had attempted to mislead her. Then and there the older girl sets about a plan to checkmate the man who would wrong her sister. For a time it seems her plan may fail, but at the critical moment she succeeds in carrying it out in spite of all opposition and both girls find happiness as the picture ends.

Mutual Star Productions For May

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Two Big War Specials Are Now Available

Mutual now has ready for release two big new War Specials—pictures which are particularly timely and up-to-the-minute. They are entitled "Manning the Navy" and "A Zeppelin Attack on New York." Each is a single-reel subject. Both should prove unequaled attractions now when the whole country is throbbing with patriotism. These pictures will enable you to "do your bit" to aid recruiting. Your nearest Mutual Exchange can arrange bookings on either or both of these one-reel subjects. Be the first in your territory to show them.
Frank Powell Presents

MARJORIE RAMBEAU

in

"THE MIRROR"

Released the week of May 21st.

Moving Picture World, reviewing the last Rambeau-Mutual Picture said: "In this five-reel production the exhibitor will find the highest standard of merit."

Marjorie Rambeau, who is drawing houses of $10,000, $12,000 and $15,000 every week in "Cheating Cheaters" on Broadway, will bring big business to your theatre with this new series of super-productions. Exhibitors who have shown "The Greater Woman," "Motherhood" and "The Debt" are eagerly awaiting "The Mirror." It's the fourth Rambeau-Mutual success. You can book it at any Mutual Exchange.

Produced by Frank Powell Producing Corporation

MUTUAL FILM CORPORATION

John R. Freuler, President
Exchanges Everywhere
E. D. Horkheimer Presents

JACKIE SAUNDERS

IN

"THE CHECKMATE"


"It is a good, wholesome, entertaining film play. It is a film that will make the public enjoy pictures better than ever and will swell box-office receipts," says Exhibitor's Herald of "Sunny Jane," a recent Jackie Saunders-Mutual Picture.

By showing Jackie Saunders-Mutual Pictures you are assured capacity houses. You give the fans the star they enjoy seeing. "Sunny Jane" and "The Wildcat," featuring Jackie Saunders, are now playing everywhere to big business. "The Checkmate" is the third Saunders-Mutual release. The series is comprised of six big box-office winners. Your nearest Mutual Exchange can supply you.

MUTUAL FILM CORPORATION

John R. Freuler, President
Exchanges Everywhere
Samuel S. Hutchinson  President
AMERICAN FILM COMPANY, Inc., Announces
The Acquisition of

JULIETTE DAY

To Appear in
MUTUAL STAR PRODUCTIONS

Juliette Day, noted stage beauty and star of "The Yellow Jacket," "Chin Chin," "Marrying Money," "Twin Beds" and "Upstairs and Down" will soon appear in a series of feature productions to be made at the Santa Barbara studios of the American Film Company, Inc., and to be released through the Exchanges of the Mutual Film Corporation.

The plays in which Miss Day will appear will be especially selected and will be produced under the direction of Rollin S. Sturgeon. This announcement marks another step forward in the march of Mutual Pictures—"Big Stars Only." Exhibitors can secure detailed information about the new Day pictures and can make reservations at any Mutual Exchange.

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

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, President
MOTION PICTURE NEWS

May 26, 1917

MUTUAL

Jimmie Dale
Alias "The Grey Seal"

Adapted from Frank L. Packard's
The Professional Adventures of
Jimmie Dale" in People's Magazine

Starring

E. K. Lincoln
Doris Mitchell, Edna Hunter,
Paul Panzer

"Action, pep, snap, mystery,
these are the things that
make popular "Jimmie Dale,"
alias "The Grey Seal," say the
Salt Lake City Republican.

Sixteen Mutual Featurettes—
each complete in two reels.
A new one every week. They
ginger up business—satisfy
patrons—make regular patrons
out of "now-and-thens."

Produced by
Monmouth Film Corporation
Harry McRae Webster, President
Jules Burnstein, General Manager

Directed by
Harry McRae Webster

Booking NOW At All Mutual Exchanges

Many a packed house is directly traceable to an advertisement in the "News."
VOGUE FILMS, Inc., Presents—

"CAUGHT IN THE END"

TWO REELS RELEASED MAY 19th

FEATURING BEN TURPIN

Moving Picture World commenting recently on a Vogue Comedy said:—

"The action is light and diverting. The photography is clear and pleasing. It is well suited to the ordinary audiences."

For putting laughs into a program Vogue Comedies are hard to beat. Many exhibitors find them just the spice needed to balance their show. There's a new Vogue each week. Ask for them at your nearest Mutual Exchange. "Caught in the End" is released May 19th. Directed by Robin Williamson.

VOGUE FILMS, Incorporated
General Offices: 6335 Broadway Chicago, Illinois
REleased May 24, 1917

"JERRY JOINS THE ARMY"

A CUB COMEDY

Featuring

GEORGE OVEY

An up to date one reel subject dealing with a short man who is "long" on troubles in his efforts to fight for his country. And when he finally "gets by" the recruiting officer he has more troubles as a "rookie," but ends by winning fame and a pretty girl.

Book through any exchange of the Mutual Film Corporation

DAVID HORsLEY PRODUCTIONS
"CHUBBY INHERITS A HAREM"
FEATURING THAT NIFTY LITTLE COMEDY STAR
MADGE KIRBY
DIRECTED BY M. DE LA PARÈLLE FOR
LA SALLE FILM COMPANY
AT ALL MUTUAL EXCHANGES MAY 21

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
George H. Wiley presents

"A Song of Sixpence"

The Life Story of a Mercenary Woman

PHOTODRAMATIZED FROM THE CELEBRATED NOVEL OF THE SAME NAME

BY FREDERIC ARNOLD KUMMER

Featuring the distinguished artists

MARIE WAYNE and ROBERT CONNESS

Supported by a carefully selected cast of popular picture players

Produced by

VAN DYKE FILM PRODUCTION CORPORATION

If you like the "News," write our advertisers; if not, tell us.
TRIANGLE

FROM EVERY ANGLE

TRIANGLE

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
A Splash of Beauty—

This is just one of the dozens you see in every

Mack Sennett-Keystone Comedy

MACK SENNETT-KEYSTONE COMEDIES
RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

A magazine's success is measured by its advertising. Look at the "News!"
Power of Paralta Plan

The cry of the times is—PREVENT WASTE! Make 100% efficiency your mark and shoot straight at it.

Any product that is not kept directly moving develops WASTE, for every potential dollar-making quality in it that is not worked to its limit means loss. This is particularly true of a moving picture film.

A successful production on the regular dramatic stage, playing twice in a day in a theatre of 1,250 capacity, can show to but 2,500 people.

On the other hand, a successful photoplay may be shown to a million people for every thousand who may see a regular, old-time dramatic play. It is only a question of intensive development of exhibiting possibilities.

It is not incredible, when one indulges in a little calculation based on well known facts, that a single successful photo-drama could be developed in its exhibiting possibilities so as to be seen by 20 millions of people. That’s 100% exhibiting efficiency.

Every day a successful production lies in a can on the shelf means loss of rental—loss in its earning capacity. If this be not developed to the limit and the picture is not constantly kept running till its exhibiting possibilities are exhausted, there is waste.

According to conservative calculation, the fullest possible exhibiting limit of a successful picture is presentation to over 20 millions of people. If this be true, the greatest element of waste in connection with any picture is represented by the difference between the number of people who actually see it and the number who possibly could see it, and who would see it if given opportunity.

This difference represents a tremendous waste, which could, under favorable conditions, be turned into cash. Why not do away with this waste and develop a production to its full exhibiting possibilities, as far as practicable?

That is an essential part of the Paralta Plan.

There is more money in making a really great artistic production and exploiting it to the limit of its exhibiting possibilities—i.e., perhaps, the entertainment of the larger part of 20 millions of people—than there is in a production distinguished mainly by “footage,” which attracts but passing attention, meets mainly with but faint praise and soon passes to the film scrap heap.

Both may have originally cost about the same, but the income to the exhibitor and producer is not to be compared, especially if the exhibiting possibility of the “better than ordinary” one is developed to its full limit.

Real merit in a picture assures its booking. The greater the booking the lower the rental; the more constant the booking, the smaller the percentage of waste and the greater the profit to both exhibitor and producer.

The Paralta Plan stops waste by turning it into cash to the benefit of the exhibitor in the form of lower rentals, exclusive exhibition territory and repeat runs without charge.

The Paralta Plan does not maintain idle prints; it supports no “deadwood”; doubt has no place in it, and certainty, to the limit of human knowledge, is its foundation.

The sense of doubt—uncertainty—is one of the greatest evils the exhibitor has to face. Under the present “System” of distribution he doubts the quality of the picture he books; he is in constant doubt as to what his rentals are going to be next week or next month, and he is always in doubt as to whether or not next month he will have the program he has been pushing. He can never forget that cancellation clause in his contract.

STUDY!!!

The Paralta Plan—An Original System Founded on Principles of Fair Play to All Exhibitors in Distribution of Paralta Plays.
Absence of All Doubt

To eliminate every possible doubt and element of uncertainty from the Paralta Plan of distribution its founders worked and investigated for two years before they formed Paralta Plays, Inc.

They had to know every point of certainty or uncertainty in relation to star-value, individual drawing power in different localities, the sectional popular likes and dislikes as to form of production and where thrills are most wanted and laughs are best liked.

They had to know every detail of distribution and exhibition in every centre of the country; rentals charged in different localities on the same productions, or otherwise; and every influence that had any bearing on the booking and exhibition of films, general or specific, from Maine to California.

All this labor was to eliminate doubt and uncertainty—to prove the Paralta Plan and establish it free from known existing evils. The Paralta Plan is as clear from doubt as any business proposition ever conceived, for it is based on the surest possible foundation—exact knowledge and actual experience.

Its success naturally depends on the merit of the productions it releases, and to this end it has sought to eliminate all doubt by seeing to it that Paralta Plays shall actually be of the highest class in every feature—in stories, stars, supporting casts, details of production and in technical and dramatic direction.

All Paralta Plays will be notable stories by notable writers—there will be no doubt of their merit. The principal roles will be played by widely known and well established artists who are screen stars of great talent. There is no doubt of their ability and drawing power. They will be supported by players who are well known and have large personal followings. This eliminates another element of uncertainty.

The productions will be as well made as a liberal outlay of money can insure, and the direction, both dramatic and technical, will be in the hands of directors who have been identified with many of the most successful photo-dramas ever presented on the screen. Even these directors have established box-office value.

There is not an inexperienced person connected with the development of the Paralta Plan or Paralta Plays—everyone is seasoned timber; his ability and experience are essential elements in establishing the absolute absence of doubt and uncertainty in every part of the Paralta Plan.

In distribution the Paralta Plan will have the co-operation of the ablest and most experienced men in this work—men who really know the needs of the local exhibitor through years of intimate association with him. These men will honestly co-operate with him in securing the best results for all concerned, for their success depends entirely on the exhibitor’s success.

Devoid of all uncertainty, the Paralta Plan stands a tower of strength, unshakably founded in that most powerful of all human motives—self-interest and co-operation for greater personal financial gain and benefit than can be had in any other way, or from any other source, in the moving picture industry.

That’s absolute absence of doubt.

THINK!!!

The Paralta Plan Exhibitor Begins to Work for Himself the Moment He Secures a Paralta Exhibiting Franchise

PARALTA PLAYS, Inc.

CARL ANDERSON, President HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Pre. HERMAN KATZ, Treasurer
NAT. I. BROWN, Secy. & Gen’l Manager

How can an advertiser continue advertising? By giving YOU value.
OPENING AT THE
BROADWAY THEATRE
NEW YORK
THE GREAT EDGAR LEWIS SUCCESS

THE TRIBUNE (NEW YORK'S MOST EXACTING NEWSPAPER) SAID:
"THE BAR SINISTER IS ONE OF THE BEST THINGS THAT
HAS EVER BEEN SEEN ON THE SCREEN."

Every State Rights Buyer and Exhibitor who has seen "The Bar Sinister"
is struck by its tremendous commercial value. The powerful human appeal of
Anthony P. Kelly's gripping story and its intensely interesting treatment of the
race question, approached from an entirely new angle, together with Edgar
Lewis's masterful staging of its red-blooded climaxes, gives "The Bar Sinister"
a wonderful drawing power equally effective in every section of the country. It
strikes a responsive chord in the hearts of men, women and children of every
race and creed, while its advertising possibilities are recognized immediately
by every "showman."

Prices for territorial rights now ready

FRANK HALL PRODUCTIONS, Inc.
LONGACRE BUILDING :: :: NEW YORK

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
TRADE SHOWING
BROADWAY THEATRE WEDNESDAY MAY 16 AT 10 A.M.

JANE GREY
IN
HER FIGHTING CHANCE
BY
JAMES OLIVER CURWOOD
STAGED BY
EDWIN CAREWE

THE POPULARITY OF THE STAR
THE STRENGTH OF THE STORY
THE FAME OF THE AUTHOR
THE RECORD OF THE DIRECTOR
MAKE

HER
FIGHTING
CHANCE

AN UNUSUALLY
ATTRACTIVE STATE
RIGHTS PROPOSITION
WORLD RIGHTS
CONTROLLED BY
FRANK HALL
PRODUCTIONS INC.

PRODUCED BY
A.H. JACOBS PHOTOPLAYS, INC.

LONGACRE BUILDING
NEW YORK

We have secured good advertisers to talk to YOU. Listen to them!
NEW YORK'S GAY BOHEMIAN LIFE

IN MOTION PICTURES

The romance of America's Latin quarter told in the fascinating novel

"THE TRUFFLERS"

From the famous stories by Samuel Merwin in the COSMOPOLITAN MAGAZINE.

Now a living, breathing actuality on the screen.

Presenting the famous star

NELL CRAIG

With SIDNEY AINSWORTH, ERNEST MAUPAIN and RICHARD C. TRAVERS.

Arranged and directed by Fred E. Wright. Presented by Essanay and International.

READY NOW!

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
HENRY B. WALTHALL

with

MARY CHARLESON

is presented in

“The Saint’s Adventure”

One of the most fascinating stories ever screened.
A handsome young rector of an ultra-fashionable church reads a newspaper report of his own death while on a vacation in the North woods. Indignant because his church appeals to the rich instead of the poor, he disguises himself as a laborer in order to aid them. A woman of the slums mistakes him for her missing husband. Together they carry on the work of aiding the people of the tenements. Love and happiness follow for them. Rapid action and beautiful scenic effects make this picture of Fate's playthings wholly delightful.

Screen time 1 hour, 15 minutes

Directed by Arthur Berthelet
WHO DARES
Say Children Do Not Count
ESSANAY
Is Releasing a Series of Twelve Pictures on
Do Children Count?
Each One Independent, Featuring
LITTLE MARY McALLISTER
The Most Winsome Child Actress on the Screen
The audacity of this question will attract every man, woman and child. These pictures touch the tender heart fibres, all human emotions responding to the heart throbs of a world-wide humanity. They make the public halt, think, investigate. Clean morally and full of pulsating human interest. They are in two reels
LOOK OVER THIS LIST AND LOOK AT THE PICTURES AT ANY K.E.S.E. OFFICE AND YOU WILL BOOK NOW

THE GUIDING HAND  WHEN SORROWS WEEP
THE WONDERFUL EVENT  THE UNEVEN ROAD
STEPS TO SOMEWHERE  THE SEASON OF CHILDHOOD
THE YELLOW UMBRELLA  THE LITTLE WHITE GIRL
A PLACE IN THE SUN  THE BRIDGE OF FANCY
WHERE IS MY MOTHER?  THE KINGDOM OF HOPE

WRITTEN BY CHARLES MORTIMER PECK

Essonay
1333 Argyle St., Chicago

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
SELIG offers

VIVIAN REED

the Girl-With-The-Million-Dollar-Smile, in

"THE LAD AND THE LION"

Edgar Rice Burroughs' Sensational Drama of the Sea and the Jungle. See the Shipwreck! See the Attack of the Lion! Wonderful Lighting Effects. Directed by Al Green.

BOOK "THE DANGER TRAIL"

Every foot of the five thousand in "The Danger Trail" spells action.—James S. McQuade in Moving Picture World.

Interest never falters at any point in the tale.—Genevieve Harris in Motography.

A wealth of suspense in its development and picturesque Alaskan settings hold the interest until the closing scene.—Frances Agnew in N. Y. Telegraph.

There is a fight to the death in a deserted cabin that is a wonder of realism.—Mae Tinee, Chicago Tribune.

SELI G POLYSCOPE CO., Chicago, Illinois
KLEINE EDISON SELIG ESSANAY

SHIRLEY MASON

IN

THE TELL-TALE STEP

(For Release May 28th)

KLEINE-EDISON-SELIG-ESSANAY SERVICE

63 East Adams Street, Chicago, and other principal cities

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
Pathé Gold Rooster Plays

have attained and will maintain a uniformly high standard. Not only are the stories written by the best authors but the production is of the very best. The recent engagement of

Mrs. Vernon Castle
The best known woman in America
definitely illustrates the policy of having only stars of
Real box office value

Other Gold Rooster stars follow:
Baby Marie Osborne
Pearl White
Gladys Hulette
Mollie King
Frederick Warde
Florence La Badie

Is it any wonder that Exhibitors write us as follows?

"No features have seemed to please our patrons or secure for us the business that Pathé Gold Rooster Plays have. We have yet to see an uninteresting story, a poorly cast production or inferior quality in Gold Rooster Plays. No exhibitor will regret booking these features."

Charles Sweeten, Gen'l Manager,
Orpheum and North Side Theatres, Evansville, Ind.
Pathé

Special Announcement!

$2,000.00 will be paid in cash prizes to the persons who, seeing

The Neglected Wife

send the best solutions of life's greatest problem, the neglectful husband, the neglected wife, and the other woman. Everybody in your audiences will want to win one of these prizes. For details see the newspapers of your own city.

Produced by Balboa
The problem of the day put into the motion picture serial of the year

**The Neglected Wife**

Hundreds of thousands of readers of Mabel Herbert Urner's famous novels will want to see it

**Starring**

Ruth Roland

A box office attraction everywhere

Booking now
There are more runs of
from two days up on

**MYSTERY OF THE DOUBLE CROSS**

than on any previous serial. Exhibitors and public alike have recognized the extraordinary merit of the production, the interest and suspense of the story and the charm and talent of

**Mollie King**

The star

Produced by Astra
Directed by Wm. Parke
The following are just a few of the houses which are showing **MYSTERY of the DOUBLE CROSS** for three days or more.

- Pantages, Minneapolis, 7 days
- Palace, Los Angeles, 7 days
- St. James, Boston, 3 days
- Colonial, Utica, N.Y. 3 days
- Metropolitan, Cleveland, 3 days
- Abeles Opera House, Easton, Pa. 3 days
- Hippodrome, San Diego, 4 days
- Park, St. Louis, 4 days
- Proctor's, Schenectady, N.Y. 3 days
- Orpheum, Allentown, Pa. 3 days
- Proctor's, Elizabeth, N.J. 3 days
- Proctor's, Newark, N.J. 3 days
Coming soon!

Gladys Hulette

in delightful
heart interest
Gold Rooster Play

The Candy Girl

Produced by
Thanhouser

These Gladys Hulette pictures have given the Exhibitor something new. They cash in for him.

"After seeing 'Pots and Panes Peggy' one can imagine the feelings of Mr. Columbus of 1492. It is a great experience to discover something new in filmdom, which seems generally all mapped and charted. Here is a sparkling little story, original in concept, procedure and characterization, a blithe bit of fun."

Kitty Kelly,
Chicago Examiner

Coming soon!

Another Gold Rooster Play of solid worth

The Iron Heart

with
Edwin Arden

A play of strong story, fine acting and excellent production.

Produced by Astra
Directed by George Fitzmaurice
WILLIAM FOX Offers
THE HONOR SYSTEM

A Box Office
Dreadnaught
in any City
or Weather.

Steam through a
great career
—smashing
box office
records where-
ever shown.

Get aboard
the big
money ship.

Wire, Write
or Call

The Honor
System in 10
great reels.
The greatest
human story.

For New York and New Jersey Bookings

FOX FILM CORPORATION

Honor System Office, 4th floor
130 W 46th St New York City
"THE SILENT LIE," NEW R. A. WALSH DRAMA, IS STELLAR PROGRAMME ATTRACTION

Director Who Made "The Honor System" Completes Notable Production.

"The Silent Lie," an R. A. Walsh drama, and a coming William Fox release, is one of the greatest programme attractions any exhibitor could desire. Mr. Walsh, who directed it, is, of course, known throughout the country as the genius who staged the stirring cinemelodrama, "The Honor System."

The cast of "The Silent Lie" includes such noted players as Miriam Cooper, Charles Clary, Ralph Lewis and Monroe Salisbury. Larry Evans wrote the story.

"The Silent Lie" is Mr. Walsh's first cinema since "The Honor System." He has also made such sterling photoplays as "Carmen," "Blue Blood and Red," "The Serpent" and "The Regeneration."

JEWEL WAS AT HOME

Jewel Carmen was right at home in the French atmosphere of "American Methods," the Fox feature starring William Farnum. Jewel taught the "Parlez vous" language for two years before entering the film industry.

MARY MARTIN MAKES HIT

Mary Martin, who played opposite Stuart Holmes in "The Derelict," a recent William Fox photoplay, has just returned from Philadelphia, her native home.

Miss Martin, a veteran Fox player, made personal appearances at several theatres showing "The Derelict." She and her talk upon motion pictures were received enthusiastically.

REMARKABLE TRIBUTE PAID TO "THE HONOR SYSTEM"

Big Theatre Playful Film Two Weeks for First Time

"The Honor System" deserves thoroughly its title of "the heavyweight champion of the box office." It was booked for a week at the Academy of Music, one of the country's leading photoplay houses. Although the doors opened daily at 10 a.m., the crowds seeking admission were so great that the Academy retained R. A. Walsh's master drama another week. This is the first time in the theatre's long history that any production ever played there for two weeks.

"The Honor System" was also held over for more "time" by three other big theatres in New York City.

SCREENING "KIDDIE FEATURE"

No more is heard the dramatic tones of actors and actresses who once held sway in one of William Fox's Fort Lee, N. J., studios. In their stead is the childish treble of many youngsters. These are being directed by Kenean Buel, who is filming one of the "Fox Kiddie Features" soon to be released.

FOX CURRENT RELEASES

William Farnum in "American Methods"—Special
Virginia Pearson in "Royal Romance."
June Caprice in "A Small Town Girl."
R. A. Walsh's Drama "The Silent Lie."
Theda Bara in "Heart and Soul"—Special.
Stuart Holmes in "The Broadway Sport."
Nance O'Neill in "The Final Payment."
Valeska Suratt in "The Slave."
George Walsh in "Some Boy!"
Virginia Pearson in "Wrath of Love."
William Farnum in "When a Man Sees Red."—Special

FOXFILM COMEDIES

Hank Mann in "His Love Fight."
Ray Griffith in "An Aerial Joy Ride."
Billie Ritchie in "His Smashing Career."
Tom Mix in "A Roman Cowboy."
Charles "Heine" Conklin in "His Bomb Policy."
**STARR WHOSE BRILLIANCE IS LIKE THE DIAMOND**

An electro of this series of Brockwell pictures will be supplied free to any Fox exhibitor upon request.

**PEARSON WASN'T THIRSTY AT THE END OF THIS SCENE**

Virginia Pearson has declared in favor of films without a headache. The statuesque William Fox star had an experience in “Royal Romance,” her most recent release, which resulted in this declaration. Miss Pearson had one scene in which she drank wine. For one reason and another it was necessary to have six re-takes of the wine-imbibing act. Each time the star had to drain a glass. Tableau!

**BARA WEARS SCARAB RING**

Theda Bara, the incomparable William Fox artiste, soon to be seen as Cleopatra in a film classic made by J. Gordon Edwards, wore throughout the picture a scarab ring which archaeologists declare to be an antique of extraordinary value.

**FIRST SUNSHINE COMEDY**

In the first Sunshine comedy, directed by Henry Lehrman and presented on the Foxfilm programme, Billie Ritchie is supported by Gertrude Selby and Victor Potel. Miss Selby has the feminine lead in “The House of Terrible Scandals.” Mr. Potel will be recalled for his fine work in “Hearts and Saddles.” For laughs, thrills and surprises it is one of the most unusual pictures ever screened.

**Eighth Caprice Photoplay**

June Caprice, William Fox’s “Sunshine Maid,” is now acting before the camera for her eighth photoplay. John G. Adolfi, who screened “A Small Town Girl” and Miss Caprice’s other subjects, is the director.

**Reminiscent Note**

Velma Whitman, appearing with “Smiling George” Walsh in “Some Boys!” played with Cora Payton’s company when a child.

**BROCKWELL SUPREME IN EMOTIONAL WORK**

Has Won Reputation For Strong Screen Portrayals

Gladys Brockwell has come to the fore as an actress of unquestioned versatility and dramatic talent in the comparatively short time since she allied herself with the William Fox forces.

She has been aptly termed “the girl of a thousand expressions” because of her remarkable facility in interpreting emotions. The Fox star always plays with admirable repression — witness her work in “Her Temptation”— and never acts “all over the shop.”

**WHITE WAY IN PICTURES**

You’ll see some of the most famous places in New York’s Great White Way when “The Broadway Sport,” with Smart Holmes in the title role, is flashed upon the screen. Contrast with rural scenes earlier in the film adds to the effect. The subject is a forthcoming Fox production, directed by Carl Harbaugh.

**William Farnum Back East With Director**

William Farnum, the notable William Fox star, returned to New York City last week from Hollywood, Cal., to make films in the East. The screen’s pre-eminent fighting man comes back after ten tremendously successful productions in the West. His initial screen drama on the Coast was “Fighting Blood”; his last, “When A Man Sees Red,” is based on Larry Evans’s well-known Saturday Evening Post story, “The Painted Lady.” Frank Lloyd, who has directed Mr. Farnum’s super productions, came with the star and will continue to stage his photodramas.

**Violet Palmer Cast**

Violet Palmer, co-star in “The Blue Streak,” is in Velma Whitman’s supporting cast in “The Slave,” a coming William Fox release. Miss Palmer is an accomplished pianiste and did concert work for several years.
A Message of Importance
To Exhibitors and Buyers

You exhibitors, who have satisfied your patrons and profited by featuring our versatile star in ordinary vehicles, will be pleased to know that Peggy Hyland will now have opportunity for showing her true worth in Productions created expressly for the demonstration of her remarkable personality and ability.

STATE RIGHT BUYERS
can, for the first time, profit through the popularity of PEGGY HYLAND by securing reservations for the forthcoming productions of this Corporation.

Write at once—or wire.

MAYFAIR FILM CORPORATION, 10 WALL STREET, NEW YORK
May 26, 1917

MOTION PICTURE NEWS

MAYFAIR FILM CORPORATION
M.A. SCHLESINGER
PRESIDENT

MAYFAIR FILM CORPORATION, 10 WALL STREET, NEW YORK

Peggy Hyland
THE FIRST MAYFAIR STAR

If you like the "News," write our advertisers; if not, tell us.
Century Comedies
PRESENTS
Alice Howell
in
"Ballooanatics"
DIRECTED BY
J.G. Blystone
STATE RIGHTS BUYERS
WATCH FOR OUR BIG DOUBLE PAGE AD NEXT WEEK...

1600 BROADWAY, NEW YORK

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
Renowned Pictures
Present
"IN TREASON'S GRASP"

Tremendous War Time Drama
Intense Interest and Power

Announcement of the tremendous War Time Production "IN TREASON'S GRASP" places before State Rights Buyers an extraordinary Opportunity. Five reels of thrilling and intensely gripping dramatic action, played by a splendid cast of chosen players.

STATE RIGHTS

"IN TREASON'S GRASP" is now being sold on State Rights. It will prove itself a gold mine, because of the timeliness of this production.

GRACE CUNARD
AND
FRANCIS FORD

-known to and popular with millions of moving picture fans the world over. Two Stars whose names alone guarantee the success of this feature. Communications will be given attention in order of their receipt.

Write or Wire Today
Don't delay. Get terms, territory and full details TODAY.

Write or wire direct to

RENOWNED PICTURES CORPORATION
1600 Broadway New York City
Suite 405

The "NEWS" advertisers believe YOU worth while; justify them.
STATE RIGHT BUYERS

Radio Film Co.

INC.

Presents

The Drama of
The Hour

Tremendous
in Heart
Interest

The Spirit of 1917

Featuring
James J. Harkness
as Carl Sturmer

Gripping in
Dramatic
Tension

Radio Film Company, Inc.
Godfrey Bldg., N.Y.

Be sure to mention "Motion Picture News" when writing to advertisers
Two of the most alluring, most vivacious and most popular stars in comedies today are MARGARET GIBSON and BETTY COMPSON, Stars of CHRISTIE COMEDIES.

MARGARET GIBSON with EDDIE BARRY in "WITH THE MUMMY'S HELP" released May 7th.
THE MILKY WAY released May 14th.

BETTY COMPSON and NEAL BURNS in "HIS LAST PILL" released May 21st.

All CHRISTIE COMEDY releases are OPEN MARKET releases.

If you like the "News," write our advertisers; if not, tell us.
HARRY RAPF PRESENTS

FLORENCE REED

IN THE GREAT SENSATIONAL PHOTO-DRAMA BASED ON THE PLAY WHICH RAN FOR ONE SOLID YEAR ON BROADWAY,

"TO-DAY"

BY GEORGE BROADHURST AND ABRAHAM SCHOMER WITH AN ALL STAR CAST

DIRECTED BY RALPH INCE

EXHIBITORS! WATCH FOR DATE OF PRIVATE SHOWING; ANNOUNCEMENT SOON.

PRODUCED BY TO-DAY FEATURE FILM CORP.

1564 BROADWAY, NEW YORK CITY

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
WILLIAM A. BRADY
President of the National Association of the Motion Picture Industry, says:

“Ever since I became interested in the screen, I have dreamed and planned for what I am now able to do. I wanted to bring to America’s screen Europe’s best, and under the best possible conditions.”

Current Release:—
Regina Badet in “Atonement”

CURRENT RELEASES ON THE DEPENDABLE PROGRAM

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Many a packed house is directly traceable to an advertisement in the "News."
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“MOTION PICTURE NEWS” says:

“This film is so vastly different from the general run of tour films that it stands in a class by itself; it is comprehensive and treats with every conceivable feature of Chinese life: her customs, fashions and beliefs. It is at once geographical, historical and scenic—hence, very interesting.”

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of California
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Be sure to mention “MOTION PICTURE NEWS” when writing to advertisers.
Pokes and Jabs

A few territorial franchises have not yet been closed. Correspondence invited with Exchanges that can give their customers service as well as pictures.

Twenty releases ready for screening.

Jaxon Film Corporation
Candler Building
NEW YORK CITY
IN ALL HER SCRAPPY, SKINNY MAJESTY!

THESE NOW IN PEPPERATION

FLORA THE INTERNATIONAL SPY
FLORA JOINS THE CHORUS
FLORA IN THE MOVIES
FLORA THE SCHOOL TEACHER
FLORA THE LIFE-SAVER
FLORA THE DRESSMAKER
FLORA THE MANICURE GIRL

Flora’s all wound up now, and going like what war is said to be! When you see “The International Spy,” Flora’ll Floorya—she will!

WARNING!

Having nothing to put under this heading, and not knowing any new jokes, we are just writing this to fill up the space.

H. GROSSMAN
DISTRIBUTING CO.

729 7th Ave.
New York

Be sure to mention “MOTION PICTURE NEWS” when writing to advertisers.
"Welcome, Wholesome Films"

From Exhibitors Herald, May 12, 1917

Welcome, "Wholesome Films"

There has been born into the motion picture world a company committed to the policy of publishing pictures that are scrupulously clean in theme and in presentation. It is the Wholesome Film Corporation and its plans contemplate interest only in such productions as will be thoroughly consistent with the name of the company—wholesome productions.

The birth of this company can justly be acclaimed a great step forward in promoting the best interest of this business as the purveyor of wholesome, inspiring and educational entertainment for the masses.

The logical future of the motion picture is to be the purveyor of erudite plays for the sophisticated few, or morbid dramas for the lovers of sensationalism, but to be the purveyor of the clean, wholesome picture to that vast army of amusement-seekers whose own lives are tempered to the dictates of decency and who will not tolerate moral filth in whatever form it may be presented.

The "Exhibitors Herald" has frequently pronounced its conviction that the richest picture is commercial suicide and that the best interests of the business are entirely away from that type of picture and toward the goal of the wholesome film, depending for success not upon cheap sensationalism or the delinquency of society's unfortunate few but upon the ability of its author, the art of its players and the judgment and capability of its director.

Hence, we welcome the Wholesome Film Corporation as a great, potential force for the advancement of the high ideals of this art-industry.

This clean cut, unqualified endorsement, coming from Exhibitors Herald, proves Wholesome Films have met the crying need in the business of motion pictures.

Wholesome Films mean greatly increased box office receipts. Prepare now for the Wholesome landslide.

Watch for our announcements

Wholesome Films Corporation
M. J. Weisfeldt, Manager
Executive Offices: Consumers Bldg., 222 South State Street, Chicago

We have secured good advertisers to talk to YOU. Listen to them!
“The SUBMARINE EYE”

Within a Fortnight This Magnificent Deep Sea Drama Will be Drawing Capacity Crowds to the LIBERTY THEATRE
New York City
Territory Selling Rapidly WIRE FOR COMPLETE INFORMATION WILLIAMSON BROTHERS Executive Offices, 8th Floor, Longacre Bldg. NEW YORK CITY
B. A. Rolfe offers
The rising Star of Pictureland
EMMY WEHLEN
In the play by Charles A. Logue and John Clymer
The DUCHESS of DOUBT
A METRO wonder production adapted and
directed in Five brilliant Acts by George D. Baker
and released on MAY 28th on the
METRO PROGRAM
In this Special Metro Production de Luxe

The Greatest Actress of the American Stage becomes the Greatest Actress of the Screen

ETHEL BARRYMORE

in Edward Sheldon's

The CALL of her PEOPLE

Seven Smashing Acts of drama, novelty, beauty, romance and power

AT ALL METRO EXCHANGES
Your Weak Spots

A weak "Feature" is the dread of the Exhibitor.

But a successful Exhibitor takes out an Insurance Policy against this contingency by building a strong show around it.

Our releases are famous as a builder of programs.

Let the following Exchanges write your "Insurance Policy."

Book our Scenics—Educational and Ditmars at the following Exchanges

Photoplay Exchange, Salt Lake City
UTAH, COLORADO, WYOMING, NEW MEXICO
Lambson Film Exchange, Seattle, Wash.
OREGON, WASHINGTON, IDAHO, MONTANA
Educational & Children's Films Co., Kansas City, Mo.
MISSOURI, KANSAS, IOWA, NEBRASKA

Broadway Feature Film Co., Detroit, Mich.
MICHIGAN
Metro Pictures Service, Chicago, Ill.
ILLINOIS, INDIANA
American Feature Film Co., Boston, Mass.
NEW ENGLAND STATES
Zenith Feature Film Co., Minneapolis, Minn.
WISCONSIN, MINNESOTA, NORTH AND SOUTH DAKOTA

Consolidated Film Corp., San Francisco and Los Angeles
ARIZONA, CALIFORNIA, NEVADA
EASTERN PENNSYLVANIA AND SOUTHERN NEW JERSEY

The following Exchanges handling only Scenics and Educational

OHIO, WESTERN PENNSYLVANIA, KENTUCKY
Regal Films Ltd., Toronto, Canada
DOMINION OF CANADA

The following Exchanges handling only Ditmars

Quality Film Company, Pittsburg, Pa.
WEST PA. & WEST VA.
Standard Film Service Co., Cleveland, O.
OHIO AND KENTUCKY
Robert Lieber, Indianapolis, Ind.
(TERRITORY) INDIANA

EDUCATIONAL FILMS CORPORATION
729 7th AVENUE NEW YORK, NY

If you like the "News," write our advertisers; if not, tell us.
"The crowds flock to the LaSalle to see "Should She Obey?" It is a sensation." — Louella O. Parsons in the Chicago Herald.

"Should She Obey?" is a motion picture that tells a story, carries a message, and carries with it a warning that more forcefully than the best of any of these has ever been done before." — Report of John P. Breen, superintendent of public schools.

"It means better minded and better homes." — Superintendent of Chicago Schools, John D. Shoop.

"It is a picture that will do more to unlearn domestic violence and prevent their cause than this great motion picture epic." — Judge Marcus Kavanagh, Illinois Divorce Commission.

"I know of no other factor that will do more to bestow domestic violence and to prevent the cause than this great motion picture epic." — Judge Marcus Kavanaugh, Illinois Divorce Commission.

"Photography, direction, and acting are set on a par with the highest standards set in story interest — Worthy of double success." — The Chicago American.

State rights reservations now being granted. Don't miss this chance to get hold of this proved money-making winner. The picture that is pulling the biggest crowds to the LaSalle Theatre, Chicago, since "The Little Girl Next Door." Hits the bullseye in every locality. Grips the very heartstrings of every human being that sees it. Gets more mouth to mouth advertising than any feature picture ever filmed, and bar none. Don't think about it. You've got to act smash bang without an hour's delay. It's a big wide open door of opportunity for wide awake exhibitors. For open territory, wire at once.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
“Foursquare” Pictures Mean

Photoplays in which the four departments are balanced and equally taken care of.

“PLAYER
PLAY
PRODUCTION
POLICY”

It is the over emphasizing or slighting of one of the above departments that causes unsuccessful film plays. In “Foursquare” pictures, each department bears its own burden and no picture will be called “Foursquare” unless it can qualify for “Foursquare” standards in the first three departments—the standard of the last, being in our own hands, will never be lowered.

“WHO KNOWS”

a five-part drama of the Golden West full of mystery and healthy suspense, featuring BETTY BRICE. And

“HUMILITY”

The first of the Seven Cardinal Virtues are “Foursquare Pictures,” produced by Isadore Bernstein, the “Champion of the Clean Minded Millions.”

STATE RIGHTS NOW SELLING
Address wires and letters for information to
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A magazine's success is measured by its advertising. Look at the "News!"
"GUARANTEED TO SATISFY"

This is how the Motion Picture Reporting Service, a review by exhibitors from the exhibitor's standpoint, stamps

MAX LINDER'S
latest comedy

"MAX IN A TAXI"

It continues: "Pleasing situations and pleasing plot. More action than former releases. Acting good, photography and settings very good." If you haven't already booked "MAX COMES ACROSS" and "MAX WANTS A DIVORCE"

Do it now!

His only three American made comedies. EACH ONE IS A SCREAM!

ESSANAY
George B. Selig President
1333 Argyle St., Chicago

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
TO Alfred H. Black, president of the Maine Theatres, Inc., we are indebted for a concise statement that we believe represents the opinion of many exhibitors regarding organization.

Writing to Fred Herrington, National Organizer of the League, Mr. Black declares:

"There is not the slightest question but that Maine should have a strong organization. But whether right or wrong, I have never had the confidence in the National League that one should have.

I don't know anything about the rights or wrongs of your affairs, but I do believe that something is wrong when a large majority of exhibitors lack the confidence so necessary in such a movement."

**

It is true that National exhibitor organization in the past has been, too largely, a pettifogging ... an up hill and down hill organization commanding neither power nor respect. Every exhibitor knows this.

It has gone up hill just before the holding of each year's convention and down hill immediately afterward—down hill and into complete disintegration.

It has been nothing but a crest upon a piece of paper. Upon its own face it has done nothing but let a few members hold an exposition annually, of which no financial report has ever been published.

In all fairness we exempt from this statement the Presidential year of Fred. J. Herrington, who took over a debt saddled and all but dead organization and brought it free of debt and up to the very creditable showing made last year at Chicago.

Only to have it once more resume its downhill course.

Once more confessing to a bankrupt treasury — once more begging vainly the confidence of representative members.

**

So it is that in the minds of theatre owners of Alfred H. Black's type the issue has been squarely defined: "Exhibitor organization versus the National League.

They are anxious to co-operate in securing that end.

But—and here is the point of these words—they will not succeed until they do co-operate, until they do jump in and fight, until they make of the League a League that will command their confidence.

**

It can be done. The opportunity lies clean-cut and open at Chicago this year.

But side-line criticism will not do it.

You—Mr. Exhibitor outside the ranks—must turn to and help the active, energetic State organizations already in the League, the hundreds of progressive members hungering for real organization.

Decide—now and absolutely—that you will be on the firing line in Chicago.

If you are not a League member make your application to-day.

If your state is not organized—get busy at once. Say the word and we will help you.

See that un instructed delegates are sent from your state—free to choose the man worth the job, not one who merely wants the job.

Let your voice be heard in forming an organization in which politics will play no part—one designed to be active and permanent, one so arranged as to be constantly and closely in touch with the state units.

Then let there be a budget sufficient to hire men—outside men if necessary—experienced and capable enough to represent the exhibitors' interest, at Washington, before any state legislature and within the industry—throughout the year.

**

CHICAGO is the do or die opportunity. It remains for you to pronounce the verdict.

You have no right to pass the work to be done at Chicago on to the other fellow. You have no reason to expect anything to be done at Chicago unless you yourself go there.

If you have any criticism of the League then it's up to you to create the right kind of organization; otherwise you will have to step criticizing and blame no one but yourself when legislative and business injustice oppresses you.

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Entered as second class matter October 18, 1913, at the post office at New York, New York, under the Act of March 3, 1879.
Speaking Editorially:

The Public Be Taxed

In our opinion there are just three things to do about the War Tax.
First accept it as inevitable—namely as a ten per cent. tax added to the admission price.
Secondly, to endeavor to have the tax collected in the shape of a separate ticket, this ticket to indicate clearly to the patron that the government is levying the tax, and that the exhibitor is not raising his admission price.
Thirdly, to endeavor to have the tax measure make impossible the giving away of these tax tickets by any exhibitor.
Again, we reiterate, this is a tax upon the public, not upon the exhibitor. And it should be so levied, and collected, and so made clear to the public.

Congratulations, Mr. Lasky

We frankly regard Mr. Lasky’s announcement in last week’s Motion Picture News as one of the most important ever made in the field.
In effect he said: “We have decided to give each director of Paramount pictures free rein—to the end of securing the highest individual expression he is capable of. He will have his own writing staff and the author’s constant cooperation. The central scenario bureau policy will be discontinued.”
This is specialization in production—the proper recognition of production and the way to achieve production. It is also the recognition of longer runs and the proper way to achieve longer runs.

The Voice of the Industry

“WHOLESALE Films” are announced. Another trade slogan reads: “Pictures For The Clean Minded Millions.” A prominent producer of comedies announces that his productions will be “Clean Comedies for Children.”
We welcome these names, slogans, and announcements, as the real voice of the industry. They deserve and shall have our support. They deserve and should have the support of every exhibitor in the country.
Welcome the day, and we believe it is fast approaching, when most any family in the United States can decide to go, one and all, to their nearest theatre without first investigating its program to see if a picture made by the studio one-half per cent. of producers has found its way by chance into the neighborhood.

Money in the Movies!

AGAIN the stock-jobber!
One of the too few documents in the hands of the Ways and Means Committee at Washington to guide its efforts to lay an equitable war tax upon motion pictures was a large advertisement clipped from a Pittsburgh newspaper, of a new stock-jobber in the motion picture field.
The stock-jobber, we presume, said, as is customary, that the industry was reeking with huge profits; thirty thousand picture theatres in the country were wallowing in wealth, etc., etc.
Here’s another individual to join the man who makes film—write hope, in jail.
Each is in the same striking minority, but each is a damnable and deadly enemy to the industry, each is a huge drain upon its legitimate profits and its logical future.

National Advertising

HERE has come to our attention a letter written to exhibitors by the motion picture representative of a string of prominent daily newspapers. The letter details the advantages of national advertising of pictures by the manufacturer and asks the exhibitor to O. K. the idea.
This strikes us as a captious proceeding. We believe heartily in the national advertising of pictures.
And we believe that newspapers are decidedly the logical mediums; so also many exhibitors believe.
But we doubt if any exhibitors will obey the newspaper agent’s request to O. K. the proposition offhand. They will first want to know who pays for the advertising, what papers will be selected, what rates are to be paid, how the advertising matter is to be prepared, and a few other pertinent and important phases of the matter.

Step Aside, Gentlemen

AND now Pennsylvania looms up with a threatened tax of $450,000 a year upon the producer of motion pictures.
We take pleasure in calling the attention of the patriotic politicians of Pennsylvania—and all other states to a large and pertinent fact: Uncle Sam is going to tax industries and amusements just about all they can limp along under. The tax is for war:
The States will have to devise other ways of helping out sadly deficient budgets and of creating new jobs for ambitious office seekers.
Let this business stop! Sweep the State Legislative decks clean of this nonsense and iniquity. Practice economy; stop grafting.
One argument alone is enough, namely: We are facing War—not politics.

Camel’s Backs and Last Straws

JUST a word in passing—at a time when patriotism demands that one say as little as possible.
Has it occurred to the committees toiling over war schedules at Washington that the picture exhibitor is already paying without a whimper the war tax levied close to three years ago?
Has it occurred to them that the telephone and telegraph companies and other industries have long since been absolved from the taxes imposed for the self-same purpose?
We are willing to bear our share of straws, but will someone please label the last one?
Just a word in passing—that is all.

The Doomed Daily Change

THE threatened sidetracking of express shipments, the countless proposed tax measures—State and Federal—the atmosphere of “ruthless economy,” which is creeping over the country—all of these elements are forcing the daily program change relentlessly against the wall.
It will mean less production and better production. Eventually it will mean fatter profits to the overburdened exhibitor.
The downfall of the daily change is as inevitable as the downfall of Prussianism.
HARRY CRANDALL, the prominent Washington exhibitor, had a problem on his mind last week, which he believed of paramount interest to the exhibitors of the country. Between the light task of managing five prosperous city theatres and fighting a valiant and almost single-handed battle on behalf of exhibitors before the Senate and House committees, he was engaged until Friday in a vain search for Lee A. Ochs. He had two equally strong reasons for believing that Lee Ochs could be found in Washington.

In the first place, Lee Ochs is president of the National Exhibitors’ League, and with possible confiscatory taxes being framed by the Senate and House, there could be no other place for the League’s head man. In the second place, Mr. Crandall had as long ago as Saturday, May 5, read in Lee Och’s own organ, the following glowing description of the publisher’s activities in the capital:

**National League President Goes to Washington for Tax Conference**

Lee A. Ochs, President of the Motion Picture Exhibitors’ League of America, left Minneapolis at the close of the Northwest Exhibitors’ Convention, Thursday, for Washington, to take an official and active part in representing the interests of exhibitors at conferences at the capital for the purpose of determining the best method of raising the motion picture’s share of the war tax.

Armed with the protests of various Western organizations against the ten per cent gross receipts tax now being considered by the House Ways and Means Committee, Mr. Ochs’ endeavor will be to arrive at a satisfactory substitute which will attain the government’s ends, without injury to the exhibitor.

Upon his arrival in Washington, Mr. Ochs counted on meeting Crandall and other District of Columbia exhibitors. A number of prominent exhibitors from other parts of the country are expected to reach Washington shortly to join forces with the leaders already there.

Harry Crandall was sure that he had not been joined by Mr. Ochs, and as for the fate of the “protests of various Western organizations,” he feared the worst. And yesterday he was becoming increasingly wrathful at the apathy of the industry in the face of an appalling situation.

Early Thursday morning a Motion Picture News representative interviewed the Washington exhibitor in his office above the Crandall theatre, Ninth and E streets.

“You have ever seen such utter indifference as is being displayed toward a tax which may easily wipe out the business of half the country’s exhibitors,” he declared.

“Here we are with Senate and House committees pushing the latter, who are working entirely in the dark on tax schedules that affect the pockets of every exhibitor of pictures. They are open to suggestions, to advice and co-operation—more open and anxious to safeguard the interests of an industry than any legislative committees I have ever seen. Yet not a word has been heard from the elected representatives of the industry.”

“Where is Lee Ochs?” he was asked.

“Don’t ask me,” snapped the reply. “I read last Saturday that he was conferring with me, but it’s Thursday morning now and I have yet to see him. There’s a stack of mail on my desk waiting for me. Over in the corner are some telegrams. And if the girl in the booth had time between selling tickets to make out record forms there would be a pile of telephone slips for Lee Ochs from exhibitors who have been calling ever since Sunday. There’s been a good bit of long distance telephone money squandered.”

“On Monday Charles Pettijohn, attorney for the Indiana Exhibitors’ Association, arrived here to aid in our fight. So that we might adopt a definite plan of campaign we called up Ochs’ New York office, but were told that they did not know where he was.”

Harry Crandall is termed by all who know him as the live wire exhibitor of high voltage. The phenomenal success of his theatrical ventures is one evidence of this, his untiring efforts on behalf of exhibitors last week another. But of the latter he is slow to speak. Crandall modestly tells you at length of the wonders wrought by the powers that be. His friends tell you of the real wonders wrought by his own efforts.

THE fight within the circles of the Chicago Motion Picture Exhibitors’ League has been once more resumed and the belligerents are the same two factions that caused all the excitement and upheavals during the period between the last November and the past March.

Louis J. Frank, who at that time was forced from his appointed berth as manager of the coming National Exhibitors’ Convention and Exposition, has begun suit for $50,000 damages against Peter J. Schaefer, Joseph Hopp, Ludwig Schindler, Lee Ochs, Alfred Hamblen and Thomas Furniss charging libel and conspiracy.

Schaefer, who is chairman of the convention Finance Committee and auditor, has been charged with libel and the other five with conspiracy.

In short, the suit is merely a revival of the unpleasant and bitter factional fight that was waged within the Chicago League and the National League, beginning last November and which ended in March with the resignation of Frank.

According to Frank and his adherents, the move against him started when Peter J. Schaefer in November sent a form telegram to National President Lee Ochs, and the other defendants named, demanding the resignation of Frank.

In this telegram Frank and his attorneys also allege that Mr. Schaefer sought to convey the impression to the recipients that all was not right in his (Frank’s) handling of the funds of the 1916 convention and exposition. To further foster this impression it is declared that Schaefer, as auditor, withheld the books and reports of the convention until after Frank had been ousted as manager of the convention.

After Frank had been forced out he threatened the league with injunction proceedings averring that his removal was illegal. He was then reinstated and asked to resign which he did. Since that time, early in March, all has been quiet in Chicago and National League circles.

Preparations for the coming convention have been going along, with Ludwig Schindler as manager in Frank’s stead. Now, unexpectedly, comes the suit, and all is in turmoil again.

National President Lee Ochs is the only one that has been served with papers thus far. Upon his arrival in Chicago from the Northwest Convention at Minneapolis and just before his departure for Washington on May 5, the papers were served on him. All of the others, with the exception of Thomas Furniss, a Northwest exhibitor, reside in Chicago.

“We are in no hurry about the others, we always know where to find them,” is the answer of Frank to Petijohn, when asked when the others would be served. They will be reached when occasion demands.

**Lee A. Ochs Sued for Conspiracy by Frank**

President of Exhibitors’ League and Others Named Plaintiffs by Louis J. Frank in $50,000 Suit Revival of Factions Fight
Industry's Leaders Before Senate in War Tax Hearing

Tax Certain, Film Men Seek Only Equitable Treatment—Bear Ticket Tax—Producer's Levy Meats Ruin for Many, Says Powers

Representatives of the National Association of the Motion Picture Industry received their opportunity to go before the Senate Finance Committee and present the motion picture industry's case on the proposed War Tax at 11 o'clock Monday. The chance to be heard came after an exhausting all-day wait on Saturday, only to have the Senate hearings close just as the film men's turn was about to come.

William A. Brady, of World; P. A. Powers, of Universal; Harry Raver, of Art Dramas; Paul Cromelin, of Cosmopolitan; Walter W. Irwin, of Vitagraph; Lucien Wheeler, of Selig, and Hamilton Smith, of Singer, were among the representatives of the manufacturers on hand Saturday for the hearings. Lee O. Ochs, Ernest Hariman, of Boston; Isador Stern, of Philadelphia, were the visiting exhibitors, while Harry Crandall headed a delegation of Washington theatre men.

The expectation of film men is that following Monday's hearing the fate of the tax provisions will rest in the hands of a Conference Committee of Senators and Representatives. The Federal Revenue Bill reported from the House Ways and Means Committee calls for a tax on all admissions, a flat one-cent tax on children, and exemption of five-cent houses. Proponents of the bill, saying that a tax of one-half cent a foot and a positive tax of one cent a foot, is provided. The exhibitors' tax is an addition to the present seating capacity war tax, which has been paid since the outbreak of the war in Europe, and the manufacturer's tax will be a burden additional to the corporation and excess profit taxes provided by other sections of the War Revenue Bill.

For this reason the industry's leaders made their appearance before the Senate Committee with a campaign mapped along these lines: First, they say the law should make it obligatory that the ten per cent admission tax be paid by the purchaser, either by the use of separate tickets or the affixing of stamps. Secondly, since the manufacturers' tax, resulting in a levy of fifteen dollars on every reel in use, would in the end find its way to the exhibitor, every effort possible be made to secure the removal of this provision of the bill.

Further, it is the belief of the film men that in the elimination of the five-cent house, some point of difference should be made in regard either to seating capacities or the age of film shown. Complaints received from exhibitors throughout the country operating ten-cent theatres in competition with five-cent houses were numerous during the week since the first exclusive announcement in Motion Picture News that the legislators contemplated the elimination of the five-cent theatres from the provisions of the bill.

Exhibitors have found it extremely difficult to agree on anything, a very necessary method of taxation to submit to the Senate. Many prominent exhibitors have stated that they would rather pay a flat percentage tax on gross receipts than risk the possible losses in admissions and other certain troubles incidental to the collection of one and two cents from each patron. This applies, however, only to exhibitors certain of large improvement in gross receipts. In most cases, the theatre owners see their only salvation in a tax place squarely on the patron, and phrasing of the bill forbidding any exhibitor from seeking an unfair advantage through not charging his patron the tax.

In this connection, H. A. Crandall, the Washington exhibitor, raised an interesting point, with the query as to what would prevent some exhibitors employing a subterfuge by nominally reducing their admission prices two cents, so that the present fifteen and twenty cent admission prices would include payment for the war revenue ticket. It is certain that the Government cannot attempt to regulate admission prices.

Regarding the manufacturer's tax, P. A. Powers, of Universal, was emphatic in his protest. "Should the proposed levy of fifteen dollars a reel be carried out," he declared, "it will make little difference whether the five-cent theatre is taxed or not. For there will not be any five-cent theatre. Such a tax would eliminate the program and the moderate priced feature and leave the market entirely to the feature beyond the reach of the five-cent house.

"But what is worse, it would also take an increased levy from the better class houses. Is it not reasonable to expect that with the costly feature alone in possession of the market rentals will take a sky-high jump."

"Mind you, this is considering the fifteen dollar tax from the exhibitor's viewpoint alone. I am not discussing what it means to the manufacturer. That can, perhaps, be told very plainly on the face of the figures."

The following telegram was sent to Motion Picture News by Frank J. Rembusch, of Shelbyville, Ind.:

A tax of 10 per cent on gross receipts figures twenty-five times more than present capacity tax and under present conditions will ruin and close up 90 per cent of motion picture theatres. Hearing today in Washington did not give exhibitors time to explain their views; therefore we should ask for another hearing. Three per cent would be enormous, or better treble our present capacity tax. Please advocate a hearing where all exhibitors can be present.

Mr. Rembusch addressed another telegram, as follows, to Lee A. Ochs, at Washington:

Ten per cent will bankrupt all but large theatres. Canada tax unfair. Hearing should be held so that states can have opportunity to be present. Ask for later hearing.

Reel Club Holds Gala Ball

The Reel Club members and hundreds of their friends thronged Palm Garden on Saturday evening for a most successful ball. The Reel Club, whose membership is secret, was formed by those in the sales end of the industry in New York, are officered by Morris Eisner, president; John N. Weber, treasurer, and William V. (Pop) Hart, secretary. John J. Brown was chairman of the reception committee.

Among the stars in the grand march were, Sidney Drew, Wilton Lackaye, Hughie Mack, Florence Labadie, Mother Maurice, Hortense Alden, Catherine Page and Bobby and Helen Connolly.

Nebraska and Iowa Theatres Boost Prices 100%

"Because of War," Increase in Film Rentals, and War Tax Given as Reasons—Five-Cent Houses Now Ten Cents—Others Proportionately

A GRADUAL increase in admission and film rentals is being witnessed by theatre owners in both Nebraska and Iowa. The war tax of 10 per cent was another reason. Some of the theatre proprietors are hesitating, but by fall every house in the two states is expected to increase. A very small percentage still charge five cents. Most are ten and fifteen cents, and a rapidly increasing number are ten and twenty cents. The latter figure is the one reached within the past few days.

W. J. Thomas of the Lyric, Fremont, Neb., announced in the newspapers the other day they had increased their admission tax by fifteen dollars on every reel in use, would in the end find its way to the exhibitor, every effort possible be made to secure the removal of this provision of the bill.

Further, it is the belief of the film men that in the elimination of the five-cent house, some point of difference should be made in regard either to seating capacities or the age of film shown. Complaints received from exhibitors throughout the country operating ten-cent theatres in competition with five-cent houses were numerous during the week since the first exclusive announcement in Motion Picture News that the legislators contemplated the elimination of the five-cent theatres from the provisions of the bill.

Exhibitors have found it extremely difficult to agree on anything, a very necessary method of taxation to submit to the Senate. Many prominent exhibitors have stated that they would rather pay a flat percentage tax on gross receipts than risk the possible losses in admissions and other certain troubles incidental to the collection of one and two cents from each patron. This applies, however, only to exhibitors certain of large improvement in gross receipts. In most cases, the theatre owners see their only salvation in a tax placed squarely on the patron, and phrasing of the bill forbidding any exhibitor from seeking an unfair advantage through not charging his patron the tax.

Regarding the manufacturer's tax, P. A. Powers, of Universal, was emphatic in his protest. "Should the proposed levy of fifteen dollars a reel be carried out," he declared, "it will make little difference whether the five-cent theatre is taxed or not. For there will not be any five-cent theatre. Such a tax would eliminate the program and the moderate priced feature and leave the market entirely to the feature beyond the reach of the five-cent house.

"But what is worse, it would also take an increased levy from the better class houses. Is it not reasonable to expect that with the costly feature alone in possession of the market rentals will take a sky-high jump."

"Mind you, this is considering the fifteen dollar tax from the exhibitor's viewpoint alone. I am not discussing what it means to the manufacturer. That can, perhaps, be told very plainly on the face of the figures."

The following telegram was sent to Motion Picture News by Frank J. Rembusch, of Shelbyville, Ind.:

A tax of 10 per cent on gross receipts figures twenty-five times more than present capacity tax and under present conditions will ruin and close up 90 per cent of motion picture theatres. Hearing today in Washington did not give exhibitors time to explain their views; therefore we should ask for another hearing. Three per cent would be enormous, or better treble our present capacity tax. Please advocate a hearing where all exhibitors can be present.

Mr. Rembusch addressed another telegram, as follows, to Lee A. Ochs, at Washington:

Ten per cent will bankrupt all but large theatres. Canada tax unfair. Hearing should be held so that states can have opportunity to be present. Ask for later hearing.

Reel Club Holds Gala Ball

The Reel Club members and hundreds of their friends thronged Palm Garden on Saturday evening for a most successful ball. The Reel Club, whose membership is secret, was formed by those in the sales end of the industry in New York, are officered by Morris Eisner, president; John N. Weber, treasurer, and William V. (Pop) Hart, secretary. John J. Brown was chairman of the reception committee.

Among the stars in the grand march were, Sidney Drew, Wilton Lackaye, Hughie Mack, Florence Labadie, Mother Maurice, Hortense Alden, Catherine Page and Bobby and Helen Connolly.

Nebraska and Iowa Theatres Boost Prices 100%

"Because of War," Increase in Film Rentals, and War Tax Given as Reasons—Five-Cent Houses Now Ten Cents—Others Proportionately

A GRADUAL increase in admission and film rentals is being witnessed by theatre owners in both Nebraska and Iowa. The war tax of 10 per cent was another reason. Some of the theatre proprietors are hesitating, but by fall every house in the two states is expected to increase. A very small percentage still charge five cents. Most are ten and fifteen cents, and a rapidly increasing number are ten and twenty cents. The latter figure is the one reached within the past few days.
Wheeler Bill Dies as Tax Plan Is Born in Pennsylvania

New York State Senate Witnesses Death Struggles of Tax Measure—Pennsylvania Lawmakers Planning to Measure Off Amount of Red Tape with View to Burdening Film Men

JUST when the film business is preparing to applaud its successful efforts in defeating the Wheeler Tax Bill, in New York State, the news comes from Pennsylvania that a $450,000 tax measure is under consideration in that State.

The Wheeler bill died a painless and lingering death in the New York State Senate chamber on the evening of May 10. The night before, in Harrisburg, Pa., Frederick K. Beyer, a representative from Philadelphia, took the floor of the Pennsylvania Lower House, and introduced a bill providing for a State tax of one per cent, per foot on all motion picture films passed by the Pennsylvania State Board of Censors.

Last year, the censors passed 45,000,000 feet of film, the tax on which, under the proposed plan, would have amounted to $450,000.

This Pennsylvania tax proposal is part of a revenue raising measure designed to help meet an estimated $12,000,000 increase in the State's general expenses for the next two years.

The Smith Bill, prohibiting the showing of motion pictures in any place licensed to sell liquors was passed by the Lower House.

This Pennsylvania tax proposal is part of a revenue raising measure designed to help meet an estimated $12,000,000 increase in the State's general expenses for the next two years.

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On Thursday evening that Majority Leader Brown reluctantly admitted his defeat, and so informed Senator Walters who had been leading the forces against the measure.

Much credit for the downfall of the Wheeler bill is due Grant Anson, legislative representative of the Exhibitors' League, whose zeal and night was unflagging.

The National Association was represented at Albany during the past week by Frederick H. Elliott, executive secretary who managed the forces in opposition to the Wheeler bill, Arthur S. Freund, of the Famous Player-Lasky Corporation, J. Robert Rubin, Metro, members of the Local and Legislative Committee of the association, Grant W. Anson, representing the Exhibitors' League; William Brandt, president of the Brooklyn Exhibitors and a member of the Executive Committee of the association, who also rendered valuable assistants. Samuel H. Trigger, president of the Exhibitors' Organization in Manhattan; Earl L. Crab, manager Strand theatre, Buffalo; Valentine O'Tuday, secretary, Buffalo Theatrical Managers' Association; Theodore Wharton, Wharton, Inc.; J. Welk, president Motion Picture Exhibitors' League, Syracuse, N.Y.; A. N. Wold, president Rochester Exhibitors' League, and David Cohen, Buffalo, were all active in securing support against the bill.

Following the defeat of the bill, Assemblyman Wheeler, after the adjournment of the Assembly on Thursday night, publicly announced that he would not return to the Legislature next year, and said goodbye to his associates.

Organizer Herrington Reaches Milwaukee

Enthusiastically Undertakes Revival of Defunct State Organization—Arranges Convention Dates for May 30 and 31 with Bright Prospects

"The exhibitor all over the country is waking up to the necessity of a real organization free from politics."

In these few well chosen words Fred J. Herrington outlined to the Motion Picture News representative at Milwaukee the conditions of things as he has found them in his whirlwind swing through the East and Middle Western states.

According to Mr. Herrington, the threatened war tax and the general unrest throughout the country has awakened the exhibitor as nothing else has done to the absolute necessity of presenting a strong, unbroken front to the world.

Mr. Herrington received a most enthusiastic reception when he arrived in Milwaukee Saturday. A special meeting was held by the Milwaukee exhibitors Monday, at which time it was arranged to hold a state convention in Milwaukee, May 30th and 31st. An instructed delegation to the Chicago convention July 14th.

At the same time the Milwaukee exhibitors filed an emphatic protest against the proposed Federal tax on the gross receipts.

The Milwaukee exhibitors have practically perfected their plans for the resurrection of the defunct state exhibitors' association, and from all indications at this writing, the state convention should be a large and enthusiastic one. The Milwaukee exhibitors are profuse in their praise of Mr. Herrington's activity, and it is to his credit that the credit should go for bringing back to life the state organization.

"I feel," said Mr. Herrington, "that there will be lots of new blood put into the organization in the Northwest through the election of several of the live wires whom I met at Minneapolis. Among them are Al Steffes, Mr. Green and Mr. Campbell. In Edition of the Allied Amendment, the exhibitors have a friend and champion whose value they cannot too greatly estimate. Dave Rogers, is another splendid worker, who stands for no politics in a business organization and who insists that the delegates to the National Convention be uninstruction."

While in Milwaukee, Mr. Herrington went into detail and explained to local exhibitors exactly what conditions were confronting them. He also met Mayor Hoan, and was greatly impressed with his friendliness to the local exhibitors. "It is difficult for me to say," said Mr. Herrington, "what branch of the industry is making the most demand on our time, but from my observations, that it is not the exhibiting end. In many states that I have been in, I find the exhibitors in the small towns and suburbs, where the houses are only open evenings are employed during the day in other positions working for wages."

War Tax Measure Fought by Cleveland Theatre Men

Strong feeling against the proposed War Tax was evinced at the meeting of Cleveland Local No. 1 on Tuesday, May 8, when for three hours this measure was the principal topic of discussion. As a result, the Sawyer preamble and resolution protesting against any tax whatever upon tickets or patrons by the coupon system, but favoring a direct income tax upon the owners and managers as the only clean cut way to get revenue was passed.

Judgment of the ten per cent, tax upon gross receipts would, it was pointed out, close half of the Cleveland theatres, inasmuch as they are not making ten per cent, upon their investment. The same effect in similar proportion, would be felt throughout the state of Ohio, it was said.

Unanimous support was offered by Cleveland Local to any direct income tax proposition, though the exemption clause might be made as low as $1,500 for single meals, $2,500 for married men; the contention being that where mothers and fathers are willingly giving their sons for service they should not be further taxed while visiting the movies to relieve their "mental stress" due to war conditions.
**Goldwyn Analyses Complaints of Exhibitors**

Although Goldwyn Pictures Corporation is as yet a company without a production, as far as releases are concerned, the interest which the announce-ments of this company have aroused among the exhibitors of the country has been great. The Goldwyn offices have received letters from exhibitors of every class throughout the United States, in which are discussed the intimate problems which affect both the producing and the exhibiting end of the business.

Many phases of these problems have been very frankly stated, with an expressed desire that the operation of the new concern could be so framed as to eliminate or avoid the friction spots. In a statement from the Goldwyn offices, analysis of this constructive criticism reveals the fact that the relations between exchanges and exhibitors is by far the chief source of trouble. That exchanges either are not run on hard and fast business principles, do not do business in a businesslike manner, are not efficient, or are not profit-minded, are not courteous, or are short-sighted and do not have the ultimate good of the exhibitory, who is their customer, at heart, and frequently descend to petty methods for revenging themselves on exhibitors who have incurred their displeasure, are the complaints most commonly met.

"Give us business men—not overgrown office boys," pleads one. "Give us gentle- men to deal with," pleads another. Looking closer, we read that delay in shipments of film from the exchange to the exhibitor is a frequent complaint, and the shipment of film in a bad condition is another.

The quality of the film itself, the exchange's fair expressions both ways on film shipments is constantly dis- cussed by the men who run picture houses. Aside from the kicks over advance de- posits with the exchanges, another source of trouble is found in the lack of a hard-and-fast scale of prices for pictures. Ex- hibitors have complained that they have had offers turned down by the distributor only to find, later on, that the same picture has already been sold at a lower price to a rival. The exhibitor has, as he naturally concludes, double-crossed him. There are many com- plaints of this.

With the buyers of regular programs the "fighting phrase" seems to be "special re- lease." "There are weak sisters in most programs," they argue, and if we run these we are entitled to all the strong pictures at the regular price. Having to pay extra for so-called special releases, we have to charge advanced prices to our patrons, with a resultant backlash of kicks at the house office proposition.

And allied to this is the great dissatis- faction many exhibitors have voiced with the State-rights system. Many contend that the pictures are sold at such high prices as to make the permanent showing of State- rights pictures a ruinous proposition for the exhibitors, since regular patrons are driven away by the resulting advance in admission charges, and others complain that the people who exploit State rights often have no far-seeing policies for good of the business.

**Abrams Gives Portland Its Baseball Team**

Producer's Home Town Turns Out to Greet a Favorite Son — Special Train for Ceremonies

Mr. Lasky told the diners how much re- spect the film industry had for Mr. Abrams. Mayor Chapman assured the gathering that New Yorkers have no better liking for Mr. Abrams than have Portlanders.

Walthall Leaves Essanay

Walthall, popular character actor, has left the Essanay company, under whose brand he appeared in many of his best known productions. Mr. Walthall's contract expired last week.

Mr. Lasky told the diners how much res- pect the film industry had for Mr. Abrams. Mayor Chapman assured the gathering that New Yorkers have no better liking for Mr. Abrams than have Portlanders.

Patty Arbuckle is said to have studded his crown with a few more gems as an after dinner speaker.

The question of paying express both ways on film shipments is constantly dis- cussed by the men who run picture bouses.

The negotiations between the Lone Star Corporation, owners of the pictures, and Mr. Glucksman were conducted by the Oceanic's manager, B. J. Brandon, and Frederick H. Knocke, New York purchasing agent for Mr. Knocke.

Globe Films Handling Ivan Product in Canada

Arthur Cohen, president of Globe Films Limited, Toronto, Ont., announces through the New York office of Ivan Film Productions, Inc., that the Canadian distribution of Ivan's films is successfully launched. M. Fischer, manager of Globe Films, will shortly make a business trip to the outlying provinces.
Exhibitors Face New Crisis in Threatened Express Tie-up

May 26, 1917

TIME TO WAKE UP!
Don't wait until the express companies are tied-up. Get in touch now with the postmaster of your town and find out about parcel post shipping.

The postal authorities are anxious to serve you; they will do all in their power to expedite film shipments.

Experts agree that the railroad situation is serious. What are you going to do about it?

Exhibitors Face New Crisis in Threatened Express Tie-up

Exhibitors of America are facing a possible new crisis, brought about by America's plunge into the war. Express shipments of film, unless the railroad congestion is relieved soon, may be absolutely uncertain. Express service in the near future threatens to be paralyzed.

Although some railroad companies in the country are taking off trains, some of which are express carriers, and putting the locomotives to work hauling freight, railroad service, for economical reasons too, is being slashed everywhere.

Monday, May 15, the Erie Railroad discontinued 65 trains.

Railroad executives, when interviewed for Motion Picture News admitted that affairs are in bad shape.

One official stated that the lack of mechanics had partly paralyzed the railroads.

"The excessively heavy traffic of the past winter," he said, "has left the locomotives weakened for this spring's haulage. A locomotive is like a human being. It has to have rest, and when a locomotive has received no rest the engine houses are exhausted of good mechanics by the munition factories."

Another railroad man said: "Economy—ruthless economy—is to be practiced from now on. Useless passenger trains (and express trains among them) are to be taken off at once. That means a discontinuance of many so-called theatre specials."

The theatre specials are very often the means by which the exhibitor ships his film by express, after the show, to the next town.

Edward Hungerford, of the Wells Fargo Express Company, and a prominent industrial writer, takes a more optimistic view, although he admits that the express service will suffer.

"Many short runs to suburban communities will be decreased," said Mr. Hungerford to Motion Picture News. "Probably the express service will be injured somewhat. I don't say that it will be crippled—not as far as the exhibitor is concerned. I estimate that the decrease in express company service will not amount to more than 10 per cent."

There are many who do not share Mr. Hungerford's optimism.

At the New York offices of the Railway Executives' Advisory Committee members there admitted that the whole railroad situation is serious. The railroads of the entire country are in charge of a "Committee of Five," who exercise complete jurisdiction, composed of the following:

Chairman, Hale Holden, President of the Burlington; Howard Elliott, Chairman of the Northern Pacific; Fairfax Harrison, President of the Southern Railway; Samuel Rea, President of the Pennsylvania Railroad; Julius Kruttschnitt, Chairman of the Executive Committee of the Southern System.

The committee has charge of routing and shipments of all kinds. In case of necessity the "Committee of Five" will use their dictatorial power as they see fit. In case of railroad congestion nothing but absolute necessities will be carried, such as food and munitions. All "superfluous" matter, as one official expressed it, will be put aside until the congestion is relieved.

The Committee on Car Service, which recently was absorbed by the National Defense Committee, has been sitting in Washington for the past four months deciding upon what will be considered "superfluous matter." That means that the receipts of the receipt, dispatch, and delivery of this kind of mail, and postmasters will have to be notified of the arrival of parcels containing film.

Complaints received at the Department indicate that packages containing motion picture films are not being delivered as promptly as possible. As soon as a mail train comes in the mail are sent right up to the post office, there are sent right up to the post office. There is no delay.

Mr. Mulker believes that the point of greatest interest to the exhibitor in the order from the First Assistant Postmaster General is the clause: "That addressee should be notified that a parcel containing motion picture films . . . has arrived."

This notification, said Mr. Mulker, will incur no expense to the post office. In other words, if the exhibitor will get in touch with his post office, very likely the postmaster will notify him by telephone when films come in, provided the exhibitor defrays the telephone cost.

In view of the impending seriousness of the express situation it is deemed advisable by many that such an organization as the National Association of Motion Picture Industry should immediately get in touch with the First Assistant Postmaster General in Washington to devise means of further expediting film shipments by parcel post.

Postal authorities are anxious to secure film shipments because of the revenue they bring in, and they would undoubtedly be willing to consider all sound schemes for speeding up film handling.

Friedman in New York

Ben Friedman, president of the Friedman Enterprises, Inc., controlling the world rights of the feature "The Mormon Maid," has arrived in New York from a trip throughout the West. He will attend to further business connected with the exploitation of the picture.

Slowing Up of Express Service Likely, Due to "Ruthless Economy" of Railroads and Urgent Demands for Freight Trains by War Council—Post Office Gets Order to Expedite Film Delivery


"Complaints received at the Department indicate that packages containing motion picture films are not being delivered as promptly as possible at all offices."

The use of the postal service for the transmission of motion picture films depends largely upon the confidence on the part of the shipper that the parcels will be handled expeditiously. This is essential to the efficient exchange of films.

To the end that prompt delivery shall be effected of this kind of mail postmasters at city-delivery offices will please give special attention to the receipt, dispatch, and delivery of motion picture films. When the postmaster shall in any way fail to ensure that the letter carrier the addressee should be notified of the fact that a parcel containing motion picture films has arrived at the post office and will be delivered within call."

As a result of the delivery of the film post office special attention will be given in the receipt, dispatch, and delivery of this kind of mail, and postmasters will be notified of the arrival of parcels containing film."

"J. C. Koons, "First Asst. P. M. Gen."
Selznick last week came out with a strong statement impressing the value of the long run to the exhibitor, "It is surprising," says Mr. Selznick, "that in New York, for example, there are only two houses in the downtown section, where pictures are given a week's run. And it is still more astonishing that in these two theatres no photodrama, no matter how excellent, is permitted more than its seven days. Yet in Los Angeles, with only a fraction of the population to draw from, there are six houses in the business section where no picture goes on for less than a week, and if business warrants continuance, they are kept for two, and three weeks at a stretch."

"Now every time I mention reforms, I have to mention the program system for contrast, and so I cannot be accused of standing alone, I want to quote what Julian Johnson, editor of Photoplay Magazine, says about long runs and programs in an editorial in the June issue.

"There is no reason why a photodrama should not be as carefully made as the best play you ever saw," he said, "but patience and diligence are not worth while when the affair is flung into the projection booth at noon and yanked out at midnight."

"Good plays and their endurance on the screens are demolishing the program's last stronghold in this country."

**Actors Combine and Produce First Picture**

Not to be outdone by the combination of producers, State rights buyers and exhibitors, who have followed each other in quick succession, a number of well-known actors have formed a combination to produce their own features and market them through State right buyers under the brand name Fraternity Films.

The plan originated last December. Charles Abrams and Arthur Werner, of Abrams and Werner, worked out the details, and the first picture, which was started on Jan. 1, has just been completed. It is a modern drama of college life in nine reels, entitled "The Devil's Playground," written by Dallas Tyler and Harry McRae Webster. Miss Tyler also appears in the picture, while Mr. Webster was its director.

The idea of actors sharing in the profits of pictures which are financed and produced by themselves is, in itself, an innovation, but an added interest attaches to the "The Devil's Playground" because of the fact that four months were given to its making instead of the usual few weeks.

Among the names prominent in Fraternity Films, Inc., are Vera Michelenia, William H. Toolker, Robert Cummings, Harry Spingler, George Trimble, Dallas Tyler, Charles Abrams and Werner, who are looking out for the business interest of the organization.

**Look for U. S. Carbon Embargo**

Canadian exhibitors are laying up moving picture carbons in the expectation of an embargo from the United States, due to the fact that the United States has entered the war.
New Tax Bill Aroused British Columbia Exhibitors

The Provincial Government of British Columbia has introduced an amusement tax bill which has caused consternation among the theatre men of the province.

The bill provides a tax of 5 cents to be levied on each admission ticket costing 15 cents, and it is claimed by representative exhibitors that the attendance will thereby be decreased to an extent that will not only cripple the theatre seriously, but will fail on this account to bring the government the revenue which they expect.

They point out that the admission tax has been raised and extra large attractions furnished and the attendance at once dropped in numbers and also in the total receipts as compared with the cheaper admission fee.

The different amounts to be levied are as follows: When the admission fee is 10 cents or under the tax will be 2 cents on each ticket; when the admission fee is over 10 cents and not over 50 cents, the tax will be 5 cents; when the admission fee is over 50 cents and not over $1 the tax will be 10 cents, and when the admission fee is over $1 the tax will be 15 cents.

The onus of collecting the tax will be on the exhibitor, and both he and the person who enters a place of amusement without paying the tax will be liable to a fine of not less than $10 and not over $100.

Sunshine Film Company Formed at $100,000

Among the corporations of the week reported to Motion Picture News by the Corporation Trust Company of New Jersey is the Sunshine Film Co., of New York City, which has been formed with a capitalization of $100,000 by Maurice Lef- fert, Edmund Field and Emil Harder, all of New York.

Other new corporations reported are:

1. Educational Feature Company, New York City, incorporated at $5,000 by Louis B. Bloom, Walter A. Sheehan and Jacob Ginsburg.
2. Sidney Olcott Players, Inc., amount of capitalization unstated. The organizers are: R. B. Seymour, J. J. Gallagher and Sidney S. Bobbs.

The Titan Pictures Corporation was formed in Wilmington, Del., for $100,000, by E. B. Brennan, R. B. Marlowe, Clarence F. Hoy and F. R. Clark, all of Chicago.

Lack of Certainty in Tax Causes Building Abandonments

The refusal of the Fredericton, New Brunswick, city government to name a just and equitable tax for the motion picture houses doing business in Fredericton has caused George W. Fenety and A. J. Greg- ory, promoters of a $20,000 house, to abandon their plans for constructing this Summer and may mean that a bill will be introduced in the 1918 legislature asking that the city be empowered to name a stipulated fee for all motion picture houses.
Strand Contracts to Take Goldwyn Pictures

Mitchel H. Mark of Strand Theatre, signed a contract for first run of Twenty-six Goldwyn Features, Year’s Output.

Beginning in September the Strand, one of New York’s largest photo-play houses, will present Goldwyn Pictures taking the entire year’s output of twenty-six productions, showing one every second week in the year. This was announced by Goldwyn Pictures Corporation after a contract to that effect had been entered into and signed by Mitchell H. Mark and his associates, owners of the Strand, Harold Edel, manager of the theatre, and Goldwyn Pictures Corporation. This means that Goldwyn Pictures will be shown first to the New York public at the Strand theatre.

This alliance is significant in the motion picture world, and its importance can be summed up best by a letter to Samuel Goldfish, president of Goldwyn, written by Mitchell H. Mark, of the Strand, as follows:

"From the day of the first Goldwyn announcement we have expected much from your organization. The personnel of ownership places the stamp of expertise and thoroughness upon your company.

"The contract we have signed for the Strand shows the best proof of our belief in Goldwyn. If there is value to Goldwyn in linking our names or the prestige of our theatre with your organization, this letter is at your disposal for that purpose.

"We do not hesitate to tell you that the quality and excellence of your productions will further stimulate the Strand to maintain the high levels of picture showmanship which we are known to have established and for which we have received credit throughout the industry."

It is announced that the Goldwyn organization, beginning with the first showing of their pictures by the Strand will take an active part with the management of that theatre in devising a particular type of exhibition not to be repeated in the showing of Goldwyn pictures. This alliance will give to the Strand the screen ideals of Goldwyn stars, and Goldwyn’s staff of specialists.

Greater Vitagraph Hard Hit by War Call


Following in the wake of Morgan Picture News’ warning, of the severity with which the war call would hit the ranks of the film business, comes a report from the New York office of V-L-S-E, in which it is stated that that organization will lose at least 50 per cent of its men.

The V-L-S-E auditing department at 1000 Broadway, New York, alone loses six employees, all of whom already have enlisted. They are: William H. Willis, Officers’ Training Camp; David McBeth, First Field Artillery; Charles McGovern, Naval Militia (battleship); John Marek, Naval Militia (submarine chaser); William Munn, Naval Militia (submarine chaser), and Frank Hladik, Hospital Corps. This comprises more than half of the auditing department, which is under C. Wyckoff.

Walter W. Irwin, general manager of V-L-S-E, believing the situation to be serious, sent out a list of questions which every V-L-S-E employee will be compelled to answer. With the questions, which inquire into the physical ability and domestic obligations of the men, was a letter stating that the charting was necessary in order that V-L-S-E might protect patriotic employees on their return from war should any be called to the colors.

"In the meantime we will advance in position the employees who for any reason are unable to respond to the call," said Mr. Irwin.

The suggestion that women be trained to take the places of the men is said to have been met with skepticism. They were given a two weeks’ trial. "Two weeks," says a statement from V-L-S-E, "proved beyond all doubt that V-L-S-E might protect patriotic employees on their return from war should any be called to the colors.

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Garfield Has "Submarine Eye"

Herman J. Garfield, a state rights buyer of the middle west, has just closed for "The Submarine Eye" for the Roman Film Co. Mr. Garfield expects to open up larger offices in a more favorable location which will probably be the Keith Hippodrome.

Mr. Garfield has handled Dante’s "Inferno," "Neptune’s Daughter" and other large productions.

Warren and Palley Active

The Warren and Palley Film Company, Campau Building, Detroit, have made a number of important purchases during the past thirty days, all of which will be controlled by them for the State of Michigan.

These purchases include "Web of Life," feature; Billy West Comedies, and the Ivan productions.

Broadway Run for Williamson’s "The Submarine Eye"

Within the next two weeks Williamson Brothers will present their third subsea drama "The Submarine Eye" at the Liberty theatre, New York, for an indefinite run. The fact that Klaw and Erlanger have sufficient confidence in this feature to book it indefinitely, was taken by the producers as a big tribute to the artistry shown in filming, and a hearty endorsement of the picture itself.

Aside from the producers claim that "The Submarine Eye" is a super-dramatic story of intense interest, the particular appeal of greater import than mere entertainment, lays according to Williamson Bros., in the revelation of an inverted periscope that points the way to effective preparedness against skilful submariners. It may be, they say, that a variation of it will be soon employed in the big subsea conflict.

Buys World Rights to "Her Fighting Chance"

Frank G. Hall, who recently bought the world rights to Edgar Lewis’ "The Bar Sinister" has acquired the world rights to "Her Fighting Chance," a seven-reel drama depicting life in the Canadian Northwest, and starring Jane Grant. Thomas Holding, who has appeared in many Paramount productions, has the principal male role. Territorial rights to the photodrama will be marketed by Frank Hall Productions, Inc., of the Longacre Building.

Big Central Studio Taken by Mayfair Company

Mayfair Film Corporation has taken a long period lease on the studio situated at 315-517 West 54th Street, New York, in accordance with the desire of President M. A. Schlesinger to have a roomy plant readily accessible to all members of the company.

Extensive alterations are being made at the present time under the supervision of experts in studio lighting. Many extra banks of Cooper Hewitts, Wohl Bordsides and Kliegel lights are being installed.

An extra loft has been secured away from the studio proper and here the scenes will be erected and the carpenter and work shops housed so that no noises will interfere with the work of the players. With the idea of giving the studio an atmosphere of newness and conducive of pleasant surroundings the entire plant is being repainted and renovated.

These alterations will be completed by the 21st of May when Miss Peggy Hyland, under the direction of Mr. Charles J. Brabin will commence work on her first Mayfair production.

Hall in New Suite

Frank Hall Productions, Inc., through which the territory rights to the new Edgar Lewis drama of race equality, "The Bar Sinister" will be distributed, is established in a suite of offices on the seventh floor of the Longacre Building.

In addition to marketing productions Mr. Hall will direct his chain of theatres in New Jersey, and also the affairs of the Civilization Film Corporation of Newark, from the New York headquarters.
Fox Gives Ogden Exhibitor Newspaper Boost

NEWSPAPERS almost without exception are willing to throw open their columns to genuine news stories, even though the stories are inspired by some live-wire press agent or exhibitor. That was one reason why Manager Joseph F. Goss of the Orpheum theatre, Ogden, Utah, had no trouble in getting columns of publicity in the Ogden and Salt Lake papers a few days ago, when he induced William Fox of the Fox pictures to stop over a short while in Ogden on his way back to New York from Los Angeles.

Manager Goss rounded up a few newspaper reporters, informed them that William Fox, one of the foremost producers in the country, was to stop over in Ogden for a short time, and suggested that they might get a good story from him on the effect the war would have upon the motion picture industry in the United States. Realizing the interest the reading public would take in the views of a man of Fox’s prominence, the newspapermen were only too glad to avail themselves of the opportunity.

When asked what effect the participation of the United States in war would have upon the motion picture business, Mr. Fox said:

“I don’t think the war will have any effect whatever upon the motion picture industry. For that matter, I don’t believe it will have any particularly bad effect on business conditions in this country at all. Things have been a little panicky for the last few days, there have been some depressions in stocks, and some people have foolishly withdrawn their deposits from the banks. This will all pass over in a week or so, however, and things will continue as before.”

Fox on Intrinsic Value of Picture Publicity

Jacob Wilk, of the firm of Hiller and Wilk, State rights film brokers, says that publicity in picture promotion should equal, for successful results, the actual value of the production.

“That is to say,” said Mr. Wilk, “that, however good a motion picture production may be, it should have a sum of publicity value equal to its own intrinsic dramatic excellence. Suppose you spend $50,000 on a production, then you should give it publicity to the estimated value of $50,000 before you really make your picture the asset that it should be.”

“*A Mormon Maid* is remarkable in these days for the enormous publicity value that it has received since its initial trade showing on Feb. 1 at the Strand theatre, New York City. The theme is being discussed in the newspapers on both sides of the Atlantic.

“Mormonism is one of the developments of theology which is so new, and which had so many primitive practices associated with it only a few short years ago, in Utah, that the world still talks about it, and still contemplates with awe, wonder and possible horror the alleged mysterious rites that were associated with this form of religion.

“A Mormon Maid’s” high dramatic qualities, careful direction and superb photography (it is one of the best pieces of camera work seen in a decade) focussed universal attention upon it so soon as it was first shown to the public. It began to be talked about, was admired and appreciated. State right men bought; and state right men are still either buying or negotiating for the picture at the present time.

“Now comes its presentation at the Park theatre, Columbus Circle, New York, and there it has drawn large and appreciative audiences. In its way, it has had more valuable publicity than most pictures of recent prominence.”

Linder Better—May Soon Work Again

Essanay last week stated that Max Linder who was several weeks ago reported stricken with a touch of tuberculosis is greatly improved, and should his health permit would launch into the production of his fourth comedy for Essanay, the script of which is already prepared very shortly.

Big Deal Closed for Art Dramas In Northern Territory

Following a hurried trip West on the part of George Wiley, president in the Art Dramas organization, comes the announcement that long-pending negotiations between that company and the Standard Film Corporation were closed for the States of North Dakota, South Dakota, Minnesota, and Upper Wisconsin.

R. C. Cropper, president and general manager of the distributing organization, took advantage of the recent Exhibitors Convention in Minneapolis and spent several days there for the purpose of studying conditions in the territory and to make arrangements for the location and opening of new offices.

Frank Woods on Way East

Frank E. Woods, for the past four years general manager of production at the Griffith Fine Arts Studios, and right-hand man to the producer, The Birth of a Nation,” has finally completed his connections with Triangle, and is expected in New York toward the end of this week. Following the recent Triangle reorganization Mr. Woods was urged to continue with that company. He consented only to remain until the completion of the pictures then under way at the Fine Arts Studios, and is now looking forward to a much-needed vacation, although having several propositions under consideration.

Round World in Three Years

Lorimer Johnston’s Record

Lorimer Johnston, producer, has returned from Africa’s diamond region, having been away from his native heath since 1914. Much of his time was spent in Africa near Johannesburg, Transvaal, and in the wild districts to the north.

A “Patria” Ball

At the presentation of “Patria” in Portland, Ore., the Ladies’ Auxiliary of the Spanish War Veterans gave a “Patria” ball. More than four hundred persons including many regular Army officers, Spanish War Veterans and members of the National Guard were present.
WITH THE EXHIBITOR

South Carolina Assn. Celebrates First Year

Business Meetings and Barbecue Plans Under Discussion

Forty-seven highly enthusiastic exhibitors from many sections of the state attended the first annual session of the South Carolina League at Columbia, May 9. A feature of the day was a barbecue served at Irwin Park by the Columbia exhibitor. The next meeting will be held at Wrightsville Beach, June 14, 15 and 16, with the North Carolina association.

Officers elected were: George C. Warner of Columbia, president; Albert Sollite of Charleston, C. L. Henry of Spartanburg and J. M. O’Dowd of Florence, district presidents; E. Capers Haselden of Georgetown, secretary, and H. B. Wells of Newberry, treasurer. The directors include the following: S. W. Craver of Columbia and S. A. Miller of Sumter.

Several business sessions were held at the Jefferson Hotel, the address of welcome being delivered by Lewie A. Griffith, mayor of Columbia. R. B. Anderson of Charleston introduced all of the speakers.

Percy Wells of Wilmington, president of the North Carolina League, discussed the value of organization and of the results which have been secured in his state.


U. T. Cook read a paper on the relation between the exhibitor and the exchange. James Kelly of Atlanta told of early experience of the Texas state organization.

H. H. Warner, secretary-treasurer of the North Carolina League, sent a paper on the value of organization.

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Michigan Convention Plans Maturing

The annual convention of Michigan Branch No. 4, A. M. P. E. L. of America, will be held at Grand Rapids, Mich., June 12 and 13, with headquarters at the Hotel Pantlind.

President Kleist and Secretary A. J. Moeller have not yet announced the complete program of the meetings, but a very rigid business program is being outlined. It will be to the interest of every exhibitor in the State of Michigan to make an earnest endeavor to be in attendance. Grand Rapids was selected on account of the complaints from exhibitors in the central and northern part of the state, that the distance to Detroit was too far, and it is expected that these sections will be well represented. In view of the fact, that the censor bill was defeated and that the Sunday closing bill was not put over, it is none too early to prepare for the renewal of the attack at the legislative session two years hence.

Personal assurances from several of the largest exhibitors in the state have been received, that they will take an active interest, which is very encouraging.

The following telegram has been received from Washington by Secretary Moeller:

"Your telegram received, I shall oppose the assessment of tax being placed on gross business of theatres, it is an unjust tax and I shall oppose it vigorously."

"(Signed) Wm. Almen Smith."

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Joining Universal Office

W. H. Teeple is a new addition to the Sales Staff of the Canadian Universal Film Co., at Toronto, for the Ontario Territory. Mr. Teeple was formerly with the Mutual Film Co., and for a while will handle Bluebird Photoplays.

Cropper Urges Des Moines Exhibitors to Organize

R. C. Cropper, president of the Standard Film Corporation, Art Dramas distributors, made an inspection tour of the Des Moines and St. Louis offices of his company last week, arriving in Des Moines at a very opportune time. Mr. Cropper had formerly been an active leader in that territory, and his local manager, Mr. Williams, had tipped off some of the prominent local exhibitors to his visit. The result was that Mr. Cropper laid aside all other business to help these men form an organization, and gave them one of the best straight-from-the-shoulder get-together-exhibitor talks ever listened to by them.

ON THE FIRING LINE

Mary Pickford, Bessie Barriscale, Douglas Fairbanks and Bill Hart, are the favorite stars of patrons of the NUSHO and COLUMBIA THEATRES, Anadarko, Okla., reports Manager W. H. Moore, who dates back six years in the game in the same place and has always banked on the efficacy of a varied program. He has used a selected program picked from the first-class pictures available in his territory. "A little of everything" as he expresses it.

"She's a Peach."—We are telling you about the new ELBERTA THEATRE, BRIGHAM, UTAH. W. R. Dredge, manager, says this peach of a theatre, named after the crop that makes Brigham City famous, has a "peach" of a sign seven feet in diameter, which we can picture in its attractive coloring true to nature's glory of blushing tints. Metro and Vitagraph pictures make a "peach of a program"—and prices are always the same, 5 and 10 cents. No "specials" are used that require price raising to make money for the house. Building reputation for consistently good pictures is the aim.

The STRAND THEATRE, Altoona, PA., was built May 21, 1916, and has just completed a successful first year, absorbing and closing the PASTIME THEATRE on April 1 last. This is a strictly "open booking" house, operated by SILVERMAN BROTHERS, who report "business getting better weekly." The Strand is a fireproof structure with all modern improvements seating 1,600.

E. E. Brady is a newcomer breaking into the "movie game." He is using many years' experience on the road to put ginge into the FAMILY THEATRE, Altoona, PA., and reports good business so far. He finds he has to keep his eyes wide open with road attractions, but those who have tried to "get him" have found his eyes-teeth pretty well cut.
Exhibitors are Organizing
—Are You?

Maine has sent in a call for the services of Fred J. Herrington, national organizer. Virginia exhibitors have also asked for his presence and a Virginia convention has been set for May 25th at Richmond. A big turnout is promised. Virginia exhibitors want to organize.

South Carolina exhibitors held their State Convention at Columbia on May 9th. Other exhibitors, Branch No. 1, will hold an important pre-convention meeting in Cleveland May 15th. Big state conventions to follow are: Texas, June 12th and 13th; Michigan, Hotel Pantlind, Grand Rapids, June 12th and 13th; North Carolina, Wrightsville Beach, June 14th and 16th.

Leaving Kansas City, Mr. Herrington's present itinerary takes him through the South. He will gladly arrange to visit any Southern State. Write or wire us and we will wire him.

Many states have joined the national organization which have never been in before. Every state will probably send a delegation to Chicago.

Every state should. Right now a huge annual war budget of more than twenty million dollars faces the exhibitors of the country.

This budget must be collected equitably. Only one thing will assure every exhibitor of just treatment this year, and that is his membership in a national organization capable of protecting his interests.

You must join the League this year. You must go to Chicago.

Fred J. Herrington will help you organize. His services are at your disposal.

Let us know when you want Mr. Herrington and we will advise him at once.

Send this coupon in to MOTION PICTURE NEWS, 729 Seventh Ave., New York City.
Mr. Tanklown X, Editor,

My Dear Tank:

This concern, it is quite evident is flying in the face of Providence. It actually strikes some strong points as made in the accompanying letter from the subtle pen of Leander Richardson, from which we quote:

"But Circle, through oversight, I presume, neglects to tell you that the bonding company does not become financially responsible until all of a sudden, and not until you are right or wrong, your credit is impugned and you sustain the burden of having forfeited your bond.

The discovery of these carefully thought out cures for the ills of your life and your brother's life, is one I know of that does not indulge in these practices, is World Film.

And now, by easy, graceful stages let us proceed to the heaven-born proposition of Circle to do away with the open booking system of the various pictures so that any exhibitor needs in order to be within reaching distance of health, wealth and happiness, is less philanthropy and more square deals. Indeed, it seems to me to be extremely strange that all business relations in every walk of life have not been readjusted long since in a manner to change an investment into a bet.

"Yours in deep concern,

"O. N. Looker."

EXHIBITOR PERSONALS

ILLINOIS.— Evanston: G. F. Teettel, the new manager of the Triangle theatre on Chicago avenue, has quite a task confronting him. Among his plans will be an effort to go courteous to get contracts for higher class pictures than have been shown for some time. Other improvements which the old management had not thought of will be put in operation as soon as possible. Teettel knows the business in all its details, since he handled three show houses in Chicago before coming to Evanston. He lives at 559 East Sixty-third street, Chicago.

Hoopston: A. M. Kelly, owner of the Princess and Lyric theatres of Hoopston, is to erect a new electric sign 13 x 8 feet, on which message will be given to patrons of the theatre. The new signs will be erected just outside the doors of the theatre, and will be visible from a distance of one-fourth mile.

Benton: Manager Cloves, of the Mars theatre, is planning to increase the seating capacity to 700. New chairs and new draperies will be installed on the partitions between the theatre, and the room formerly occupied by the box office, and remove the box office, lobby, etc., into this room, leaving the entire floor space in the Mars room for seats. Mr. Cloves was in St. Louis three or four weeks ago buying additional seats and furnishings.

Among other things, an up-to-date cooler system is to be installed, so as to make the place comfortable through the heated season. The theatre is to be remodeled, redecorated throughout, making it the prettiest and most comfortable picture house in Southern Illinois. In the meantime the place will be closed and the Auditorium used until it is ready to reopen with the special feature, "God's Country," a new Western picture produced by the Vitagraph people.

Hardin: Pete Casebner was here last Thursday and Friday to store clearing the store for A. B. Campbell with which he will run picture show. He may later light up the village. Pete is an enterprising man, doing the local and a help to any community. He was in the employ of Fred Pender, one of Butchertown's merchants.

INDIANA.—Greensburg: Ezra Rhoda, proprietor of the LéSalle theatre at South Bend, has the lease on the theatre at Greentown from the Attorney of South Bend for a period of five years. He will take possession next Monday. The old theatre has been in the same theatre about 18 months ago and it has been used for motion pictures. This policy will probably continue.

TOWA.—Dubuque: The Orpheum theatre, managed by Lasker & Co., has been rechristened the Plaza. This popular house runs Paramount pictures every Wednesday and Friday.

KANSAS.—Hiawatha: Roy Sweetland, manager of the Sixth Street theatre, Hiawatha, has just recently given the school girls the ball of the year, which is the Famous Players - Paramount production, "Flying from Holland." The girls of the Hiawatha High School took the affair very seriously, and Mr. Sweetland has favored us with a post bath photograph showing the large audience that was so active on this special occasion.

Philadelphia: W. R. Gates, manager Airdome theatre here, has arranged to give a series of benefits for the benefit of the Negroes are given every Thursday night, at which time the Paramount pictures are shown. Mr. Howat has two other theatres now showing the pictures during the week, one on Friday night, at which time the film "Bright Lantern" and Burton Holmes travels. The other one on Saturday night with a Paramount-Bray Comedy Cartoon.

Kansas City: Dr. C. W. Wyman has purchased the Mozart theatre here. The Wymans have recently moved to Kansas City from Kirkville and the doctor is ably assisted in the management of the Mozart by his wife.

MICHIGAN.—Ironwood: The Rialto theatre opened its doors last Thursday to reveal a new show. The theatre is to be run for several days. The inside of the theatre has been remodeled and redecorated in a tasteful manner. The new theatre is to be a showpiece for the city and the management is to be commended for its efforts.

Sault Ste. Marie: New motion picture machines have been installed in the Temple theatre by Messrs. Cook and Gallagher of the Sault Amusement Co. The new machines are the latest type, the already up-to-date equipment of the theatre. Two Power shows have been placed in the Star theatre while a new show is being made complete on the market, has been installed in the Temple theatre.

Port Huron: Herbert Weil, a newspaper man of Port Huron, has leased the Bijou theatre in that city. He says he is going to show Majestic as he has been doing for some time and will offer a full season of pictures at a cheap price. Mr. Weil is managing editor of the Port Huron Times-Herald.

Royal Oak: The Royal Oak theatre has been sold to Edward Breidahl, who plans to enlarge the house and transform it into a practically new theatre.

MISSOURI.—Paris: Nipper and Sebastian, managers of the Opera House here, have been busy this week in closing their theatre because of contagious disease in the city. They thought it best to close all public gathering places, even including churches for a short time.

NORTH DAKOTA.—Fargo: McCarthy Bros., owners of the Isis theatre here, and other moving picture houses in North and South Dakota cities, have been visited by the city health officer from Ed. Nelson, and take charge May 15. The city health officer is doing a very thorough investigation of the Isis, a number of improvements are contemplated.

PENNSYLVANIA.—West Philadelphia: Stanley V. Masibaum has just purchased the Globe theatre, West Philadelphia from Charles Cunningham for $150,000. This theatre, which has a seating capacity of 3,000, is one of the newly built picture houses and is well equipped. Although Mr. Masibaum was the individual buyer, the theatre will be managed by the Stanley Company, and the Globe will be a photoplay theatre. This adds another to the already large list of moving picture houses now controlled by the Stanley Company.

WISCONSIN.—Boscobel: V. M. Smrcina, of Prairie du Chien, formerly manager of the Metropolitan theatre here, has purchased the Star theatre. He may later light up the village. Pete is an enterprising man, doing the local and a help to any community. He was in the employ of Fred Pender, one of Butchertown's merchants.

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MOTION PICTURE NEWS
"Beware the Snake"

The engagement of Mrs. Vernon Castle in "Patria" was given some clever advertising in Robinson, Illinois. The Strand management placed a barrel in front of a local store. The barrel was covered with a heavy netting and a sign reading, "Don't feed the snakes," was placed on top of it.

Noble Stiel, a Robinson youth, stood nearby and cautioned passers-by. They made it a point to give a peep into the barrel, but no snakes were visible. A sign in the bottom of the barrel advertised Mrs. Castle. Needless to say a record business was done.

Elmwood Stops Mailing List Waste

The Elmwood theatre, Buffalo, has an ingenious way of stopping the waste distribution which occurs in any mailing list. In sending out its announcements for the forthcoming week, the Elmwood uses an envelope with the words in large type: "Is this your correct address?"

The Elmwood's leaflet, incidentally, is attractively arranged. It is a folder with three leaves. Besides the news of coming events, the manager, E. O. Weinstein, finds room for a small advertisement which probably offsets the cost of printing considerably.

Whole Sale Use of Billboards for O. Henry Films

The new Rialto theatre, San Francisco, has gone in whole heartedly for 24-sheet posters in connection with the O. Henry pictures, which are being released on the General Film Program. The Rialto is using forty-four stands of 24-sheets. The advertising is said to be drawing very well.

How Is Business?

We know that you are an extremely busy man, and that the time you can spare to devote to mapping out advertising, programs, etc., is extremely limited. Is your advertising expenditure earning what it should? We will be glad to study your programs and advertisements, to criticize and to make helpful suggestions. It won't cost you a cent.

Economize on Programs

A prominent publisher told us recently that the war is sure to double the cost of print paper. That means, for one thing, that programs will cost more than ever. Programs in most cases are necessary. If the weekly program is popular, but we urgently recommend the monthly program, provided you can secure your release dates ahead of time.

On this page is reproduced a four by six-inch program, published in Buffalo, which earns its own living. The advertising it carries more than pays for the paper and printing. Probably there is a fat little margin of profit, too.

The program is such a logical advertising medium—there is no reason for advertisers to "hold out."

When you first bucked the don't-want-to-advertise-in-your-program bugbear in your town, you had a hard time making them see things your way. We would like to know your experiences in getting program-advertising accounts. Please write.

Another Recruiting Booster

L. A. Sheridan, manager of Des Moines Pathé Exchange, to demonstrate his belief that motion pictures can be utilized effectively to promote recruiting, has arranged a campaign to be carried on in connection with the Des Moines Navy Recruiting office. Ensign J. J. Gillam, U. S. N. officer in charge of that station, sends two uniformed representatives over the state, spending from two to seven days in each town, distributing literature and urging enlistment of all eligible young men. Mr. Sheridan and Mr. Gillam have arranged to show the two-reel Pathé Picture, "Our Fighting Forces," displaying in detail the life of our sea fighters, in the leading moving picture theatre during the stay of the navy representatives in each town. The managers of the theatres will co-operate with the navy by advertising the film widely and by displaying the regular naval display boards in the lobby, the jacksie talking with the patrons personally.

Armored Car Timely in Parade

The big gray car built to resemble an armored automobile which helps keep "Civilization," the Ince film, before the public every day while it is being shown in various towns, was used to unusual advantage in Hazleton, Pa.

It struck that city just as Battery A, Third Pennsylvania Artillery, one of the last commands to leave the Mexican border, reached home.

Hazleton gave the boys a great welcome and there were over 5,000 men in line in the parade tendered in honor of the militiamen. The "Civilization" campaign was carried on at the end of the parade and made a fitting climax to the array of three-inch cannon which the battery boys handled in the procession.
Giant Flag Draws Mob

The second largest flag in New England was raised by Manager Pinanski of the Modern theatre, Boston, before hundreds of people last Thursday afternoon. City and state authorities including Mayor Curley were loud in their praise of the patriotic spirit shown by the management. He declared that if every business house would only declare themselves in a like manner, Boston would be a better city to live in.

Patriotic and popular music was played during the demonstration by the Sixth Regiment M. N. G. band, which had been delegated to the theatre by Major-General Sweetser in charge of the Massachusetts troops. Singers from the Remick Music Agency led with the mayor in singing the Star Spangled Banner, after Mayor Curley had announced that everybody should bare their heads.

"If the man next to you does not doff his hat, tap him on the shoulder, and request him to honor the flag, if he still persists in being obstinate, knock it from his head," declared Mayor Curley.

Other speakers included Judge Robert Harris, A. E. Pinanski of the Boston Elevated and W. T. A. Fitzgerald.

"If You Like Us, Tell Others; If You Don't, Tell Us"

Between shows at the Clemmer theatre, Seattle, after the slides announcing the next three or four pictures have been thrown on the screen, a few of the most exciting scenes from the feature which is to follow immediately after the present program is shown. Then a slide announcing that "The Clemmer theatre shows the most consistently good pictures of any theatre in Seattle," is the next to appear, followed by a second which asks, "Why not tell your friends how good our shows are and how good they are going to be?"

This is a new version of the familiar line "If you like us, tell others; if you don't like us, tell us."

Some doubt stillingers in the minds of expert advertising men as to the judgment of using this catch line.

Brings Part of the Forest to His Theatre

H. O. Mugridge, manager of the Museum theatre, Akin, Minn., recently had a load of evergreen trees hauled into town and erected tastefully before his theatre, to draw attention to the fact that he was playing "A Lass of the Lumberlands" at that particular time. The ticket window was banked with green spruce, and the impression of a patron on the act of entering was that of walking straight into a dense forest.

Gift Gardens Win Children and Grown Ups

Mildred Champagne, playwright and author, who is manager of the Mildred Champagne theatre on Berkley street, Boston, has been securing space in Boston and Cambridge daily papers by a unique application of the "Do your bit idea."

Miss Champagne has nearly an acre of land around her theatre, and has offered the use of it free to the children who patronize her Saturday afternoon matinees. Further than that, Miss Champagne will provide seed, gardening tools and everything necessary to make gardens on this land. The vegetables raised will be the property of the youngsters by whom the plots are held.

Miss Champagne is the only woman theatre manager in Boston, and through her writing ability and knowledge of the value of constructive publicity is conducting a publicity campaign that makes the managers of other Boston houses sit up and take notice. Miss Champagne's campaign is not solely confined to the newspaper space, but she gets close to her audience by appearing on the stage in person on Saturday afternoons and speaking to the boys and girls about the gardens.

Her speeches have a patriotic tinge, and are always applauded. The garden idea has made a big hit with her Boston audiences as was evidenced last week, Saturday, when first applications for garden plots were received. Two hundred youngsters, ranging between 8 and 15 years of age, applied for plots, and this number has been subsequently increased to nearly 500.

Work on the gardens will start within a few days. Seed has been ordered, and Miss Champagne is awaiting its delivery before proceeding further with the idea. In her address from the stage last Saturday Miss Champagne said, "Each and every one of us must do his bit for the country now. You children who are too young to go on the farms can help here."

Manager Pinanski of the Modern theatre, Boston, Mass., caused ten thousand people to remove their hats when a giant flag was raised before his theatre, and "The Star Spangled Banner" was sung.

"If the man next to you won't take off his hat," said the mayor on making his address at the flag raising, "knock it off!"
FEATUES

“Souls Triumphant” Screens Lillian Gish
In All the Beauty of Youthful Love
(Triangle Fine Arts Five Reel Production)

There is a new desire among exhibitors for the morbidity of the human parasite, no more convivial way of introducing one's audiences to what is going on the screen. Only the actuality itself could be more convincingly suggested than there is a small number of us who have the opportunity of seeing life as it is actually lived—life that forms part and parcel of this world, however unfortuant may it be for the community at large, we should all seek to know the faults of these unfortunate in order That their faults may be rectified and perhaps the reputation of a friend saved. This is the attitude Lillian Gish has taken in Triangle Fine Arts, entertaining picture-drama, “Souls Triumphant.” In this picture Miss Gish plays the part of the daughter of a curate, whose youthful innocence prompts him to do good, and whose beneficence extends even to a chance passer-by on the road whom he worked to save into a life of a human parasite. The events leading up to a strong climax and the clever acting of a talented screen artist will be seen on the screen of the theatre on of week, when Lillian Gish, supported by Wilfred Lucas, Scottiswoods Aitken and Louise Hamilton, appear in “Souls Triumphant.”

Girlish Simplicity Plus Human Tragedy

“The Candy Girl” With Clady's Hulette
(Metro Fine Reel Production)

“The Candy Girl”—Gladys Hulette is everything that the term implies in this picture. She is a mixture of girlish simplicities and human tragedy. Not only one but two men enter into the candy-girl’s life before she is long in the big city. The title does not indicate that there is tragedy to follow in its footsteps, but it does in Miss Hulette’s story. It has been seen in a more fitting part. Helen Badley, the comedy star, has been seen in this picture. In support of Miss Hulette are William Payne, L. H. Gilmore and Thomas H. Curran. Philip Lonergan, who has written many screen successes, wrote the story. “The Candy Girl” will be at the theatre on of week.

“Tlie Beautiful Lie” — Adapted From A Poem By Ella Wheeler Wilcox— Frances Nelson. Star (Metro File Production)

In the current magazines and Sunday papers you have at one time or other read one or more of Ella Wheeler Wilcox. but when serving as a stage for the soul-stirring Theda Bara to enact the entrancing role of a siste...size her dreams — then it is that we cannot imagine the connection but will have to be convinced by theTheda Bara will be seen in her latest picture, “Heart and Soul,” at the theatre on of week.

“Yankee Pluck” — Ethel Clayton, Montague Love—Washington's Official Life Picturized
(World Fine Reel Production)

Official Washington, on which the eyes of the world are now fixed because of the move to the Capitol City. You should see “Yankee Pluck” for its timely appeal at the theatre on of week.

Kathlyn Williams—Hone Peters Depart Days of “49” In “The Highway of Hope”
(Morris-Paramount Five Reel Production)

The human touch that usually accompanies a picture of the gold rush and the life mining camp is contained in this presentation with a steel-hearted woman in the lead, and the usual appeal, greatly augmented in its attractive-ness by the presence of Kathlyn Williams and Hone Peters, who make their initial appearance together in this picture. Kathlyn Williams and Hone Peters are co-starred in a more recent Paramount Production, the latter of which is at present one of the biggest pictures of the season. Hone Peters plays the part of a heroine, the character of whom she is so well adapted. The picture opens with the story of the gold rush days when Death Valley was literally “dug up” by the thousands in quest of gold. The life of the “desert rats,” so called because of their persistent and patriotic efforts in the longitude places in the desert regions of California and Nevada in the search for gold, is the theme of the story. The characteristics given by the exceptionally strong cast in this Metro-Paramount, whose productions are true to the actuality of this life. Willard

FEATUES

TITLE OF PLAY
Theda Bara—“Heart and Soul”—Willi...
Motions Picture News

Mysteries of the Occult Revealed In "The Mystic Hour"—Study in Psychology

Art Drama Reveals Effects of Love on Religion

Thrills Plus Brilliant Ball Room Scene in "Railroad Raiders"—Helen Holmes

"The Mirror" Reflects Marjorie Rambeau In All Her Stage Attractiveness

All New and Unexpected Turn Given to "Double Cross" Mystery in Late Chapter

New and Unexpected Turn Given to "Double Cross" Mystery in Late Chapter

Realistic Encounters and the Unexpected Happen in "Voice on the Wire" Episode

"The Mirror" marks Welsh for a real bargain you go to the nearest five and dime store to get your entertainment; so that you had better make arrangements to ace Herbert Rawlinson and Neva Gerber in "Like Wildfire," to be shown at the New Theatre on—of—week.

"The Mirror" will be seen at the theatre on—of—week.

"Like Wildfire"—It Flashes on Screen

The Story of Love and Keen Competition (Universal-Butterfly Five Reel Production)

When you want a real bargain in a woman's serial, go to the nearest five and dime store, but would you think of going there to see life's drama enacted in a way that will be in harmony with the way you were the owner of the Woolworth building, one of the sights of New York. Its narrator has spread the story of "Like Wildfire" will spread after you see it on the screen, and you will find that the story of the three episodes of the serial has inspired you to improve a mining interest which the owner thinks worthless, to the ex—miners and miners in every county.

"Like Wildfire" will be shown at the theatre on—of—week.

Woman's Movement in "Wild Winship's Widow"

Dorothy Dalton, who has this role, could not have found a more fitting vehicle in which to display her remarkable ability to please from the audience. As the young widow who sits down in devotion to the memory of her departed husband, and who afterwards is found deserted and in despair from her vision, leaving her to pursue the road of happiness to the last, not long and not blind of her blindness, Miss Dalton will leave you all to believe that you will pronounce her the most entertaining widow on or off the screen.

"Wild Winship's Widow" will be seen at the theatre on—of—week.

Marjorie Rambeau in "Clover's Rebellion"

Anim Stewar defeat schemes of Social Climbers in "Clove'er's Rebellion" (Pathe Special—Two Reels)

New and Unexperted Turn Given to "Double Cross" Mystery in Late Chapter (Pathe Serial—Two Reels)

Mysteries of the Occult Revealed In "The Mystic Hour"—Study in Psychology

Art Drama Reveals Effects of Love on Religion

New and Unexpected Turn Given to "Double Cross" Mystery in Late Chapter (Pathe Serial—Two Reels)

Escapades of Philippe Brezzer in the "Mystery of the Double Cross" (Pathe Serial—Two Reels)

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"The Voice" will be seen at the theatre on—of—week.

Thrills Plus Brilliant Ball Room Scene in "Railroad Raiders"—Helen Holmes (Mutual Serial—Two Reels)

The heroine of "The Railroad Raiders," Helen Holmes, is a splendid specimen of the conventional dress of the telegrapher and the sporting habit of the west; and although we were not surprised to see this daughter of daring in the very first episode, we were not entirely unprepared when the eighteenth chapter of the "Railroad Raiders" was "Missed" (Mutual Serial—Two Reels), and we are not prepared for more than a few unusual stunts of daring, "the little thriller in way of diversion and incidentally for a purpose spends a key on following social function given by Lord and Lady Melbourne, and affords you one of the cutest picnics that one may see in this wonderful world."

"The Railroad Raiders" will be shown at the theatre on—of—week.

"The Mirror" will be seen at the theatre on—of—week.

"Like Wildfire"—It Flashes on Screen

The Story of Love and Keen Competition (Universal-Butterfly Five Reel Production)

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Washburn in "Filling His Own Shoes," June 11

June 11 has been fixed for the release of Bryant Washburn’s next Essanay feature, "Filling His Own Shoes." This is the title. It is an adaptation from the novel of that title by Henry C. Rowland, which was one of the "six best sellers" a year ago. The Kleine-Edison-Selig-Essanay Service will handle the film.

Amusing Triangle Release with Bessie Barriscale

When "Bawbs o’ the Blue Ridge," the Triangle-Kay Bee production, in which Thomas H. Ince will present Bessie Barriscale, is released June 3, admirers of the versatile actress will find her in the role of an untamed mountain girl. They will also find J. J. Dowling, the character actor, in the part of Phineas Bradley, aged and crusty miser.

Phineas has already buried three wives, as a result of his close-fisted policy in providing, but when he hears that Bawbs has been left a tidy fortune through the accidental death of her guardian, the old skin-flint array himself in his best bib and tucker and creaks his rheumatic way to the scenes in which the miser gets in his heavy work as a homespun Lothario and will also find J. J. Dowling, the character actor, in the part of Phineas Bradley, aged and crusty miser.

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"Back to the Primitive," and ready for August delivery to exhibitors.

Two Features and Four Comedies on Mutual List

MARJORIE RAMBEAUX and Jackie Saunders Present Week of May 21

Two new features and four comedies are scheduled for release in May on the Mutual program. They are "Reel Life" and "Mutual Tours," both by Jackie Saunders, and "A Naked Soul," "Back to the Primitive," and "The Car of Chance," all by Marjorie Rambeaux.

The scenes in which the miser gets in his heavy work as a homespun Lothario are said to be the most amusing that have ever been shown in a Bessie Barriscale production.

First Myers-Theby Comedy

The week of May 13 will signalize the release of the first Myers-Theby comedy on the Path program. It is expected that "The Delicatessen Mystery," as it is called, will be well received by all admirers of "legitimate" comedy and that the many exhibitors who have played Harry Myers and Rosemary Theby in the past will find that the new brand shows marked improvement over the old.

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Three Lasky Productions in June for Paramount

Margaret Illington, Fannie Ward and Sessue Hayakawa Star in Stories from Pens of Writers George Middleton and Basil King

JESSE L. LASKY has completed three productions to be released by Paramount during the month of June, starring Margaret Illington, Fannie Ward, and Sessue Hayakawa. The literary talent represented in these three productions includes the novelist, Basil King; the playwright, George Middleton, and such photo-play technicians as Beatrice C. De Mille, Leighton Osmun, and Charles Maigne.

Margaret Illington will appear in "The Inner Shrine," an adaptation of Basil King's well-known novel. Fannie Ward will star in "Her Strange Wedding" and Sessue Hayakawa will appear in "The Jaguar's Claws."

"The Inner Shrine" is the story of an American girl who married a French nobleman and later became involved in numerous Parisian scandals until her husband fought a duel in protection of his own name. Upon the death of her husband she came back to America, where she met a man who had been in love with her before her marriage. The struggle which this girl makes against popular scandal-mongers and her efforts to check the influence of the deliberate lies told by her husband's adversary form the crux of the story. Elliott Dexter and Hobart Bosworth are in the supporting cast. The picture was adapted from Basil King's story by Beatrice De Mille and Leighton Osmun and was directed by Frank Reicher.

"Her Strange Wedding," in which Fannie Ward stars, relates the dramatic adventures of a girl who marries the younger and weaker of two brothers because of her failure to realize the powerful character of the elder and less impressive brother. Jack Dean and Tom Forman appear as the elder and younger brothers respectively. The production was directed by George Melford and adapted from George Middleton's original story by Charles Maigne.

"The Jaguar's Claws," starring Sessue Hayakawa, was prepared for the screen by Beatrice De Mille and Leighton Osmun. It is the thrilling story of a Mexican bandit which relates the adventures of a party of Americans who fell into his vicious clutches. The picture was staged by Marshall Neilan and is particularly interesting because it marks the return of Marjorie Daw, the little protege of Geraldine Farrar, after a long absence at school. Tom Moore, Tom Forman, H. B. Carpenter, Mabel Van Buren and Fritzie Brunette are other important players of the cast.

Metro-Drew Comedy, Late Release, "Nothing to Wear"

The Metro-Drew comedy scheduled for release the week of May 21, is entitled "Nothing to Wear." Mr. and Mrs. Sidney Drew, the stars, adapted the scenario from an idea as suggested by Berty Badger Moyer. The story hinges on the extravagance of Henry's wife who has a complete wardrobe, but complains of not having anything to wear. Henry has to donate a check frequently. He teaches her a lesson by removing the gowns from her wardrobe and when he has made her realize her extravagance, he writes her a check for a golfing suit and invites her to join him.

Theda Bara in "Heart and Soul" on May 21

Two William Fox productions will be released on May 21. In one, "Heart and Soul," a super de luxe picture, Theda Bara will star in the title role. The other film, "The Final Payment," Nance O'Neill will play the stellar role.

"Heart and Soul" is founded on Sir Rider Haggard's novel "Jess." Director J. Gordon Edwards and Adrian Johnson, who scenarized the novel, are said to have given this story an up-to-date patriotic thrill. In this photoplay Miss Bara is seen in a struggle of love and duty. Grown to womanhood on a Hawaiian plantation, she is true to a promise to protect her younger sister, Bess, who is wooed by a cruel planter. She chooses John Niehl, a young American, however. There is a revolution and a number of stirring complications, according to Fox, in which Miss Bara, as Jess, saves the life of her sister's lover, whom she really cares for, but dies at the hand of the enraged planter.

Jungle Story Told in Late K-E-S-E Release

Selig's Red Seal Photoplay, released through K-E-S-E May 14 is titled, "The Lad and the Lion," is a story of adventure, and presents something a bit different from the usual run of adventure stories. Miss Vivian Reed is in the featured role, and is supported by Will Machin, Charles Le Moyne and Al W. Filson. It was written by Edgar Rice Burroughs. Al Green directed.

It is essentially a jungle story. A lion and lioness play important parts in the production. It is the story of a lad who is shipwrecked and looses his memory. He makes friends with a lion and wanders aimlessly about Africa, where he meets an Arabian Princess, whom he loves and marries. A shipwrecked scene is shown.


"Lonesome Luke's Honeymoon," the two-reel comedy announced by Pathe for release on May 20, is the third of the new "Luke" comedies to be released, the others being "Lonesome Luke's Lively Life" and "Lonesome Luke in Tin Can Alley."
Universal Offers Five Part Butterfly Feature

"LIKE WILDFIRE," a five-part Butterfly Feature, directed by Stuart Paton, is the chief feature of Universal's Program for the week of May 21. Louis Writtrenbrook wrote the story, and Herbert Rawlison and Neva Gerber head the cast which includes L. M. Wells, Howard Crampton, Burton Burton, John Lake and Willard Wayne. The release date is May 21.

On the same day the Nestor one-act comedy "Moving Day," with Eddie Lyons, Lee Moran and Edith Roberts will be shown.

The feature for Tuesday, May 22, is the Gold Seal three-act Western Drama, "44-Calibre Mystery," in which Harry Carey and Claire Dailey have the leading roles. This picture was written by T. Shelley Sutton and produced by Fred Kelsey.

The other Tuesday offering is the Victor comedy, "Who Said Chicken?" featuring Ernie Shields and Marcia Moore.

Charles Ray and Seena Owen

Other pictures in this issue of the Mutual Weekly are also devoted to the war. Since a million men and women, should they be called out for an emergency, is another picture that has a martial flavor.

New York on this gala occasion, presented dense crowds which congregated to welcome the hero of the moment, General Joffre. A close-up of General Joffre is particularly effective.

Seena Owen's vehicle is a story of the Texas sheep ranches, with a love theme as the main ingredient.

Charles Ray and Seena Owen

Appears in "The Candy Girl," with William Parks, Jr., Opposite—Two Chapters of "Neglected Wife" Serial—Other Surrounding Subjects

Gladys Hulette Shines on Pathe Program May 20

With four big stars and a comedy team of the first magnitude, Pathe announces a strong front for the week of May 20. Gladys Hulette, in what is looked upon as her best Gold Rooster feature to date; two episodes of "The Neglected Wife" and "Mystery of the Double Cross," a two-reel Lonesome Luke comedy, and a Myers-Thelby one-reel comedy, are features of the program.

"The Candy Girl" is a Gold Rooster play, produced by Thanhouser, written by Philip Lonergan and staged by Eugene Moore. Gladys Hulette stars. "The Candy Girl" is said to be a strong, interest-compelling story from beginning to end, and it gives Miss Hulette a wonderful opportunity, while William Parke, Jr., plays opposite her as Burton Law, Johnnie Coyle rights and wins against a terrible craving for drugs.

The second episode of "The Neglected Wife," in which Ruth Roland is the star, is entitled "Weekending." A crisis in the lives of the beautiful and innocent young woman and the marriage partner, quite him, has fallen desperately in love with her, is reached in this episode.

Mollie King is starred in the tenth episode of "Mystery of the Double Cross," entitled "The House of Whispers." The three-act dramatic and action and the title is the keynote of this episode, produced by Astra, under the direction of William Parke, photodramatized by Bertram Millhauser, from the original story by Gilson Willets.

The third of the two-reel Lonesome Luke comedies is entitled "Lonesome Luke's Honeymoon." It tells even more of a story than either "Lonesome Luke's Lively Life" or "Lonesome Luke on the Trail." The attempts of an heiress to marry Luke in order to destroy the chances of a wilful villain form the crux of the humor。

Harry Myers and Rosemary Thelby appear in "Jumping Jealousy," a one-reel drama in which each member of the marriage partnership attempts to make the other jealous, and succeeds beyond his or her fondest hopes.

The combinte scenic pictures are represented by the ninth release of the "Know America, the Land We Love" series, entitled "The Copper Industry." It shows scenes of the great copper mines at Bisbee, Arizona, the greatest copper producing state in the Union.

The International cartoon and scenic split-reel release is made up of "Jerry on the Farm," "Quinine," cartoon, and "Seoul, Korea," scenes.

Hearst-Pathe News No. 42 and No. 43 complete the program.
Gaumont Cameraman Returns

Despite the fact that he was hampered in many places by conditions created by the war, Edward Guetlein has returned to the Gaumont Studios at Flushing, N. Y., with many thousands of feet of film which is the cream of his motion picture work in the tropics. Mr. Guetlein was sent south specially for "Reel Life" and "Tours Around the World," the popular Gaumont single reels which are released through Mutual.

"Although I have not been arrested as often as Mr. Van der Veer, who is taking Gaumont pictures in the West Indies," said Mr. Guetlein in discussing the war as it affects Central America, "I was arrested at Cartago and at As-seri.

"At San Jose the government supplied me with such pack animals as I required, as well as riding horses, and everywhere I was accorded that gracious hospitality which one always associates with the people of Spanish America. After visiting San Jose and Port Launon I traveled across to Bocas del Toro. From Bocas I sailed for Havana. In the Cuban capital I encountered difficulties because the nation is now on a war basis.

"The delights of travel as a cameraman do not blind me to the inconveniences and hardships, yet the romantic side of the calling appeals the stronger, and I am ready for another trip. Inconveniences consist of the daily rain at this season, primitive means of travel when you get off the main highways, and the overwhelming desire of the small boy to get into every picture.

Mr. Guetlein is now engaged in cutting and titling his various pictures. It is planned to incorporate them in early issues of "Reel Life" and "Tours Around the World."
Seven Big Circuits Book "Within The Law"

New York's Largest Houses in Competition Will Show Vitagraph Picture 120 Days Within Week After First Presentation - Long Runs

E VERY big New York circuit of theatres last week booked "Within the Law," the Vitagraph version of the stage success. This fact is said to establish in a measure a record, inasmuch as the big New York theatrical men have heretofore refused to book any picture taken by a competitive house.

The circuits that have booked "Within the Law" are those controlled by Marcus Loew, S. Poli, William Fox, B. S. Moss, F. F. Proctor, Meyer and Snyder, and B. F. Keith. The presentation of "Within the Law" on these circuits will start on May 21, and the booking contracts call for the presentation of the picture for 120 days, to be played within the week after the first showing of the picture. This long run will probably be extended considerably, as several of the circuits have reserved the privilege of lengthening the runs.

It is believed by experienced motion picture men that this unprecedented booking of "Within the Law" is the forerunner of longer runs of pictures and the preliminary death struggle of the daily change of program which has been fought by many of the wiser men in the business.

Through the booking by the big circuits "Within the Law" will be playing in approximately sixty of the largest motion picture houses in Greater New York at the same time. Not one of the houses seats less than 1,200 persons, and several of them will accommodate 2,000. Conservatively estimated, 90,000 residents of Greater New York will be able to see the picture at the same time in sixty houses. As many as three of these houses are grouped so that they are within a stone's throw of each other. It has been the history of the business in Greater New York when one syndicate house owner made a success of a certain territory that territory was invaded immediately by another syndicate owner. A third soon followed, and in some cases five syndicate house owners have invaded the same district, and all of them will show "Within The Law."

In booking "Within the Law" the syndicate house owners agreed to carry on a big advertising campaign so that all may share in the return from the cumulative advertising.

The Marcus Loew circuit alone has agreed to use not less than 220 four-sheet stands, and also will send nearly 100,000 postal cards to persons whose names appear on their lists. All of the other circuits will do their share of the advertising.

Augurs Success for "Night Workers," an Essanay

Strong prerelease bookings everywhere are reported for "The Night Workers," the Essanay feature, which is scheduled for release through the Klein-Edison-Selig-Essanay Service May 21. Trade showings of this picture, which presents the serious side of the fascinating night life of a big city, are now in progress at all K-E-S-E branch offices.

From early reports of these trade showings, Marguerite Clayton has done the best work of her picture career in the role of a girl reporter on a metropolitan newspaper. Miss Clayton won many admirers for her characterization of the princess in "The Prince of Castile." "The Night Workers" introduces to filmland for the first time, Jack Gardner, the musical comedy star.

Big Money Results on Showings of Official War Films

"No motion picture director's conception of battle gives you one hundredth part of the thrill that Pathe's Official Government Pictures of the War give you," says Robert Courteny, in a two-column story in the Denver Post. "Though they are grim and terrible they are fascinating, too, and if you see the first episodes you will want to see them all."

"It is the truth," says Pathe, "that these pictures are creating a sensation, and playing to very large business. The Boston Opera House box-office statement shows one day's receipts of $4,066.50, and a sold out house. Chicago reports an opening night's sale of $10,000. The Metropolitan Opera House of Philadelphia got a lower admission price was entirely sold out at $3,367, and equally encouraging reports have come in from other quarters.

Rialto Engagements

The name of George M. Cohan has been added to the list of stars whose forthcoming photoplays will be seen first at The Rialto. Through arrangement with the Articraft Picture Corporation, Mr. Roth- apfel has secured the radio premiere and presentation of Mr. Cohan's next picture, as well as those of Douglas Fairbanks, Geraldine Farrar and Elsie Ferguson.
Ivan's Latest Production Opens Strong at Lyric

"One Law for Both," Ivan Film's latest production, had its premiere at the Lyric theatre, Broadway and Forty-second street, New York, on Sunday May 13, and is scheduled for an indefinite run. Following close upon the showing of Ivan's "Enlighten Thy Daughter" which had an extended run at the Park theatre, New York, this latest offering will, it is thought meet with equal success. "One Law For Both" was produced by Ivan Abramson who wrote also the scenario.

The plot is laid in Russia and its plea is for the equal consideration for the two sexes, better economic and social conditions and a more tolerable law for the lower classes. The question of equality is taken up in a fair-minded sense and draws comparisons between the above mentioned conditions as they were in Russia and similar conditions in our own country. The story opens in Russia, where the workings of the revolutionary society are exposed. The work of unscrupulous Government officials, the Black Hundreds under the direction of a monastic and the secret service are all taken up and reproduced on the screen.

The producer seeks to bring out conditions as they really are in Russia and he has chosen his cast of characters with that end in view. The theme of the production is timely and the characters are representative of those men and women who accomplished the freedom of the newest Russia.

In "One Law For Both," the producer sought to bring out social conditions. Throughout the story there runs an underlying thread of realism which tends to the human. It reaches into the recesses of social and economic conditions in Russia and demands one similar law for both the sexes.

Rita Jolivet, James Morrison, Leah Baird, Vincent Serrano, Paul Capellani, Pedro De Cordoba, Margaret Greene, Andrea Randolf and Helen Arnold comprise the cast of leads.

Standard Film Company Wants to Help Exhibitors Advertise

The Standard Film Corporation, distributors of Art Drama films in Iowa, Kansas, Missouri, and Nebraska, desires to call attention to the thoroughness of its publicity department.

M. C. Cropper, president of Standard Film, said in an interview:

"Particular attention is being paid to the matter of mailing lists as a desirable medium for the theatre manager to utilize. The publicity department of this company has, through systematic records, proven the profitable results that can be had through the use of a well-kept mailing list.

"This department works solely for the exhibitor in assisting him to put over his pictures. Special literature, copy for newspapers, novel stunts etc., are extended as a part of the service free, but particular attention is given to the preparation of mailing matter. No profit is figured on printing—in fact, a multigraphing department makes it possible to reduce the cost to a point below which the exhibitor cannot have the work done in his own city."

"The point is this," added Phil L. Ryan, sales manager, "We know that a good circular letter or an attractive piece of small mailing matter advertising a certain production can be placed in the hands of the people whom the exhibitor wants to reach at a very cheap cost, and always where we are successful in encouraging our friend manager to utilize this media his results are paying. For instance, one of our representatives recently induced a new customer to announce the presentation of his picture by a circular letter, at the bottom of which read this letter and 15 cents

Arthur D. Gans, Manager, American Standard Standard Film Service

Ivan's Latest Production Opens Strong at Lyric

"One Law for Both," a Study in Sociology—Well Conceived, of Russia

The slogan adopted by Mr. Bernstein—"Pictures for the Clean-Minded"—is said to be followed in this film. It is adapted from the story by Ethel and James Dorrance. The adaptation was in charge of Rosalie Ashton and Beatrice Morse and the text of the story which is of a mystery character was closely followed in the photoplay. To insure that the picture would be popular with the classes that have set about to improve the quality of film, producer Bernstein sought to keep every reference of crime out of this picture, and in addition to succeeding in this he has proven that an interesting subject may be made from a story of this quality.

The film will serve as a debut vehicle for Betty Brice as a screen star. Previously, she has appeared in a number of stage successes and the film shows she registers as well on the screen as before the footlights.

The supporting cast includes several well-known players of the screen, including Charles Arling, who takes the character lead; Jay Morley as juvenile and two child players—Edna May Wilson and Dorothy Clark.

Alice Howell Pictures to Be Known as Century Comedies

Julius Stern has decided to adopt the title and trade-mark of Century Comedies for the Alice Howell pictures, to be released through state rights channels. Another name for the pictures in which Miss Howell will star has been announced, but the decision to change to Century Comedies is now final and definite.

J. G. Blystone, general director of L-Ko Comedies, will personally produce all comedies in which Miss Howell will appear. With several manuscripts accepted, and in the work, three releases have been made ready to go out under the Century brand: "Neptune's Naughty Daughter," "Ballonatics," and "Automatikos." In all Century Comedies Miss Howell will be the star, her name having the benefit of principal display in the advertising.

Radio's Big Production

"The Spirit of 1917," the latest achievement of Charles Penser, secretary and moving spirit of the Radio Film Company, Inc, is well on the road to success according to reports from the producers.

This subject is to be sold on the state right plan. Mr. Penser's associates in Radio are all well known in the trade.

Who Knows? Completed; Will Soon Be Released

The first Isadore Bernstein production, "Who Knows?," which is to be distributed by M. H. Hoffman, according to negotiations completed in Los Angeles, last week, has been completed, and showing is shortly to be made in New York for the trade.

The slogan adopted by Mr. Bernstein—"Pictures for the Clean-Minded"—is said to be followed in this film. It is adapted from the story by Ethel and James Dorrance. The adaptation was in charge of Rosalie Ashton and Beatrice Morse and the text of the story which is of a mystery character was closely followed in the photoplay. To insure that the picture would be popular with the classes that have set about to improve the quality of film, producer Bernstein sought to keep every reference of crime out of this picture, and in addition to succeeding in this he has proven that an interesting subject may be made from a story of this quality.

The film will serve as a debut vehicle for Betty Brice as a screen star. Previously, she has appeared in a number of stage successes and the film shows she registers as well on the screen as before the footlights.

The supporting cast includes several well-known players of the screen, including Charles Arling, who takes the character lead; Jay Morley as juvenile and two child players—Edna May Wilson and Dorothy Clark.

Alice Howell Pictures to Be Known as Century Comedies

Julius Stern has decided to adopt the title and trade-mark of Century Comedies for the Alice Howell pictures, to be released through state rights channels. Another name for the pictures in which Miss Howell will star has been announced, but the decision to change to Century Comedies is now final and definite.

J. G. Blystone, general director of L-Ko Comedies, will personally produce all comedies in which Miss Howell will appear. With several manuscripts accepted, and in the work, three releases have been made ready to go out under the Century brand: "Neptune's Naughty Daughter," "Ballonatics," and "Automatikos." In all Century Comedies Miss Howell will be the star, her name having the benefit of principal display in the advertising.

Radio's Big Production

"The Spirit of 1917," the latest achievement of Charles Penser, secretary and moving spirit of the Radio Film Company, Inc, is well on the road to success according to reports from the producers.

This subject is to be sold on the state right plan. Mr. Penser's associates in Radio are all well known in the trade.
Better Territorial Knowledge Needed, Say Independents

Motion Picture News Sets on Foot Plan to Effectively Map Country to Aid Seller in Securing Efficient Distribution

S a proper knowledge on the part of the seller of the most effective state rights territorial divisions the one factor now most urgently needed for the improvement of jobber distribution.

Two prominent independent distributors have within the week written to Motion Picture News declaring that it is. Our representative on his tour of the country in the interest of the independent buyer and seller heard similar declarations in every city. Exchange owners throughout the country echoed this one sentiment:

"It is because the makers and handlers of special state rights features are not thoroughly familiar with the various territorial divisions, with the abilities of the different exchanges to handle efficiently the different territories that they do not secure the proper return for their product in many cases, and that in others they ask ridiculous prices. Less long range guessing and more intimate acquaintance would quickly Miss about one hundred per cent. distribution for the manufacturer, and satisfaction for the distributor."

Motion Picture News has set itself the task of aiding in the solution of this pressing problem. We want to hear from every independent exchange in the country. From time to time we will publish the opinions of the various jobbers regarding the proper territorial divisions. As speedily as possible the results will be tabulated—and, carrying out the suggestion of R. O. Proctor, of the Art Dramas Service, Chicago, Motion Picture News will see that "an accurate state rights territorial map is drawn up, listing each of the state rights' buyers in the territory, it would materially assist the purchaser and the state rights' distributor when he came to subdivide his territory. The exchange man could then purchase an allotment of territory such as he could serve to the best possible advantage.

"A canvass of the state rights people will prove, I believe, that there is certain territory which each cannot dispose of to advantage. A map made up (as outlined above) for ready reference in the offices of every exchange and distributor would be a great advantage to offset this."

"Uncle Sam" Now Boosted by Peerless

Peerless Productions, of Boston, finds itself in an enviable position with the present war interest. This independent organization is handling "The Battle Cry of War," formerly the "The Battle Cry of Peace," its territory and "How Uncle Sam Prepares." The latter production has just completed two weeks' run at the Tremont Temple. The advertising matter boosts it as "Not a rehearsal from any of the weeklies; not a single scene has been duped or lifted from any previous production, but it is an accurate and complete portrayal of the actual methods of training our country's defenders."

Lea-Bel Territory Goes Fast

From H. E. Belford, of the Lea-Bel Company, of Chicago, comes word that he has already disposed of several territories on the five-reel production, "Modern Mother Goose." Lea-Bel is withholding Illinois, Indiana, Wisconsin and Michigan, which are being successfully handled from the Chicago office.

This corporation has also just completed a contract with the Peter Pan Company to handle Moty Comedies for Illinois, Indiana and Southern Wisconsin.

Wharton's "Great White Trail" to Have Trade Showing Soon

A trade showing of the Wharton Brothers' first independent picture, "The Great White Trail," will be given within the next three weeks.

The picture, which is in eight parts, was directed personally by Leopold Wharton and stars Doris Kenyon. She is supported by Paul Gordon, Hans Roberts, and Edgar L. Davenport. The greater part of the story is based on conditions found in the Klondike days of "ninety-eight."

"Overflow" State Rights News will be found on Page 3268.
“God’s Law” Used in Fight Against Capital Punishment

THE Universal film “God’s Law,” which was recently changed from “The People vs. John Doe,” was the instrument used a few days ago by a group of Pennsylvania State legislators to drive home the injustice of the death penalty as punishment for crime.

The film, which is said to be a powerful lesson to those who still cling to the belief that capital punishment is just, was projected on a private screen in the Pennsylvania house.

The next day the Philadelphia Public Ledger published a two-column story on the first page calling attention to the ingenious use to which the film was put. The Ledger was instrumental in securing the film and arranging for the projection.

A Universal official, speaking of the performance, said: “Many of the representatives went out of their way to speak to me following the performance.”

Representative Lex N. Mitchell, of Jefferson County, declared that he was very deeply impressed by the film. “I am against capital punishment,” he said, “and this picture only confirms my belief. It also exposes another horrible fault in our system of dealing with persons charged with crimes. That is the third degree. I believe it should by law be abolished and a heavy penalty inflicted upon detectives who practice it.”

Representative Isadore Stern, of Philadelphia, said: “I was never more antagonistic to capital punishment than I am since seeing the ‘John Doe’ picture. It is the most wonderful motion picture I have ever looked at. Since I looked at that picture tonight I say that I would rather 900 guilty men escape punishment than one innocent man suffer unjustly. The picture was a tremendous argument for the bill to abolish capital punishment.”

Representative Leopold C. Glass, of Philadelphia, said: “It is the most convincing reason I have had advanced to me for the bills to abolish the death penalty.”

Big Plans in Announcement of Corona Company’s Policy

CONVINCED that there is a tremendous demand for multiple-reel features through the medium of the open market and in the State-rights field, due to the avalanche of inquiries he has received from every section of the country regarding the forthcoming presentation of the ten-part drama “The Curse of Eve,” F. E. Keeler, president of the Corona Cinema Company, this week announced the future policy of his organization.

Corona will be a permanent producing company, and plans are now being perfected which will enable the production of eight big subjects a year measuring from seven to ten reels. Two companies will immediately start work, and the aim will be to complete four plays each in twelve months.

Negotiations have already been started with several of the best-known writers of fiction for the outright purchase of their efforts for screen purposes. All of the Corona productions will be picturizations of popular novels and photodramatized by established and successful scenario writers.

The architect’s plans for an immense motion picture plant have been accepted by Keeler and acreage in the Hollywood section of Los Angeles, close to other studios in the vicinity of Santa Monica Boulevard, has been bought.

Enid Markey, long prominent as a member of the Thomas H. Ince forces, has the stellar role in “The Curse of Eve,” playing the part of the modern Eve. Jack Standing and Ed Coxen share equally in the leading male characterizations, and others included in the cast are Elsie Greeson, Eugenie Besserer, Clarissa Selwynne, Willam Quinn, G. Raymond Nye, and Arthur Allard.

Third “Cardinal Virtue,” “Justice,” by Wilbur Hall

Wilbur Hall has been engaged by the Bernstein Film Productions, to write “Justice,” the third of “The Seven Cardinal Virtues.” Word to this effect was received by W. A. Bach, sales manager of M. H. Hoffman, Inc., New York office. Mr. Hall is well known for his stories which have appeared at times in the Saturday Evening Post.

Mr. Bernstein has disposed of “The Seven Cardinal Virtues,” and his first picture, “Who Knows,” in eleven Western States including Washington, Oregon, California, Nevada, Arizona, Utah, Idaho, Montana, Wyoming, Colorado and New Mexico. The states rights represented by above territory were purchased by the Supreme Photoplays Co. of San Francisco.

“Hate,” Big Fairmont Film, Ready for Marketing

A seven-reel picture “Hate” has been completed by the Fairmont Film Corporation, of which William A. Mooney and Robert Bolling are the leading officers, and will be marketed on a state right basis.

The subject was long in the making, and the scenes were for the most part taken in and around Savannah. Walter R. Stahl was director, and Adelaide Holland and Morgan Jones had the leading parts. J. Walter Mead was responsible for the story.

“Her Fighting Chance” Premiere

A special screening of the latest A. H. Jacobs Photoplays, Inc. production of Jane Grey in “Her Fighting Chance,” will be given at the Broadway theatre, New York, Wednesday, May 16th, at ten in the morning.

“Gettysburg” in Ohio

Spitzer Demands No Contracts for King-Bee Comedies

NAT H. SPITZER, vice-president and sales manager of King-Bee Film Corporation announces that King-Bee comedies may be rented without the usual franchise rule, by which a buyer is compelled to take every picture of a series, after signing.

Speaking of the plan, Mr. Spitzer said: "If the proposition the King-Bee establishes is a new one in the State Rights field and one of the few in the industry that absolutely insures the buyer against loss.

Instead of assessing the State Right buyer for the franchise rights of a territory, thereby compelling him to accept all pictures released whether good or poor, King-Bee asks nothing for rights and are only paid for those pictures accepted; this always gives Mr. State Right buyer value received for his cash and the privilege of discontinuing, when pictures are not up to the standard we have now established; it throws the burden where it belongs—in the producer. If we cannot keep on making comedies that will be in demand, there is no sane reason why the State Right buyer should purchase experiments. We stand or fall by the merit of our productions and not by the franchise money we may have collected in advance from the exchange man—it's up to us and realizing this, we will release "nothing but the best," we want the public to "laugh with us" not "at us."

Meaney in New York to Arrange Western State Rights Branch

Don Meaney, well-known in Western motion picture circles, visited New York City last week to make arrangements for the opening of a state rights branchoffice in Los Angeles.

There are at present no state rights offices on the Western Coast.

Mr. Meaney told Motion Picture News that labor conditions are serious in the West. He said that blond ingenues are impossible to secure, and that leading men are scarce, also juveniles. The lack of blond ingenues, explained Mr. Meaney, is caused by a prevalence of leading men and women who are brunettes, and who need blonds for support.

Mr. Meaney will open his state rights office in Los Angeles, upon his return from New York.

Leah Baird Pursued by Polite Villain—Eludes Him

Leah Baird, who is starring in a photoplay the name and distributors of which are to be announced soon, has an exciting story to tell of a Turkish nobleman. It happened during Miss Baird's stay in Bermuda, when she was appearing in one of Herbert Brenon's pictures. Each evening after work she bad dinner in the Hotel Cecil with Mr. and Mrs. Brenon. Here she attracted Hassan el Bay, a Turkish diplomat. He succeeded in gaining an introduction, and in a few days costly presents were being delivered to Mrs. Brenon and Miss Baird.

Shortly afterward the film company received orders to go on to Paris, and Miss Baird breathed a sigh of relief, believing she was rid of her swarthy admirer, who, while a most distinguished cavalier, impressed her with a peculiar feeling at times. Only a few days passed in Paris before he turned up again, following the sending of a beautiful diamond bracelet. This had come to Miss Baird's hotel addressed to "The Sister of Venus." Miss Baird adopted the subterfuge of telling him that she was engaged to an American who was a noted athlete and football player; furthermore, that he was extremely jealous and was on the road to her, arriving in a few days and this ruse was effective for Miss Baird was left with nothing more to bother her than her conscience.

"Mormon Maid" Sub-Titled After Investigation

F. E. Backer, in order to lend the weight of absolute authority to the film "A Mormon Maid," which Hiller and Wills are disposing of on the State-rights plan, went to Washington, D. C., and made a careful study of the Senatorial records of the investigation of Mormonism at the time of the Senator Smoot inquiry. The document is 152 pages in length and is said to contain much data which a 12-year-old girl would have difficulty understanding.

The most dramatic of the findings have been incorporated into subtitles for "The Mormon Maid," which Mr. Backer is showing in New Jersey.

Harris Pushing "20,000 Leagues"

Z. M. Harris, controlling the Iowa rights to "Twenty Thousand Leagues Under the Sea," reports that the undersea picture is meeting with unusual success in that territory. Mr. Harris is backing the picture with energetic handling with the result that he finds the Universal production at present occupying all his time. He says: "The sex picture is no longer wanted."

Initial Public Showing of "The Bar Sinister," May 27

The first public presentation of Edgar Lewis' new nine-reel drama of race equality, "The Bar Sinister" will be given on Sunday, May 27, at the Broadway theatre by Frank G. Hall, who controls the world rights to the production. The picture will have an indefinite engagement at the Broadway, where Mr. Lewis' "The Barrier" also had a protracted run several weeks ago.

"Idle Wives" Opening

"Idle Wives," for which Al Brandt, 707 Columbia Building, Cleveland, has the state rights for Ohio, Kentucky and Indiana, opens in Indianapolis, at the English Opera House, May 6. The theme of the picture is "Discontent."
E A R L S M O T I O N  P I C T U R E  N E W S  

LIVE NEWS FROM THE PRODUCERS

Essanay Signs Taylor Holmes, Noted Stage Star

TAYLOR HOLMES, who scored in "Bunker Bean," which experienced an exceptionally long run in New York's prominent theatres, has signed a contract with Essanay to star in the picturization of the "Efficiency Edgar" stories which appeared in the Saturday Evening Post. Kleinie-Edison-Selig-Essanay are to release the pictures, and in announcing the fact, said nothing regarding Mr. Holmes' salary. It is taken for granted, however, that he will be well taken care of, and that George K. Spoor, president of Essanay, will give lavish production to the forthcoming films.

Mae Busch Joins Fox Forces—Forthcoming Comedy Films

MAE BUSCH, musical comedy star, and who sojourned as a Keystone for some time, and Paddy McGuire, screen comedian have been added to the Foxfilm comedy forces at the Hollywood studios. Miss Busch is an Australian and gained her first starring position in taking Lillian Gish's place when she left the Eddie Fox company in "Over the River." Since then she has played with Weber & Fields and William Collier, entering pictures two years ago. Paddy McGuire has played comedy leads in screen companies for several years. Both of these players make their Fox debut in a forthcoming picture starring Charles Conklin.

Kleine-Edison-Selig-Essanay also announce that they are to distribute a series of twelve Essanay features entitled "Do Children Count?" in which little Mary McAllister is featured. These stories were written by Charles Mortimer Peck, and the pictures will be released under these titles: "The Guiding Hand," "The Wonderful Event," "Steps to Somewhere," "The Black Umbrella," "Where is My Mother?" "When Sorrows Weep," "The Unseen Road," "The Season of Childhood," "The Little White Girl," "The Bridge of Fancy," and "The Kingdom of Hope."

Bernstein Declares Censorship An Absolute Failure

CENSORSHIP is a failure, according to Isadore Bernstein, who has just completed the fifth episode of "The Seven Cardinal Virtues," which are to be released by M. H. Hoffman, Inc., in the very near future.

"To realize this, one has only to look at the kind of film which manages to get by the censor board," continued the producer. "While they are haggling over some trifling incident of pettiness, the tracks of concentrated vice and vampires will slide onto the screen over the heads. And when the public rises and demands how this happened, they point to the fact that in reel four, scene six hundred and twenty-two of "Union Pacific," how this happened. They point to the fact that in reel four, scene six hundred and twenty-two of "The Seven Cardinal Virtues," how this happened.

"In the first Sunshine comedy, directed by Henry Lehrman and presented on the Foxfilm Program, Billie Ritchie, is supported by Gertrude Selby and Victor Patel. A big cast supports Hank Mann in his next Foxfilm comedy. Peggy Croft, previously seen in a Foxfilm comedies with Charles Conklin, plays the ingenue role. The juvenile is Billy Mason who was the featured comedian in the Foxfilm comedy, "Brainstorm." Aileen Roberts plays the amateur vampire, and Max Ascher is the heavy.

To Furnish Thrill for Helen Holmes Serial

J. P. McGowan, director of the Mutual-Signal serial "The Railroad Raiders," has ordered the technical forces of the company to erect a railroad bridge across a canyon near South Pasadena which is to be burned in the eleventh installment of the serial. The bridge will span a gully thirty-five feet deep and approximately seventy feet wide. There is to be no faking of the burning of the bridge says Mutual. Instead it is to be saturated with oil and burned to the ground.

Bluebird Abandon Trade Showings of Productions

Bluebird has decided to abandon the showings of features for the benefit of advance reviews. In common with other distributors, Bluebird has been presenting it own projecting room features to be subsequently released on the program, inviting reviewers from the trade newspapers to be present and pass critical opinion in published form.

In many cases it has been necessary to show features in what was practically a sample print form. Frequently the titles were not inserted in regular form, and many features have not been edited properly. Admittedly the practice has of necessity worked to Bluebird's disadvantage for the reason that films have not been presented in their best light.

Marcus Loew's New York theatre shows Bluebirds on preview and in future reviewers will be invited to get their critical look at these features when they are shown in complete form before an audience. At all events, the experiment will be tried for a while, to see how it works out in practice. "Southern Justice," set for release May 28, will be the first Bluebird offered for review under the new conditions, showing at Loew's New York, Wednesday, May 16, with Myrtle Gonzalez and George Hernandez featured.

Basil King Novel for Ethel Barrymore

Motion Picture rights to Basil King's novel "The Lifted Veil," have been purchased by Metro for use of Ethel Barrymore, and work on the production is already under way. This story has been appearing serially in the McClure's Magazine. B. A. Rolfe will present the five-act play adapted from the novel by Albert B. A. Rolfe. George D. Baker, who directed Miss Barrymore in "The White Raven," is also in charge of this production.

The cast engaged to support the star in this production includes Frank Gillmore, William B. Davidson, and Ilean Hume.

Credit Where It Is Due

Philip Bartholomae and not George Fitzmaurice as was announced last week, wrote the scenario for "Carroll of the Secret Service" in which Mrs. Castle is playing. Mr. Fitzmaurice is directing the production and Mr. Bartholomae is head of the Astra Scenario Department.

Emerald Studio Active

Raymond Hitchcock, the musical comedy star has been hard at work the last week or more in the second Motion Picture Company, Chicago, in "The High Cost of Living," which the Emerald company is producing for the "Follies of the Week" company.
Rex Beach Picture Nearing Completion

"The Auction Block," the second production of the Rex Beach Pictures Company, is rapidly nearing completion and the final studio scenes will be taken in a few days at the Weehawken Studio of the company. There will remain but a few exterior scenes. Director Larry Timble will take the company to Pittsburgh to film a steel mill scene which will be done in one of the big plants near the smoky city. It is expected that the production will be ready for exhibitors about September 1. The picture is far different from "The Barrier" or in fact any of the other Rex Beach stories, since it is a story of Broadway life with a chorus girl for the heroine.

The principal roles are played by Ruby DeRemer, Tom Powers, who is also acting the principal role in "Oh, Boy," Walter Hitchcock, Florence Deshon, Dorothy Wheeler, Florence Johns, and other well-known players.

Costumes and sets have already been designed for Miss Marsh's fourth Goldwyn Picture.

Amy Dennis, New Screen Star in Hoyt Comedies

Miss Amy Dennis, a new screen star, discovered by Selig Polyscope Company, of Chicago, will be featured in the Charles Hoyt comedies, which have been adapted to the screen and produced by William N. Selig. These comedies will be released on the K-E-S-C Program, two each month, the first, "A Hole in the Wall," to be released May 28.


Release Dates of Paralta Plays May Be Moved Ahead

The work of organization of the Paralta enterprise has advanced so fast that the original release dates of Bessie Barriscale and "Jack" Kerrigan pictures may be moved forward at least one month. As has been announced, Miss Barriscale's first release will be "Rose of Paradise," but the subject of Mr. Kerrigan's first release will be "Rose of Paradise" but the subject of Mr. Kerrigan's first picture has not yet been selected from among four stories that have been bought for his use. This matter will not be decided till Mr. Kerrigan reaches Los Angeles, June 1.

Several Fox Productions Almost Ready

The appearance of Stuart Holmes in a new film and novel role is announced by Fox to take place shortly. The picture is entitled "The Broadway Sport." Rapid progress is also being made on Valeska Suratt's next photoplay. The June Caprice company has been augmented by the addition of Edna Munsey, who has appeared in musical comedy successes while on the Pacific Coast. Marie Davis has also joined the Fox organization.
Thanhouser Directors Keeping Studios Unusually Active

The unit of three directors whom Mr. Thanhouser recently referred to as "the studio producing staff in the world," continues, he says, to make the New Rochelle studios one of the busiest feature workshops in the country. Director Emilie Chautard is busy on "False Colors," a double Passion Gold Rooster production, in which Frederick Warde, Jeanne Engels, and an unusual Thanhouser cast will appear. While counting heads in the studio one of Mr. Chautard's assistants discovered that the Chautard company contained a representa-tive of almost each nationality composing the Allies.

Ernest Warde has just completed his first seven-reel production to follow "The Vicar of Wakefield." Unlike the latter picture, the new Warde production is a modern play, and great things are expected of it on its release. The working title is "The Heiress," and the star is Florence La Badie, who has a supporting cast that includes J. H. Gilmour, Gertrude Dallas, Wayne Arey, Richard R. Neil, Arthur Bower, and Claude Cooper.

Gladys Leslie smiles again in a Gold Rooster production under the direction of Van Dyke Brooke that has been entitled "An Amateur Orphan." This picture gets over the attractions of life on a farm, and the Thanhousiners officials think that it will do much to mold the sentiment of the public toward farming, in line with the Government's call for increased national effort in that direction. Miss Leslie's company spent two weeks on a farm for the "atmosphere" scenes. There are also in the company, Roy Hallor, Chester Morris, J. D. Barnes, and Carey Hastings.

Exceptional Paper Commendation for Mary Pickford Film

Unusually extensive interviews were carried by Philadelphia papers last week upon the initial showing of Mary Pickford's newest Arlcraft picture, "A Romance of the Redwoods," which was given prerelease exhibition at the Stanley theatre.

Our Military Activities in News Weekly

It is announced by Cinema War News Syndicate that two camerapersons are to be sent on tour of all forts, military establishments, and mobilization camps throughout the country, and that arrangements are now being completed for their trip. The American War News Weekly will show the views of the most recent military activities at these centers in their releases, which should be productive of much good in the matter of enlistments.

New Thanhouser Seven-Reeler

Hard upon the heels of "The Vicar of Wakefield" and Edwin Thanhouser's prediction of further seven-reel special productions, comes the news from New Rochelle of the completion this week of a seven-reel "special" that has been in work three months.

The working title is "The Heiress," but it is said to carry no indication of the true import of the subject.

It has been produced by Ernest C. Warde, director of "The Vicar of Wakefield," but the theme is handled as thoroughly and startlingly modern.


Two Mutual Stars Working on New Features

Work on their next production has been started by Gail Kane and William Russell, Mutual-American stars.

Miss Kane will play in "The Woman in Black," described as a drama of love and war, dealing with the secret service of a great European nation. Henry King is directing.

For a Lady's Name" is the title of William Russell's vehicle, in which he appears as a young society man who has become bored by his easy victories over women and starts to find a woman who is elusive and whom he can pursue. Kathleen Kirkham will appear opposite Mr. Russell, Francesc Billington, William Conklin, and Ashton Dearthall also have important parts.

Triangle to Offer Bessie Barriscale Still

Bessie Barriscale, it is announced by Triangle, will remain on the "T" program throughout the current year. Finishing touches are being put to a number of productions starring her at the Kay-Bee studios in Culver City under personal direction of Thomas H. Ince, prior to expiration of her contract.

"The Snarl," released May 6, is the most recent of her Triangle productions to be shown. "Bawbs of Blue Ridge" follows June 3, and every month thereafter until the end of the year a Bessie Barriscale feature will be available to Triangle exhibitors.

According to Triangle, no expense has been spared in the creation of these plays, to which Thomas H. Ince has given his personal attention. In two cases entire villages were built to create realistic atmosphere.

Bessie Barriscale has been one of the big box office attractions of the industry since the formation of the Triangle. Up to the present she has appeared under the supervision of Ince in twelve Kay-Bee productions.

New Subject for Cleo Madison

Cleo Madison has signed up with Captain Wilbert Melville for a special feature in which she will be starred. The Captain has just completed an up-to-date studio in Hollywood.

"What Is Wrong with Critics?" Asks Brenon

Herbert Brenon last week in a short talk deplored the fact that, although the public has taken motion pictures most seriously, the dramatic critic does not.

Although he sees thousands of people walking into a beautiful theatre for the opening night of a dignified photoplay, he will consider it beneath his dignity to witness and criticize," said the director.
Art Drama's Next Release "Song of Sixpence"

An adaptation from Frederick Arnold Kummer's novel, "A Song of Sixpence," which caused such a sensation when it appeared in book form, will be the next Van Dyke release on the Art Drama program. It will follow "The Mystic Hour" which had its premiere last week.

The story deals with a woman who is obsessed with the idea of "marrying well" and the author so bared the shallowness of the typical woman of today that the novel was discussed by pulpit and press and the women's clubs throughout the country took it up with interest.

Ralph Dean, who is responsible for many of Frohman's successful photoplays, directed with Marie Wayne and Robert Conness co-starred. In the opening scenes of "The Little Boy Scout," Ann Pennington, the Ziegfeld Follies star, makes her third appearance on the Art Drama program. It will follow "The Little Boy Scout" which has already been commenced on the production of a similar story, and many spectacular effects will be introduced. Among the thrills will be scenes depicting the sinking of the "Lusitania." For one of these scenes an immense tank, measuring 50 x 100 feet, is being built for which the ball-room of the liner will sink. This feature alone will cost in the neighborhood of $10,000. It is said, that Miss Pickford, who also directed Miss Pickford in "A Romance of the Redwoods," will stage the subject, and that the actual filming of scenes will commence in a few days. Although the exact nature of the story has not been announced, it is understood that the picture will disclose a real life impression in presenting "America, Sweetheart!" in "The Little American," produced this time by Cecil B. de Mille.

Following "The Little American," Mary Pickford will appear in "Rebecca of Sunnybrook Farm," the famous story and play by Kate Douglas Wiggins. It is understood that this production will also be staged at the West Coast studios. Marshall Neill, who recently signed a two-year contract with the Famous Players-Lasky organization, will stage this picture, and will supervise its production.

Thrills in "Neglected Wife," Late Episode

The third episode of "The Neglected Wife" serial, entitled "In The Crucible," is a thriller, Pathé announces. The climax of this episode is reached when an automobile runs off of a trestle into the river a distance below. The climax of this action which deals with domestic relations is reported to be a most interesting part of the serial. "The Neglected Wife" is a story wherein the cowboy, the character for which he is noted.

Exhibitors Pick Chambers' Stories for Vita Production

Vitagraph's recent announcement that exhibitors would have a chance to choose their own pictures from among Robert W. Chambers' most popular works has borne fruit. This new idea of having the exhibitor co-operate with the producer from the very ground up has caused some surprises in New York, for books the head office had overlooked entirely have been brought to prominence. Vitagraph as a result has decided to adopt a similar plan for all possible future plays.

The selection of "Anne's Bridge and Between Friends" was particularly significant, for this story had been entirely overlooked by the Vitagraph scenario staff as a real contestant with some of the more popular sounding titles. A reader has been assigned to investigate the public's choice, and says this story has very great picture possibilities.

Sub-Titles in Vita Picture Are Praised

Favorable and specific criticism was accorded the sub-titles in "The Sixteenth Wife," the latest Vitagraph production, featuring Peggy Hyland and Robert Conness co-starred. In the supporting cast are Margaret Townsend, Alfred Heming, Rowden Hall, Nell Pemberton and Gene LaMotte. Mr. Kummer is a well known author.

Sub-Titles in Vita Picture Are Praised

Ann Pennington Back Again

In "The Little Boy Scout" Ann Pennington, the Ziegfeld Follies star, makes her third appearance on the screen. It will be remembered that Miss Pennington appeared last year in two Famous Players pictures, "Susie Snowflake" and "The Rainbow Princess." Her new photoplay, "The Little Boy Scout" is claimed to be entirely different from either of these previous productions in conception and its general treatment. The opening scenes occur across the border in Mexico at the time that the National Guard was on duty along the Rio Grande.

"The Little American" and Kate Wiggins Story for Pickford

UPON his return from the West Coast studios, Jesse L. Lasky, who, in accordance with the recent Famous Players-Lasky-Artcraft affiliation, consulted with Mary Pickford in the matter of her future productions to be released by Artcraft, announced their plans involving the next two subjects following "A Romance of the Redwoods," now just completed.

Mr. Lasky stated that the next Pickford vehicle will be a timely subject of patriotic appeal, entitled "The Little American." Work has already been commenced on the building of sets at the Lasky studios, and many spectacular effects will be introduced. Among the thrills will be scenes depicting the sinking of the "Lusitania." For one of these scenes an immense tank, measuring 50 x 100 feet, is being built for which the ball-room of the liner will sink. This feature alone will cost in the neighborhood of $10,000. It is said, that Miss Pickford, who also directed Miss Pickford in "A Romance of the Redwoods," will stage the subject, and that the actual filming of scenes will commence in a few days. Although the exact nature of the story has not been announced, it is understood that the picture will disclose a real life impression in presenting "America, Sweetheart!" in "The Little American," produced this time by Cecil B. de Mille.

Following "The Little American," Mary Pickford will appear in "Rebecca of Sunnybrook Farm," the famous story and play by Kate Douglas Wiggins. It is understood that this production will also be staged at the West Coast studios. Marshall Neill, who recently signed a two-year contract with the Famous Players-Lasky organization, will stage this picture, and will supervise its production.

Story by Waldenmar Young, Big U Feature

Following a year of inactivity in the motion picture industry, G. M. ("Broncho Billy") Anderson will emerge from retirement, it is announced, by presenting himself in a new six-reel feature photoplay called "Humanity." Apart from the statement that a strong story is provided, it is announced that "Broncho Billy" is again the central figure in a story wherein he portrays the cowboy, the character for which he is noted.
First Wholesome Film Production Soon—To Be Self-Censored

The initial presentation of "Wholesome Films" is soon to be made. Plans completed in Chicago provide for an extensive distributing organization with branches in all principal cities.

M. J. Weisfeldt, for many years with the Mutual Film Corporation and well known to the trade, will be general manager of the Wholesome Film Corporation and have direct supervision of its activities.

The aim of the new corporation is to present pictures that are wholesome in every way, fit for the best of theatres and all classes of audiences, yet without being intrusively educational or hinting of propaganda. The stories to be used for Wholesome Films are to be the best obtainable from American authors, strong and virile, yet wholesome in theme and presentation.

"In other words," announces General Manager Weisfeldt, "we will censor our pictures in the manuscript so that the finished pictures on the Wholesome program will be all the name implies.

"We have already contracted for the literary services of some of America's most popular authors, as well as the motion picture rights to the works of a greatly beloved writer recently deceased."

"By having constantly in mind the idea of wholesomeness we will be able to offer a program of good, clean entertainment absolutely devoid of all sex taint or the sensationalism that keeps active the censor boards of the country."

"In a few weeks we will have a very important announcement to make to the exhibitors of the country."

The general offices of Wholesome Film Corporation will be Consumers Building, Chicago. The other officers are A. M. Allen, president; Milton Daily, vice-president, and E. W. Stanhope, secretary and treasurer.

A third screen play, which was started on the west coast in the week is a photoplay, Mr. Walsh's next release will be "The Huck Agent," to be issued on May 14.

Mr. Walsh's brother, "Smiling George," communicated work on another production under the direction of Otis Turner. Doris Pawn will be the "opposite," and the rest of the cast consists of Velma Whitman, Hector V. Sarano, N. A. Myles and Carolee Rankin.

Mr. Walsh's next release will be "The Bank Agent," to be issued on May 14.

A third screen play, which was started on the west coast in the week is a photo-dramatization of a child's story said to have been written by an author of international renown. It is now being filmed by C. M. Franklin.

The production will be a "Fox Kiddie Feature," one of the series of photoplays recently launched by Fox Film Corporation. Eleanor Washington has one of the important adult parts in it.

Mr. Mannist has hope that other players, especially those of Canadian descent, will come forward with a boost for the Prisoners' Aid Society Carnival. All communications should be addressed to him, "Prisoners' Aid Society Carnival, Fort William, Ontario."

Fairbanks Picture Breaks Rialto Records

Police were necessary at all times to care for the crowds which sought at every performance to make their way into the Rialto theatre (New York), where the first Douglas Fairbanks - Paramount picture was given its initial showing 'last week, breaking all house records. On occasion lines of patient ticket-buyers extended several blocks up Broadway. S. L. Rothapfel, manager of the Rialto declared the picture was "simply great."

A Boost for Producers

Greater Vitagraph last week had two pictures running in Broadway houses in New York, within two blocks of each other and both playing to capacity business.

"The Sixteenth Wife" was at the Rialto theatre and "Within the Law" at the Broadway theatre.
Comedy and Drama Seen on the Mutual Program.

Jackie Saunders Next Seen in “Betty Be Good”

“Betty Be Good” will be Jackie Saunders’ next star production for Mutual. The picture is under way at the Herkheimer-Mutual Studio, Long Beach, California, under the direction of Sherwood MacDonald.

The story was written by Will M. Ritchey. Arthur Shirley plays opposite Miss Saunders. Captain Leslie T. Peacock appears in the role of her father. The cast includes Mollie McConnell, Albert B. Ellis, William Reed, Ben Rossier, Mignon LeBrun and C. H. Youte.

Jackie plays the role of millionaire’s daughter. Tiring of her life of luxury she decides to leave home. She drives through a giant facsimile telegram, nine by twelve feet, to avoid meeting her father and emerges in a barnyard where her life as a runaway begins.

Broadway Life Depicted in “The Mirror”

Life as some New Yorkers who inhabit Broadway of early morns—before the one o’clock law came into being—is the theme of “The Mirror,” Marjorie Rambeau’s latest photoplay, released by Mutual, May 21.

As Blanche Merrill, married to and intensely in love with Bob Merrill, a portrait painter, Miss Rambeau is said to run an emotional gamut.

Miss Rambeau wears ten gowns in the production, each of which, says Mutual, cost $1,000. Irene Gerfeld, Robert Elliot, T. Jerome Lawler and Frank Ford are in the supporting cast.

Next Minter Story Chosen

“Melissa of the Hills” will be the next vehicle for Mary Miles Minter.

Miss Minter as Melissa is the devoted young daughter of Jethro Stark, whose unappreciated duties are to instill the peace of God into the hearts of the feuding families of the neighborhood, for little or no remuneration.

Florence Reed Praises Efficiency in “Today” Filming

“I have never seen work done with such economy of time and effort.”

So spoke Florence Reed on the day she finished the last reel of the last reel of the new photodrama “To-Day,” which within a very few days will be ready for its first private showing to exhibitors.

“Although during the making of this picture I have been playing eight performances a week in ‘The Wanderer’,” she continued, “I seem to have accomplished more for the camera during the four days I have worked each week than ever before during an entire six days. This fruitful result I set down solely to the intelligent preparation that had been made by Mr. Rapf, president of the To-Day Company, and to the efficiency of this big feature. The scenario had been through my hands several times long before we started. We had discussed and decided on certain changes, and then these were considered and discussed again. Mr. Rapf did not wait to put these changes into effect; the script was revised by the author promptly to conform with the consensus of ideas, and when we reported at the studio we had a perfect manuscript to begin with. So complete was it that not more than two or three changes were made during the filming of the picture, and these only in the details. It was the most perfect scenario I have ever read, strong, dramatic, full of contrasts; always in good taste, and beautifully constructed. It contains at least one surprise not in the original play, one which I fully believe will make it appeal to the universal public.

“When we started making the picture it was apparent within the first half hour that everyone concerned was familiar with the work ahead. Mr. Rapf executed a master stroke when he secured Ralph Ince to direct it. So comprehensive was Mr. Ince’s knowledge of his subject, so thorough his plans, that he went straight ahead from the very first, and there has not been a single hitch anywhere.”

Novel Introduction of Toto

A view of Toto, the Hippodrome clown signed for Pathé for comedy productions, was had by picture audiences at the Balboa and other representative New York houses last week when a short piece of film was run introducing Toto to the audience and showing him in his acrobatic tricks. Then as the film faded out the clown appeared in person.

Balboa Companies Active

Production is well along of the second story of the “Little Mary Sunshine” series of Balboa make. Robert Ensminger is directing.

Balboa has on hand a dramatic comedy written especially for Jackie Saunders by Lee Arthur. Arthur Shirley is scheduled to play opposite.

Two directors, William Bertram and Edgar Jones, are working on “The Twisted Thread” serial, and this production of Balboa will soon be concluded. Kathleen Clifford, who suffered an accident a short time ago, is again at work.

“Outcast” Ready for Release

Ann Murdock, the Mutual star, has completed at the Empire All-Star Studios the production of “Outcast,” the picturization of the Frohman stage success which was written by Hubert Henry Davies, the English playwright.
**Pathe Executives Enthusiastic Over First Castle Feature**

Enthusiastic over Mrs. Castle’s work in her first Astra picture, Pathe has made arrangements to take over the Solax Studios at Fort Lee for her production.

Here George Fitzmaurice and Frank Crane, who has just been engaged to work in conjunction with him, will be given a free hand, and Mr. Fitzmaurice says that with every resource of the studio directed to making perfect Castle pictures he will have a very efficient organization.

The first Castle feature deals with the United States Secret Service, and though it is of the same type as “The Hunting of the Hawk,” in which William Courtenay has just made such a big success, the story is said to be entirely different in treatment.

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**Country-Wide Poster Campaign on “Womanhood”**

Exhibitors all over the United States awakened on May 10 to find that practically over night the city large and small was literally covered with the flaring posters calling upon the country to “prepare.” Eighteen thousand stands, or four hundred thirty-two thousand one sheets covering regular stands, honsetops and barn sides. And this bill posting campaign, says Vitagraph, did not cost the exhibitors one cent either directly or indirectly.

Other than the fact that V-L-S-E is following the wishes of Government officials in promoting “Womanhood” with the poster campaign, it also is looked upon as a business experiment which will be followed by larger. Vitagraph’s big preparedness picture, “Womanhood, the Glory of the Nation,” is of the same type as “The Hunting of the Hawk,” in which William Courtenay has just made such a big success, the story is said to be entirely different in treatment.

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**Billie Burke Production Is as Mysterious as Its Name**

“The Mysterious Miss Terry,” the first production in which Billie Burke will be starred by the Famous Players Film Company, is heralded as a story as unfathomable as the title indicates. The opening scene shows a cab driving along a deserted street in the dead of night. From the window there appears the anxious face of a girl, and as the cab passes under an electric light, beams of which suddenly illuminate the girl’s face, she draws back in a startled manner and quickly veils herself.

Stopping the cab she alights and makes her way toward a huge, gloomy mansion. The door of the big dwelling swings open and the butler is seen coming down the steps. The girl watches her chance, slips inside the door and goes to the upper room of the house where she begins to tamper with a wall safe. She has switched on the lights, and the butler, who is talking to a policeman at the corner of the street, suddenly sees the lights in the supposedly deserted house and rushes back to investigate.

These are the opening scenes in Miss Burke’s first picture and they are said to be but an indication of the mysterious and insolvable tangles of the threads of this story which was written by Gelett Burgess, the well-known author.

J. Searle Dawley, who has been directing Marguerite Clark’s most recent Famous Players’ successes, is staging this production for Miss Burke.

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**Lasky Engages Well-Known Writer**

Frances Marion, author of many original and adapted photodramas, and formerly head of the scenario department of the World Film Corporation, has been engaged by Jesse L. Lasky as a writer of special features for the Famous Players-Lasky Corporation. She will divide her time equally between the Eastern and Western studios. Her first work under the new arrangements will be the adaptation for the screen of “Rebecca of Sunnybrook Farm,” in which Mary Pickford will appear as the star. It was Miss Marion who prepared “The Poor Little Rich Girl” for the screen.
Hayakawa as Mexican in Next Paramount

*The Jaguar's Claws,* which is scheduled for release by the Jesse L. Lasky Feature Play Company, on June 14 presents Sessue Hayakawa, the Japanese actor in the picturesque role of a Mexican bandit. Furthermore it marks the return of Marjorie Daw, the protege of Geraldine Farrar, to the Lasky Studio after a long period spent at school and with private tutors. The cast also includes Marjorie Daw, Fritzie Brumette, Mabel Van Buren, Tom Moore and Tom Forman.

The story was prepared for the screen by Beatrice De Mille and Leighton Osmun from an original story by William M. McCoy and directed by Marshall Neilan.

El Jaguar is a bandit who rules the Northern states of Mexico by fear. He demands a tribute from the manager of the American oil fields and terrorizes him into resigning his position. The company then sends young Phil Jordan as its representative. The struggle for supremacy between the wily Mexican and the courageous young American makes the story.

Pre-Release Interest in "The Night Workers"

Trade showings of "The Night Workers," the next Essanay feature, are now in progress at all Kleine-Edison-Selig-Essanay branch offices. This production, featuring Marguerite Clayton and Jack Gardner, is receiving a large amount of pre-release bookings, according to reports from K-E-S-E headquarters. It is receiving particular attention from exhibitors in small cities, where the fascination of a big city's night life, which the picture unfolds, has its strongest hold.

Rameau Picture Finished

Frank Powell has finished the filming of "The Dazzling Miss Davison," adapted from Florence Warden's widely read mystery novel, which is the fifth of the series of feature pictures, starring Marjorie Rambeau, made for distribution through the Mutual Film Corporation.

Loew to Run Art Drama Program at New York Theatre

THROUGH Modern Feature Films, Inc., and New York Exchange of Art Dramas, a deal was consummated last week whereby Marcus Loew contracted to run one Art Dramas release each week at his New York theatre, at Forty-fifth street and Broadway. This agreement took effect on May 18, when "The Mystic Hour," an Apollo production, released on Art Dramas program, was shown. Regularly thereafter every release on the Art Dramas program will be shown weekly at this theatre.

Loew's New York theatre, situated in the heart of New York's busiest section, ranks with some of the best theatres in the greater city and runs only the features. Art Dramas program has been run in other Loew theatres, but not until recently has he booked it as a regular run at his New York theatre. Mr. Loew is said to have evinced entire satisfaction with the showing of "The Mystic Hour," the first Art Dramas release to be seen at his New York theatre. Officials of Art Dramas are well pleased over this deal, and express great satisfaction over their progress.

Warwick Picture Completed

With "The Silent Master" ready as the May release of the Robert Warwick Film Corporation, the second production under the Selznick banner, Harry Rapf, president of the producing company, announced the completion this week of this star's newest feature, "A Modern Othello."

Leonce Perret, the French producer, who is making his American debut as director of "The Silent Master," is both author and director of the latest Warwick picture, "A Modern Othello."

Elaine Hammerstein has the principal feminine role. Others in the cast include Madam Valentine Petit, Edward Kimball, George Flateau and Frank McGlynn.

Christie Signs New Star to Long Term Contract

So well pleased is Al. F. Christie with the work of Margaret Gibson in her first four pictures that he has offered her a term-contract, which has been accepted and will insure the appearance in Christie Comedies of this star for sometime to come. Although her first comedy, "With the Mummies' Help," is just now being released (May 7), Mr. Christie feels that his eight years of successful comedy production qualify him to predict that Miss Gibson will be an instantaneous success with his following.

World Announces "Crimson Dove"

Carlyle Blackwell, June Elvidge and Dion Titheradge, in "The Crimson Dove," will be the week's publication by World-Pictures Brady-Made. A lumber camp, a church, the gold room at Rector's and a backwoods faro bank with a woman dealer are some of the backgrounds against which the love story of this play is laid.

Metro Gets Browning

Tod Browning, until a few weeks ago director for Fine Arts, has joined the Metro forces. His first work will be the direction of Mabel Talaferrato in "Will o' the Wisp," a forthcoming Metro wonder-play presented by B. A. Rolfe.
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THE EXHIBITORS GUIDE

Big Situations

Mark Every Episode of the Surprise Mystery
Serial “THE VOICE on the WIRE”

Polly Marion—HYPNOTIZED—ATTEMPTS TO KILL HER LOVER

At every episode of the Universal’s surprise mystery serial, “The Voice on the Wire,” there are big situations, so original and unique as to compel the attention and draw the crowds back week after week. Ben Wilson, the popular Universal star, playing the part of Shirley, relentlessly trailing the gang back of the mysterious “voice” is suddenly confronted by his own sweetheart, Polly Marion, armed with a gun which she proceeds to press against his heart with the words “I am going to kill you.” That’s a sample of the unexpected situations that keep the fans on the edge of their seats. The play is founded on the novel of the same name (already enjoyed by multitudes) by Eustace Hale Ball. The producer of the wonder drama, “20,000 Leagues Under the Sea,” Smart Paton, directed the serial and again proves his mastery. Exhibitors everywhere report record business on this latest Universal success serial. Book now through any Universal Exchange.

For Further Details of the Universal Program see the Moving Picture Weekly

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Universal Screen Magazine

Meeting the demands of Exhibitors by giving them what the public wants is a happy habit with the mighty Universal. True to its reputation it has scored an immense hit with its great one-reel novelty feature the Universal Screen Magazine. Leaping into favor overnight, a demand for its release every week instead of twice-a-month, was quickly met. Today it leads the list of novelty features that are booked by Exhibitors to boost a program, bolster up a weak performance, or help put over a weak feature. That is its value. It will get the crowds when nothing else will attract them. Book it for your dullest day. It is replete with the most interesting and fascinating subjects such as make the reputation of the big popular magazines—and there is something to please every member of the family—all in moving picture form. Write your nearest Universal Exchange for a free booklet which gives you what you want to know about this box-office winner. Or address UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

“Song Hits In Photoplay” is another instantaneous hit. In some of the biggest houses in the country (names on request), it had the audience wild with delight, listening to their favorite songs while they watched the moving picture story of the songs on the screen. If you want to make a hit in your town get full particulars NOW from your nearest Universal Exchange.
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Unprecedented Demand for Short Subjects Fully Met by the Mighty Universal Program

"Stick to the program if you want to win," says a Texas Exhibitor in a leading trade paper. (Names on request.) "Quit letting the feature stars make all your money after you spend money building and developing them." This is the experience service you get these days from thousands of successful exhibitors. The growing demand for short subjects which patrons may see without having to attend the theatre at a certain set hour under penalty of seeing the show backwards, is responsible for the success of the mighty Universal Program, which in quality and quantity is greater than all competitors. Read the list of releases below and you will understand the overwhelming popularity of the mighty Universal Program.

Specials

On the Universal Program Week of June 4

**Butterfly**—"The Circus of Life" (Five-Reel Drama) Little Zoe Bae, Mignon Anderson and Emmy Johnson.

**Norton**—"A Burglar by Request" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberta.

**Gold Seal**—"The Almost Good Man" (Three-Reel Western Drama) Hardy Corey and Chote Dallrey.

**L-Ko**—"Dry Goods and Damp Deeds" (Two-Reel Comedy) Phil Dunham, Lucille Hutton, Chas. Innes and Merta Sterling.

**Universal Animated Weekly**—Issue No. 34.

**Universal Screen Magazine**—Issue No. 22.

**Joker**—"Simple Sapio" (One-Reel Comedy) Gale Henry and Jack Bill.

**Powers**—"They Were the Happy Days" (Comedy Cartoon) and "Superlative China" (Derby Educational)—Split Reel.

Regulars

Universal Program Week of June 4

**Victor**—"A Box of Trucks" (One-Reel Comedy) Billie Moore and Marcel Moore.

**Laemmle**—"The Missing Wallet" (One-Reel Drama).

**Rex**—"Tacky Sue's Romance" (Two-Reel Costume Drama) Ruth Monongray and Chester Bennet.

**Imp**—"Doomed" (One-Reel Drama) Clara McDowell, Chas. Malles and Jack Nelson.

**Nestor**—"Who's Lookin' Now" (Two-Reel Comedy) Eddie Lyons, Lee Moran and Billie Rhine.*

**Ilol-Bison**—"The Wildcat" (Two-Reel Western Comedy Drama) Jack Ford and Yvette Mitchell.

**Imp**—"The Hunted Man" (One-Reel Drama) Lee Bill and Mignon Anderson.

If your patrons are strong for fine, clean dramatic subjects, with brilliant stars, masterly direction and complete and lavish productions, make your selections from this list of "regular" releases on the Universal program. You can always look to this list week after week for the punch subjects that you need to get the crowds and send them away satisfied. Every week among these "regulars" on the big U Program there is offered an array of talent not obtainable anywhere else on earth. If you are not watching these two pages of the Universal Bulletin every week you are not keeping in touch with all the possibilities open to you. Get in touch now with your nearest Universal Exchange and ask for full particulars, or write the Home Office.

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The "NEWS" advertisers believe YOU worth while; justify them.
Costly War Picture Banned;
Courts Appended Too

Just on the eve of opening, and after its premiere in Chicago had been heralded for a fortnight with a vigorous and costly advertising campaign, the showing of Robert Goldstein's monster patriotic spectacle, "The Spirit of '76," was stopped by Major Funkhauser, the local censor board, backed up by the local head of the Federal Department of Justice, Hinton C. Chabang. The picture was scheduled to open at Orchestra Hall on Monday evening, May 7, and the sudden ban placed on it threw consternation into the ranks of the promoters and brought disapproval to thousands who had planned to see the spectacle.

The film is a historical one showing all the political intrigue and physical combat and suffering of the Revolutionary period. The refusal to grant the permit for its showing came after Major Funkhauser and his board decided that it might serve to arouse bitterness and sectional feeling against England, now one of the United States Allies in the present war. The battlefield horrors also contained in the picture they said might mitigate against recruiting. In taking steps to stop the showing of the picture Major Funkhauser got in touch with the Department of Justice officials here and in Washington and they are said to have backed up his contentions and advocated the ban.

The making of the film had been in progress for nearly a year and the expenditure in preparing it and staging it is said to have cost a huge sum of money and effort.

Robert Goldstein, a California motion picture man, arranged the scenario and directed the production.

Two Big Pictures Start Runs

Last week "The Crisis," Winston Churchill's Civil War story, replaced "Joan the Woman" at the Colonial, and "Should She Obey," a nine-reel divorce preachment spectacle, got off for a good start at the La Salle.

The run of the "Should She Obey," a nine-reel divorce preachment spectacle, got off for a good start at the La Salle.

Leaks in the Loop

Harry Leonhardt, western general manager for Fox in back in Chicago from the West. As G. M. in the West for Fox, Harry's territory lies between the Windy City and Honolulu. He is wondering therefore where he might be able to pick up a pair of seven league boots.

Bill Hart, arrived in Chicago last Thursday on his way East from Incolve. This is the first time that William S. has deserted the West Coast film colony, since he left the legitimate stage three years ago to set the "bad man" pace in the films.

The program for the coming national convention and exposition of the Motion Picture Exhibitors' League of America, is being printed. It is being done by W. J. Donovan, a local printer. Ten thousand copies are to be run off at a cost of $500.

Roe Tapley, of Greater Vitagraph, who is trying to bring about a closer communion between producers, exhibitors and audience in the motion picture world, started her speech-making itinerary here last Monday at the Ziegfeld theatre. She will remain here for two weeks.

Mary Pickford started another drive on the town at the Studebaker last Sunday in her latest picture, "A Romance of the Redwoods."

Ralph O. Proctor, manager of the local Art Drama's office wishes to announce that a thief made away with a film can containing the picture, "A Man and the Woman" from a delivery wagon last (Continued on page 3301)
Leaks in the Loop
(Continued from page 3001)

week. The film was on its way from the Art Drama's office to an exhibitor when stolen. Mr. Proctor offers a reward of $50 for its return.

Fred J. Herrington, national organizer of the Motion Picture Exhibitor's League, stopped off in Chicago last Tuesday coming from Milwaukee, where he attended a meeting of the State league there. He reports them as a live organization planning for a big convention to be held in Milwaukee, May 31 and June 1.

The management of the Playhouse, now putting on Bluebird pre-releases, has pledged as its share to the Red Cross fund 20 per cent of the gross receipts from the showing of "Treason" there last week.

Watterson Rothacker spent the time between Limiteds in New York last week.

It was Universal Night at the Reel Fellow's Club on last Friday. All the members and attaches of the Universal Chicago office were guests. Jack Haag, R. O. Proctor and others of the Reel Fellows provided a buffet luncheon for the exchange boys.

Canadian Office Jottings

Clair Hague, general manager of the Universal Company in Canada, is on a trip to Montreal to make important changes in the Montreal branch.

T. O. Byers, who has been manager of the Montreal office of the Canadian Universal Film Company for sometime has resigned to accept a similar position with the Famous Players.

J. Smyth of the Connaught theatre and F. Boyd of the Rex theatre, Montreal, have resigned to ally themselves with the General Film Company as salesmen.

Allen Christie, formerly of the Universal Company, Montreal, has entered the employ of the Independent Film and Supply Company, as manager of the St. John office at 67 Dock street.

Succeeds to Head of Los Angeles Mutual Office

Newton E. Levi has been promoted to the managership of the Los Angeles Mutual Film Exchange by Dennis J. Sullivan, assistant general manager of the Mutual Film Corporation.

Mr. Levi succeeds W. J. Drummmond, who resigned April 30. Mr. Levi's promotion comes after a number of years of consistent service to the Mutual Film Corporation, largely on the Pacific Coast.

Back in Selznick N. Y. Office

Henry Siegel, formerly one of the salesmen of the Lewis J. Selznick, New York Exchange, has returned to the Selznick forces in the capacity of assistant to Sol J. Berman, manager of the New York office.

Mr. Siegel recently transferred his activities to take charge of the New Jersey Selznick Exchange, which was under the control of Herman Jans.

New K-E-S-E Detroit Manager

A. J. Reed, formerly with the K-E-S-E in Kansas City, has been appointed manager of the Detroit exchange to succeed W. H. Irvine. Mr. Reed was also connected with the Triangle and the V-L-S-E in Kansas City.

Special McClure Emissary

W. F. Wilkerson, who until recently had the distribution of Pictures for the States of Texas, Arkansas, and Oklahoma, has been sent to Syracuse by general manager Sheehan to do some special work throughout New York State.


**JUST FOR FUN**

By LONGACRE

THE stark played a return engagement last week, at the home of John C. Flinn last week, bringing with it a baby boy. When first booked it presented a girl to the Flinn family, but believing in the old adage that variety is the spice of life, it made its second appearance with the boy. Pete Schmid, who is our informant on the above matter, coined an original phrase when he reported that both mother and child were doing well.

**A RETURN ENGAGEMENT**

IF the Kansas City censor board is really serious in its edict to eliminate cigarette smoking on the screen, it ought to go a step further in these days of all modern improvements and define a cigarette.

**THE SEVEN AGES OF A SCENARIO**

(With a Convertible Ending)

Dream       Theme       Type       Sale or Fail
Mail

"It may interest you to know," runs a postal card, "that in the May 12 issue of the All-Story Weekly there is a story entitled 'Dupe' by Paul Lang." Our interest is great, and as Paul Lang has been scenario editor for Kalem for so long, it is with some years and is at present acting in an executive capacity at the Kalem Studio in Glendale, Cal., we pass the word along to the rest of the trade.

**LOCAL NEWS**

-Walt Hiltt sends in a Sweet Day and wants eagerly to see what it will get him. Well, Walt, this seems self-same things in a cigarette holder which is sort of inconsistent, we aver.

-Also tendered liquid refreshment to the Keen's Well done last wk. Well done and brave Van, say we.

-Ham McLaurin, who it may recall, discarnes no more, having served as a stage hand before joining the team. He is now a mighty picture soldier.

-Tom Kennedy has joined the Nat’l Guard of N. Y. Tom is showing the true spirit of patriotism.

-Frank Brady has joined the Nat’l Guard of N. Y. Frank is showing the true spirit of patriotism.

-Bess Meredyth, who is doing scenarion for the eastern Triangle at the moment, was a pleasant caller last week. Come again Bess, say we, even though Jessen has gone back to the W. K. W.

-Roy Somerville, another writer of picture plays of note, calls every now and then. Always welcome Roy.
Higher Court Overrules Decision and Fines Exhibitor

Judge Ralph Latshaw, of the Criminal Court in Jackson County, Missouri, fined William H. Rudolph $1 on one of four counts, charges involving showing films unpassed by the censors in Kansas City. The other counts were dismissed on the understanding that a plea of guilty be entered. Rudolph is not in Kansas City. He had leased the Maze theatre, where he was running the "Unborn," when the owners hesitated to enter a contest with the city, the film having been put on without censoring, and Mr. Rudolph wishing to make it a test case of the censorship.

After his refusal to submit to censorship and the disapproval of women who came to see the picture, officials brought proceedings against him on the ground that the picture was not fit to be shown. The Police Court judge viewed the picture and said it taught a highly moral lesson and told Rudolph to go ahead. The decision was appealed from, chiefly to support the city's authority to censor films, and the fine was the result.

Exhibitor Appointed Censor

John Hamrick, manager of the Rex theatre, Seattle, has been appointed to serve on the censor board of the city by Mayor Gill.

Boston Mayor with Theatre Owners in Protest to Governor

Boston Mayor, James M. Curley, should ever take up Clara Kimball Young's offer of $50,000 a year as a film star, made during her recent trip there, Boston managers would fight to the last cent to prevent it, Mayor Curley showed his fighting spirit recently by uniting with house managers all over the city in protesting to Governor McColl against the Massachusetts movie house law.

The new law, which has recently been passed by both branches of the legislature, is now before the Governor for action. The bill if signed by Governor McColl will make moving picture shows possible in any city, regardless of a city council's provision for an asbestos booth or for the Fred H. Solomon photoplay, "The Invisible Government," or "The Downfall of a Mayor," which was given its premiere at Clune's Auditorium, Los Angeles, April 23rd, when an indefinite run was begun.

Ex-Mayor Sebastian not only furnished the incidents but played the leading role in the photoplay which may be classed as an expose of crime as practiced in American cities. It begins with his acceptance of a position on the police force of Los Angeles and shows his career in which he rose to be the chief magistrate of the Pacific Coast city. Los Angeles Chinatown, underworld dives of the past, anarchistic plots, ward bossism by criminal gang leaders are reviewed in most realistic manner with the scenes taken on the actual locations of the events.

The subject while highly melodramatic is also a study of crime from the viewpoint of the police that will no doubt prove of value to students of criminalology in addition to being entertaining from the standpoint of a photoplay produced for amusement purposes only.

The film brings out that ex-Mayor Sebastian was not only a good policeman and city executive but is the mayor who is reformed by the mayor. Jean Hathaway takes the character heavy and Jack Connolly appears in the role of a grafting policeman. Seymour Zehli was King of Chinatown. The production contains a great array of exceptional types, suitable for such a story containing scenes from the underworld.

The Solomon picture as originally shown is entirely too long for the subject matter to hold interest in cities other than Los Angeles. There it is of particular interest because of local characters being portrayed under fictitious names. The picture is being reedited during the Los Angeles showing and will be materially reduced in size before offering it to the trade.

"Downfall of a Mayor," True to Life Film, Given Premiere

INCIDENTS from the life of former-Mayor Charles E. Sebastian of Los Angeles, together with a romance which runs through the film make up the text for the Fred H. Solomon photoplay, "The Invisible Government," or "The Downfall of a Mayor," which was given its premiere at Clune's Auditorium, Los Angeles, April 23rd, when an indefinite run was begun.

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The film brings out that ex-Mayor Sebastian was not only a good policeman and city executive but is also an actor. The photoplay covers approximately twelve years of his life. H. C. Stafford, former scenario editor at U. C. L. A., city, is responsible for the scenario directions and also played the role of Joe Durant, the underworld boss. Duke Worne appears as juvenile and Virginia Nelson as his sweetheart, a girl of the underworld who is reformed by the mayor. Jean Hathaway takes the character heavy and Jack Connolly appears in the role of a grafting policeman. Seymour Zehli was King of Chinatown. The production contains a great array of exceptional types, suitable for such a story containing scenes from the underworld.

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Baltimore Houses Lose—War Is Thought Cause

There has been a decided falling off in the attendance of the various motion picture houses in Baltimore for the last three weeks. Exhibitors say the only possible explanation is that there has been some apprehension due to certain classes feeling the declaration of war which has resulted in economic steps being taken.
THE EASTERN STUDIOS

Drawbacks of most discouraging nature were encountered by Hobart Henley in the production of "Parentage." In the first place he had worked on the script for three years at odd moments without ever finding time to produce the picture without interfering with his contracts. Then finally the manuscript disappeared. So Henley sat down and wrote it all over again.

Then there were most unusual difficulties in getting the right players to fill the characters. Much time was later wasted in searching for tykes for the big scenes. Illness of players held up production. Finally however, patience triumphed and "Parentage" was a reality.

Following the showing of Art Drama's release "The Auction of Virtue," at Marcus Loew's Orpheum theatre, New York, recently, the management instituted a novel means of introducing Naomi Childers who had the leading role in the picture. Miss Childers appeared in person but not in the customary way of coming before the audience informally.

In the pose of the Goddess of Freedom, with draperies of the stars and stripes, Miss Childers was placed in the spotlight with the orchestra playing "The Star Spangled Banner.

In "The Auction of Virtue," Miss Childers impersonates the goddess in several scenes so that the appearance was not only apropos to the nation-wide feeling of patriotism but to the picture itself. "The Auction of Virtue" was produced by the U.S. Amusement Corporation and released on the Art Drama's program.

Frank Gillmore, well-known leading man of the dramatic stage, will make his screen debut with Ethel Barrymore in a picture version of "The Lifted Veil," by Basil King, which Metro Pictures Corporation will issue as a five-act feature. Mr. Gillmore has the part of the Rev. Arthur Bambridge. H. A. Rolfe will present this Metro wonderplay, which George D. Baker is directing.

At the special invitation of the Actors' Fund Fair Committee of Arrangements, Virginia Pearson has agreed to make a personal appearance at the forthcoming benefit, on Saturday evening, May 19. The Fox star is at present spending much of her spare time in connection with the preparation of several novel surprises for her many admirers on this occasion, the details of which she is withholding from even her most intimate friends. One hundred personally autographed photos have already been donated to the fair by Miss Pearson, to be sold at auction. In addition to accepting the invitation to appear at the Motion Picture Booth, Miss Pearson has agreed to donate her services at the United States Navy Booth, at the fair.

Cupid has been busy among the members of the King-Bee Comedies company at Jacksonville, Fla., of which Ethel Burton is the ingenee lead. Ethel like Maud in Tennyson's poem is "tall and stately," likewise a smiling blonde. Arvid Gillstrom, the director of these comedies is shrewd in his generation and made up his mind not to let Ethel run loose any more than could be helped. Those who know Gilly credit him with being the best in life.

The Heart of a Thoroughbred has just been filmed at the Edison studios for release on the Forum program. This Edison Conquest Picture is an adaptation of Anna Sewell's "Black Beauty," and Don Pulano, the $100,000 horse, has been featured in the production. Special arrangements were made with the Humane Society for taking "Don" to and from his "place of business." Besides, "Cowboy" Elliott, owner and pal of "Don," used every precaution for his safety.

Marjorie Rambeau, in "The Dazzling Miss Davison," on which she is now working in the Frank Powell Studio, has to change costume every few feet. The costumes run from grave to gay. This production is adapted from Florence Warden's novel of the same name.

Aeronautics as an aid to slapstick has probably never been employed in motion pictures, but it will be soon if "Fatty" Arbuckle, the jocose comedian, who is now working in the Frank Powell Studio, has anything to say about it. "Jumping from an automobile running in a circle at the rate of ninety miles an hour to another one going at the same rate of speed isn't of course, as easy as rolling off the proverbial log," said Mr. Arbuckle. "However, it can be done as I have shown in 'The Reckless Romeo.' The possibility of calisthenics in mid-air as funmakers are infinitely greater than those on terra firma, so I am going in seriously for aviation, for at least one picture."
THEDA BARA, who has arrived in Los Angeles on her first trip to the Coast, is the only one of the big stars of screen- dadom who has never worked at a Western studio. She began her film career three years ago with the Fox Company in New York in “A Fool There Was.” With Fox was Frank Lloyd, his director, who left for New York, where they will make two photoplays before they return to the Coast. Harry Weil, assistant director; Billy Foster, cameraman, and Marc Robbins, scenario reader, accompanied the star and director.

A new member of the Fox scenario staff is Marie Pavis, who has had twelve years’ experience as a screen actress and who has written many photoplays. Miss Pavis is at present engaged in story writing, but will return to acting in a short time.

Baby Virginia Corbin, the four-year-old actress, who has just taken contract with Fox, is now at work on a screen version of “Treasure Island,” which has been rewritten as a special vehicle for the little star.

The Cowboys’ Reunion of East Las Vegas, New Mex., have chosen Dustin Farum, of the William Fox Company, and William Hart, of the Ince forces, as “the two most typical looking cowboys extant,” and have written their respective companies to get a still of the two stars shaking hands, so that they may have the picture as their insignia to typify the reunion spirit of the big cowboy celebration held in Las Vegas every July—this year the 3rd, 4th, and 5th.

THE Helen Holmes Company at the Signal Studios began filming the eleventh important episode of the serial “The Railroad Raiders” entitled “A Desperate Deal!” this week under the direction of J. P. McGowan. A number of the water scenes for the installment were made during the recent visit of the company to San Francisco. In this episode the characters of the story are taken inland from the coast to a mushroom mining camp, Copper City, located on the desert edge. The town set has been erected by the technical men in the Arroyo Seco, several hundred yards from the studio. There crooked streets have been laid out, with the pine shacks, gambling resorts, and general merchandise stores necessary for the business section.

Charles U. Wells, one of the well-known players of the Signal Company, took examinations this week for admission into the Ince-Triangle program in “Love of Justice,” a feature film by Lambert Hill.

ENID BENNETT, Olive Thomas, and Sylvia Bremer are three Ince-Triangle stars who have formed a class for instruction in nursing and have engaged a prominent surgeon of Los Angeles as teacher. The girls are devoting an hour each day to practical hospital work and will be in training for a month, when they expect to be fit for field service.

Charles Rusoff, assistant of William S. Hart, who left Los Angeles a week ago, will meet Triangle exhibitors and appear at theaters in Kansas City, St. Louis, Indianapolis, Cincinnati, Columbus, Pittsburgh, Baltimore, Wilmington, Philadelphia, Trenton, Newark, New York City, New Haven, Boston, Albany, Syracuse, Rochester, Buffalo, Erie, Cleveland, Toledos, Detroit, Chicago,waukee, St. Paul, Spokane, Seattle, Portland and San Francisco. Mr. Hart expects to return on Saturday morning, June 9.

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JACK VOSBURG, late leading man of the American Film Company at Santa Barbara, is a late addition to the Thomas H. Ince corps of players. Mr. Vosburg has been engaged to play leads, and it is expected that his first picture (Ince) will be one in which he will play the lead opposite Louise Glauin.

Ruth McCord, the Ince-Triangle girl, has left Los Angeles on a motorcycle trip to visit exhibitors all over the country. Her first stop will be at San Diego, where there will be a Triangle monument erected. The journey taken by Miss McCord will cover 10,000 miles. Moving pictures of the start were taken, and Producer Thomas H. Ince gave Miss McCord letters to all Triangle constituents.

Charles Ray is to appear as star in the screen version of “Sudden Jim,” by Lambert Hillyer, taken from the story by Clarence Dunnington Ketland in the Saturday Evening Post. J. J. Dowling will play Zaanan Freme, a quiet character in the story who has his own method of solving the problems of those around him. Sylvia Bremer, the young Australian actress, has been assigned the leading feminine role of Marie Ducharme. Those in the cast include Lydia Knott and Frank Whitson. The company, with Victor Schertzinger as director, has left for the lumber country near Santa Cruz, Cal., where they will remain for a fortnight taking the important exterior scenes.

LOUISE GLAUIN is to be starred in the Ince-Triangle program in “Love of Justice,” a feature film by Lambert Hill.
MOTION PICTURE NEWS

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One of the thrilling scenes in the Alaskan story at the Culver City studios which will offer Dorothy Dalton as star took place this week between Kenneth Harlan, the new Ine-Triangle lead, and Melbourne MacDowell, the recently acquired character man. The fight was staged on a street set which has been built to represent the main thoroughfare of Nome, Alaska, during the first gold rush.

ZOE BECKLEY, special writer of the New York Evening Mail, and James Dollomb, of the New York Evening Post, were guests of Jack Cunningham, scenario editor, at Universal City this week.

"Checkmate" will be the Horkheimer release for May and will feature Jackie Saunders. "A Hit of Kindling" will be the June release of this star. "Betty Be Good" is the title of the July release. Will M. Ritchey is the author, and the part of Betty allows Miss Saunders an unusual opportunity to display her ability.

Gloria Joy has completed her first picture in a new series of "Little Mary Sunshine" and has begun on a new one just completed for her. The little Miss is supported by Leon Perdue, of "Shadows and Sunshine" and "Told at Twilight" fame.

Frances Guihan and Lela Liebrand are new adjuts to the Balboa scenario department. Miss Guihan is a St. Louis girl and Miss Liebrand comes from Kansas City.

Kathleen Clifford, the star of the Horkheimer serial "The Twisted Thread," has arranged for a Red Cross benefit at Los Angeles. Miss Clifford's assistants will all be screen stars.

Will M. Ritchey, who for three years has been chief of the Balboa scenario department, has gone East, where he will become a member of the editorial staff of the Astra Company at New York.

Lee Arthur, well known for his authorship of "The Auctioneer," "The Gay Mr. Lightfoot," "We 'uns of Tennessee," "Private John Allen," "Cohen's Luck," "Breaking Into Society," and the dramatization of "Huckleberry Finn," is a new member of the Balboa studio staff. His first work for the Balboa Company will be the preparation of a story for Jackie Saunders, which will be placed in charge of Sherwood Macfadden. Mr. Arthur is a former lawyer and newspaper man, and for the past ten years has been affiliated with the Edison Company.

WILLIAM C. DE MILLE is again directing at the Lasky studios after having spent some time taking charge of the scenario department. The stars in his first production are Louise Huff and Jack Pickford.

A new screen actress in support of Wallace Reid and Myrtle Stedman in a recent production at the Morosco studios is Florence Carpenter, daughter of the manager of the Paramount Empress theatre, of Salt Lake City. Miss Carpenter has had previous stage experience, but has spent the past six months "learning the camera angle." She will be cast in another production shortly.

A swimming pool is under construction at the Lasky studios for use in the forthcoming production of Cecil B. de Mille and the filming of any other scenes in subsequent productions that require it. The pool measures 40 feet wide by 60 feet long and is 10 feet deep. In order to have it ready for Mr. de Mille three shifts of men have been at work on the pool the past week.

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, whose business has compelled to live in the East, has returned to California and will take up his residence, with the other members of his household, in Hollywood. Mr. Lasky expects to spend six months of the year in Los Angeles and the other six months attending to his business interests in New York City.

GERALDINE FARRAR, of "Carmen" fame, has returned to Los Angeles after a season in the East and in Europe. Miss Farrar was met by her husband, Lou Tellegen, and a number of friends.

Douglas Fairbanks is surrounding himself with a notable company of players. For work with him in his latest production, "A Regular Guy," he has engaged Sam de Grasse, formerly a Triangle-Fine Arts star. The characterization of Mr. de Grasse as "Bud Fraser" in "The Good Bad Man" caused his selection by Director John Emerson for a part in the coming Artcraft production. Besides promising roles in "The Birth of a Nation" and "Dance of Flame" Sam de Grasse was featured in a series of two-reel Reliance and Majestic photo-plays.

Mr. Fairbanks also has Arline Pretty, who appeared in "In Again, Out Again," and Frank Lloro, who is noted for his playing of low comedy characters. Arnold Lucy, Helen Greene, and Walter Walker are also among Mr. Fairbanks' recruits.

"Laugh and Let Live" is said to characterize the humorous personality of Douglas Fairbank as nearly as print possibly can. There are as well as many others, a number of admirable examples of the one-and-only Fairbanks type of humor. We hope that anybody who reads "Laugh and Let Live" will learn what is behind "Doug's" remarkable grin.

RATHER a departure from the customary rehearsal of a scenario is being made by Douglas Fairbanks and his Artcraft company under the direction of John Emerson in "A Regular Guy." The different members of the cast are required to speak the lines of the scenes with the same dramatic effect that they would use on the stage. According to Mr. Fairbanks, the actor is thus made a more integral part of the story and does his work with considerable more feeling and appreciation.

"Humility," the first of the "Seven Cardinal Virtue" plays, puts on at the Bernstein studios, where pictures for the cleaning purpose are produced, is ready for the cutting room. The play serves as an introduction to the screen of little Irene Yarger, who is reported to be a child actress of unusual talent. Betty Bricke and Murdock MacQuarrie are supported by Jay Morley and Charles Arling. The direction of the production has been under Jack Pratt, with his assistant Sam Wood. Some striking effects are promised in the way of interior decoration.
THE Rolin Company announce two additions to their roster. William Blaisdell, formerly of the Balboa Studio, and Vivian Reed are the featured players. The entire cast has not been selected as yet.

Director Colin Campbell is busy with the preparation of a new Selig feature which is yet untitled. Tom Santch, Bessie Eyton and Fritzi Brunette are to be the principal players.

Al Santell, who has been directing the Kalem Ham Comedy Company, is laid up with a broken rib. While driving, his new Mercer in the downtown district of Los Angeles, he was run into by another machine. Lloyd Hamilton is again directing this comedy company, and has just finished the picture "A Jail Jam," which has been released.

Harry Pollard, the comedian of the Rolin Company, has married Myrtle Webb, a Kentucky girl, and will reside with his wife in Hollywood.

"Miss Captain Kiddo." The last picture is completed by the Kalem Company, headed by True Boardman, and will be released on the Mutual Program. The Kalem American Girl series, has been equipped with electric lights, and Director Home is now making some striking night scenes for the fifteenth episode, "Sage Brush Law." This series will be in twenty episodes.

The Western street scene used in the Kalem American Girl series, has been equipped with electric lights, and Director Home is now making some striking night scenes for the fifteenth episode, "Sage Brush Law." This series will be in twenty episodes.

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Harry Pollard, the comedian of the Rolin Company, has married Myrtle Webb, a Kentucky girl, and will reside with his wife in Hollywood.

"Treads of Fate" or "Strings to Her Heart." The story by Epes W. Sargent has to do with the "string suit" or dress suit used for quick changes on the stage where a string is pulled and the entire suit drops off. George French and Ethel Lynne are featured.

The first Margaret Gibson feature, "The Forteenth Man," has been completed. The final scenes called for a prize fight, and a ring set was constructed at the studio, and two local pugilists, Clifford Jordan and Robert Powers, were put on in a match.

Frank Woods, late manager of production at the Fine Arts Studio, has gone to New York, where he will consider several offers, which await him in the picture field. Mr. Woods' work for the Fine Arts was very successful. Mr. Woods accompanied by Mrs. Woods, motored to San Francisco, and from there went to Portland and Seattle, then on to New York.

L-Ko Director Dick Smith, who has just finished "Shattered Hearts and Battered Faces," is starring Bob Mckenzie in a new comedy, the working title of which is "Doping the Rube." The supporting cast includes Chester Ryckman, Eva Novak, Harry Lorraine, Russell Powell and Thomas Del Mar.

"A Baby Mix-up," a two-reel L-Ko comedy, under the direction of Noel Smith, was completed Saturday. The scenario, which was written by Director General J. G. Blystone, required a "type baby," which made it necessary to advertise in the Los Angeles papers, and, according to report, the following morning the L-Ko lot resembled nothing more than an orphanage.

Phil Dunham's picture, "Chicken Chased and Hen Pecked," under the direction of Vim Moore, is ready for release.

An entire circus tent has been erected at the L-Ko Studios to accommodate a large number of extra players which will be used for scenes in the circus picture, "The Honor of the Sawdust," in which Alice Howell is featured.

On account of change of plans at the Eastern Vitagraph Studio, Antonio Moreno will probably be starred in another picture on the West Coast. "The Pre-tender" is the name of the new feature intended to star Mr. Moreno and Mary Anderson, under the direction of William Wellman.

Harry Morey, who was reported as coming to California, has also changed his plans, and will not come to the West Coast until he has finished one more feature picture. At that time Mr. Morey and Mrs. Moreno will exchange studios.

Mr. De La Parelle, director for the La Salle Film Company, of Chicago and Los Angeles, has arrived in Los Angeles, and is now busy selecting a studio where he will begin the production of fifty-two one-reel comedies, which are to be released on the Mutual Program. The La Salle Company will also produce five-reel comedy-dramas from time to time. King Vidor, well known in film circles, will be assistant to Mr. De La Parelle. The company has had sent out to them two carloads of furniture and props from the Chicago studios.

P. G. Lynch, formerly studio manager for the American Film Company at Santa Barbara, has joined with the Argonauts Company, with offices at 828 South Los Angeles street, Los Angeles, in the official capacity of assistant to the president. Mr. Lynch has been in the picture industry since 1910, his first engagement being with the Theatre Film Service Company, of San Francisco, where he was in charge of the booking department, and later was appointed manager. A year later Mr. Lynch became identified with the Novelty Motion Picture Company, which was absorbed by the General Film Company. In 1913 Mr. Lynch opened the San Francisco exchange of the Mutual Film Corporation.
and three months' later became affiliated with the American Company at Santa Barbara, where he proved himself a very popular and capable studio manager.

A LICE WILSON, who was known as Alice Rae at the Fine Arts Studio, has left for New York. Her last engagement in California was in the feature directed by George Seigm in for Chicago capital.

Ruth Stonehouse and her husband, Joe Reach, scenario writers, have as their guests B. B. Schuler, the personal representative for Adolph Zukor and head of the Famous Players publicity and advertising department at New York.

Jess Meredyth, formerly affiliated with Don Meaney at his Hollywood offices, has left for New York where she will establish her own offices as author and playwright's agent. In connection with her work as agent, Miss Meredyth will write photoplates regularly for the Triangle films.

The Rosamay Superfilm Company is the name of a new concern opening studios in Los Angeles. Henry V. Romayne is the president, and Bright Stringham Young has been engaged as general manager.

The National Film Corporation of America has begun activities on their production, "Tarzan of the Apes," at their recently-purchased studio at Santa Monica and Gower streets, Hollywood. William E. Wing is in charge of the scenario. The story calls for a large number of people, and the properties will include ship, jungle and forest sets.

J. G. Blystone, director general of the L-Ko, is completing his circus comedy, "The Honor of the Follies." He needed a bunch of babies for the film and the baby wailing and the music from the calliope he's using in Alice Howell's circus picture makes some duet.

These directors are mighty severe sometimes. Think of making poor Tony Moreno escape in a boat while real bullets were fired after him just because the splash of the real bullets registered better!

T. O'Tool, R. R. Neilson, M. G. Watkins and a lot of other film folks. A beauty of the organizations is that... Sweeney, who is the secretary of the league of exhibitors who worship the filmsters of our fair town.

(Continued from last week)

There's a lot of interesting people in Chicago. Vic. Eubank, for example, who keeps everything straight at Essanay — everything but George Spoon's cigar which always points skyward. And there's Julian Johnson, the editor, and Jemima Quirk the secretary of Photoplay Magazine. They have a lot of fun skylightin' with the paper trust to get enough paper to supply the millions who want to read their picture album and grow into fans.

Bill Lord Wright is devoting his time to helping the government secure volunteers and has turned out a poster that is a work of art. We'd like to meet many more, but the rival was off for Broadway. Chicago must be careful.

A TRIBUTE to the publicity and advertising department of the Universal was paid this week by Albert D. Lasker, president of Lord & Thomas, one of the country's largest advertising agencies, when he told President Carl Laemmle at Universal City that he had an efficient and capable studio manager.

Agnes Vernon, co-star with her husband, Jerry "Brownie" Cline, writes HOOKUP that the pictures are good. "I'm not married, just don't have the time," she tells her friends.

Paul Willis has been wearing a mask in the latest Metro pictures. The Haunted Mansion has the hopes to goodness that he'll be able to wear the nattiest, cut-the-latest in the U. S. industry.

Now that milk has gone up, the Big U. zoo is quite a luxury. "Beverly's" daily diet consists of eight pint bottles of milk, a little bit of bread, and a little bit of fruit.

Harry Ham was arrested by a Marjorie Daw, and he says that breakin' quarantine and runnin' around after the messmates is bad because the doctor diagnosed it as poison Ivy.

The suitor's accounts are mighty severe sometimes. Think of making poor Tony Moreno escape in a boat while real bullets were fired after him just because the splash of the real bullets registered better!

T. O'Tool, R. R. Neilson, M. G. Watkins and a lot of other film folks. A beauty of the organizations is that... Sweeney, who is the secretary of the league of exhibitors who worship the filmsters of our fair town.

(To be continued)

SEEING AMERICA FIRST

(Continued from last week)

George Spoon and George Spoon's cigar are the talk of the town. When George Spoon's cigar which always points skyward.

J. A. Crosby, head cameraman for the Rolin Films, has just gotten himself a 1917 Paige-Crosby Special.

They say Margaret Gibson is coming to "The Fourteenth Man" in a suit of her "real husband's" clothes.

Terry Ramsay is busin' than our old friend the cat.

George Spoon has been wearing a mask in the latest Metro pictures. The Haunted Mansion has the hopes to goodness that he'll be able to wear the nattiest, cut-the-latest in the U. S. industry.

This week in "Hollywood Hookum" (To be continued in our next)}
"A Romance of the Redwoods"

(Atcraft—Seven Reels)

REVIEWED BY PETER MILNE

W e had thought to use the line, "Mary Pickford gives conclusive proof in "A Romance of the Redwoods" that she is justly popular," as an opening shot in this review, but suddenly the intelligence swept over us that somewhere at some time it had been employed before. "Little Mary still has no rivals," prove just about as original, and "The latest triumph of the darling of the screen" doesn't surpass either of the former in novelty. However, now that we've written them all we are firm in our purpose to stand by them. But it would take a good many catch lines and pet press agent phrases to adequately convey the quality of Miss Pickford's performance in this, her latest Artcraft picture. Her imitators who tack on a curl here and there and jump around after the manner of kittens are quite out of date. Miss Pickford is not only her usual adorable self, but she handles her dramatic moments excellently. A lot of foolish flapping around is not in any sense Pickfordian.

The story provided her by Cecil B. DeMille and Jennie MacPherson is simplicity itself, and in its way simplicity is constantly entertaining. There is an undercurrent of suspense, beginning in reel one and ending in reel seven. The various crises in the scenario are approached deftly, and when they arrive they carry the required punch. When Jenny, after her long journey, discovers herself at the mercy of "Black" Brown, who she learns of his trade, holding up the stage coaches, when she realizes he has broken his promise to her to go straight, and when finally she saves him from lynching-law by compromising herself before his captors, form moments that create the highest tension. Neither have the authors failed to provide the balancing element of comedy. There are hearty laughs in the spectacle of Jenny, fresh from staid Boston, encountering the crude methods of living prevalent in the West in the days of '49, in her announcement that she wants laundry work, and the various efforts of the miners to be first in tendering her their respective shirts, and also in the final discovery of the Vigilance Committee that the compromising story told by Jenny to free "Black" Brown was a clever little lie, cooked specially for the occasion. In fact, the picture is superbly balanced from first to last.

Naturally does the picture show the results of Mr. DeMille's direction, but where his work as author begins is unknown. At any rate, he has gotten the most from his players, has handled every scene effectively. The photographic effects and lighting introduced by Alvin Wyckoff are realistic to the extreme and include some clever novelties such as were seen in "Joan the Woman." The scenes selected are typically Western, and there are some beautiful long shots. In fact, in the matter of production "A Romance of the Redwoods" leaves not a thing for the hungry eyes of the hypercritical to seize upon.

Chief in the supporting cast are Elliott Dexter as "Black" Brown, who gives a thorough characterization of the role, and Charles Ogle as Lyn, a part rich in comedy, in which Mr. Ogle does the best work of his long career. Brady Maxwell and Roesmond Hatton have parts of lesser importance, parts which really might have been awarded less capable performers, but which are acted splendidly as a consequence of the casting.

In passing it is worthy to note the practice of the Arctraft Company in assigning different directors to each picture in which Miss Pickford appears. Perhaps this plan is due to the recently announced policy of Mr. Lasky in permitting various directors to produce pictures of the sort to which they have shown particular adaptability. If this is the case, then we may look forward to a continuance of the variety that has characterized the first set of pictures Miss Pickford has done for the company. The star is not confined to a single track. Her field gives promise of broadening to the distant limits of the field of pictures in general.

THE STORY AND PLAYERS

Jenny Lawrence (Mary Pickford) is sent West to join her uncle. He has been killed by Indians, and "Black" Brown (Elliott Dexter), a road agent, takes his name and his respect as a cloak to shield himself from his many deeds of outlawry. Jenny realizes what has occurred, but is forced to accept the protection half-heartedly offered her by Brown, in preference to the only other shelter of the town—the dance hall. Gradually, Brown falls in love with Jenny. She discovers the meaning of his long journeys from home, and influences him to reform. But the lure of the past is too great for Brown, and he decides to turn one more trick. Jenny, a passenger on the stage, shoots him in the hand when the coach is held up, and this later proves the means to identify him and results in his capture. Despite the pleadings of Jenny, the Vigilance Committee prepares to hang the newly arrived and much more capable performer, but which are acted splendidly as a consequence of the casting.

The illusion of Miss Hyland herself doing a wonderful toe-dance is one of the specially noticeable feats accomplished by good direction, using all the tricks of photography to so combine close-ups of face, toes, and motion that they seem one person throughout. We fully endorse the director's selection of "fifteen wives," too, and the "sixteenth" does not suffer by comparison. He is really funny at times, and no one could have been more suitable as having the necessary qualities of that character, but not painfully so. He is really funny at times, and no one could have been more suitable as having the necessary qualities of that character, but not painfully so. He is really funny at times, and no one could have been more suitable as having the necessary qualities of that character, but not painfully so. He is really funny at times, and no one could have been more suitable as having the necessary qualities of that character, but not painfully so. He is really funny at times, and no one could have been more suitable.
improved on, and George Forth as Warburton does his "bit" in excellent style.  
"The Sixteenth Wife" will entertain immensely audiences in better class theatres.

THE STORY AND PLAYERS

Olette (Peggy Hyland), a wonderful "Russian Dancer" with a "Nubian Slave," falls a prey to a Turkish Kadir (Marc MacDermott), who wants to make her his "sixteenth wife." After some near-tragic adventures in the Kadir's palace, in which her manager and press agent, Hackel (Templar Saze), proves a poor protector, she is finally recognized by an old friend, Jimmie Warburton (George J. Forth), newspaper reporter and live wire, who keeps her secret to mutual advantage, rescuing her from the terrible Turk and winning the affections that the amorous foreigner is denied.

"Annie for Spite"  
(American-Mutual—Five Reels) REVIEWED BY P. G. SPENCER

THE sweetly charming nature of Mary Miles Minter is considerably underestimated when she is made to pose as Annie in Fred Jackson's latest, "Annie for Spite," produced by the American Company through Mutual, but the three M's improve on every occasion, and still there's that reminiscence, that makes one wonder; for Mary Miles Minter is a finished artist, and whether she be portrayed as a kitchen mechanic, a salesgirl in the basement of a department store, or a girl in affluent circumstances, she carries out the embodiment of every environment.

She is simply Mary Miles Minter, no matter where placed. 
Her sweetness of nature, her desire to look only upon the broad and the good and the kindly in mankind is manifest in every line of her role.

The picturization is uniformly balanced, though there evidently has not been very much pains spent on securing good locations. It is a picture that will have a strong following.

THE STORY AND PLAYERS

A disgruntled old curmudgeon, with malice in her heart, is Mrs. John Grant Nottingham (Gertrude Le Brandt), mean from her heart, with not a pleasant ever passing over her countenance, hence "Annie for Spite."

And there is the story.

Her daughter-in-law, Mrs. Emily Nottingham (Eugenie Forde), is at heart a grafter; her son is dead, her grandson lives. 
"Show me the homeliest, ugliest, no-nothing girl, and upon her will I bestow my wealth, just to spite my daughter-in-law."

"But," the lawyer interposes. "I would not advise that, and yet if I don't some other lawyer would, so here goes—"

In a department store he finds Annie Johnson (Mary Miles Minter), who is the most forlorn looking creature one ever gazed upon. In her gingham dress and with a dirty face, she is presented to Mrs. Nottingham, who is pleased, indeed with the odd spectacle. But Annie begins to radiate joy and happiness, and this quality, with new gowns, shows her in a different light, and she wins over the old woman, and is made sole heiress.

The daughter-in-law, however, contests the will and wins, but Annie is made happy in the love of Willard Kaine Nottingham (George Fisher), the old lady's grandson.

Others in the cast are George Periolat, Lucille Ward and Robert Klein.

May 14 is the date set for its release.

"The Highway of Hope"  
(Morosco-Paramount—Five Reels) REVIEWED BY GEORGE N. SHOREY

SPLendid direction has been given the weakest Paramount story that has come to our notice in some months. Willard Mack furnished the scenario. For the greater part of the story Kathryn Williams is pictured as a mining camp slavey, just the poor, unfortunate person you are sorry for and want to have something happen to, to get her out of her misery. But no such luck. She meets her hero, and he is drunk (the most realistic idea of intoxication we have seen in many a day). He marries her to save her from a brute who would force her to marry him. This is not particularly thrilling, and the plot drags on with more misery. A letter from home which greets the hero, telling him (in effect) if he had not done the right thing by this girl he might go back East, among "real people." All the way through the hero and heroine are not of their surroundings. They hate themselves, they hate life, they hate everything about them. There is no relief to this misery. And here the director has kept the audience interested with clever little incidents, wonderful staging, picturing of the mining camp, and a lot of detail that had to be used to fill the gap in the story. Finally the poison cup is introduced and a parting, during which the woman becomes a lady and the man becomes a vagabond, starts a new misunderstanding, but makes possible the happy ending. Yet even the ending is incomplete—never connects with the folks back home—with the real heart interest that is promised at the start but never develops.

THE STORY AND PLAYERS

The drudge of a mining camp, Lonely Lou (Kathlyn Williams), is bullied by Missouri Joe (Jim Farley), and is about to be forced into marrying Joe when Steve King (House Peters) protects her by marrying her himself. Steve is drunk. In the morning he wakes to find his life seemingly blasted—for he is really a city man—and he takes a burro, some grub, supplies, and much booze, with his miserable wife into the mountains. He strikes gold, then starts to take poison to end it all; Lou sees the poison, thinks it meant for her, pretends to die from it, and not till years later, when she is the rich owner of the mine, does Steve find her and learn the truth. Then they are happy.

"The Millionaire's Double"  
(Metro—Five Reels) REVIEWED BY JOSEPH L. KELLEY

"THE MILLIONAIRE'S DOUBLE" never waxes brilliant, is light in structure, and drags in spots. Lionel Barrymore makes the very best of a situation wholly improbable. His fine acting and Evelyn Brent's excellent support are its two redeeming features. If the strength of the title were followed throughout the run of the picture it would have few equals. As it stands, it leaves the impression that extremes had to be resorted to in order to stretch the picture to five reels.

It is difficult to even imagine a possessor of millions jeopardizing them in order to play a joke on his or herself—in this case an American millionaire who, heads of his stock company by drowning, nonchalantly dismisses the matter, and takes the chance of his large estate being administered and his fortune disposed of, merely that he may perpetrate a joke. The plot has little or no strength. There are bits of comedy injected which relieve an otherwise dull situation. Harry Davenport has handled what material there is very capably. It will prove good entertainment for lovers of light amusement.

THE STORY AND PLAYERS

Bide Pennington (Lionel Barrymore), a young millionaire, goes abroad to forget an unhappy marriage and his wife's elopement. After ten years he returns, having received news of his wife's death. His deserted home proves unattractive, and he decides upon a trip across the continent. Robbers enter his home, make away with his sealskin coat, a wallet containing several personal papers, and, upon orders from their leader, Richard Glendon (Harry Northrup), they leave the coat, containing identification cards, on an East River pier, and the following morning the announcement of the suicide of the millionaire appears in the papers.
Glendon then proceeds to force under duress Constance Brent (Evelyn Brent) to pose as Bennington's widow in order that fortune might be obtained. Bennington reads of the fact that a widow has set claim to his millions, and he decides to impersonate himself and thwart the scheme of the crook. He meets his "widow," and is induced to pose as Bennington because of the strong resemblance. Complications arise, but everything turns out satisfactory. He marries his "widow." Others in the cast are H. H. Pattee, John Smiley, Jack Raymond and Louis Wolheim.

"The Lad and the Lion"

*SELIG-K-E-S-E—Five Reels*

REVIEWED BY GEORGE N. SHOREY

THIS is a story of narrative romance, with a most unusual setting and one of the most remarkable animal characters we have ever seen. We cannot say that the dramatic punches held us spellbound, nor that the realistic leaps of the lion made us shiver, but we feel that audiences not so inured to the tricks of the camera will perhaps get the real thrill intended. It is there, logically. The chief reason it did not get us was that the action was too rapid, and too foreign to our sympathies, to hold us to the spot.

The hero appears throughout as a wild man. His character is most extraordinary and perfectly realistic, but somehow we do not care much whether he loves Nakkia or whether Nakkia's love is won by him. He lives without apparent support, other than a sheep he steals occasionally with the aid of his friend, the king of beasts. Probability is the least thing one must allow to worry him if he is to enjoy this play.

Having cleared the decks of all possible criticism against this production, we want to say that the lion acting is real; it is wonderful; we have seen nothing to even compare with it in naturalness; and the desert settings of the picture are magnificent. Vivian Reed as Nakkia is pretty and attractive. She is not required to register emotion in sufficient quantities to characterize its quality. All the emotion is registered by the wonderful lion, who is the real hero of the play.

Don't overlook the children on this picture. They will marvel. They will gasp. They never will be able to figure it out.

"The Saint's Adventure"

*ROSAOEY-K-E-S-E—Five Reels*

REVIEWED BY PETER MILNE

HENRY WALTHALL's performance as the minister in this feature is its outstanding feature, and it has many other good points. Mr. Walthall never made his reputation on any one director. He has proved that often enough. Here as the Reverend Paul Martin he acts with the same nice restraint and the same telling use of gesture that makes every one of his created characters stand apart from the ordinary. It is indeed hard to tell what "The Saint's Adventure" would have been minus the services of the star, although in many respects the story is unusual.

Its suspense is derived through the mistaken identity trick, which, however, has a real theme behind it. The Reverend Martin is one of the ministers preaching to a congregation that adores his religious gaiety. But a crook upsets everything, and the innocent minister is easily capable of penetrating the falseness of it all, and soon sickens of it. Consequently, when by the hand of fate he is suddenly forced to act as Joe Farley, a steevedore, he is given a chance to put into practice those ideals he would have liked to bring to the fashionable congregation. His love affair with the real Joe Farley's wife and the final climax of the story are elements that serve to heighten the suspense and stimulate one with a mental thrill.

The story was written by ex-Judge Willis Brown and directed by Arthur Berthelet.

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The story was written by ex-Judge Willis Brown and directed by Arthur Berthelet.
"Her Better Self"
(Famous Players-Paramount—Five reels)
REVIEWED BY GEORGE N. SHOREY

This is not the most important story Miss Frederick has appeared in, but it ranks with the better ones, and will please audiences generally. Miss Turnbull has here cast the star as a society butterfly who learns a deeper duty through watching the work of a young doctor among the poor and afflicted. She has taken characters true to life and has built an interesting story, the only fault of which is that she has not cut out as strong a role as Miss Frederick is capable of handling.

The incidents of the plot are splendidly handled by Director Robert Vignola, the court-room scene being a most unusually attractive set, in which the lawyers, the witnesses, and the court officials and judge are placed in the "spot" for a change, instead of a self-conscious looking jury and a lot of "extras" as audience.

Miss Frederick does not get an opportunity to display her best known talents. She is just a society girl who falls in love with a doctor whom she believes has wronged another girl, and her work is "straight dramatic," one might say. The plot moves along consistently, and builds up to a strong climax, and the lawyer's, the witness, and the court officials and judge are placed in the "spot" for a change, instead of a self-conscious looking jury and a lot of "extras" as audience.

The legion of playgoers who enjoy Miss Frederick in any play will find "Her Better Self" a very satisfactory production.

THE STORY AND PLAYERS

Vivian Tyler (Pauline Frederick), society debutante and engaged to marry the young Count Bellotto (Frank D. Rheim), meets Dr. Robert Keith (Charles Wellesley), Grace's father, becomes one. Mrs. Van Puyster (Maude Turner Gordon) aids the young Count, but in her heart Grace realizes that the young Doctor is the young Doctor. Then she accidentally comes on Aggie May (Alma Herlick), a woman of the streets, who tells her Doctor Keith gave her his picture for her pocket. Grace misunderstands, and coming again on the Doctor with Aggie in his arms, whom he is trying to comfort against a fear of Dopey (Armand Cortez), a dozen of the slums, who threatens to "get her" if she tries to reform, she tries to forget Keith. The climax agrees for Grace to see Aggie kill herself, which is such a shock Grace is under care of physicians for weeks. During this period Doctor Keith is tried and about to be convicted of Aggie's murder, when Grace learns of the trial and races in an automobile to the court-room just in time to prevent a verdict of "guilty" and secure a new trial, which, of course, results in clearing the Doctor.

"Yankee Pluck"
(World Film—Five reels)
REVIEWED BY PETER MILNE

Produced from a story by Willard Mack, "Yankee Pluck" creates an average amount of suspense, and is enlivened by one or two good punch lines and a generous supply of comedy. Fundamentally, it is plainly conventional, but a formidaible amount of incident and several situations not always common in plots of a similar character result in its being possessed with a quite unusual power to entertain. The producers have not, however, gotten far enough away from the Hackneyed to withstand all criticism. There is a Japanese spy after submarine plans which is not at all indicative of good diplomacy, and there are moments when one need not be possessed of an abnormal amount of perspicacity to call the turn on Mr. Mack.

The production which was in charge of George Archainbaud is good enough with the exception of a minor slip or so. A decent town wood house bearing the very proper name of "The Maryland Country Club" looks like a gangster's rendezvous when the interior comes to view, and a suitable mentioning "afternoon and the scene following showing people in evening dress were the only inconsistencies that stand out. But the few bothersome details done away with "Yankee Pluck" stands as a very fair picture—nothing extra and not equal to others on Mr. Brady's program—but very fair.

Ethel Clayton and Edward Langford appear in the leading roles. Johnny Hines does a great comedy part, and Montagu Love as the spy, and Charles Bowser as the father, create interesting characters.

"The Neglected Wife"
(Balboa-Pathe—Third Episode)
REVIEWED BY PETER MILNE

The action grows unusually sensational in "In the Crucible," the third episode of Pathé's latest serial. There is the same sort of drama wherein Ruth Roland escapes from her infuriated landlady via the window route, and there is a hot fight staged in a department store between the floorwalker and a shopping clerk. The latter finally triumphs by shooting his opponent and makes his escape in an automobile. He is pursued, and as he crosses a drawbridge it is lifted and car and man plunge into the water.

That the clerk should have attempted to throw the blame on the heroine, when the fight was waged before a few score witnesses seems altogether improbable. However, this is the only glaring point in two reels so crammed with melodramatic action that flaws, if noticed, are quickly forgotten.

THE STORY AND PLAYERS

Margaret Warner (Ruth Roland) and Kennedy (Roland Bottomley) resolve not to see each other again. Norwood (Phil D. McCluggage), the editor, mails Margaret a check for her story, but as she has left the boarding house she does not receive it. She obtains a position in a department store, and shortly throws the whole place into confusion by innocently causing a fight between the clerk and the floorwalker. She is arrested and taken to the police station, where she is unable to decide whether or not to call on Kennedy to defend her.

"Wild Winship's Widow"
(Triangle-First—Five reels)
REVIEWED BY PETER MILNE

A LIGHT comedy with just a touch of drama here and there is presented in this number from the Ince studio. Taken as a whole, its humor is derived from rather commonplace situations, which, however, have their beginnings at an unconventional source. The action follows a single line throughout, but is never allowed to drag because of the introduction of a number of very pretty scenes. In fact, the right adjective for "Wild Winship's Widow" is pretty. Director Charles Miller has seen to it that no opportunities were overlooked to give the picture an ideal setting.

The author, John Lynch, created several delightful characters to enact history. The sound mindedness of Aunt Minerva is well accentuated by several spoken titles containing a philosophy unusually humorous. Lilian Hayward brings life to the role in excellent style. The prototype of Archibald Herndon, the sentimental, and responsible for a large portion of the comedy, can readily be recalled. Rowland Lee excels in this character part. Dorothy Dalton and Joe King have the leads, which are straight, and which, strange enough, act more as foils for the comedy of the other characters.

To sum up, "Wild Winship's Widow" is fine, clean comedy. Nothing sensational, nothing terribly exciting, but a welcome change from the ordinary.

THE STORY AND PLAYERS

Catherine Winship (Dorothy Dalton) holds the memory of her dead husband in sacred esteem. When at last she wakes up to the fact that he was more of a rogue than a hero, she discovers that her constant suitor, Morgan (Joe King), is practicing the indifferent attitude in order to arouse her jealousy. He is seen constantly with Marjory Howe (Alice Taafe), and her suitor, Herndon (Rowland Lee), and all make up devotes himself to Catherine. All four keep up the game until Morgan, unable to restrain himself any longer, secures a minister and both couples are married, Catherine and himself and Marjory and Herndon.

"The Story and Players

John Pollard (Charles Bowser) plans to marry his daughter, Polly (Ethel Clayton, to his creditor, Singleton (Eric Wayne), in whose past is a lady of doubtful character. Mrs. Derwent (Isaette Monroe) is prominent. Polly marries, as her husband, Travers (Edward Langford), who is perfecting certain submarine plans invaluable to his country. Baron Wootchi (Montagu Love) taking advantage of Pollard's need of money, offers him a large sum to procure these plans. Pollard succeeds by a trick, but Polly interferes before damage is done, and saves the day. Trav- ers pardons Pollard, which is beautifully handled and ready to consent to Polly's marriage with the officer.
"Cris and His Wonderful Lamp" and Other Pictures
(Conquest-Forum Films—Seven Reels)
REVIEWED BY JOSEPH L. KELLEY

"CONQUEST PICTURES" run true to the standard as set in the first two in this third program. Variety in subjects seems to be the foreword. There is variety aplenty and it is of such a nature as to get response from the most cosmopolitan audience and it is in the extremes in both temperament and age. In a word, they please. "Cris and His Wonderful Lamp," the feature of this program, is something different—different in respect to the general run of features. A nice combination of child fantasy and adult eccentricities is contained in this offering which seldom finds its way into the regular five or six reel feature picture. The theme is suggestive of "Arabian Nights," "Aladdin and His Wonderful Lamp." The doings of Aladdin and his lamp are brought up to date with an idea, admirably conceived, of proper blending of the real and unreal. Much of the story calls for double exposure, but it is handled with such a characteristic that one does not tire of the frequency with which it is employed.

THE STORY AND PLAYERS
The outstanding character is Cris (Thomas Carnahan) who grows tired of Professor Cipher's (Joseph Burke) academcy, and accidentally come into possession of an old incantation lamp, he rubs it as did Aladdin of yore; the magic spirit appears and grants him his every wish. Cris substitutes his spiritual doubly for himself at school and gets into all sorts of trouble with the professor and his father Carnahan does some good juvenile acting. Joseph Burke as the Professor can make a more than a ripple of laughter. His work is splendidly done. Peggy Adams has the ingente part, plays it with a nice consideration for the role, and although she has little opportunity to display real talent, what she does is accomplished with the foresight of an artist. A well-selected cast is in support. The picture is in four reels.

"The Mystery of the Double Cross"
(Pathé—Eleventh Episode)
REVIEWED BY PETER MILNE

"LOVE'S SACRIFICE," as the eleventh episode is separately titled, concerns itself chiefly with the plotting of Bentley and, for the time being, the business of shedding more mystery on the identity of the Masked Stranger is dropped.

THE STORY AND PLAYERS
Bentley (Ralph Stuart) overhears Brewer discussing stocks with a business associate and decides to use this knowledge as a weapon to force Philippa (Mollie King) to marry him. Ames (Gladden James) sees Bentley enter a certain house, and calls the police, expecting to raid it. His plans are shattered, however, by the appearance of Philippa, who hurriedly enters the house in answer to Bentley's call.

"Little Miss Fortune"
(Erboigraph-Art Drama—Five Reels)
REVIEWED BY PETER MILNE

"LITTLE MISS FORTUNE" was written by Reverend Clarence J. Harris and produced by Joseph Levering with a cast headed by Marian Swayne. It has a very slight story and an absence of strong passions to become quite deplorable as the picture progresses. In fact, the producers of the picture relied wholly on the acting and personality of Miss Swayne to carry it over. But when it is taken into consideration that the star of greater popularity and greater talent than Miss Swayne, who work the "kittenish" stuff, are usually awarded vehicles of far better quality than "Little Miss Fortune," the results can best be imagined.

There is, to be sure, some share of comedy in the picture, and once in a while a little pathos comes to the surface, but even these elements of grace are extinguished when with real after effect the story fails to uncover anything dramatic. It has been given a good production and the support is average.

THE STORY AND PLAYERS
Sis (Marian Swayne), an orphan with histrionic ambitions, and after taking part in a village entertainment goes to New York. She gets a job as slave in a vaudeville boarding house, makes friends with Jim (Hugh Thompson), an actor, and helps him rehearse. She gets to know the leading woman's part in the act, and when her chance comes of taking it she makes good. Her happiness is made complete when she discovers that Jim is the long lost son of an old inmate of the asylum where she once lived. Bradley Barker and Lucille Dorrington are others.

"The Silent Partner"
(Lasky-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

BLANCHE SWEET is not furnished a role here that any one can be expected to compare favorably with her previous fine work in really dramatic parts. No stretch of the imagination will make a full-fledged romantic heroine out of the modern business woman, which this role makes Miss Sweet. Her sacrifice of the ten thousand dollars saved up for a home is the nearest to romance that the plot comes, even here it would seem that the poor old mother is the heavier loser.

Thomas Meighan as Edward Doyle has the unsympathetic part of a simple-minded man who marries the wrong woman and neglects his business at a time when he knows he should be there, because she asks him to pay more attention to her. He makes the part likeable, however, by the appearance of Miss Sweet makes us like her in part, but it is a play of business struggle which never reaches any real high point of dramatic appeal, except the final appreciation of the girl's worth as a business and life partner because of her loyalty, really born of love, for her employer.

This is not a play to end all, though up to the Lasky standard in mounting. It lacks the real human interest theme that, even though "common," is essential. And, besides, unfaithful wives, crooked partners, and heroes ruined over night by assaults in the stock market, are bad enough at best as themes—there is here not even a struggle by any one against these wrong conditions.

THE STORY AND PLAYERS
Jane Colby (Blanche Sweet) discovers Harvey Wilson (George Harvey) is crooked. Jane is Edward Doyle's (Thomas Meighan) secretary, but "saves" him. In the title naming this story, Wilson is his real partner. Jane shows up Wilson, and the partnership is dissolved. Meantime, Royle marries Edith Preston (Mabel Van Buren), who loves the former partner. Wilson and David Pierce (Ernest Joy), with the help of Edith, plan to break Royle through stock manipulation, but Jane saves Royle by using $10,000 she has saved. Royle sees the light and makes his silent partner a real partner "for life."

"The Marcellini Millions"
(Morocco-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

GEORGE BEBAN and Helen Eddy Carly divide honors in this production. The sentiment of the story, that after all there is no place like home, would carry it through without any further elaboration, but Mr. Beban's character work and Miss Eddy's excellent portrayal of the simple woman lifted out of her element help greatly.

In the George Beban style of picture architecture, which obliges him to enact always the same role in a different guise, we regard this picture as not equal to his former efforts. The heart interest is not quite so strong. The poor man out of his element is a sympathetic character, but we cannot feel quite so sorry for him as if he had bigger troubles, more solemn and sacred ties disrupted, as, for example, in "His Sweetheart," which permitted Mr. Beban's fullest expression of his art in Italian character sympathy compelling roles.

In "The Marcellini Millions" Guido works into a frenzy of rage at intruders, which lacks the sincerity of his previous efforts. He is too quickly calmed, overruled, by a woman who could not conceivably have cowed a man so big and certainly right. And so it required the circumstances of a somewhat improbable plot to place them back home and happy again. We do not rank this as equal to Mr. Beban's other productions. Miss Eddy's work, however, helps the picture greatly.

THE STORY AND PLAYERS
Marcellini (Pietro Sosso), a rich oil and wine merchant, dies after destroying his will. The estate goes to Guido (George Beban) and Antoinetta Bartelli (Helen Eddy). They take possession of the mansion, leaving their truck farm, and are embarrased by richies and servants. Antoinetta is dominated by Mrs. Murray (Ade Farrington), who stalks to teach her how to accept her new position gracefully. Guido, on the other hand, is kind, condescending, and welcome "guests" of Mme. Bartelli, returns to the humble home. Then it is discovered that Wade Crosby (Henry Woodward) is the real heir. Antoinetta, learning this, refuses to stay another moment and returns home with the baby to help Guido once more to enjoy the simple life. Both are now supremely happy.
"The Flashlight"

REVIEWED BY JOSEPH L. KELLEY

The "FLASHLIGHT," adapted to the screen by Ida May Parkinson from the story by Albert M. Trenor, is a picture of merit, in rank with some of the best picturizations of dramatic narrative, and will stand as one of the best efforts of the Bluebird. Its story is essentially mystery. The suspense is skillfully sustained to the end.

There is almost too much of the mysterious about it—so much so that there is an obvious cliche. The trick in the telling of flashing pictures, which paves the way for the solution of the mystery, is not new, but its obvious strength as a stepping stone to a well-conceived climax is so deftly applied by the director that it is made to stand out with all the newness of an Easter hat. The action in the initial reel does not strike, at times, the desired pace, but with its footage run it attains a swiftness upon which an actual happening could not much improve. A clearer and more forcible explanation of the flashlight's connection as the basic principle of the plot, if given, would have added a certain strength to the picture which it lacks as it stands.

Dorothy Phillips and William Stowell in the leading roles give fine characterizations. Miss Phillips' talent for expressing emotion to an exaggerated degree, combined with Mr. Stowell's strong personality, adds to this picture a sterling worth. Lon Chaney in support is convincing. Superlatives can alone describe the photography and natural scenic effects obtained.

THE STORY AND PLAYERS

Jack Lane (William Stowell) goes into the mountains to experiment with his invention for photographing animals. The camera has a flashing arrangement which automatically explodes when an animal steps upon a certain triangle within range. Lane, in his search for a proper setting for his device, wanders some distance from his cabin, and is obliged to apply for a night's lodging at the cabin of a recluse. He is refused, and lies down in the woods to sleep, first setting his flashlight. During the night he is awakened by an explosion of the flashlight and rifle shots. Returning to his own cabin, he directions, and discloses the picture of a girl carrying a rifle and apparently in flight. He is puzzled. Through curiosity he again visits the recluse's cabin and is arrested for murder. He escapes and stops in his flight to sleep. He is awakened by the girl whose likeness developed from the plate. The girl, Delice Brixton (Dorothy Phillips), and he set off together with a sheriff in pursuit. Lane connects the girl with the murder, and she suspects him, apparently. Lane is recaptured; a trial is had and he is acquitted on testimony of the girl and the man supposed to have been dead. Brixton (Lon Chaney) gives himself up and testifies that he killed Brixton (?), the recluse, who was a half-brother, in self-defense. The girl is Brixton's daughter. Lane is acquitted.

"The Primrose Ring"

REVIEWED BY GEORGE N. SHOREY

OPINIONS will widely vary on the acceptability of this picture as entertainment. We have no quarrel with the author of such a charming story as has been adapted into pictures, nor could we suggest a more artistic manner of presenting, nor a star more suited to the principal role than Miss Murray. But we know that the motion picture's vivid power of portraying and making stand out will cause some sensitive persons to shudder at a few of the hospital scenes.

The story by Ruth Sawyer makes a fairy tale out of the sad plight of the inmates of an incurable ward in a hospital. Human kindness to the helpless little folk, whose only delight in life is the little nurse who was herself an incurable and "knows how it feels" to be left all alone to "scientific" methods. The play has dramatic quality, will be classed as most unusual and one that certainly is calculated to stir one's feelings, and we should say make a never to be forgotten impression on the mind of any little child. The operation all but shown in detail, from administering the ether to the raising of the surgeon's knife, offers contrast in plenty to the fairy dream of a little girl temporarily put to sleep to be made well again.

It is a pretty conception, dealing with an ever sad subject, marvelously well handled. Personally, we like its "different" theme, and believe audiences generally will enjoy it.

THE STORY AND PLAYERS

Dr. MacLean (Winter Hall) was kindly, human. He operated on Margaret (Mae Murray), a foundling named after himself, and from a member of the incurable ward he became nurse in that ward. Bob (Tom Moore), his son, returned from study abroad, "scientist." On the death of his father he took charge of the hospital. His first recommendation was the abolishment of the ward for incurables, because of shortage of funds for the work. When the time comes to take the little patients away he enters the room to be greeted by the children as the "big, white knight" who has come to save them from the ogre, pain. For Margaret has filled the lives of these hopelessly crippled children with fairy dreams that make life not all pain. This softens the doctor's heart, and instead of abolishing the ward, he prepares a new and real home for the children, with Margaret in complete charge.

"The Frame-Up"

REVIEWED BY F. G. SPENCER

FOR an absolutely clean, wholesome film with plenty of punch and a wealth of side-splitting episodes, let us commend "The Frame-Up." William Russell as Geoffrey Claiborne, son of an indulgent wealthy father, is "all man," and the risks he takes to accomplish his ends are strenuous to a degree.

For instance, he is being taken to police headquarters and is seated between two policemen in the back seat of a touring car. He stabs at his arms along the back of the seat behind the policemen, and with a back somersault catapults himself from the car and makes his getaway.

The photography is uniformly good, and the picture portraying Claiborne's father in an unruly racing machine is vivid indeed. This is a picture that may be shown anywhere and is bound to prove a winner.

THE STORY AND PLAYERS

Geoffrey Claiborne is tired of idling and wants a job with a "kick" in it, a desk in his father's office being far too prosaic for one of his red-blooded tendencies. By a chain of peculiar circumstances he secures a position from Mother Moir (Lucille Ward) as chauffeur in her garage. He falls in love with Jane Anne (Francesca Billington), the daughter. One day he overhears Jim Vance (William Spencer), a saloon keeper, threatening Mother Moir with an exposure of her past unless she hides three yeggmen who have just crossed the border after pulling off a job in Canada.

Having forsaken her evil ways and now endeavoring for her daughter's sake to lead a moral life, she at first declines to do Vance's bidding, but is forced to. Vance, in the meantime his father (Harvey Clark), a regular sport, is arrested for speeding, the fact being that the police get a clue and he is taken to police headquarters for examination.

In the meantime his father's horse (Harvey Clark), a regular sport, is arrested for speeding, the fact being that he has lost control of the machine and cannot stop it. Father and son agree to meet at police headquarters, and it's some meeting—the laughter of the two at each other's predicament is infectious.

Then there is the contrast of the helpless little folks, whose only joy in life is the little nurse who was herself an incurable and "knows how it feels" to be left all alone to "scientific" methods. The play has dramatic quality, will be classed as most unusual and one that certainly is calculated to stir one's feelings, and we should say make a never to be forgotten impression on the mind of any little child. The operation all but shown in detail, from administering the ether to the raising of the surgeon's knife, offers contrast in plenty to the fairy dream of a little girl temporarily put to sleep to be made well again.

But to return to the story, the yeggmen, unable to secure their release from the steel room wherein they were confined, dynamite the door of their prison, set the house on fire, but are captured with their loot.

Others in the cast are Manuel Sampson, Charles Newton, Clarence Burton and John Goff, all of whom handle their respective parts well.
"The Checkmate"
(Northheimer-Mutual—Five Reels)
REVIEWED BY WILLIAM J. MCGRATH

A PICTURE with all its component parts good is "The Checkmate," with Jackie Saunders. The story, making use of a dual delineation, has been arranged in a pleasing and interesting manner. While it seizes upon a very trite angle of action for a part of its exposition, a young girl forever compromised by wine, a rich young blade and his bachelor apartments, it justifies recourse to this by switching it into a brand new, clever climax.

Jackie Saunders plays the dual character part which enables the action of the entire story. In it she alternates between a harum-scarum hoyden type of a country girl and a gown-crawning, city-life aspiring miss. The both types are sisters in the plot, and this Saunders’ work in both characterizations is without fault.

"The Wildcat" is one that perfectly suit Jackie Saunders. The story, making use of a modern story and a good sprinkling of comedy maintain the interest in this picture.

May 26, 1917

MOTION PICTURE NEWS

"The Phantom's Secret"
(Butterfly-Universal—Five Reels)
REVIEWED BY PETER MILNE

TO employ once again that bromide: If Universal maintains the standard set by "The Phantom's Secret," the success of Butterfly pictures is assured. In fact, "The Phantom's Secret" attains a degree quite far and above the average and is suitable for exhibition in all houses. The story, by J. Grubb Alexander, has a strong vein of suspense, a good romance and plenty of heart interest. As produced by Charles Swickard its high lights are well brought out and one never finds time to look for technical faults if such there are in contemplation of the absorbing story.

Mignon Anderson and L. C. Shumway do good work in the leading parts and head a cast competent in every respect. The atmosphere for all phases of the story is convincing enough and the scenes and settings are well selected. The camera work is of an unusually high order.

THE STORY AND PLAYERS

Jeanne (Mignon Anderson) discovers that her father, Comte de Beauvoir (Marc Fontenot), is a crook. Before she dies she is forced to marry one of his associates, Franz (Hayward Mack). She is forced into a life of thievery, and eventually Franz's operations lead him to America. Here Jeanne meets an old school chum, Jane (Molly Malone), who is going to Florida to visit her aunt, whom she has not seen since childhood. Jeanne, escaping from her husband, will not tell her there is a railroad accident and Jane is killed. Jeanne takes her place, and on her arrival in Florida is welcomed into a happy home. Henry Marston (L. C. Shumway) falls in love with Jeanne, but when he proposes she has to refuse. Henry believes her in love with Frank Van Dyk (Paul C. Church), and is shocked by the deception. Things come to a climax when Franz appears on the scene and claims Jeanne as his wife. He is, however, put out of the way by an associate (Dan Leighton), who has cause to hate him. After that Henry claims Jeanne as his wife.

"Sowers and Reapers" (Rolls-Metro—Five Reels)
REVIEWED BY PETER MILNE

GEORGE BAKER, author and director of "Sowers and Reapers," in which Emmy Wehlen is starred, delved into motion picture ancient history for his material. This applies not to much of the story, which takes various flights of fancy, but to the tone in which it is told. There is a similarity of the "take back the child and tear up the papers" variety and are apropos of the action every time. These are, too, a number of inconsistencies in the story and direction that are glaring, to say the least. It is difficult to understand how a body was burned to a point beyond recognition while the clothing and a letter found on the person still served as a means of identification.

In fact, "Sowers and Reapers" is in general such a cheaply inspired offering that to attempt a full list of its faults would be somewhat foolhardy. Its appeal, if any it has, is confined to that class who cheered and hissed at the ten, twenty-thirt' years since. Emmy Wehlen, extremely pretty, is the one bright spot in the picture. Her support is capable.

THE STORY AND PLAYERS

Bethesda Carewe (Jackie Saunders), the spoiled child of wealthy, indulgent parents, is known as "The Wildcat." Her father (Frank Currier) by deceit separates them and makes Annie believe he is faithless. Early, led to believe her dead, marries to suit his father. Annie, in the city, secures a position in a motion picture studio, and shortly becomes a star. She writes a scenario of her life, incorporating in it the episode of her desertion as she has been led to believe it. At a reception where the picture is shown Earle learns of his father's duplicity and hastens to explain matters. Annie, after she has learned the facts, pardons Earle and his father.

Others in the cast include G. A Parnell, Harry Davenport, Walter Horton, Kate Blanck, David Thompson, Grace Sampson, Claire McCormack and Emmanuel Turner.
May 30. Heart and Soul (Theda Bara, S. E. Vantine, Victor McLaglen), Vitagraph V-L-S-E.


May 20. Souls Triumphant (Wilfred Lucas, Myrtle Stedman), Columbia.


May 20. The Candy Girl (Gladys Hulette, Dorothy Home, John F. Hurley), Columbia.


May 27. The Iron Woman (Edwin Carewe, Gertrude Berkeley, Forrest Wintle, Helen Chandler), Columbia.


June 18. The Brand of Satan (Montagu Love, Gerda Holmes and Evelyn Greaves), Columbia.

Have your releases in by Saturday noon—The Exhibitor wants them.
SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.
From Disarray “Living Book of Nature”
May 7. Royal Game Stock Corporation, 2 reel, 300 feet
May 7. Captive Cat Animals, 1 reel, 500 feet
May 7. Odd Horses of the World, 2 reel, 500 feet

Sciences and Educational—Split Reels
Apr. 28. The Science of Chess
Apr. 9. Our World as it Appears to the Eye, 1 reel
Apr. 16. New York to Florida, 1 reel
Apr. 28. The Science of Chess, and Picturesque Dauphine
May 28. Survey at the Zoo, 1 reel, 500 feet

Foxfilm Comedies
Apr. 23. His Love Fight, 2 C
Apr. 30. An Aerial Joy Ride, 2 C
May 6. A Man in a Million, 2 C
May 13. A Roman Cowboy, 2 C
May 20. His Bomb Policy, 2 C

General Film Company
BROADWAY STAR FEATURES
Part of 30, 1 reel (1st of O. Henry Series), 2 reel, 1805-06
Friends in San Rosario (2nd of O. Henry Series), 2 reel, 1806-09

ESSANAY
The Shooting Star, C
Harvesting the Wheat Crop in Alberta, Can. Ed., 21851
Meditating with Message (Ishmael “Secret” Series), 2 D, 21888-59
Cannibal King of the Bush, No. 29, 1 reel, 18782
Great Lakes Sc, Split reel, 21872
Great Lakes No. 29, 2 reel, 21689

ESSANAY-LINDER COMEDIES
Max Wants a Divorce, 2 C
Max Wants a Divorce, 2 C

FORTUNE PHOTOPLAYS
The Desert Bat (Ruth Roland and Wm. Conklin), 21843 46
The Yellow Bullet (Neil Hardin and Lucy), 21866-69
Vengeance of the Dead (Henry King and A. L. Ogden), 21885-88

KALEM
The Vanishing Bill, 2 reel “Grant Police Reporter” Series, 1 D, 21856
The Mystery of the Burning Fright (5th Episode of “A Daughter of Daring”), 1 D, 21867
The Secret of the Borgia (23th of “Grant Police Series”), 2 reel, 21873-74
The Lone Point Peud (6th Episode of “The Secret of the Borgia”), 2 reel, 21874-75
The Vulture of Skull Mountain (8th of “A Daughter of Daring”), 1 reel, 21885-88
The American Girl “Series”, 2 D, 21891-92
MISADES OF M. MUFF SUFFER (THIRD SERIES)
(Featuring Harry Watson, Jr.)
May 20. Starlight Slaves, C
KELLOGG-HOLT COMEDIES
The Power of Pin (Hank Mann), 2 reel, 2 D, 21864-65
Shel-Tribune, No. 27, 1 Top, 21870
Mr. Bingo the Bachelor (John Lancaster), 1 reel, 21875
The Daughter of “Gay House” Dan, 2 reel, 21883-84
Selby-Tribune, No. 39, 1 Top, 21889
Selig-Tribune, No. 39, 1 Top
Bill and the Bearded Lady, 1 C, 21894
May 28. A Hole in the Ground, 2 C
June 11. A Brass Monkey, 1 reel, 21899
July 25. A Married Woman, 2 reel, 21902
SPECIAL WESTERN COMEDIES
Apr. 15. The Fixer (Harry Watson, Jr.), Kleine
May 13. The Politicians (Harry Watson, Jr.), Kleine

Metro Pictures Corporation
Monday, May 14, 1917
Drew—Her Sight and His Sidney (Drew) 
1 reel, 1916

DREW—Nothing to Wear (Mr. & Mrs. Sidney)
1 reel, 1916

ROMLA—The Blind Hand (Ralph Herz)
1 reel, 1917

Mutual Film Corporation
Monday, May 21, 1917
ROTHACHER—A Zeppelin Attack on
Navy Yard, reel, 5029

MUTUAL SERIALS—Missing Identity
Chapter 7 “The Railroad Raiders,” 2 D, 5530-31

LaSalle—The Cubby Bean’s Harem
(Madge Kirby), 2 C, 5543-44

GAUMONT—Flying Machines Around the Globe, 1 reel, 1917
May 29, 1917
05544

MUTUAL—Mutual Weekly No. 18, 1 reel
Top, 1917
May 22, 1917
05545

CUB—Jercy Tobin (George

ey), 1 reel, 1917

GAUMONT—Real Life—Going on
Wheels, The Sugar Industry of the
Barbados, Caviar, The Russian Motor Car,
05547

CAHILL—Pastry’s Partner (Marie Cahill), 1 reel, 1 reel

MAY 27, ORIENTAL LOVE
June 3, Cactus Rell, 1 reel

Universal Film Company

SPECIAL RELEASES
NESTOR—May Day (Harry Lyons, Lee Morlan and Edward Roberts), 2 D, 04247
GOLD SEAL—A Cuddle Mystery (Harry Carey and Catherine), 2 reel, 04248
L—KO—Bract Nuts (Dan Russell and Arthur Arden), 2 C, 04250
UNIVERSAL—American Weekly, No. 73, 2 reel, 04251

SHAKESPEARE—Allen’s weekly, 2 reel, 04251

VICTOR—Who Said Chicken (Bernie
Moran), 1 reel, 04249

VICTOR—May in the Society (Ruth
Stonehouse), 1 C, 04252

VICTOR—Irma’s Romance (Grace Canard and Fred Ford), 1 reel, 04249
LAEMMLE—Money’s Muckery (Douglas
Wright and Fanny O’Malley), 21813
BISON—Dropped from the Clouds (Kellen
McDermott and Agnes Duff), 2 reel, 04248
LAEMMLE—The Light of Love (Jessie
Arnold), 1 reel, 04249
BIG U—The Smashing Stroke (Jack Con-
y), 2 reel, 04249
Week of May 28, 1917

UNIVERSAL—Animated Weekly, No. 74
1 reel, 04248

VICTOR—The Gunman’s Gospel (Jack
Conway), 2 reel, 04252

LAEMMLE—Roped into Scandal (Harry Lor-
don, Bert Roach and Eva Novak), 2 C, 04247

UNIVERSAL—Animated Weekly, No. 76
1 reel, 04248

GOLD SEAL—A Cuddle Mystery (Ruth
Stonehouse), 3D, 04248

VICTOR—An Eight Cylinder Romance
(J. M. Postor and Rena Rogers), 2 reel, 04249

BIG U—Deception (Margaretta Pickard),
1 reel, 04249

VICTOR—By Speshul Delivery (Joe Res,
C.

IMP—The Puzzle Woman (Grace Cunard
and Francis Ford), 1 reel, 04235
BISON—Swept Into Mercy (Elsie Seward,
and Kingsley Benedict), 2 D, 04248

Vitagraph V.L.S.E
May 7, 1917

Chinks and Chapes the Spy (Maxine Mears), 1 reel, 04248

Chinks and Chapes the Spy (Maxine Mears), 1 reel, 04248

Heavy Hugh and His Match (Maxine Mears), 1 reel, 04248

Heavy Hugh and His Match (Maxine Mears), 1 reel, 04248

Call and Gasoline (James Aubrey), 1 reel, 04248

Call and Gasoline (James Aubrey), 1 reel, 04248
### STATE RIGHTS—CURRENT AND COMING

For Manufacturers’ Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

#### American News Weekly
- One reel each week exclusively on Army and Navy
  - April 7: Some Baby (Sunshine), 1 reel
  - April 8: The Golden Rotary, 3 reels
  - April 12: Educational Subject
  - April 13: A Porous Romance (Sunshine), 1 reel
  - April 20: Educational Subject

#### American Standard M. P. Corp.
- May 7: Daughter of Darkness (Sunshine), 1 reel
- May 12: Educational Subject
- May 14: The Daughter of Darkness, Episode No. 1, 2 reels
- May 19: Ghosts (Sunshine), 1 reel

#### Anti-Vice Film Company
- Is Any Girl Safe? 5 reels

#### Argosy Films, Inc.
- The Celebrated Stilwell Case, 6 reels
- Where Dye Get That Stuff, 5 reels
- Absinthe (King Baggott), Universal Reel Issue, 5 reels

####Arrowhead Film Corporation
- The Demonator (Derwent Hall Caine), 1 reel

#### Rex Beach Pictures Co.
- The Barrier, 7 and 9 reels

#### Cardinal Film Corporation
- Joan the Woman (Geraldine Farrar), 11 reels

#### Charter Features, Inc.
- The Lincoln (Chaplin), one episode each week, 2 reels

#### Christie Film Company
- Father's Bright Idea, 1 reel
- The Naked Truth, 1 reel
- The Magic Maid, 1 reel
- His Last Will, 1 reel

#### Claridge Films, Inc.
- The Birth of a Character, 5 reels
- The Heart of Me, 5 reels

#### Clune Productions
- Ramona, 10 reels

#### Corona Cinema Company
- The Eyes of the World, 1 reel

#### Cosmotofilm Company
- Incomparable Robert Scott, 4 reels
- Liberty Hall, 4 reels
- The Black Belt, 4 reels
- Victoria Cross, 4 reels
- O 18, 4 reels

#### Creative Film Corporation
- The Girl Who Didn't Think (Jane Gail), 6 reels

#### Dixie Films
- Tempest and Sunshine (Seylon Greely), 5 reels
- Just a Song at Twilight, 5 reels

#### Ebony Film Corporation
- A Natural Born Shooter, 1 reel
- Dar Blackhand, 1 reel
- Shine Johnson and the Rabbit's Foot, 1 reel

#### E. I. S. Motion Picture Corp.
- Trooper 44, 5 reels

#### Enlighten Corporation
- Enlighten Thy Daughter, 6 reels

#### Eugene Film Company
- Birth, 6 reels

#### European Film Company
- Fighting for Victory, 3 reels

#### Exclusive Features, Inc.
- Where is My Father?, 6 reels

#### Frieder Film Corporation
- The Birds' Christmas Carol (Mary Louise), 8 reels

#### Friedman Enterprises
- A Mormon Maid (Max Murray), 5 reels

#### Frohman Amusement Corp.
- The Winning Hour (C. Aubrey Smith, Jack Navy, Arnold, Mark), 6 reels
- Showboat (Robert Montgomery), 6 reels
- Goddess of Canaan, 5 reels
- God's Man, 9 reels

#### Germanic Official War Films
- Germany and Its Armies Today, 5 reels

#### Gold Medal Photoplays
- The Web of Life (Hilda Nord, James Cruze, George Spencer), 5 reels

#### Grand Feature Film Company
- Rex Beach On the Spanish Main, 5 reels
- Rex Beach in Pirate Haunts, 5 reels
- Rex Beach in Foolproof Street, Capt. Kidd, 5 reels

#### Graphic Films
- The Woman and the Baptist, 5 reels
- D. W. Griffith, 9 reels
- Intolerance, 9 reels

#### Frank Hall Productions, Inc.
- The Bar Sinister, 9 reels

#### Hanover Film Company
- Maciste, 4 reels
- How Uncle Sam (U. S. Secret Service), 4 reels

#### Harper Film Corporation
- Civilization, 9 reels
- Hawk Film Corporation, 9 reels
- Monster of Fate, 9 reels

#### Herald Film Corporation
- Around the World in 80 Days, 6 reels
- Hiller & Wilk, Inc., 6 reels
- The Battle of Gettysburg, 5 reels
- The Witch of the Gods (Sessue Hayakawa), 5 reels

#### Hippodrome Film Co.
- At the Front with the Allies, 5 reels

#### M. H. Hoffman, Inc.
- The Sin of Sin City, 7 reels
- Who Knows?, 5 reels
- The Seven Cardinal Virtues, 5 reels

#### Honor System Booking Office
- The Honor System (Milton Sills and Miriam Cooper), 10 reels

#### Jaxon Film Corporation
- Strife (George LeQuire), 5 reels
- "Pokes and Jobs" Comedies, 1 reel each

#### Juvenile Film Corporation
- World War in Kidland, 1 reel
- A Chip Off the Old Block, 1 reel
- Chip's Evergreen, 1 reel
- Chip's Backyard Barnstormers, 1 reel
- Chip's Rivals, 1 reel
- Chip's Garden, 1 reel
- For Sale, a Daddy, 1 reel

#### Kineticartoon Corporation
- Cartoons, One Each Week
- King Bee Comedies, 2 reels

#### Kulee Features
- Germany on the Firing Line, 5 reels
- France on the Firing Line, 5 reels
- The Uniform (Bessie Bondhill), 5 reels

#### Edgar Lewis Productions
- The Golden Woman, 5 reels
- Lincoln Motion Picture Corporation, 5 reels
- The realization of a Negro's Ambitions, 3 reels
- Trouper of the Plains, 3 reels

#### C. Post Motion Enterprises
- The Wonder City of the World (T. D. Jackson, N. Y. by Day and by Night), 4 reels

#### Masterpiece Drama Productions
- Who's Your Neighber, 2 reels

#### Moral Uplift Society of America
- It May Be Your Daughter, 2 reels

#### B. S. Moss M. P. Corporation
- The Power of Evil (Margaret Nichols), 5 reels
- The Girl Who Doesn't Know, 5 reels
- Baddies Banned in Town, 5 reels
- In the Hands of the Law, 5 reels
- One Hour (Seven Days and Seven Weeks), 5 reels

#### Paragon Films
- The Whip, 8 reels
- Peter Pan Film Corporation
- The Magic Land of Oz, 8 reels

####Radio Film Company
- The Courage of Humanity, 7 reels
- Selig Special
- Beware of Strange Men, 7 reels
- The Ne'er Do Well, 10 reels
- The Garden of Allah (Selig), 10 reels
- Who Shall Take My Wife, 10 reels

#### Sheriott Pictures Corporation
- The Black Stork (Dr. Harry J. Haistead), 5 reels
- Sherman Elliott, Inc.
  - The Crisis, 10 reels

#### Signet Film Corporation
- Theatre of Life, 7 reels

#### Standard Newsfilm, Inc.
- Demons of the Air, 2 reels

#### Submarine Film Corporation
- The Submarine Eye, 6 reels
- Sunbeam Motion Picture Corp.
  - Ty Cobb in Somewhere in Georgia, 6 reels

#### Superior Films Company
- The Ersatz, 5 reels
- The Cowpuncher, 5 reels
- Donald C. Thompson Film Co.
  - War as it Really Is, 6 reels

#### To-Day Feature Film Corp.
- To-Day (Florence Reed and Frank Mills), 6 reels

#### Triumph Film Corporation
- The Libertine, 6 reels

#### Unity Sales Corporation
- A Trip to the Moon, 6 reels

#### Universal Film Mfg. Company
- Where Are My Children, 6 reels
- Swedish Thousand Leagues Under the Sea, 6 reels
- People vs. John Doe (Harry De Moe), 6 reels
- Robinson Crusoe (Robert Leonard and Margarita Fischer), 6 reels
- Nell Morgan's Girl, 6 reels

#### Variety Films Corporation
- My Country First, 6 reels
- The Pursuing Vengeful Wm (Wm. Conklin), 6 reels

#### Warner Brothers
- Robinson Crusoe (George Arliss), 5 reels
- Are Passions Inherited (Douglas Fairbanks), 5 reels

#### Edward Warren Productions
- The Age of the Pharaohs, 7 reels

#### Louis Web Productions
- Even As You and I, 5 reels

#### Wharton, Inc.
- The Great White Trail (Doris Kenyon), 8 reels
- Below Zero (Eddie Vogel), Comedy, 2 reels
General Film Program

“The Sign of the Scarf.” (Episode of Kalem’s “Grande Dame of the North.”) — Of course, Ollie Kirby departs from her usual vampire role and takes on the part of a pirate queen, in which she is admirably cast. The plot is complicated but full of interest. The chief elements are the presence of Helen Long, as a beautiful pirate, and Burke, as the duplicitous villain. The action is well staged and the stunts are effective. A highly interesting reel.

“The Man Hunt at San Pedro.” (Episode in Kalem’s “The American Girl” series. Two reels.) — The scenes of Western life shown in the Kalem “American Girl” series are sufficiently interesting in themselves to require no plot. The story starts off well, with the mysterious efforts of a cowpuncher to borrow $100 from Redking John Webb at interest. He fails, however, to recover his money and when he attempts to reclaim it, he finds it has been stolen. This he does and so an escape is effected. In the meantime the presence of the railroad raiders has lessened the interest.

Mutual Program

“Reel Life,” No. 123. (Gaumont. One reel. Thurs., May 10.) — Another of George Ovey’s amusing comedies that will be well received. Jerry (George Ovey) gets into trouble with his wife and are both sentenced to hard labor. Jerry, however, manages to secure his liberty and the film gets over well, with the exception of a rather long-drawn-out ending.

“The Overland Disaster.” (Signal-Mutual. Two reels. Mon., May 7.) — The celebration of Americanization Day in New York City is the opening scene of this two-reeler. The principal characters are a group of children participating in the ceremony and Mayor John Purroy Mitchel addressing them. The scene is well staged and the stunts are well executed. This reel is highly interesting and is bound to be acceptable to any audience.

“Bucking the Tiger.” (Vogue. One reel. Sat., May 5.) — Another of the Ben Turpin “classics.” A neat little cyclone that will be well received. Mary steals Jack’s fountain pen, and he abstracts something from her handbag. This reel will go down well.
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PROJECTORS
May 26, 1917

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SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

Competition

SINCE the announcement of the formation of the United Theatre Equipment Corporation, we have received many letters from all parts of the country asking what effect this large organization is to have on the equipment end of the industry.

In the first place, calling this new organization a combination is misleading. The idea was conceived by one of the leading supply dealers in New York City, who, through his personal endeavors, purchased the business of various supply men in the country, so that these various offices are now branch offices of the United Theatre Equipment Corporation and are owned by it.

The basis of the organization is one of better service to the exhibitor, in that one organization, through its own offices located all over the country, can offer better cooperation than would otherwise be possible. This in general is true. It was the case when the Woolworth organization started. It had its own stores and for some time was alone in its field. This, however, lasted but a short time—some other chain stores of the same kind started up and now we have many similar organizations all competing successfully and doing large businesses.

It is not right to assume that an organization such as the United Theatre Equipment Corporation will ever absorb all the successful equipment houses in the country. Men who have a good business are often slow to see the advantage of selling it on any basis, for they figure that a thing which is worth a given amount to them is worth that much and more to some one else—so why get rid of it?

MANY of those who have not been bought out are now preparing to open branch offices, if advices which we have received are correct. They take the attitude that more business is going to be built up by the continual pounding of the Motion Picture interests and that during the process healthy competition is going to increase the business of every equipment man.

Competition of the right kind is not going to be a detriment. There was never a business yet which did not finally die of dry rot unless there was a competitor somewhere in the bushes to keep it on the job, always forcing upon it improvements in order that it should hold its place. We have seen it in all branches of our industry and we know its results and can judge what will happen in this new equipment condition.

The exhibitors need not worry lest their requirements will not be taken care of. No one organization can corner the market and no one organization should want to, for it would lead to an unhealthy state. There are plenty of goods manufactured so that different dealers all over the country will be able to supply the theatre needs. There is little doubt but what we will see other comprehensive dealer organizations in the field, so that ultimately we may find that the supply of goods will exceed the available outlets. This is far more apt to be the case than that the dealers will not be able to get goods to sell.

The life of any supply house in future will depend upon the service and help which it offers to its customers. It is going to develop along the same lines as the automobile business. One of the first and most important questions asked of the automobile man is, how much service will you give me with your car when compared to the dealers across the street—the car is then purchased 85 per cent, on that basis.

The same thing will be true in our industry and it is only right that it should be so, for this is the basis of the survival of the fittest. It must be remembered, however, that service and price cutting do not go hand in hand. It is our hope that as this field develops the old idea that the only way to get business is by shaving the price will be done away with and that SERVICE will be the basis of HEALTHY COMPETITION.

E. K. GILLET.
Maintaining Constant Light

Every motion picture exhibitor desires to project the pictures shown in his theatre in such a manner as to produce an attraction of such merit that each performance will be given to a "capacity" house. To secure this result the exhibitor is ever on the lookout for film subjects of particular interest as well as those of unusual attractiveness. The film subject, however, is of secondary importance unless the projection equipment be up-to-date in every detail, because a good subject poorly projected will prove to be less of a drawing card than a mediocre subject well projected.

Given these, attractive film subjects, and up-to-date equipment, another factor is left to be reckoned with, the operator. It is essential, therefore, that the operator be one of the best; one

![Diagram of Connections for Two Lamps, with Panel Provided for Emergency Service](image)

Extra Heavy Lines Indicate Wires Which Must Carry Current for Both Lamps

Extra adjustment required is that of feeding the carbons at frequent intervals to compensate for their consumption due to the natural burning away. These motor-generator sets are available in capacities of 36 amperes, 55 amperes, and 90 amperes; one of which will meet the requirements of practically any installation.

The majority of motion picture theatres operate two projectors who has a personal interest in his work, and also the skill necessary to perform his work in such a manner as to make the "movies" an attraction.

In addition to the above requirements is a source of power capable of supplying sufficient light of such constant quality that the pictures will be perfectly illuminated, is an absolute necessity.

To fulfill the most exacting requirements of motion picture service, the Westinghouse Electric Company, of East Pittsburgh, Pa., have developed a line of motor-generator sets and auxiliaries which have proven eminently satisfactory in numerous installations throughout the country during the past few years. Each motor-generator set is so designed that practically a constant direct current voltage is developed over the entire range of current operation required for one or two motion picture arc lamps. To maintain the current approximately constant, a ballast resistance is provided for each arc lamp, connected in series with the arc. By the use of this equipment, under normal operation the
alternately for the production of a continuous picture comprising several reels. To provide for this, the motor-generator sets are designed to supply power successfully to both lamps for the short period of time required for “fading in” with the best results. To avoid any noticeable disturbance of illumination of the picture during the “fading in” process, the bleaft ballast resistance is connected in the circuit by opening a control switch mounted on the projection machine within convenient reach of the operator. This switch is opened just prior to striking the arc after which it is closed. In this manner the idle lamp may be connected to the circuit and operated without the audience becoming aware of any change in the illumination of the picture being projected. By skillful “fading in” on the part of the operator, the picture on the screen can be projected so continuously that the audience is never aware of the instant when one reel is finished and a new reel commenced. I have seen operators whose handling of this apparatus was so perfect that it was impossible to determine the exact moment when the “fading in” occurred, even though standing in the operating room, looking out of the operator’s port, and expecting it to happen at any moment.

The wiring for a typical installation, including the switchboard panel, is illustrated by Fig. 1. Although the projectors are usually a part of the Westinghouse equipment; also the wiring diagram for the same.

The photograph shown is of the operating room of the Crystal theatre, Wilkes-Barre, Pa., showing the installation of a motor-generator set with emergency panel, an equipment that if properly handled should, as we have said at the head of this article, assist materially in maintaining a constant light.

Operator’s License

G. C. R., Geneseo, Ill., writes: Enclosed you will find stamped envelope for which I would like you very much for answering the following question as soon as possible. Where operator’s license can be obtained and what steps I would have to take to get one?

In reply: I don’t quite get you, brother. If you are operating under a law, evidently there is no law there regulating the licensing of operators, otherwise you would not be. If it is your intention to go to some other city where a law is in force that is another question. Unless some clause is inserted in the municipal regulations whereby an applicant must have been a resident of that city for a given length of time the modus operandi would be to make an application at the fire headquarters or electrical board of the city, and if neither of these examine applicants can they tell you to whom to apply. The examination may be held every two months, which may be the case if such a thing were legal. Then if it is, and if you are not going to be a part of the city where application is made. Questions will be such as to determine your ability as a motion picture operator, and if you are “there” you should experience no difficulty in obtaining a license.

More Power to You

T. N. DeWolfe, Birmingham, Ala., writes: In the Projection Department of the News, May 5th issue, I noticed J. C. P’s article about the “Anti-Misframe League.” I think it is a good thing; that is if all would join, and it certainly would help the operators, to please put me down as a charter member of the charter is still open, and if not put me down anyway as that is one evil that could partly be done away with and I for one am willing to help do away with it.

In reply: Our friend J. C. P. evidently started something when he made the suggestion for an Anti-Misframe League, and now that you have joined the club, as have many others since, the charter is fast as they are received, and copies of letters will be sent to the various film exchanges asking their support.

”Anti-Misframe League”

Pledge

As a motion picture operator who has the interest of his profession at heart, and is willing to do what is necessary to eliminate some of the evils practiced in the operating room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

John C. Pastre, Gary, Indiana.
D. B. Shepard, Albany, New York.
Charles E. Wethered, Lebanon, Indiana.
C. C. Petersen, Clinton, Iowa.
Tom M. DeWolfe, Birmingham, Ala.
Rex Kieburque, Dentonville, Ark.
Glenn Woodbury, Tomah, Iowa.
Harold A. Alger, Wabash, Ind.

Editor’s Note: To brother Pastre belongs the honor of heading the roll for it was he who proposed the “League.” Names of operators will be add as fast as they are received, and copies of letters will be sent to the various film exchanges asking their support.

“Et Tu Brute”

C. C. Petersen, Clinton, Iowa, handed me a good laugh in the following letter: you will note the laugh brackets. Being a constant reader of the News naturally for the sake of looking for something new. In the May 5th issue I see where Brother J. C. P., Gary, Ind., wants a League organized, namely, Anti-Misframe League. You can enroll me and put my name in red ink if you desire, as I think that all operators knowing what is good for them will or should rush their names in for enrollment. This being my first attemp along this line, will cry sufficient (Dictated but not read).

In reply: I was forced to finish your letter with a laugh and to pay you back in your own coin I will not soon forget your correspondence. As the supply of red ink has given out your name has been entered on the Roll of Honor in the “regulation” manner. My best wishes to you and your fellow members of 332, and if this is your first attempt I hope it will not be your last, and I will expect to receive a very interesting letter from you regarding operating conditions in Clinton. So come across.

You’re Welcome

G. W. Pomeroy, Iowa, writes: Received my News yesterday and proceeded to carry out your instructions, and they are O. K. Thanks. I wrote you about two weeks ago that I had vibration in the head of my machine. I looked all over the machine and could not find any trouble. At last I looked at my upper magazine and found it was against the wall. I pulled back the machine, reached into it and everything is lovely now. With that I am strongly in favor of an Anti-Misframe League as suggested by J. C. P., of Gary, Ind. I am proud to say that no film leaves my operating room containing a misframe. Let us by all means have an Anti-Misframe League.

In reply: Glad to learn that my suggestions were of value to you. The Anti-Misframe League has been started; now it is up to the operators to get together and see if we cannot accomplish something that will be of benefit to all concerned. You too are to be commended for allowing “no film to leave your operating room containing a misframe.” Come again. The department is open to everyone.
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SLIDES

The Excelsior Illustrating Co., 219 Sixth Avenue, New York, have just prepared a new large Patriotic Folder, in addition to their recently issued catalogue on advertising and announcement slides.

In this folder are many illustrations showing slides on most every phase of American patriotism. Exhibitors who are desirous of encouraging enlistment will find many timely and appropriate slides in this folder.

Each illustration is accompanied by an order number, which will save time for the busy exhibitor when ordering these slides.

A postal card, letter or 'phone call will bring by return mail a copy of both Patriotic Folder and catalogue.

THE Novelty Slide Co., which is distributing a line of patriotic novelties and souvenirs, such as small silk flags, bows, buttons, etc., states that many exhibitors who are running children's programs find these novelties a great aid in stimulating trade from the juvenile standpoint, inasmuch as each carries away a souvenir.

---

Ye Town Knocker---

SOME BRIGHT.

PRESS AGENT.

THOUGHT TO.

THROW A scare.

INTO the poor.

EXHIBITOR.

BY SENDING him.

A LURID warning.

THAT his OPERATOR.

WOULD probably BE.

DRAFTED for war.

AND that the,

EXHIBITOR should.

BREAK IN.

HIS WIFE.

OR his sister.

OR CASHIER.

TO OPERATE his machine.

WE HOPE.

THAT if he.

DOES.

HE WILL confine.

HIS EFFORTS.

TO THE particular.

BRAND OF FILM.

BOOSTED by the.

PRESS AGENT who.

SENT the.

WARNING.

AS THEREBY all kinds.

OF EXPERIENCE.

CAN BE obtained.

BY running.

ONE REEL.

IF you don't.

BELIEVE me.

ASK any.

OPERATOR.

I THANK you.

(With apologies to K.C.B.)

PATRIOTIC SLIDES

Beautifully hand colored. Write for list. Price, 25c. each. 5 for $1.00.

EXHIBITORS SUPPLY CO. 4th floor, Mailers Bldg.

STAR CARBONS

Write us for descriptive circular and price list.

JONES & CAMMACK

24 Stone St. New York, N. Y.

We save our customers 5% to 30% on M. P. machines, parts and supplies. Try us and be convinced. New stock of highest quality.

INDEPENDENT MOVIE SUPPLY CO.

6th Floor, 729 7th Ave., New York

"Courtesy with Service."
The Other Has Arrived

B. S., Albany, N. Y., who wrote and mailed two letters to the department on the same day, which was mentioned last week under the heading “Two Sent, Only One Received,” will be glad to know that the film has finally reached me. He writes as follows: “Dear Sir and Brother—I have been following your articles in the Motion Picture News lately concerning punch holes, bad splices, and the condition of film in general, and will say that it is one hard proposition to remedy; in fact, almost impossible, as the way some of the film exchanges send out film, it is utterly impossible to put the film in proper shape to run. You would be working all night on some of the film that I receive should you attempt to put it in perfect running condition. Now the only film concern that I am having trouble with is —. I receive film in terrible condition. It is impossible to enumerate the many times I have written in for help and cooperation with regard to helping them if they would help me. I am enclosing a piece of film from a comedy which I have been saving to show the representative when he comes to town, but will forward it to you as a sample. As to punch holes! If they are so numerous, I cut them out. I have found this is the only way to improve the film. Each day before the performance I change the end of each reel, which varies about one hundred feet or less, until I reach a fade-out or a letter, then split the film at this mark and attach a piece of opaque leader to the end of each reel. The result obtained cannot be improved. Of course, not always that the action is not disturbed. I am also enclosing some of the ends taken from — ‘Message to Garcia,’ the condition of which is, I think, inexcusable to any one who takes pride in the picture as his conditions permit. Now, the above is the way I take care of film each day I receive it. I do not think it is a bad plan, although it takes some time, and patience, but results are obtained. I am very sorry you did not find time to call upon me on your return from Cleveland, as I could have promised you at the time a regular party here, as I had all the boys enthused. But if you are ever up this way don’t hesitate to drop in and see us. We will be more than glad to entertain you at our best. In closing I might say that your department articles in their present crusade against the bad condition of film are the best I have ever seen on the subject. With best wishes and hearty co-operation (if necessary), I beg to remain, yours fraternally and sincerely.”

In Reply: I fully agree with you that this is going to be a hard proposition to remedy, but nothing is impossible, and I believe with the formation of the League and the right kind of agitation a remedy can and will be found. Exchange managers must co-operate with the operator, and the members of the League are not to be imposed upon by having films that are in bad condition sent with the expectation that they will put it in proper shape, and thus eliminate film inspectors in the exchanges. This is not our object, and operators are quick-witted enough to realize when they are being imposed upon. While we maintain it is no part of the operator’s duty to inspect and put in first-class condition film coming under his control, we feel that the operator will, as a matter of self-preservation, remove all misframes and bad splices which might show upon the screen as a detriment to good projection. Remember the audience does not know, and when they see misframes or are forced to wait for a break to be repaired, their first cry is: “Gee, that’s a bum operator.” If I were to receive film like the samples contained in your letter 1, too, I would most certainly cut them out. In one piece of film four inches in length there appeared no less than three different punch marks, with a total of twenty-one holes, and if every operator who receives this film were to place his individual punch mark upon it, and these punch marks were removed after the exhibition, you can readily see that the film would be reduced to nothingness in a very short time. Then, too, there are many times where the action of the play is carried right up to the very last foot of film, and if several feet were removed it would cause such a gap as to make one lose interest in the story. Some film manufacturers are now stamping a white seal in the film at the point where the dissolve takes place to show the following part. This seal is put on under pressure, and will not become loosened unless intentionally done by the operator. Other firms, notably Selznick Pictures, are using what I have always felt was the real answer to the problem, and which was inaugurated by the Edison Film Company, or perhaps Viacom or Vitagraph, and that is the finishing of one reel with a subtitle and the opening of the

(Continued on the following page)

“The Play’s the Thing”

This idea is rapidly gaining popularity with producers and exhibitors alike. Please your patrons by picking the best subjects you can find—and make their pleasure complete by showing them with the superior projection furnished by

Bausch and Lomb Projection Lenses

You get sharp, even illumination, right to the corners of the screen with Bausch & Lomb lenses.

Edison and Nicholas Power Machines include Bausch & Lomb lenses in their regular equipment. You can get them at your film exchange.

Bausch & Lomb Optical Co.

686 ST. PAUL STREET ROCHESTER, N.Y.

In Reply: I fully agree with you that this is going to be a hard proposition to remedy, but nothing is impossible, and I believe with the formation of the League and the right kind of agitation a remedy can and will be found. Exchange managers must co-operate with the operator, and the members of the League are not to be imposed upon by having films that are in bad condition sent with the expectation that they will put it in proper shape, and thus eliminate film inspectors in the exchanges. This is not our object, and operators are quick-witted enough to realize when they are being imposed upon. While we maintain it is no part of the operator’s duty to inspect and put in first-class condition film coming under his control, we feel that the operator will, as a matter of self-preservation, remove all misframes and bad splices which might show upon the screen as a detriment to good projection. Remember the audience does not know, and when they see misframes or are forced to wait for a break to be repaired, their first cry is: “Gee, that’s a bum operator.” If I were to receive film like the samples contained in your letter 1, too, I would most certainly cut them out. In one piece of film four inches in length there appeared no less than three different punch marks, with a total of twenty-one holes, and if every operator who receives this film were to place his individual punch mark upon it, and these punch marks were removed after the exhibition, you can readily see that the film would be reduced to nothingness in a very short time. Then, too, there are many times where the action of the play is carried right up to the very last foot of film, and if several feet were removed it would cause such a gap as to make one lose interest in the story. Some film manufacturers are now stamping a white seal in the film at the point where the dissolve takes place to show the following part. This seal is put on under pressure, and will not become loosened unless intentionally done by the operator. Other firms, notably Selznick Pictures, are using what I have always felt was the real answer to the problem, and which was inaugurated by the Edison Film Company, or perhaps Viacom or Vitagraph, and that is the finishing of one reel with a subtitle and the opening of the

(Continued on the following page)

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When you place your order for a machine, do you realize the importance of GETTING THE PROPER LENSES? Our engineers are in a position to advise you as to the proper lenses for your requirements.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

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PHILADELPHIA, PA.
UNION ANNOUNCEMENTS

General Executive Board of the "I. A." Meets May 31

INTERNATIONAL President Charles C. Shay has sent out official notification of the meeting of the General Executive Board of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada, to be held, pursuant to the call of the president, at the general headquarters, 107 West Forty-sixth street, New York, N. Y., Thursday morning, May 31, 1917. Sittings will be continued until all business properly submitted for action has been disposed of by that body.

Members of the Alliance will kindly take note that any business which they may wish to have considered by the General Executive Board must be filed with the general office on or before May 31.

Crickmore to Be Assistant International President

Owing to the resignation of Brother M. C. Higgins as Assistant International President of the Alliance, which left the office vacant for three days, President Shay appointed Organizer James Lemke, member of Local 29, Troy, N. Y., to act in that capacity temporarily, or until Brother Charles Crickmore, member of Locals 15 and 154, Seattle, Washington, can reach New York, when he will take over the office and assume the duties of Assistant International President. Brother Crickmore is one of the most popular members of the I. A., and we have no doubt that as soon as he arrives upon the scene and becomes familiar with his new duties, he will fill the position creditably to himself and the Alliance. We wish you success in your new job, Charlie.

Victory for 306

The strike conducted by Local 306 against the Metropolitan theatre, Manhattan avenue and Scholes street, Brooklyn, lasted for two days and ended in a victory for the local. Two members were arrested for picketing, but the case was postponed and complaint was later withdrawn by Lewis Traub, the manager, and case dismissed.

The theatre now employs a union operator with a relief man for two hours daily, and everybody's satisfied.

From the "Banks of the Wabash, Far Away"

H. R. A., Wabash, Ind., writes: Please enlist me as a member of the Anti-Misframe League for I think this is as good a movement as could be conducted by the operators throughout the country, and I think that every operator should become a member of the League. I also wish to state that if at any time fees are needed you will kindly notify me and I will endeavor to do my part. Here's success to the Anti-Misframe League. May it live long and prosper.

In reply: Your enlistment has been recorded as you will note on the Roll of Honor in this week's issue. Would respectfully call your attention to the reply to Brother DeVolfe, Birmingham, Ala. Many thanks for your kind offer of financial assistance, but fortunately it is not needed as the Anti-Misframe League is to be fostered by the Motion Picture News. I will be pleased to receive from you photographs of your theatre and operating room and a letter setting forth your equipment, as it has been many years since I last visited your city.

The Other Has Arrived

(Continued from preceding page)
following reel with a continuation of that same subtitle. In such a case punch holes are absolutely inexcusable, and the operator who is found guilty of marking these films should lose his position. Your desire to obtain results shows that you have the interest of your profession at heart, for I do not honestly believe there are many who would consume as much time, nor have the patience to do so, as you in putting your film in running order.

I also was sorry that I was unable to visit you on my return from Cleveland, and assure you that I shall make the opportunity of doing so at an early date. I am glad that you find some food for thought at least in the department, and would say that your co-operation is necessary. Come again. You're always welcome.

PROJECTION

Without Flicker!

SILVERTIPS ARE HELPING
IN THE REALIZATION OF THIS IDEAL

The projector light operates in an ideal manner only when the arc shows no tendency to flicker and wander. How many times have you been exasperated beyond measure by a jumping, wandering arc at a critical point in your picture?

Silvertips, with their small diameter, center the arc and hold it absolutely steady—they are the key to flickerless projection. Use them if you are seeking this ideal!

One of your number has appropriately called them "The Cure for Flicker"!

Send today for our booklet describing their advantages in detail.

NATIONAL CARBON CO., Cleveland, O.
I Apologize, Coulersport

S. E. C., Coulersport, Pa., writes: "Noted your reply to "F. J."
Belfast, New York, as to the fitting of the intermittent sprocket. As we have just purchased a new one for a Powers 6A we thought that you would be kind enough to give us the proper directions for fitting same."

Answer.—I apologize most humbly for my apparent neglect in answering your inquiry, but unfortunately your letter was mislaid, and it was only upon receipt of later letter, and careful search on my part that it was brought to light. If I am not too late I will now give you the information you asked for. Of course, while I do not recommend the adjustment to be made other than at the factory, it is quite possible that it can be done by the operator with fairly good results. First remove the apron, by taking out the two screws that hold it on either side (near the rollers at its lower end), then remove screw which holds fly wheel. After removing this screw, pull gently toward you the fly wheel; if it fails to slip off easily take a small block of wood and place it on the opposite side of the fly wheel and tap lightly with a small hammer until the wheel becomes loose. Then remove lower sprocket shaft by loosening screws which hold the sprocket and pull the shaft out from the opposite side of the machine. The large idler gear must then be removed, by turning the mechanism up side down, and looking in, you will notice on the shaft which holds this gear, a brass collar. Turn the gears until the set screw of this collar comes into position so as to enable you to reach it with your screw driver. Loosen the screw and then pull out the gear and its shaft. The oil casing cover may then be removed by taking out the three screws holding the cover, and tapping lightly on the cover so as to break the joint caused by the hardening of the shellac which is used to make the case oil tight. After following the above instructions, loosen the two set screws on the fly wheel shaft, and then forcing the bushes to the right, with a very fine file remove the burr caused by the screws after which the shaft and cam may be pulled out. Then remove aperture plate, also the screw which holds the eccentric bushing on the left hand side of the machine and carefully driving out the pins holding the intermittent sprocket on its shaft, with a very light hammer and a small steel point, not forgetting to remove also the right hand bushing; you will then be able to pull cross and shaft through the oil well.

All parts having now been removed, carefully fit the sprocket so that the holes of sprocket and those on the shaft match. Drive in the taper pins, being careful not to tap with your hammer hard enough to spring the shaft, and then by reversing the foregoing instructions place all parts back in their correct relation to. If purchased from the factory there should be no question of their matching. Then remove the sprocket and place the shaft bearing the cross back. As the end of the shaft comes into view place the large left hand bushing in place, then the sprocket and finally the right hand bushing after which tighten the screws holding these bushes sufficiently to hold the shaft without slipping. Then turn the sprocket so that the holes will come into position with those in the shaft. Drive in the taper pins, being careful not to tap with your hammer hard enough to spring the shaft, and then by reversing the foregoing instructions place all other parts back in their regular order. In replacing the oil cover scrape the edges clean and apply a coating of thick shellac to the edges only and clamp the cover in place, by fastening up the screws for that purpose. Do not get any of this shellac on the inside of the cover or the oil casing, otherwise you may work serious injury to the mechanism. Apply it to the edge of the cover only.

When the parts have been again assembled it will be necessary for you to make readjustments to the intermittent as well as to reset your shutter. I presume that you understand how to make these adjustments so I will not go into further detail.

Lockout in Harlem

MEMBERS of Locals 310 American Federation of Musicians, I, Theatrical Stage Employees, and Moving Picture Operators, are confronted by a lockout at the Dyckman theatre, 207th street and Sherman avenue. It is claimed that the lockout took place owing to the desire on the part of the manager to employ cheaper labor. This theatre being located in a rapidly growing section of New York City it hardly seems possible that the locals involved will experience any difficulty in thoroughly unionizing the above named theatre. We wish them success.
A Photographic Bibliography

(Continued from last week)

Publisher—Cambridge University Press, 1915
Price 60 cents

This is number seven in the series of Cambridge Tracts on Mathematics and Mathematical Physics, and has won an enviable place in the literature of geometrical optics. It is essentially mathematical in its treatment of the subject, but for the reader who desires concise and readily accessible formulae on the correction of lens aberrations, or a straightforward treatment of the sine-condition, the Seidel equations, resolving-power of optical instruments, etc., it would be hard to find more practical and comprehensive instructions than these by Whittaker. Some one has truly remarked that instead of being a tract it is, in fact, a treatise.

30. "Optique Geometrique," by J. Blcin
Encyclopaedia Scientifique—No 21
Publisher—Octave Doin et Fils, Paris, 1913
Price $1.00

Those who are able to negotiate French text will find in Blcin's work a clear and excellent presentation of the theory of optical instruments. In addition to possessing a good grasp of the subject, the author of this treatise has made a discriminating selection of the good points in other famous optical books, and the result is a compilation which we think surpasses even Whittaker's "Theory of Optical Instruments." The book is thoroughly modern, and in addition to a concise exposition of Seidel's theory and sums for the correction of lens aberrations, there is also a chapter on Hamilton's "Characteristic Function" and Brun's "Kikonal.

A bibliography of numerous important books and papers upon geometrical optics adds to the value of the book, but here the author, in common with other French writers upon optics, is inclined to slight the German optical workers, no mention being made, for instance, in Blcin's bibliography of Otto Lummer's writings upon optical instruments.

We can recommend "Optique Geometrique," however, as one of the best treatises we have seen, which is the more remarkable as it is only a pocket-size volume.

31. "Lens Corrections," by "Rhomb." Communicated to the Royal Photographic Society by Sir William Abney. Published in the Photographic Journal, issues of October and November, 1906; January, April, June, August and October, 1907; August, October, November and December, 1908; January, February, November and December, 1909, and September and October, 1910.

This interesting and instructive series of articles seems to have been completely overlooked by workers and contemporaneous writers upon photographic optics. The articles are devoted to the application of the Coddington and Petzval theorems and the Seidel formulæ in the correction of the various species of lens aberrations. Much that is new and good has been introduced by way of correction and amplification of the ancient Coddington equations, which are considered by "Rhomb," to be the original equations for certain lens corrections.

Under the subject of achromatism some interesting achromats are described, and the conventional "hard-crown" and "dense-flint" and the newer Jena glasses are investigated with regard to their practical utility in lens construction.

Other lens aberrations are also dealt with at length by "Rhomb." In his interesting fashion, and we can recommend the study of these articles on lens corrections for the enthusiastic student of technical optics. We cannot say with certainty who wrote these interesting articles, using the nom-de-plume of "Rhomb," but the style and treatment is similar to that of H. Dennis Taylor.

PHOTOGRAPHIC OPTICS


Strange though it may seem, this early treatise on photographic optics can hold its own with any of the modern works upon this subject, and regards to be found interesting by all who are scientifically interested in the subject, it is more thorough than some of the later works.

All photographic objectives which were on the market when Monckhoven's treatise was written are described in great detail, along with exact size illustrations of the lenses in question. The numerical data, such as curvatures, refractive indices, etc., is interesting to study, as is also the chapter on optical glass manufacture.

Monckhoven's "Optics" is hard to obtain, and a copy of this work is rarely seen in the United States, but it makes an instructive and interesting addition to any photographic library.


Under this title (Theory and History of Photographic Lenses) Herr Von Rohr, of the scientific bureau of the Zeiss firm, has compiled what is, without doubt, the master work on photographic lenses.

The book is divided into two parts—a theoretical section and a historical section, and the lens descriptions contained in the latter section were obtained by the actual measurement and testing of lenses from all parts of Europe, England and America.

In the theoretical section of this work, the functions, aberrations and corrections of the photographic objective are treated in a thoroughly scientific manner by Von Rohr, who, as one of the scientists of the Zeiss firm, is responsible for many of the technical advances in modern lens construction. The diagrammatic representations of the aberrations of lenses are the original creations of the author, and are most instructive to study.

The historical feature of Von Rohr's book is its greatest feature, for here are to be found descriptions and diagrams showing the construction and history of practically all photographic lenses which had been constructed up to the time the book was published (1899). The diagrams of the various lens systems are all drawn to the same scale (f=100 m.m.), and precise numerical and historical data concerning each objective is given. These features, combined with the exhaustive bibliography at the end of the book, make Von Rohr's treatise the court of last resort on the subject of photographic optical systems.


Leaving Von Rohr's treatise out of consideration, Lummer's work is the most important and valuable which the photographic student can turn to.

In these fascinating articles Lummer has set forth the conditions which must be satisfied in a photographic lens if it is to produce images which are stigmatic, distortionless and free from all other effects of the five aberrations as enunciated by Von Seidel.

Von Seidel's theory of the five aberrations is, in fact, the basis of Lummer's treatise, and all the considerations upon lens corrections in this work are given in terms of the Seidel equations. The credit for this book must be shared between Lummer and the late Silvanus Thompson, who, while preserving the full spirit of Lummer's original articles, has materially augmented them in preparing the translation. The additional data and explanations given by Thompson have been largely gleaned from Lummer's "Optics," in the ninth edition of Müller-Pouillet's Physics, which is a guarantee that the information is comprehensive and valuable.

The appendices prepared by Thompson for his English version of Lummer's articles are an important feature of the volume.

One is a resumen of Von Seidel's theory of the five aberrations
and the application of his famous sums to their correction, while another appendix sets forth in comprehensive manner the fundamentals of Abbe’s “sine-condition” and its application in the construction of aplanatic lens systems. The third appendix gives a brief outline of the actual method pursued by opticians in computing a lens, and is of interest, notwithstanding its essentially mathematical nature.

We cannot say too much in praise of Lummcr’s “Contributions to Photographic Optics”; in fact, our determination to learn something about the actual principles of optical imagery came with our first reading of this work.


This book is more elementary than those previously described, but it is stated by the authors that the theoretical chapters have been patterned after Dr. A. Miethe’s "Photographische Optik" (Berlin, 1893). We have never seen a copy of Miethe’s work, but if Bolas and Brown’s preliminary chapters are a criterion, the German treatise must indeed be of great value. In the treatise now under consideration the subject of image formation by lenses is lucidly explained, as are also the aberrations of form to which an uncorrected (or partially corrected) lens is heir. There is a good chapter upon achromatism, patterned, seemingly, after Lummer’s work. The remaining chapters treat of the selection and practical use of lenses for photographic work, and nothing need be said about them, as we are here concerned with the purely technical aspects of photographic optics.


Although color photography, lantern projection and numerous other phases of photographic practice are treated in this book, the greater portion of the work is devoted to the subject of optics, with particular reference to photographic lenses.

Starting with the Gauss theory of image formation, the reader is led through the study of all the simple forms of lenses, their properties and aberrations and the correction of lens systems for use in photography. Of necessity the subject is treated mathematically, but in comprehensive style, and examples are given of the manner in which all calculations mentioned are to be worked out. This work, if carefully studied by photographic students will prove a stepping stone to the negotiation of more advanced treatises upon the same subject.

Something New in Film Printing

THROUGH the courtesy of Mr. Louis B. Jennings, president of the Standard Films Industries, Inc., we have had the opportunity of witnessing an exhibition of motion pictures said to be recorded in the usual sense of the word. Many inventors have taxed their wits with the proposition of applying the stereo effect to motion picture projections, so it will prove worth while to consider the practical and scientific aspects of this new process.

The inventors of this method are Andrew Harte and Frederick Taglang of the laboratory staff of Standard Films Industries, Inc. Perhaps the most interesting announcement in connection with the new process was that the positive films shown were printed from ordinary cine negatives (photographed with an ordinary cine camera and through one lens), and that the relief effect is imparted in the operation of printing the positive.

When we consider that the negative is taken with only one lens, and therefore depicts the subject photographed from only one viewpoint, it is at once apparent to the physicist, or the scientific student, that the positives made therefrom cannot equal in solidarity or plasticity of appearance a photograph or lantern slide photographed and displayed with binocular apparatus. This may seem a very inclusive statement, but the writings of such savants as Brewster, Helmholtz and Von Rohr confirm this statement.

Surprising as it may seem, however, to those experimenters who are wedded to the binocular theory, there is a sensible degree of relief in many of the cinematographic views printed by Harte and Taglang’s method. This being so, it will prove interesting to investigate the rationale of the method. According to President Jennings and the inventors, the negatives are printed through a line-screen, between which and the films (negative and positive) a lens is interposed. We have not seen the exact mechanical arrangement, but we have seen the exterior of the printing machine used, and have examined, both macroscopically and microscopically, a section of the film so printed.

To the naked eye a positive film image printed by this new

When we say that

Eastman Film

is dependably uniform, we are not making a claim but stating a fact.

Look for the stencil mark “Eastman” in the film margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.
Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our cooperation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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39. Projection Booths
40. Projection Lenses
41. Projection Machines
42. Projectors
43. Projection Machines (Home)
44. Reels
45. Rewinders
46. Safety Exit Locks
47. Screens
48. Slides
49. Stage Settings
50. Studio Lights
51. Ticket Selling Machines
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53. Uniforms
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Guestroom: Please send me descriptive matter on the subjects marked in the above list.

Name: ...........................................

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A. S. C.

method does not appear different from ordinary film positives, excepting that in some instances the film pictures are characterized by a somewhat plastic appearance. Examined under an ordinary hand magnifier, these films still appear like ordinary film positives, but upon examination under a magnification of 20 x, or higher, the film images are seen to be broken up by fine lines running horizontally and vertically over their entire area. Upon taking a 1x 7 inch enlargement from a section of this specially printed positive the screen pattern is readily and concretely apparent, as is also the general effect of the printing operation upon the film pictures.

It appears upon preliminary consideration to be not difficult to prepare a film positive in the manner practiced by Harte and Taglang. We believe it is done by having within the lamp housing of the positive-printer what might be termed a miniature stereopticon. This we will assume to be constituted as follows: first, a globe with focus filament and a condensing lens system; second, a slide carrier containing a piece of finely ruled photo-engraver's line-screen; third, a lens, suitably located, whereby the pattern of the line-screen (greatly reduced) is projected onto the negative at the exposing aperture of the printing machine. It will at once be apparent to those versed in photo-mechanical methods that printing through a line-screen entails an increase in exposures. This being compensated by the employment of a suitable light, we make our positive print and develop it in the usual fashion.

Suppose that we make a print by this method from a badly scratched film negative. It will be found, when the positive is projected that the scratches are not in evidence, since they have been disintegrated and largely effaced by the action of the line screen. This is a point in favor of printing positives by the method now under discussion. Considering further the action of the "printing-screen" it would seem that its action in breaking up the image-deposits, of the film pictures, into small areas (or units) would tend to reduce the sharpness of the film pictures. This does take place to a certain extent, but we can state, after a critical inspection of projected results, that the definition of the positives printed through the screen is comparable to that of a straight print from the same negative.

We must next consider the appearance of these screen-printed positives when they are projected. As was premised in an earlier paragraph an effect of absolute depth, or binocular solidity is not to be expected in these monocular (one lens) results, nor is any such effect apparent when they are thrown upon the screen, but if the negative from which the print is made possesses certain characteristics, a perceptible degree of relief will be apparent in the projected results.

The characteristics which a negative must possess, if its resulting positive is to possess a relief effect, were fully dealt with in our former article "Plastic Motion Photography" (Camera Department, August 5, 1916, pages 916-17), and are briefly as follows: extremely crisp definition; objects in all planes sharply focussed; strong foreground; contrasts between principal objects and their backgrounds. If, and only if, a negative possessing these characteristics is printed by Harte and Taglang's method, a pleasing relief effect is apparent when the resultant positive is projected, but in the case of negatives which have not been photographed in conformity with the requirements outlined, we were not able to notice that their depth of field was accentuated by the new printing method.

If a spectator was told, before seeing these films projected, that they were printed through a screen, he would not have experienced an exhibition, to see lines or dots in the projected results, but as a matter of fact, the screen pattern is invisible in most instances, even when the projection is studied at close range. It is not difficult to account for this if we have recourse to some fundamentals of physiological optics. When we consider that motion pictures are projected by the aid of a brilliant light source, it is not difficult to appreciate that the lines on the positive (caused by printing through a line-screen) are merged in the eye by the optical effect called irradiation.

Since witnessing Mr. Jennings' demonstration we have been advised that a negative for use in this process has been photographed through a screen attached to the cinematograph camera. We have not seen these negatives as yet, but judging from our experimental work along the same line, we are of the opinion that if a screen of fine enough texture to be invisible upon projection was used on the camera, the screen pattern would not be resolved by the rapid emulsion of cine negative film.
MUSIC AND THE PICTURE

A Music Roll with Every Picture
Music Editor, Motion Picture News, New York City:

DEAR SIR,—Received your very kind letter while I was playing at the Tivoli theatre, San Francisco, and have not made any answer owing to the fact that I was contemplating making a change and coming South. I have been at Millers theatre now for the past three months and will remain until the 15th of April, at which time I will locate with a new company, namely "The Filmusic Company," Hollywood, Cal.

The Filmusic Company's idea is to give to the managers some means whereby they may obtain appropriate and correctly selected music for their features, also making it an almost absolute impossibility for an operator to play music which does not fit each and every scene of the film.

To accomplish this it is necessary to view the features before their release and make a careful and complete selection of proper music for every scene, sometimes going to the studios and carefully watching the making of certain scenes, getting thereby a better idea of the directors' meaning. Then after the careful selection of the entire musical program, cut the same on one roll (or perhaps two, owing to the length of the feature), and timing each change of music so that the operator can almost set his or her time to the running of the film, shown by the picture operator, and by adding the necessary expression, need not watch the picture at all, thereby giving all his or her time to expression and combination of stops, and still have the music fit each and every scene perfectly. Our rolls will be timed to the average time of 10½ minutes to the thousand feet. There will also be furnished at a nominal expense, to all houses using our rolls, a patent device which attached to the picture machine, and wired to a small flasher at the organ which will indicate exactly how quick the music should be played. Our rolls will also be perfectly synchronized to the action of the film.

We are not particularly trying to reach the man who is employing a real first-class musician, but the smaller man who really wants and must have good music, but the location and size of the house does not afford a high priced musician. We do not mean to say that the real musician will not find these rolls a great help and benefit to him, because we will have an unlimited stock of real picture music and what we cannot find we will have composed specially for us by some of the finest musicians, which the Filmusic Company have working for them. In this way the real musician will find themes and melodies in our rolls that cannot be purchased by anyone and will not be played all over town by pianists and orchestras. An added feature to our rolls will be that in almost every theatre the musician does not have the opportunity of reviewing the feature before his first show, and by using the Filmusic rolls this difficulty will be entirely done away with.

I feel sure that this will be the means whereby we can do away with the awful music we hear in some of our houses. To create the proper atmosphere. The fine Love Melodies used by Mr. Lloyd, director of William Farnum, So the Filmusic Company, with whom I will be connected after April 15, have realized the importance of...
THE EASIEST WAY

Theme: “A Spring Song” (6/8 Andante Moderato) (Venetia) by Theo. M. Toboni

1—“Springtime” Overture by Ziegler until—T: “Somewhere in the Park.”
2—“Sunshine and Shadows” by Sudds (4/4 Allegro non Troppo) until—S: “Raining.”
3—Dramatic Tension No. 1* by Reissiger until T: “The Palace Hotel.”
4—“Nocturne in F” by Krzyszankski (3/4 Andante) until S: “Laura jumping out of bed.”
5—“Dramatic Tension No. 2*” by Reissiger until T: “Willard Brockton, hotel clerk.”
6—“Allegro” by W. F. Kretschmer (4/4 Andante) until S: “She wants to see her mother.”
7—“A La Ballerina” by L. Gregh (4/4 Moderato Moto Expressivo) until T: “Tom Burgess, New York。”
8—“First Waltz” by Aug. Durand until T: “Willard Brockton, hotel clerk.”
9—“Albummel” by W. F. Kretschmer (4/4 Andante) until S: “She wants to see her mother.”
10—Continue “pp” until S: “Rehearsal behind the stage.”
11—“Dance Panstique” by J. Reynard (Moderato) until T: “A pretty hand like this.”
12—“Theme” until T: “The dress rehearsal.”
13—Le Toilette from “Carmen” by Bizet until S: “After rehearsal.”
14—“Theme” until T: “Brockton knows the game.”
15—Continue to action pp or ff until T: “Brockton enters at his home.”
16—“Mon Plaisir;” by Le S. Roberts (Value Moderato) until T: “If you will come to New York.”
18—“Theme” until T: “Denver, six months later.”
19—“Piano Solo,” Improves to action pp or ff until S: “Laura talking.”
20—“Southern Reverie” by Bendix (4/4 Andante con Moto) to action pp or ff until S: “To her.”
21—Continue to action until S: “Office of the Denver Blade.”
22—“The Dying Rall.” by M. Gesualdo and S. (8 Andante) ff with ad lib. “Tympany Rolls during dispute until—T: “In time these two.”
23—Continue to action until T: “Laura spends her vacation.”
24—“Piano Solo,” Improves to action pp or ff until T: “The day after.”
25—“Legend of a Rose” by J. Reynard (2/4 Allegretto) until T: “Waiting for someone.”
26—“Theme” until S: “Exterior scene—John and Brockton.”
27—“Dramatic Andante” by Archer until T: “In New York.”
28—“At Sunset” by R. B. Brewer (4/4 Moderato Grazioso) until T: “It’s determined.”
29—“A Tale of Two Hearts” by Chas. J. Roberts (4/4 Andante) until S: “John and Dear.”
30—“Ein Morgen Frühling” by B. and S. (4/4 Moderato Molossus) until S: “Girl calls Brockton.”
31—“The Beach” until T: “Exterior scene—hills in view.”
32—“On Wings of Song” by Mendelssohn (6/8 Andante Tranquil) until—S: “Laura near grape.”
33—Continue or repeat to action until—S: “Telegraph.”
34—“Serenade” by C. M. wisdom (4/4 Moderato) until T: “You love him, marry him.”
35—“My Dream” by D. Lee (6/8 Andante Moderato) until S: “Madison street.”
36—“Continue or repeat ff” until—S: “Madison sees his friends.”
37—“A Melody Bright and Gay” by C. (4/4 Andante) until—T: “My friends saw something, Madison.”
38—“Theme” until T: “Young man playing.”
39—Continue “ff” until T: “Annie Anniett doll me up.”
40—“The Good Trot” until—S: “Aunt takes on road.”
41—“Chamber” until—S: “Aunt takes on road.”
42—“Intermezzo by Arensky” (2/4 Presto) until—T: “Laura on bench in park.”
43—“Dramatic Tension” by Winkler (watch telephone bell) until T: “Laura in hospital.”
44—“Theme” until ** END.

ETERNAL LOVE

(A Butterfly Production)

Theme: “Dancing Scene” (6/8 Andante con Moto) by Archer until T: “At the ballroom.”

THE LAW OF COMPENSATION

(Reviewed on page 285)

Theme: “Nature’s Adoration” (4/4 Andante) by E. Brooks

The Palace of the Denver Blade. The same scene ends, with the ad. in progress, and the house lighting up as on the eve of leaving.”

“The Law of Compensation”

Sir: In reply to your recent inquiry concerning the Style 50 Photoplayer with which I recently installed in my Empress theatre, Kearney, Nebraska, over the recent installation ... that I am simply delighted with the instrument and know it is the best investment that I ever made.

My patrons all have the greatest praise for this instrument, and say they much prefer the Photoplayer than an orchestra of real musicians for the reason that you are able to play to the pictures.

In order, for instance, with the way the public prefer coming to my theatre in preference to the other show houses of the town, in order to hear this musical sensation of the age. If you wish of any exhibitions around this section of the country, you know that you can send me a notice to the effect, and I will be there to demonstrate this instrument.

I was very pleased to hear that you intend to have a Photoplayer in his program advertising, but in the newspapers as well. His letter reads as follows:

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My patrons all have the greatest praise for this instrument, and say they much prefer the Photoplayer than an orchestra of real musicians for the reason that you are able to play to the pictures.
17—"Dramatic Tension" by Winkler until—T: "Girl on coach."
18—"Dawn of Hope Lento" by Castiglia until—T: "Girl looking at card."
19—Continue pp until—T: "Paris must always have."
20—"A La Bien Aimee" Valse Lente by Schuett until—T: "Girl looking at card."
21—"Heart Wounds" 4/4 Allegretto Expressivo by Grieg until—T: "Paris was mourning."
22—Organ improvise to action until * * * * END.

"SMALL TOWN GIRL" (Fox Production)

Love Theme: "Sweet Jasmine" (Allegretto) by Bendix
1—"New York Theme" until—T: "June's mother has little time."
2—"Hansel" (Melody) by Moretti until—T: "The most exciting event."
3—"Good-bye. Good Luck—God Bless You," Song until—T: "When I make good in the city."
4—"Love Theme" (Watch for railroad effects) until—T: "Paris must always have."
5—"Iris" (Moderato Grazioso) by Reynard until—S: "Interior of grocery store."
6—"Lunita" (Intermezzo) by Loraune until—T: "The first deceitful step."
7—"Affection" (Andante) by Paradis until—T: "Her idea of being a waitress."
8—"Capricious Ninette" (Andante) by Orth until—S: "Flash back to scene—June in her room.
9—"Album Leaf" (Andante) by Kretschner until—T: "You've spoiled the most wonderful, etc.
10—"New York Theme" until—S: "June in dressing room,
11—"Macummer" (Valse Lente) by Corri until—T: "The first deceitful step.
12—"Menuet No. 2 in G" by Beethoven until—S: "June jumping up from bed."
13—"Petit Mineur" (3/4 Allegro Giocoso) by Beethoven until—S: "June cleaning windows.
14—"Poor Butterfly" (Popular) until—S: "June and puppy on bench.
15—"Farewell" (3/4 Moderato) Intermezzo by Ascher until—S: "June cleaning windows.
16—"I'm so glad you came." Song until—S: "June in kitchen.
17—"Heart Wounds" (4/4 Allegretto Expressivo) by Beethoven until—S: "June cleaning windows.
18—"Romance" (6/8 Allegretto) by Rubens until—T: "While Frank starts towards fame."
19—"Return to Me Soon" (Allegro) by Beethoven until—T: "Paying an honest debt."
20—Continue and until—T: "Do I get my reward?"
Competition Between Lobbies, Rather Than Pictures

DON'T neglect your lobby. Remember, you are managing a place of entertainment—you are not a gatekeeper in a cemetery. An air of unmitigated gloom pervades some lobbies, and people might wonder if the management intends to have the death march from "Saul" as a fitting accompaniment. When you have made the outside of your theatre attractive by the use of wall panels and easels with effective paintings and posters, do not think you have done enough to draw patronage. The people are still on the sidewalk and haven't stepped up to the box office to buy tickets. Many a prospective patron, attracted by such exterior displays, has hesitated right at the booth window, because on glancing down the lobby he has been repelled by the sight of an ugly ceiling and bare, unornamented walls. The unprepossessing surroundings unconsciously induce a dismal state of mind. He decides he will not go to the show that time, without realizing what has influenced him. Then, too, if he does enter, he takes his seat with a gloomy, critical feeling. Under such circumstances the best bill the house can offer will fail to please.

A dingy lobby will curdle the cream of the funniest comedy flung on the screen and "sourball" the performance for the amusement seeker. Don't handicap your show when the remedy is simple. Make the lobby, inside as well as outside, a cheerful place, and the spectators will enter in a receptive mood. For the creation of the right impression, and making the theatre distinctive, you must pay as much attention to the lobby as you do to the decorative effects of the auditorium. A double lobby will carry through the effect of a double entrance, and will set apart a theatre from others. The lobby must be large enough to house a number of chair displays, and should be a gallery for the daily poster parade.

In the early days of the picture business a plain wall case was deemed sufficient for an announcement of the day's attractions. But for some time now manufacturers of lobby frames and progressive exhibitors have realized that utility plus beauty makes the theatre entrance a first-aid to increased box-office receipts. While frames and wall cases are made to order, to conform with special decorative schemes adopted by exhibitors running pretentious houses, there are now on the market many stock designs, Gothic, Adam and Art Nouveau, carried by manufacturers, to harmonize with simple conventional lobby decorations.

There have been instances of exhibitors, gifted with an artistic sense, who have made their lobbies attractive by the right use of easels and frames, although the lobby walls were almost bare of paint, moulding or adornment of any kind. On the other hand, richly decorated lobbies have been converted into veritable museum galleries by the skilful hanging of frames and the deft arrangement of easels mounting portraits of stars in oils.

Some of these poster frames and wall cases deserve detailed description. One case, manufactured by Menger and Ring, measures fifty-five by sixty-six inches and is large enough to hold six photographs eleven by fourteen inches. The photos show up prominently against a heavy velvet background. The whole case is designed in massive Gothic, made of well-seasoned oak. Corinthian caps top half rounded fluted columns, which are supported by turned bases. Unbreakable lignine carvings, flecked with rich antique gold and dark morocco finish at the top, make the case very ornate. Highly carved festoons under the entablature and a woman's head in relief at the top of each pillar contribute largely to its artistic finish. Such a wall case arrests the attention of patrons the moment they enter the doorway and lends distinction to the lobby.

It creates a subtle psychological effect on the mind of every beholder. Its substantial appearance, too, conveys an impression of solid worth to the enterprise it adorns, and the management rises instantly in the opinion of the public. Such a display indicates a progressive spirit—the manager has shown that he has not overlooked anything that will contribute to the enjoyment of his patrons; it is a deliberate tribute to their real or assumed appreciation of beautiful objects. They feel flattered without stopping to realize the exact cause. And besides, people who are ordinarily indifferent to a formal consideration of art matters are invariably susceptible to artistic surroundings. Thinking exhibitors know this and bear this trait of human nature in mind as a box-office asset when they spare no pains to make every part of the theatre beautiful. And exhibitors known as leaders among their colleagues consider lobby display and lobby decoration as important as the decoration of their auditoriums.

If you have been lagging in this respect, make a resolution to join the progressive throng of theatre managers. Don't let another day pass without saying to yourself: "Am I getting all out of my lobby that I should? Have I decorated it properly; have I used enough and the right kind of wall frames, or is it an eyesore to sensitive patrons?"

Your lobby should and can be made one of the biggest advertising factors of your business. You can make it a show place of the town, so that residents will point it out to visitors as an important point of interest, equal in attention to any notable building or local historical landmark. Travelers can be made to say to their friends, "If you ever go to — don't fail to take in the Blank theatre, just to see what a man who knows how can do in the way of artistic lobby decoration."

And, of course, it is almost superfluous to remind you that

Samples of Theatre Lobby Decorations. Left to Right: Regent Theatre, New York City; Poli's Bijou, at New Haven, Conn.; Another Lobby Made Attractive by Judicious Use of Frames.
curiosity stimulated to such a high pitch ends in the purchase of a ticket and the desire to see if the things inside justify the trouble taken with everything outside. As you book only the best pictures (who doesn’t?), the "fan" goes away after the performance with the feeling that he has never been so completely amused in his life. But you might not have had him as a patron if, in the first instance, the lobby had not been the means of attracting him. He could have seen the same pictures showing at your house somewhere else.

In a way this resolves itself into one thing—a bid for patronage has become a competition, not between the merits of film offerings as much as between lobbies. The pictures are going to be shown to the public somewhere, anyway. You might have a first run house and feel that people will rush to your theatre regardless of any attempt to make it decoratively attractive. This is a mistaken idea. There is a large percentage of people who would rather wait and see the pictures later, when they are shown at a theatre noted for its handsome appearance inside and outside, and the home-like atmosphere created by the intelligent and considerate use of every device calculated to contribute to the pleasure and comfort of the audience.

Two theatres supreme in their lobby attractiveness are Poli’s Bijou in New Haven, Conn., and the Regent, New York City. The lobby of Poli’s is particularly striking on account of a wide marble stairway, with heavy balustrade and massive wainscoting of marble. A well-executed fresco of floral design, sweeping the length of the ceiling, and heavily molded panels in stucco on the walls are other impressive decorative features of the lobby. Specially designed display frames, one located close to the staircase and extending from the newel post to the box office, and the other set in a corner to hide a radiator, give the finishing touches to this unusually beautiful lobby.

In the interior lobby of the Regent the display boards have been set into wide openings of heavy architectural facings of composite marble, ornate in design, and surmounting the entablature is a series of bas-relief figures in half-circles of fluted moldings. Above these are coat-arms in tinted plaster.

The La Salle, of South Bend

The Surprise Theatre Company, a corporation incorporated under the laws of the state of Indiana, owns and operates the LaSalle theatre of South Bend, Indiana.

The theatre was completed during 1914, and is one of the most modern and best equipped theatres in this section of the country.

The plans and specifications for the theatre were drawn up by Messrs. Freymouth & Mauer, architects, with offices in South Bend.

The theatre measures 44 feet in width by 95 feet in depth, the interior measuring 30 feet in height.

The building is constructed of concrete, brick and steel; the front is faced with white terra cotta, and although kept within

Theater

Erbograph's "Winged Mercury"

There's a Big Crowd Followin' Me

Celt Ioodles.

NEWMAN" BRASS FRAMES AND RAILS DO YOU KNOW?

That 50% of all the above frames used in the moving picture houses throughout the country are "NEWMAN" WHY?

Because we manufacture and sell only the best; because the quality of our goods, even though others imitate, is imitated by no one. We urge you to use the goods that have given us the greatest number of orders. They are the goods that are selling and will sell the most.

THE NEWMAN MFG. COMPANY

717-19 Nycomece Street, Cincinnati, O. Established 1882

MOTION PICTURE STAGE SETTINGS

MOTION PICTURE SCREENS
STAGE LIGHTING EQUIPMENT
DRAPERIES — ARTIFICIAL FLOWERS

BROADWAY OFFICES, LONGACRE BUILDING
BROADWAY & 42nd ST., NEW YORK

4 PAGE GRAVURE PROGRAM

that will individualize your theatre, also $1.75 per inch. Front page contains a beautiful head of a leading player (inset pose) which covers entire front, leaving a small space for the name of the theatre. Your patrons will certainly carry this picture home. You won’t sweep any of these programs from your floor. It’s big names now ready. Your local merchants would gladly buy space on back cover, thereby maintaining a House Organ for your theatre without any cost to you. Write for samples. Please state weekly requirements. A flat low price irrespective of quantity if used weekly.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.

Lee Lash Studios

412th Floor, CANDLER BUILDING.

Lee Lash Studios

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KRAUS MFG. CO., 220 W. 42nd Street, N. Y.
OPERA CHAIRS
Steel—Cast Iron
Exceptional in Quality—Comfortable
You are invited to make use of our
Service Department. Send blue print
or sketch for Free Seating Plan.
If you are desirous of reseating, we
can help you dispose of old chairs.
Write for Catalog N.
We manufacture Special Out-of-
Door Seating.

STEEL FURNITURE CO.
1475 Buchanan Ave., S. W.
Grand Rapids, Mich.

the limits of plainness gives it a neat appearance, making it stand
cut from the rest of its surroundings.
The lobby measures 32 feet in width by 12 feet in depth, and
is reached from the street by metal doors which are finished in
mahogany and set with plate glass panels.
The interior of the theatre is also attractively decorated, and
while plain at the same time is pleasing and homelike. The wood-
work in the interior is mahogany. The walls are finished in
rough plaster, which has been tinted a dainty color. The ceiling
and facade of balcony have been finished in gold.
The seating capacity is 735, leather upholstered opera chairs
having been furnished by Heywood Brothers and Wakefield,
and are everything that is desired for the comfort of the patrons.
There are 491 orchestra seats and 244 balcony seats.
The theatre is cooled and ventilated by two 36-inch exhaust
fans used in conjunction with an abundance of overhead and
side-wall fans.
The heating is done by means of steam supplied by the Municipal
heating plant.
Semi-indirect lighting is used throughout the theatre. In the
interior the ceiling fixtures are of the opalescent bowl type sus-
pended by chains. There are several two-light side-wall fixtures
of the direct lighting type. The theatre is illuminated at all times
enough to enable one to read a newspaper without the least strain
upon the eyes.
The projection room, located at the rear of the balcony, con-
tains two Power’s 6A projectors used in conjunction with a Fort
Wayne Compensator. The length of throw is 71 feet onto a
Mirror screen.
A piano and a W. W. Kimball pipe organ furnish the music
for the picture and the organist renders a classic bit of music
as an overture at the beginning of each performance. Organ
pipes have been placed on either side of the screen.

First Modern Theatre in Medford, Oregon, Soon to
Open
MEDFORD, Oregon, is rejoicing over the fact that a new and
attractively modern motion picture theatre will soon be
opened and dedicated to the lovers of the Thespian art in the
center of its most picturesque business district. Thrice welcome
is the new picture house because on the entire Pacific Coast Med-
ford is probably the only substantial little city of ten thousand
people not supplied with a modern amusement temple.
H. L. Percy and A. J. Moran, two ambitious young men, are
building the theatre on plans of the most modern type. F. C.
Clark, who designed the structure, is one of the best known of his
profession on the Pacific Coast. In the interior outline of the
new playhouse Mr. Clark has excelled any creation he has hitherto presented.
Percy and Moran will install a $10,000 photoplayer, two of the best type “S” Simplex machines, a Hertner transverter and arc
controllers. A beautiful system of upholstered seating is fur-
nished by the Heywood Bros. and Wakefield Company. The in-
terior finish and technical design possess a modern charm in
every detail.
Both Mr. Moran and Mr. Percy are members of the I. A. T.
S. E., Locals 213 and 297 respectively.
Service in the new theatre will consist of Mutual, Artcraft,
Goldwyn and the new Ince productions; also Selznick and Blue-
bird.
A popular feature of the new playhouse is the Typhoon system of ventilation. The theatre is patterned on the unusually favored
“L” system, the lobby and foyer being 25 x 100 feet. The audi-
torium will be 55 x 100 feet, with a seating capacity of 875 on
center floor and with wicker loges seating 125, the house having in
all a seating capacity of 1,000.
This theatre will be opened July 1.

THE BARTOLA
The Bartola gives BETTER MUSIC at LESS EXPENSE with MORE PROFIT
CHAS. C. PYLE, General Sales Agent, 707-712 Malleria Bldg., Chicago, Ill. Factory Oshkosh, Wis.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
W. T. Newbold has given Edmund a new motion picture theatre. The building is at the corner of 5th and Main streets. The theatre has been built by Edward J. Vickers, and is the largest in the city.

Dorchester is to have a new theatre—one of the biggest and finest in New England. It will be built in Codman Square and will be known as the Codman Theatre. The architect will be T. H. Bowne, a local real estate dealer.

F. Swirsky of Detroit is preparing plans for a building to be erected at 14th and Main streets. The building will be built by the Palace Clothing House and will contain a 2,000-seat theatre, stores and apartments. The owners are Louis Smilansky, an attorney, and Sam Levey of the Cadillac Theatre.

The DeLuxe Theatre Company, of which C. M. Orth is president and general manager, is determined to go ahead with its theatre on Commercial Avenue, and the building will be completed as soon as possible.

The New Majestic Picture Theatre will be under the management of H. E. Mansfield, which is sufficient warrant for the high character of the building.

The Strand in New York, home of the Strand in New York, has been considered for the new theatre, but it has been decided that the Strand should be in New York, Carolina, and not in New York.

The power plant will be in a building at the rear of the theatre, and will be supplied with power by the South Side Power Company. The power plant will be supplied with water by the South Side Water Company.

The power plant will be supplied with water by the South Side Water Company.

The power plant will be supplied with water by the South Side Water Company.
A TRADE ANNUAL

The Convention number of Motion Picture News, contemporary with the Seventh Annual Convention of the M. P. E. L. of America, Chicago, July 14th-22d, will comprise a Trade Annual.

This Trade Annual will include data and other editorial matter bearing upon all branches and departments of the industry.

The latter will have a permanent reference value, making this issue of Motion Picture News a desk fixture with all its readers. This editorial matter, which has been in preparation for some months, will be the most complete and authoritative thus far issued in the field.

This Convention and Trade Annual issue will be dated July 28th. Advertising forms close July 14th.

Reservations should now be made for color advertisements, inserts and special positions.

Address: ADVERTISING DEPT.,
Motion Picture News,
729 7th Ave., New York City.
HAVING achieved unparalleled success in the various other carbon products, we were compelled by the enormous demand of exhibitors and operators to also enter into the manufacture of "Speer Projector Carbons."

OUR factory was first devoted to the manufacture of high class cored and solid carbons, the styles with which operators are most familiar. The latest developments also produced the famous "Hold-Ark" negative carbons, which are making tremendous strides in revolutionizing the entire motion picture industry.

IN order to produce the best photoplays, high amperages are necessary. The metal coating of the "Hold-Arks" provides the additional carrying capacity and still permits the use of a small carbon in the lower holder.

"HOLD-ARKS" are also manufactured in several different sizes for all operating conditions on direct current.

ABSOLUTE steadiness of arc, the paramount requirement of critical operators is the essential feature of these carbons. The hard core turns the trick.

EXHIBITORS and operators who desire perfect projection should trim with a Speer cored upper and a "Hold-Ark" lower. A mere trial of this combination will afford proof of this statement.

ABEautiful theatre and elaborate equipment, with inferior carbons in your lamp house is like a ship without a rudder. The start may be ideal, but trouble will soon follow.

WHY have a light with ghosts and flickering shadows when they can easily be eliminated. Speer Carbons are today recommended by projection experts and indorsed by skilled operators and critical exhibitors as a remedy for these ills.

THESE carbons, stamped with the well known slogan, "Made in U. S. A." have taken their place in the foremost ranks of the carbon manufacturers of the world. That they will remain there is evident, as quality alone is the first consideration.

OPERATORS who find their projection inferior to the high standards they desire, should familiarize themselves with Speer Carbons. Results that others have obtained can easily be told, yet first hand facts are invariably the most convincing.

WRITE today for prices and request that samples be sent.

The Carbons With a Guarantee

SPEER CARBON COMPANY
ST. MARYS PENN'A.
Don't Lose Your Peace of Mind—and Lose With It a Piece of Money—By Gambling With Your Negatives

It's silly, and an evidence of faulty business judgment, to sacrifice quality in an attempt to "save" a fraction of a cent per foot—cheap developing and printing means extravagance, not economy.

It's so easy to be mislead by untruthful advertising and exaggerated claims. Beware of promises that are not guaranteed, and statements made without proof.

Our institution has recognized ability and reliability—we have been a factor in the motion picture industry since 1910; we take good care of our established reputation for superior quality, satisfying service and fair dealing.

Be safe and sensible and place your business where you will enjoy security and receive the treatment and results you desire and require.
BLUEBIRD PHOTOPAYS INC PRESENT
ELLA HALL IN "THE LITTLE ORPHAN"
A DRAMATIC HEART INTEREST STORY OF A LITTLE BELGIAN MAID - BY H.O. DAVIS - DIRECTED BY JACK CONWAY
BOOK THRU YOUR LOCAL BLUEBIRD EXCHANGE OR BLUEBIRD PHOTOPLAY CO., 1660 BROADWAY - NEW YORK CITY, NY.
is a comedy that will make even "dyed-in-the-wool" film fans and reviewers laugh. The moral of the story is: When you buy or rent a house, look at the house not the plan. But "Vie" didn't.

With all Paramount conservatism and care in mind, we state that this comedy is probably the best single reel comedy yet released.

Have this picture screened for you at the nearest Paramount exchange. If you want to see how they run—ask to see "Flivering" also.

Released May 21st

If your audience is very high class don't be simple! It has no rough stuff or slap stick, but good situations and a funny story.

Book them now
MARGUERITE CLARK

A star that has stood them twenty deep and with the selected stories to come will "top them all"

Her Triumphs in the Past

Her triumphs in the past have been recorded not only by exhibitors who have played many or all of the pictures, but by such authorities as the leading woman's magazine of the country. Helen Duey in the Woman's Home Companion says—

"In the two years she has been in films Marguerite Clark has appeared in 14 pictures, all of which have been recommended by the Woman's Home Companion—a distinction accorded no other screen star."

There are some exhibitors who have not been able to play these wonderful Paramount Pictures with Marguerite Clark, but now all restrictions are off and everyone can "cash in." It would be best to introduce the great coming Paramount Pictures with Marguerite Clark to your patrons, with some of the wonderful pictures advertised here—the pictures which made Miss Clark's marvelous "drawing power."

Assure Big Future

"Drawing Power"

If you look over the titles of the photoplays that are responsible for Marguerite Clark's great reputation, you will readily understand that her past accomplishments are only stepping stones to future triumphs. Her next picture, "The Amazons," adapted from the famous play of that name, is just a sample of the big things to come.
Marguerite Clark's pictures will be sold on the "open market," so every exhibitor in the United States can get them. Hundreds of theatres that couldn't get these pictures under the old program plan can now get them and there are new prints in every exchange to take care of the great demand.

You can put the marvelous charm, personality, beauty and heart appeal of Miss Clark to work for your theatre. Her reputation and chain of successes tell their own story. She stands within the charmed circle containing the two or three "sure fire," "rain or shine" "drawing cards."

Why Not a Repertoire Week?

Why not a repertoire week with Miss Clark—advertised big as such—and then another in about a month? This is a tested and proved idea and it can be worked every couple of months as long as the attractions can be secured.

Paramount is thinking of the exhibitor all along the line—trying to help him make money—but remember—

Any exhibitor can have the Paramount Pictures he chooses, when he chooses—if he chooses long enough in advance.

The time to choose is now.
ARTCRAFT
Presents:
MARY PICKFORD
In a Photoplay Production by
CECIL B. DeMILLE
"A Romance of the Redwoods"
By Cecil B. DeMille and
Jeanie MacPherson

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE.
NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Aeroplanes, Dir., Jesse L. Lasky. Prod., Cecil B. DeMille, Director General.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
he hits the bull's eye
of American Screen Popularity

DOUGLAS FAIRBANKS
in his latest sure-fire hit—
"WILD AND WOOLLY"
by Anita Loos    Directed by John Emerson
RESERVE BOOKINGS NOW

THE MORE YOU read these advertisements the more useful to YOU we can make the "NEWS."
ETHEL CLAYTON
And MONTAGU LOVE
in
"YANKEE PLUCK"

"Book it quick—it is right up to-the-second in
timeliness, the story is laid in Washington, it deals with
national affairs, and it is a WONDERFUL picture.
BILL IT STRONG."

WILLIAM A. BRADY

"The Realization
of
My Life's Dream"

WILLIAM A. BRADY

Current Release:
Regina Badet in "ATONEMENT"
MOTION PICTURE NEWS

"WITHIN THE LAW"

SELWYN & COMPANY
1451 BROADWAY
NEW YORK

May 9, 1917.

The Vitagraph Company,
1600 Broadway,
New York.

Gentlemen:

Congratulations on "Within the Law!" It was a great play and is a still greater film.

You have had an opportunity of looking over our books to see the phenomenal receipts which this piece played to all over the world, and we confidently predict that in film form it will even surpass its previous record.

With heartiest appreciation of the masterful way in which you have handled this property, we beg to remain

Sincerely yours,

[Signature]

GREATER VITAGRAPH

Bookings Are Breaking Every Record in the Industry!

Even

SELWYN & CO.,
Producers of
"Within the Law"
on the stage,

Say

"THE FILM IS GREATER THAN THE PLAY"

A Special Blue Ribbon Feature
with ALICE JOYCE,
HARRY MOREY and an
All Star Vitagraph Cast
Directed by William P.S. Earle

Better to read fifty advertisements than to miss the one YOU need.
Some Recent Blue Ribbon Features that have played to capacity houses at THE RIALTO
New York's Photoplay Theatre De Luxe

GREATER VITAGRAPH
A Five Part Blue Ribbon Feature

Earle Williams in "The Soul Master"
By James Oliver Curwood
Directed by Marguerite Bertsch

"They call me 'the man without a soul' do they?
And they don't know why my soul is dead within me!"
Study these ever-growing circles of popularity—

Each month's business greater than the last—April with an increase of 87% over January—and the picture has been on the market for almost a year!

Thomas Dixon's Mighty War Drama
"The Fall of a Nation"
In Seven Tremendous Parts
With Special Musical Score by Victor Herbert

Proved by Exhibitors' Bookings
The Box Office Triumph of the Day

GREATER VITAGRAPH

We have secured good advertisers to talk to YOU. Listen to them!
Goldwyn’s First Warning To American Exhibitors

YOU are unfair to yourself as an exhibitor if you sign a contract now that ties up your theatre to a program or any other features until you have first seen Goldwyn Pictures.

You are robbing yourself of the opportunity to book better pictures than you are now playing.

You are depriving your theatre of stars that the great American public will demand to see.

You are forfeiting the chance to obtain productions that will make you a larger profit than the pictures to which you have bound yourself under contract.

When you have done these things you are virtually helpless — and some other exhibitor will reap the advantage that your theatre could have had over all of its competition.

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

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Why You Should Wait For Goldwyn Pictures

All of the energy and brains of more than a hundred successful men and women have been applied for months to the creation of Goldwyn Pictures.

More than one million dollars is being invested in completed productions to be shown to you before you are asked to book them.

Exhibitors who have seen only our partially assembled pictures pronounce them to be unlike any screen productions they have ever seen—both as to quality and character.

In Goldwyn Pictures you have the exclusive services of five tremendously popular stars—Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl, Madge Kennedy, and others to be announced.

What exhibitor can afford—in a financial sense—to book any other pictures until he has first seen the Goldwyn productions?

Goldwyn Pictures Corporation

16 East 42d Street, New York City
Telephone: Vanderbilt 11
SELZNICK PICTURES

SMASHING ALL RECORDS

CLAARA KIMBALL, YOUNG

THE EASIEST WAY

by Eugene Walter

Directed by ALBERT CAPPELLANI

ASK THE MAN WHO'S PLAYED IT

A STAR ON THE ASCENDANT,
CLIMBING STEADILY TOWARD
THE ZENITH OF POPULARITY

IS

NORMA TALMADGE

HER MILLIONS OF ADMIRERS
WILL BE DOUBLED WHEN
THEY SEE HER IN

Joseph M Schenck's
Presentation

POPPO

A DELIGHTFUL ADAPTATION
OF CYNTHIA STOCKLEY'S
FAMOUS NOVEL

Directed by EDWARD JOSE

Bramatized by

BEN TEAL and JOHN P RITTER

THE BARRIER

by REX BEACH

WIRE THE NEAREST
SELZNICK EXCHANGE

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
THERE IS EVERYTHING THAT MAKES A GREAT AND PROFITABLE PICTURE IN—

HERBERT BRENON'S FORTHCOMING PRODUCTION "THE LONE WOLF"
by Louis Joseph Vance
With HAZEL DAWN and BERT LYTELL

WONDERFUL STORY—SUPERB CAST—MASTERFUL DIRECTION

Harry Rapf
Presents
ROBERT WARWICK in "THE SILENT MASTER"
by E Phillips Oppenheim
A MYSTERY STORY OF THE PARISIAN UNDERWORLD

Directed by The Famous French Director... LEONCE PERRET

THE BARRIER by REX BEACH

A magazine’s success is measured by its advertising. Look at the "News!"
FOR STATE RIGHTS
AND ALL EXHIBIT
CENTURY CO
"BALLOONATICS" "AUTOMANIACS" "NEPTUNE"
WILL BE SOLD ON ST.
ON A BRAND NEW
WRITE OR WIRE FOR FULL PARTICULARS

DIRECTED BY J.G.BLY
MAY 5, 1917

Motion Picture News

BUYERS ORS
MEDI:
ES NAUGHTY DAUGHTER
RTE RIGHTS
PLANS

STONE

Alice Howell

CENTURY COMEDIES

1600 BROADWAY - NEW YORK.

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
MACK SENNEDT PRESENTS

MISS MABEL NORMAND AND HER OWN COMPANY IN "MICKEY"

THE LITTLE GIRL YOU WILL NEVER FORGET

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG., NEW YORK CITY

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
GAIL KANE'S SECOND MUTUAL PICTURE IS
"THE SERPENT'S TOOTH"

Gail Kane’s second Mutual Picture is completed, “The Serpent’s Tooth” is its title. It is five reels in length and was staged at the American studios in Santa Barbara, California. The star is surrounded by a supporting cast that has seldom been equaled.

Directed by Rollin Sturgeon.

Director Rollin Sturgeon superintended the production of “The Serpent’s Tooth.” Every exhibitor is familiar with Sturgeon’s attention to detail and aware that his productions are always marked by stage settings and photographically above criticism. In this case, “The Serpent’s Tooth” is an excellent photoplay. Miss Kane is afforded some unusual opportunities for emotional acting in a powerful story of American life. It begins when the wife of Faith Channing, a wealthy young neighbor, instead of Jack Stilling, the good looking country physician who has been paying her attention, stills realizes he can scarcely support Faith in the position to which she is entitled in the world and gracefully accepts his dishonored proposal. Some months later, Faith, now the wife of Winthrop, discovers that her husband is being spoiled by his wealth and is no longer satisfied with the simple life they have been leading. As time passes he drifts farther and farther away from her, and Gossip, inside or outside, begins to whisper bits of scandal about Winthrop and a certain Mrs. Filliard. Faith struggles vainly to maintain appearances, and at last stansles her old associates by slipping out of her Puritan mannerisms and emerging as a beautiful butterfly. Even then the Winthrops find themselves on different planes, and their problem isn’t solved until the very end of the picture—and then it comes about in a most unusual fashion. During the production, Miss Kane appears in some stunning frocks which will add not a little to the interest of the feminine portion of any audience.

Released Week of May 28th.

“The Serpent’s Tooth” is released the week of May 28th. Her first American-Mutual Pictures—"Whose Wife," are showing to capacity business everywhere. Bookings on both can be made now at your nearest Mutual Exchange.

Henry King, who has directed some wonderfully successful pictures, has been signed by President Samuel S. Hutchinson of the American Film Company, Inc., and will supervise the future Gail Kane productions.

Mutual Star Productions For May

<table>
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<tr>
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<tr>
<td>The Frame-Up</td>
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<td>Annie-for-Spite</td>
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<td>The Checkmate</td>
<td>Jackie Saunders</td>
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<tr>
<td>The Serpent’s Tooth</td>
<td>Gail Kane</td>
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“Periwinkle” Is Next Minter Production

Dainty Mary Miles Minter will make her next appearance in Mutual Pictures as a little waif, rescued from a shipwreck and raised by a beachcomber as his daughter. She is christened "Periwinkle," which gives the title to the picture. The play was adapted from a story of the same name by William Farquhar Payson. Little Miss Minter appears throughout the greater part of the picture in trousers, rubber boots, oilskin coat and sou’wester. Once more George Fisher has the leading male role opposite the diminutive star, and the balance of the supporting cast includes such well known people as Arthur Howard, Clarence Burton, Alan Forrester, Harvey Clark, James Kirkwood, as usual, directed the production. Bookings can be made now at your nearest Mutual Exchange.

Jackie Saunders in
"A Bit of Kindling"

As the fourth of the Jackie Saunders-Mutual Pictures, E. D. Hoekheimer will present his hoydenish star in "A Bit of Kindling." She enacts the role of a typical little newsboy—only she’s a girl. The rag and tatter she wears throughout four reels of the five feature with the bedraggled hat through which perches an occasional curl, would prove far too much of a handicap to any screen star, but to Jackie Saunders they are but an aid to her art, and she wins her way straight into the hearts of her audience. Arthur Shirley, the looking leading man, has the principal role opposite Miss Saunders as a young civil engineer, and these two are supported by a highly capable cast.

“RAILROAD RAIDERS” AND “LUMBERLANDS” WIN BIG POPULARITY

Helen Holmes’ latest Mutual successes—"The Railroad Raiders"—has captured the photoplay fans, theatres everywhere are reporting phenomenal business with this new chapter-play. It is proving a great success as a "A Lass of the Lumberlands," and "The Girl and The Game," the two Helen Holmes successes that are setting box-office records.

No more striking example of what Mutual chapter-plays are doing for the box-office can be cited than "The Railroad Raiders." From the standpoint of punch, thrills and action it hangs up a new record. Amazing as were the first two or three chapters, later installments outdo them. In a recent chapter, Helen Holmes is hurled off the end of a moving car-terry, locked in a boxcar, and only rescued as the car sinks beneath the waves of the harbor. The week following she braves death by driving a high-powered motor car off the end of a dock and crashing down upon a barge that has just moved away from the same dock. These are but two of a score or more of thrilling incidents in this one photo-novel. "The Lumberlands" proved just as fascinating in its way, though an entirely different type of story. In this fifteen chapter photoplay Miss Holmes won new laurels for herself. "The Girl and the Game," was Miss Holmes’ first railroad serial released by Mutual, and as a story of the rail proved a remarkably popular attraction. Exhibitors everywhere are familiar with "The Diamond from the Sky" and its success. "The Sequel to The Diamond from the Sky," in four absorbing chapters, each two reels in length, is proving a worthy successor—some even consider it better than the original tale.

You Can Book Them Now.

All these photo-novels are now playing. If you haven’t shown them at your theatre you have a wonderful opportunity now for boosting business through the summer days that are just at hand. The nearest Mutual Exchange will give you all the information regarding prices, open dates, posters, heralds and other accessories on any or all of these attractions.

Charlie Chaplin is rapidly completing work on his eleventh Mutual-Chaplin Special which is just as unique and laugh-provoking as "The Cure," "Easy Street" or any of the other ten Mutual-Chaplin Specials released to date.
Samuel S. Hutchinson, President
AMERICAN FILM COMPANY, Inc.

Presents

GAIL KANE

IN

"THE SERPENT'S TOOTH"

A gripping drama of American life.
In five acts. Directed by Rollin Sturges. Released May 28th.

"A story that is logical and interesting. The work of Gail Kane is pleasing" writes Margaret I. Mac-
Donald of the Moving Picture World, in reviewing "Whose Wife," the first Gail Kane-Mutual Picture.

This winsome star has won a vast host of admirers by her screen work. Theatres all over the coun-
try are packed to the doors when a Gail Kane production is on the screen. Secure your portion of this business. Arrange now to show every Gail Kane-Mutual Picture. You can book the whole Kane Series at your nearest Mutual Exchange.

Producer
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, President

Distributor
MUTUAL FILM CORPORATION
John R. Frewer, President
The Bookman for May proclaims "The Adventures of Jimmie Dale"—the novelization of "Jimmie Dale, alias The Grey Seal"—the best selling book in America. This means millions of people are reading the story NOW. They will want to see Jimmie Dale in film form. You can bring them to YOUR theatre to see it. Grasp this opportunity TODAY.

Adapted from Frank L. Packard's "The Professional Adventures of Jimmie Dale" in Peoples Magazine.

Jimmie Dale 
Alias "The Grey Seal"

Featuring E. K. Lincoln
Doris Mitchell
Edna Hunter
Paul Panzer

Produced by Monmouth Film Corporation

Harry Moreae Webster, President
Jules Burnstein, General Manager
Directed by Harry Moreae Webster

Now Booking At All Mutual Exchanges

The "NEWS" advertisers believe YOU worth while; justify them.
Caulfield Photoplay Company Presents

“A TWO CYLINDER COURTSHIP”

As the Ninth of the One-Reel Mutual Featurettes Starring

Miss Billie Rhodes

Supported by Jay Belasco

Released June 6th

Motion Picture News, reviewing a recent Strand-Mutual Featurette said:—"The whole matter is well conceived, ably acted and admirably carried out. For a single reel it carries a bunch of punch and should prove a winner everywhere."

“A bunch of punch” sounds like a review of a five reel feature —yet Strand Comedies are but one reel in length. Strand Comedies have set audiences to laughing all over the country. They seem to evoke just as much mirth in a Broadway theatre as they do at the “Opry House” in a small town. There’s a Strand for every week in the year. Be sure you get your share.

NOW Booking at all Mutual Exchanges

Distributed by
Mutual Film Corporation
Produced by
Caulfield Photoplay Company

Be sure to mention “MOTION PICTURE NEWS” when writing to advertisers
HELEN HOLMES in
THE RAILROAD RAIDERS

Released by
Mutual Film Corporation
John R. Freuler, Pres.

Directed by
J. P. McGowan

Produced by
Signal Film Corporation
Samuel S. Hutchinson, Pres.

NOW Booking At All MUTUAL EXCHANGES

If you like the "News," write our advertisers; if not, tell us.
MUTUAL

"FEATURETTES" ON TIMELY SUBJECTS
ENDORSED BY MOVING PICTURE NEWS

(Motion Picture News, May 19, 1917)

The exhibitor who believes in specializing on programs appealing to regular classes of patrons will do well not to overlook the Gaumont "featurettes," released weekly through Mutual—"Reel Life" and "Tours Around the World." Gaumont also produces the Mutual Weekly which is crammed full nowadays of timely and patriotic features. But "Reel Life" and "World Tours" offer a special chance for the live exhibitor to build up a much neglected patronage from among the people who want to know what is going on in the world at large.

More and more the taste for carefully edited reels, supposed at first only to appeal to the "select" in an audience, is proven to be just the sauce that gives the finest flavor to a well-directed performance, whether at the Strand and Rialto in New York or Grass Valley, California.

LEADERSHIP UNQUESTIONED

In the Catalog of Selected Pictures released between January 1, 1917, and March 31, 1917, under the heads of

Industries, Science and Topical

GAUMONT has 77 Subjects
All Other Producers have only 73 "
Gaumont Lead over all others 4

These figures account for the unapproachable popularity of Gaumont's "Reel Life" and "Tours Around the World." You cannot afford to make up your programs without using these Gaumont single-reels. Keep these figures in mind. Remember that more than one-half the attention-compelling and interest-holding pictures are from Gaumont Studios.

S. L. Rothapfel says that many a program with a poor five-reel feature has been saved by its crisp, short pictures. HE SHOWS GAUMONT PICTURES.

Gaumont Co.

LONDON FLUSHING, N. Y. PARIS

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
RELEASED MAY 31st

"JERRY'S MASTER STROKE"

A Single Reel

CUB COMEDY

featuring

GEORGE OVEY

In which Jerry starts a "spy scare"—indeed "starts" several things and, in consequence, gets mixed up in a deep, dark political and criminal intrigue in which he impersonates an East Indian Prince and almost "gets away with it."

Book through any exchange of the Mutual Film Corporation.

DAVID HORSELY PRODUCTIONS
LIFE itself is a stronger drama than was ever written by man and when truly portrayed, it runs the entire gamut of human emotions.

In the SEVEN CARDINAL VIRTUES I am portraying LIFE.

HUMILITY is the base of every virtue and he who goes the lowest builds the highest.
BOMBARDED!!
EVERY THEATRE BOX OFFICE IN NEW YORK THAT PLAYED
THE HONOR SYSTEM

New York & New Jersey
Bookings accepted now—Don’t delay.
Honor System Office 4th floor. 130 W. 46th St.
Phone 9300 Bryant.

Watch for big announcement of renting plan for entire country—keep dates open for the best 25c to $1 picture on the market.

FOX FILM CORPORATION
WILLIAM FOX PRESENTS

THEDA BARA
IN
HEART
AND
SOUL

Founded on Sir Rider Haggard's "Jess"
Directed by J. Gordon Edwards,
Scenarioized by Adrian Johnson.

FOX FILM CORP
The best Bara picture ever made.
A great patriotic theme. Will thrill American audiences.
Get in touch with Fox Exchange Manager now and secure your advertising allotment before the supply is exhausted.

Box Office Advice to Fox Exhibitors.
Use plenty of posters and newspaper stories. HEART AND SOUL will be a great boost for your theatre. Bill it strong and arrange for a record breaking business.

ORATION 130 W, 46TH ST, N.Y
SUCCESS!  SUCCESS!!  SUCCESS!!!

40 weeks in New York
14 weeks in Boston
8 weeks in Pittsburgh

22 weeks in Chicago
18 weeks in Philadelphia
7 weeks in St. Louis

NOW The First and only $1,000,000 Motion Picture Ever Made

WILLIAM FOX
Presents

A DAUGHTER OF THE GODS

With
Annette Kellermann

Will be played during the coming summer and the season of 1917-1918, at prices ranging from 25c to $1.00.

Positively the greatest box office attraction ever offered to the public.
NOTICE!

MANAGERS of high class theatres with big capacities who show only high class productions and have a patronage that pay from 25c to $1.00 for seats, are invited to communicate for dates during the balance of this year, and the winter of 1918.

State seating capacity by floor, number of pieces in orchestra, regular price schedule, number of projection machines and make. Particulars in full.

PERCENTAGE TERMS ONLY. Capacity must not be less than 1,000 seats.

Positively will not play this production at less than $1.00 top.

Wire, Write or Call

SAMUEL F. KINGSTON
Daughter of Gods Booking Office
7th Floor
130 W. 46th Street
NEW YORK
William Fox Pictures have a world-wide market—therefore financial returns assured to produce the best films
Foreign Buyers Invited to Communicate for Open Territories. All Communications Confidential.

ATION

130 West 46th Street,
New York City
Number One of the Selig World Library was released in General Film Service on Wednesday, May 16, and Instantly Struck the Popular Chord. Letters of Commendation Are Being Received from the One Individual We Try to Please—The Exhibitor.

Selig Polyscope Co.
Chicago, Ill.

Every Wednesday Selig World Library Will Be Released in General Film Service. It Supplants the Selig Tribune and is Issued in Response to a Demand for a Weekly Film Carrying Originality and Enterprise.

GIVE IT A TRIAL!
GENERAL FILM SPECIALS

BLACK CAT FEATURES

Are running stronger every day in the best theatres. The Motion Picture Reporting Service, which gives reviews by exhibitors from the exhibitors' standpoint, has guaranteed every one of these 25 minute photoplays to satisfy any audience. Read what it says of "Be My Best Man" and "Local Color":

"'Be My Best Man' features Edward Arnold and Hazel Daly. This story is interesting and has a lot of action. Will hold interest and go over good. Rated 90.

"'Local Color' features Webster Campbell and Alice McChesney. Good offering. Acting, photography and settings good."

Others just as good:

"Pass the Hash, Ann"    "Much Obliged"
"The Clock Struck One"    "Sunday in Fairview"

IS MARRIAGE SACRED?

Sixteen great 25 minute dramas, depicting the vital question of the hour. Every man, woman and child is interested in this problem of the home. Fascinating, clean, wholesome and moral.

Released through
GENERAL FILM COMPANY, INC.
NEW YORK THEATRES ABLAZE WITH LIGHTS ON "THE TRUFFLERS"

"The Trufflers," Samuel Merwin's beautiful story of Bohemian life in the city's Latin quarter, published in the Cosmopolitan Magazine, attracted great crowds at theatres throughout the city," says the New York American. "It was a wonderful success at its premier in the great chain of B. S. Moss playhouses. Nell Craig imparts a reality to the photoplay that will live long."

* * * * *

The Motion Picture Reporting Service says: "'The Saint's Adventure' is a drama of human interest, featuring Henry B. Walthall and Mary Charleson. Typical Walthall production, very well acted and story very well told. It will hold interest all through and go over good. Photography and settings good. Rated 90."

"'Skinner's Bubble,' a comedy-drama featuring Bryant Washburn and Hazel Daly. Equally as good as 'Skinner's Dress Suit.' CLEAN, WHOLE-SOME, ABSORBING and very PLEASING all through. Good plot. Will go over good with any audience. Acting, photography and settings very good. Rated 95."

* * * * *

Lee L. Goldberg, manager of the Strand Theatre, Louisville, Ky., says: "I desire to enroll myself with the great and ever increasing army of exhibitors who have pronounced 'Skinner's Dress Suit' the greatest attraction of the time. We also wish to place 'The Truant Soul' and 'Little Shoes' in the par excellence class."
After a $7,000.00 advance sale the OFFICIAL GOVERNMENT PICTURES of the war played in Chicago Auditorium to $10,000.00 in paid admission in one day only.

No pictures have ever drawn the tremendous houses that these pictures have done, and at high admission prices.

The following Pathé Exchanges now have prints of this superlative feature:

- Chicago
- Minneapolis
- Boston
- Pittsburgh
- Philadelphia
- New Orleans
- Washington
- Omaha
- Buffalo
- Dallas
- Denver
- Kansas City
- New York
- Newark
- Cleveland
- St. Louis
- Atlanta
- Seattle
The Neglected Wife

Some reasons why

The Neglected Wife

is a big box office attraction

1. The $2000.00 prize contest will create a perfect furor of interest.
2. **Ruth Roland**, the star, is a real favorite. As the heroine of "Who Pays?" and "The Red Circle" she drew the people in and kept them coming to see every episode.
3. **Mabel Herbert Urner's** famous novels have millions of readers. These readers will want to see her works on the screen.
4. $80,000 will be spent in advertising the serial in the leading newspapers of the country. Your patrons will read these ads and want to see "The Neglected Wife."

Produced by Balboa
Ruth Roland

$80,000.00
will be spent in these papers in advertising

The Neglected Wife

Albany Knickerbocker Press
Atlanta Times Union
Atlanta Georgian
Atlanta Journal
Boston American
Boston Globe
Springfield Union
Providence Bulletin
Buffalo Times
Buffalo News
Rochester Photoplay News
Butte Post
Charlotte News
Charlotte Observer
Chicago Examiner
Chicago News
Cincinnati Times Star
Louisville Herald
Cleveland Plain Dealer
Cleveland Press
Dayton News
Toledo News Bee
Dallas Times Herald
Fort Worth Star Telegram
Houston Post
San Antonio Light
Denver News
Denver Post
San Francisco Examiner
San Francisco Bulletin
Washington Times
Baltimore American
Baltimore News
Des Moines Register and Tribune

Detroit News
Grand Rapids Press
Indianapolis Star
Terre Haute Tribune
Kansas City Post
Kansas City Star
Los Angeles Examiner
Los Angeles Times
Milwaukee Journal
Milwaukee Sentinel
Minneapolis News
St. Paul News
Newark News
Elizabeth Journal
New Orleans Item
New York Journal
New York World
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Omaha Bee
Omaha World
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Scranton Times
Pittsburgh Press
Pittsburgh Chronicle
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Salt Lake Herald
Seattle Times
Spokane Spokesman Review
St. Louis Globe Democrat
St. Louis Times
Richmond Dispatch
Who is the Masked Stranger, anyway?

That's what 5,000,000 eager persons want to know. It's what they've been asking ever since the first episode of

Mystery of the Double Cross

The serial that's making money for exhibitors from Portland, Me., to Portland, Ore., and from Alaska to the Gulf of Mexico. Produced by Astra. Directed by Wm. Parke.
MYSTERY!

Pathe serials must have action, thrills, suspense and mystery, that element that keeps people guessing - keeps them coming back for each episode. That's why the Masked Stranger in

MYSTERY OF THE DOUBLE CROSS

is today holding the attention of millions.

Featuring

Mollie King
Box office stories!

Pathe Gold Rooster Plays
not only have great stars like
Mrs. Vernon Castle
but great stories without which no picture can be great.

The best works of writers like
Sir Gilbert Parker and Rudyard Kipling
assure the exhibitor of box office stories as well as box office stars.
Sir Gilbert's "The Weavers" and Kipling's "The Naulahka", will soon be produced for Pathe.

Some of the most noteworthy of recent stage successes, those of

A.H. Woods

will also be put into Gold Rooster Plays, among them
"The Yellow Ticket"
"The Power of Money"
"The Other Woman" and
"The Narrow Path"

Box office stories, box office stars. You get them both in

Gold Rooster Plays!
Pathé announces

Mollie King
in the five part
Gold Rooster Play

Blind Man's
Luck

Produced by Astra
Directed by Geo. Fitzmarice

A box office star in a real
box office attraction.

Coming soon!

Announcing

Gladys Leslie
in the five part
Gold Rooster Play

An
Amateur
Orphan

Produced by Thanhouser

Miss Leslie is charming
in this play by Agnes
Johnston. Her pranks
while “Playing Hookey”
from home will have your
audiences with her from
the start.
America preparing
is shown in each issue of the

Hearst-Pathé News

Your audiences will see the
most interesting, the most timely
and the most recent events of the
war in the oldest and best news
reel only.

The Hearst-Pathé News is doubly
interesting in these days of great
events. It will increase your attend-
ance. Try it!

The only news reel issued
twice a week.
Have been given in succession to six

**THANHOUSER**

features released by Pathe. *Read!*

**"THE CANDY GIRL"** *(Releasing Next Week)*

"Another Gladys Hulette picture, reversing the usual order of the Hulette pictures, but entertains quite as fully as did its predecessors."

—Motion Picture News.

**"HINTON’S DOUBLE"** *(Just Released)*

"Aside from the drawing power of the star, the play itself is of exceptional interest and will do much toward upholding the high standard set by Thanhouser productions during the past six months."

—Exhibitors' Trade Review.

**"VICAR OF WAKEFIELD"** *(Special Release)*

"This subject, in which Frederick Warde was featured at the Rialto, preserves all the qualities which characterize Oliver Goldsmith's classic novel."

—Moving Picture World.

**"WHEN LOVE WAS BLIND"**—"The characters portrayed will arouse sympathetic interest, while the fine continuity will please. What little of the 'Sex problem' there is in the story has been handled with great delicacy."

—Sunday Telegraph.

**"POTS-AND-PANS PEGGY"**—"Another very entertaining Thanhouser picture. It is a grateful relief to view a picture that avoids the sordid side of modern life."

—Exhibitors' Trade Review.

**"HER BELOVED ENEMY"**—"A mystery story from a little different angle, that may be added to Thanhouser's ever-growing list of unconventional screen stories."

—Sunday Telegraph.

**THANHOUSER FILM CORPORATION**

New Rochelle, N. Y.         Edwin Thanhouser, Pres.

European Office, Thanhouser Films, Ltd., 167 Wardour St. W., London

**DID YOU EVER SEE SUCH NOTICES?**
Triangle Plays are the expression of a high ideal. They grip with their realism, with their human interest, with their graphic presentation. There are stories sweet with love and romance; stories of life and action, on land and sea; daring and death-defying adventures; sparkling comedies that make your sides ache with laughter.

The Triangle Trade-Mark stands for the best in motion-story production. It stands for wholesome, harmless amusement for all manner of people.

Triangle Plays entertain without offense; they are instructive, satisfying, clean.
June 2, 1917

MORE SPLASHES OF BEAUTY
THEY APPEAR ONLY
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MACK SENNETT-KEYSTONE
COMEDIES

Are You
Wearing
The
Keystone
Smile?

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

Many a packed house is directly traceable to an advertisement in the "News."
BROADWAY THEATRE

The REMARKABLE EDGAR LEWIS PHOTODRAMA of
RACE PREJUDICE

THE BAR SINISTER

"I AM A NEGRESS!"

NOT—Enormous Spectacle—Most Stupendous—Marvelous—
Magnificent—Awe-Inspiring—Staggering—Etc., Etc.

BUT—One of Those Rare Theatrical Hits—Those Powerful Human Inter-
est Dramas That Play Upon the Heartstrings of Audiences and Do a Big
Box Office Business Because Every Man, Woman and Child Talks About
Them and Wants to See Them Again and Again.

"THE BAR SINISTER" Will Live Long as a Photodrama Classic Because
It Contains That Mysterious Something Which Stirs the Soul and Appeals
to the Masses.

PRICES FOR TERRITORIAL RIGHTS NOW AVAILABLE

FRANK HALL PRODUCTIONS, Inc., LONGACRE BUILDING
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Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
King-Bee Comedies

State Right Buyers

Billy West

Our first three releases are taking the motion picture field by storm

May 15th "Back Stage"

June 1st "The Hero"

June 15th "Dough-Nuts"

Direction Arvid E. Gillstrom

Sole Foreign Representative: J. Frank Brockliss 729 7th Ave., N.Y.

Quality Attracts!

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Louis Burstein  L.L. Hiller
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Radio Film Co.
INC.

PRESENTS
THE DRAMA OF
THE HOUR

A Patriotic feature
different from
the usual

TREMENDOUS
IN HEART
INTEREST

Unquestionably
the most opportune
presentation

The Spirit of 1917

GRIPPING IN
DRAMATIC
TENSION

Radio Film Company, Inc.
GODFREY BLDG.

Be sure to mention "Motion Picture News" when writing to advertisers
Unanimous praise from the Dramatic Editors of the Great Metropolitan Dailies for Ivan Abramson’s Latest and Greatest effort, “ONE LAW FOR BOTH”, now playing at the Lyric Theatre, New York City.

*Thrills audience . . . powerful cast of stars.*—N. Y. American.

*Sensational, gripping, thrilling . . . a dramatic triumph.*—N. Y. Eve. Journal.

*Masterpiece . . . a screen triumph that grips the heart.*—N. Y. Eve. World.

*Reaches into the recesses of social and economic conditions.*—N. Y. Eve. Post.

A Ringing Plea for Equality, for One Law, Politically, Economically, and in the Relations between the Sexes, Assembling a truly marvelous cast, including Rita Jolivet, Vincent Serrano, Paul Capellani, Leah Baird, Pedro de Cordoba, James Morrison, Anders Randolf, Margaret Greene and Helen Arnold.

*Presented by*

**IVAN FILM PRODUCTIONS**

130 WEST 46TH STREET

NEW YORK CITY
What the Papers Say:

All wool and a yard wide.—CHICAGO EXAMINER.

“Beware of Strangers” makes you think.—CHICAGO POST.

The picture holds interest from start to finish.—CHICAGO TRIBUNE.

If you see it you won’t want any more excitement for a week.—ROCKY MOUNTAIN NEWS.

If “Beware of Strangers” had been produced a few years ago, there would be many a richer and wiser person.—CHICAGO JOURNAL.

EXHIBITORS EVERYWHERE ARE CLEANING UP—ARE YOU?
PEGGY HYLAND'S popularity has been proven by the numerous responses to our recent announcement. Exhibitors and State Right Buyers should communicate with us at once to secure reservations for the next Peggy Hyland photoplay being produced under the direction of CHARLES J. BRABIN

MAYFAIR FILM CORPORATION

If you like the "News," write our advertisers; if not, tell us.
Reasons Why Exhibitors Are Booking

MOTOY COMEDIES

Variety to Your Program

Motoy Comedies add variety to your program—a necessity to attract and hold a class patronage. New York's largest Broadway houses are booking them, including "STRAND" and Loew's Circuit. They have good reasons for it—patrons are getting tired of the same old things—they want something new—Motoys are the answer.

Pleases Everyone

Motoy Comedies are made to delight both grown ups and young people as well. The clever acting and comedy will amuse the adults, while the mysterious workings of the dolls will surprise and hold the interest of the young folks.

Attract New People

Motoy Comedies attract new people and keep them coming to your theatre.

These are the kind of pictures that are valuable to you. Start booking now and attract new patrons.

Book at the following Exchanges:

Educational Films Corporation of America.
Greater New York, New York State and Northern New Jersey.
Standard Film Service Co., 14 West 5th Street, Cincinnati, O.
Southern Ohio and Kentucky.
Standard Film Service Co., 7th floor, Columbia Bldg., Cleveland, O.
Northern Ohio.
Standard Film Service Co., 10th floor, Peter Smith Bldg., Detroit, Mich.

M. R. Dick, 814 Produce Exchange Bldg., Minneapolis, Minn.
Minnesota, North and South Dakota, Northern Wisconsin.
Upper Peninsula.
Western Pennsylvania and West Virginia.
Lea Bel Co., 61 Randolph Street, Chicago.
Illinois, Indiana and Southern Wisconsin.

Some Territory Still Open

PETER PAN FILM CORPORATION
729 Seventh Ave.
New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
You want square-from-the-shoulder human dramas that hammer vital questions of life, love, and home.

You want the finest quality of entertainment to completely satisfy the masses and classes.

You want positive box office insurance, seat-selling value, and patronage-pulling advertising possibilities—

So, as a progressive State Rights buyer, you will write to—

FRANK J. SENG

Times Building
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Should—
Any Child
Can
See It

A Message

FRANK J. SENG
Presents
Hobart Henley's
Thought Film of
Real Life

Do you tell your boy the vital truths about life that he should know, or allow him to learn them from a boy like this?

IN SEVEN PARTS
State Rights
To Be Sold

We have secured good advertisers to talk to YOU. Listen to them!
EXHIBITORS IN AMERICA
BOOK THE WORLD'S GREATEST BOX OFFICE ATTRACTION

“WARNING”

BY THE

Rev. C. H. PARKHURST

IN COLLABORATION WITH HAL REID

The S.O.S. CALL of HUMANITY

NOW BOOKING AT THE FOLLOWING EXCHANGES:

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| H. L. WALLICK | Willis Kent |
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| B. M. GRAUMAN | FEDERAL P. & C. |
| WILLIS KENT | MASTERPIECE FILM ATTRACTIONS |
| WESSON COMPANY | PHOTO DRAMA COMPANY |

PHOTO DRAMA COMPANY, 220 WEST 42d STREET, NEW YORK CITY

Now booking Greater New York and New Jersey.

We have the following styles of lithographs: 2 styles of 1-sheets, 2 styles of three-sheets, one style six-sheet, and twenty-four sheet stand. Slides, Photographs, Heralds.

A FEW TERRITORIES STILL OPEN. SEE MAP BELOW

PHOTO DRAMA COMPANY
220 W. 42nd Street,
—Bryant 7691—
New York City, N. Y.
The fact that each story, each cast, and the leading players, together with other important details of the production of the films marketed under "FOURSQUARE" brand are personally supervised and O. Kayed by members of M. H. Hoffman Company, marks one of the widest and yet most logical changes in the business of film production and distribution.

This is of interest to the States Rights buyer and exhibitor because it insures the production of saleable pictures only. By this means, men who by their selling experience know what sort of pictures the people want, dictate what sort of picture shall be made and who shall play in them. Yet, the artistic and pictorial development of the picture is not spoiled, as this side of the production is still left entirely in the hands of the directors who know their business best.

"Foursquare Pictures for the Clean Minded Millions"

The adoption of the above slogan means that M. H. Hoffman, Incorporated, will ride on the crest of this latest demand of the public for clean pictures. Already in every quarter of the country, clean pictures are gaining daily in favor, and not only will "FOURSQUARE" pictures be clean, but they will measure up to the standard set for the play, players and entire production before they are marketed under this brand. In other words, "the quality must go in before the name goes on."

To-date, the producers allied under the "FOURSQUARE" banner who will release their productions through M. H. Hoffman, Inc., include George Backer Film Corporation, whose first production, "The Sin Woman," with Irene Fenwick, is already being booked in every centre, and the Bernstein Film Company, which has already produced "WHO KNOWS?" and starting on "THE SEVEN CARDINAL VIRTUES," the first of which, "Humility," is now completed.

Negotiations are also in progress with other prominent producers of the very best films, and an announcement of particular interest to the entire film world will be made in this respect shortly.

M. H. HOFFMAN, Inc.
729 Seventh Avenue
New York City
YOU Know

Pokes and Jabs

So do the Exhibitors and their Patrons.

YOU Also Know That:

Every Entertainment needs comedy—the kind that gets spontaneous laughter—the kind the people laugh with—not at.

Sure fire comedies are in demand.

Pokes and Jabs

Have proven themselves.

Jaxon Film Corporation
Candler Building
NEW YORK CITY

POKES AND JABS
Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
Now playing at Geo. M. Cohan's Theatre
Broadway & 43rd St. New York

Julius Steger presents

EVELYN NESBIT
and her Son
RUSSELL THAW

"REDEMPTION"
A Photo-Drama of Life
Depicted with Relentless Truth

Produced under the direction of
Julius Steger and Joseph A. Golden

A wonderful moral lesson fearlessly drawn from the heart of a great tragedy

Prices: Matinees 25¢ 50¢ Nights 25¢ to $1

For information apply Suite 524, Longacre Building, New York City.

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
"TROOPER 44"

Featuring
The
Black
Hussars
(The Mounted State Police
of Pennsylvania)

and a Remarkable Cast Including
George Soule, Spencer and June Daye

A Smashing Five-Reel Feature

The Picture the People Want
Garfield Thompson's stirring, portrayed with the support of the powerful story of love and battle finest force of troopers in the mountains.

For State Rights Apply To
E. I. S. Motion Picture Corporation
203 W. 40th St., New York City
Telephone Bryant 8956

Or The Sales Agent
Jos. R. Miles, 220 W. 42nd St., N. Y. City

Be sure to mention "Motion Picture News" when writing to advertisers.
YOU have been reading about the PARALTA PLAN for several weeks. Now we are going to tell you something about the PARALTA PLAYS which are to be produced as a part of our original "SQUARE DEAL" system of distribution.

But while reading about PARALTA PLAYS, do not forget what we have told you about the PARALTA PLAN, which will help you make money and save money the same day.

A more effective system of real business thrift has never been thought out in connection with moving picture exhibition—or any other enterprise. You can learn all the details of the PARALTA PLAN by sending us your name for our mailing list and studying our instructive literature on bookings and rentals.

A merchant cannot sell a kind of goods buyers do not want. Neither can an exhibitor of motion pictures. He must have the genuine thing—the kind of pictures in class and entertaining value that his patrons want to see—"REAL BOX OFFICE ATTRACTIONS." All PARALTA PLAYS will bear such trade mark and can be readily identified.

A "REAL BOX OFFICE ATTRACTION" is founded on a story of genuine human interest. It must ring true in telling on the screen, or it will fail. One cannot fool a moving picture audience on this point. They quickly detect a crack in the bell—a story that lacks in human interest. PARALTA PLAYS will all be great stories by acknowledged great writers.

A "REAL BOX OFFICE ATTRACTION" must also be complete in production—in the casting of characters, in locality of scenes and in technical and dramatic direction. The principal roles must be played by great stars of popular standing, who meet all requirements in talent and personality. All PARALTA PLAYS will be complete in every essential of cast and production that goes to make up 100 per cent in box office value.

The story will be the thing considered "first, last and all the time." We will tell you more about PARALTA PLAYS next week. We know you will be interested in our "CAPACITY PLAN" too.

PARALTA PLAYS INC.
CARL ANDERSON, President
HERMAN FICHENBERG, Chairman
ROBERT T. KANE, Vice-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'1 Manager.
729 SEVENTH AVENUE
NEW YORK CITY
A Great Love carried her around the world in Edgar Franklin's Amazing Story of Lady Barnacle.

Directed in five acts for the Metro program by John H. Collins and published simultaneously to a million readers in All Story Weekly.

Metro releases it June 4th. All Story publishes the story June 2.
RIALTO THEATRE - NEW YORK
WEEK OF
MAY 27th
and booked for runs of a week in the larger cities throughout the United States -

The Supreme Star
ETHEL BARRYMORE
in Edward Sheldon's
The CALL of HER PEOPLE
7 Smashing Acts
A tremendous production

METRO
Special Production de Luxe
THE WHARTONS PRESENT
SUPER-FEATURE NO. 1
FOR
STATE-RIGHTS

THE GREAT WHITE TRAIL
(AN EPIC OF THE ARCTIC)

DO YOU REMEMBER
PATRIA?
THE EXPLOITS
OF ELAINE?
THE MYSTERIES
OF MYRA?
THE WHARTONS
MADE THEM

FEATURING
DORIS KENYON

WHARTON, INC.
AT ITHACA, N.Y.
THE HOME OF CORNELL & QUALITY

The more YOU read those advertisements the more useful to YOU we can make the “NEW.”
GUARANTEED TO SATISFY

This is how the Motion Picture Reporting Service, a review by exhibitors from the exhibitor's standpoint, stamps MAX LINDER'S latest comedy

"MAX IN A TAXI"

It continues: "Pleasing situations and pleasing plot. More action than former releases. Acting good, photography and settings very good." If you haven't already booked "MAX COMES ACROSS" and "MAX WANTS A DIVORCE"

Do it now!

His only three American-made comedies: EACH ONE IS A SCREAM

Essonay

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
WASHINGTON put a very clear mirror up before the industry last week. It ought to give us a sharp look at ourselves; and we ought to profit considerably.

Suddenly the picture industry, like many others, is confronted with a tax burden heavy enough at first sight to kill it.

Yet we are unprepared.

The National Association steps into the breach and does everything possible on an eleventh-hour call. A few manufacturers and a few exhibitors shoulder the burden for all the rest and do what is humanly possible.

But we have no cohesion; we have no facts and figures for briefs.

No cohesion. That means no adequate organization. No facts and figures for briefs. That means no organization— at least none commensurate with the tasks constantly facing us.

How long are you—you who belong neither to the National Association nor to the Exhibitors League—how long are you going to let the other fellow protect your business?

This isn't an editorial urging you to organize. We've just writing them. It seems useless.

It's a warning — we'll let it end there — to protect your own business, your own job, before it is too late.

THE second fault the mirror shows us so sharply is this: the public and especially the public's representatives in Congress— also, we may add, the representatives in every state legislature—have an utterly mistaken conception of the motion picture and of the motion picture industry.

They believe that the producer is literally wallowing in wealth. They believe that all theatres are gold mines. They rate the whole industry as a new and incomparable Klondyke.

They believe this. Argue otherwise, in a formal session, and they listen stonily. Take them aside and they'll call you good naturedly and slyly, an infamous liar.

They believe these things; and there's absolutely no reason why they shouldn't. They have been told just these facts; or at least they have been given facts that would only lead to such a conclusion.

And they have never been told differently; they have never had the real facts about this industry and about the motion pictures presented to them.

They have been told mostly about our high priced stars—told so constantly that the uppermost fact about the motion picture today in anyone's mind is so-and-so's salary. The public talks salaries, not pictures. The picture star's salary has become a seventh-day wonder.

We have told the public this—we, no one else. This is the publicity we have issued. And now we have the inevitable boomerang to face.

The tax of the star's salary is surely enough to bear — enough of a burden for any industry. But now we are to be taxed because of the huge tax the star levies, because of the natural assumption that any industry able to pay million dollar salaries is fully able to pay heavy taxes to the state and nation.

This star's salary publicity has been mighty poor advertising. It hasn't sold pictures. People go to pictures to be entertained—by the pictures. The star's acting counts; the star's name counts; but all the publicity given the star's salary has done nothing except to bring us to the tax tribunal.

What's to be done?

Well, in the first place, let's settle in our own minds the fact that this is a big, substantial, practical, merchandizing business—not a gambling hall.

Let us know the motion picture as a wonderful, elastic medium of expression; not as a mere creation of the most ridiculous and uneconomic salaries the world will ever know.

Let us use, in selling motion pictures, the same economical, judicious, efficient methods of advertising employed successfully in the exploitation and distribution of other wares.

And over and above all we need an educational campaign—through the press—to set the public mind thinking about pictures and thinking correctly.

There's a wealth of material—a great number of inter-

(Continued on page 3412)
The Exhibitor and the War Tax

An exhibitor who has an interest in six theatres and who has interviewed twenty other exhibitors, says the separate ticket and the extra penny admission are impracticable.

The feeling seems to be general. The difficulty of making change and the American public's dislike of the penny are the arguments used.

One exhibitor goes so far as to suggest the coinage of six and eleven cent pieces.

Many exhibitors seem to prefer a straight tax on gross receipts and to endeavor to meet this tax by raising the admission price. The exhibitor referred to above plans to add an additional fifteen cent night to his schedule. He will put on an extra picture and advertise a "Government Night," raising the admission price from ten to fifteen cents. He figures that the appeal to patriotism and the extra attraction will bring the public in and help him meet his tax burden.

Reviews and the Personal Equation

MOTION PICTURE NEWS is in hearty accord with the move on foot among many of the manufacturers to dispense with private projection room showings of features for trade paper reviewers.

The projection room viewpoint is the personal viewpoint, and in the matter of weighing picture value the personal viewpoint would seem to be too often found at variance with later results to warrant complete faith.

The reviewer reinforced by real theatre atmosphere and surrounded by "pay-as-they-enter" patrons is certainly more apt to give the exhibitor an estimate worth keying to his rental policies.

In fact this clash of the projection room opinion versus the paying patron's desires has prompted us to looking forward to "speaking editorially" on the subject at greater length in the near future.

And meanwhile we express the hope that the companies affected will not be delinquent in arranging pre-release theatre showings, enabling the reviewers to give their aid to the exhibitor when it is needed.

Get Down to Bed Rock!

(Continued from preceding page)

Don't Save Daylight!

SAVING daylight is a beautiful sentiment.

Pushing the clock ahead an hour, to save electric light bills, getting up an hour earlier to breathe the fresh air—it's romantic!

Australia thought so. Australia did. Now Australia regrets.

S. Barrington Miller, a prominent Australian film man, tells how sorry Australian exhibitors are elsewhere in this magazine.

People, he says, won't go to theatres in broad daylight.

They go to beaches and parks instead.

Theoretically, saving daylight is excellent.

But not for the exhibitor.
Express Shipments Tax Amended from 10 to 6 Per Cent.

Seat Tax Held Up—Various Tax Bills Being Studied Carefully and Slowly—Action of Congress on Motion Pictures Not Likely for One or Two Months—Attitude of Congress Inspires Optimism

WASHINGTON, D. C.—Moving picture exhibitors and producers will have to take to the action of the Senate if there are any changes to be made in the Revenue bill now before the House of Representatives. Any changes made will probably occur upon the recommendation of the Senate Finance Committee, which recently held hearings on the measure.

It is probable that little or no change will be made in the bill before its passage by the House, any changes that are made being of a minor character. One amendment of interest to the trade, however, has been made, changing from 10 to 6 per cent the tax that must be paid upon express shipments of merchandise. This will mean a considerable saving to exhibitors, especially when the merchandise is sent in film cases and other matter from one point to another by express. At the time this amendment was adopted, the House refused to accept a proposal to place a similar tax on steamers.

It is yet too early to predict whether any changes will be made by the Senate Finance Committee when the bill comes before it for consideration. The moving picture men who appeared at the hearings made very good impression upon the Senators; the proceeds of the hearings will shortly be printed, and copies laid before the members, who will no doubt give them very close attention.

The bill to be taken up by the committee title by title. This will mean that considerable time must elapse before it is reported to the Senate, if there are any changes to be made. Any change will occur upon the recommendation of the Senate Finance Committee, which recently held hearings on the measure.

North Carolina League Sends Bitter Protest to Congress

The North Carolina League, numbering 300 members, has sent a bitter protest to the Senate Committee on Finance against the possible levy of a 10 per cent. stamp tax. The North Carolina League seems to have the information that the tax, if imposed, will take the form of stamps to be pasted on admission tickets.

The exhibitors make the plea that theirs is not a rich section, that the admissions are from 5 to 10 cents, and that a tax will put them out of business. They say that to collect the tax from the public would necessitate a stamping clerk in each theatre.

One scathing paragraph of the petition reads:

"I am confident that the Senate will very largely revise the bill now under consideration and that the Senate bill will produce less revenue. While it may not be perfect, I believe the Senate bill will avoid many of the weaknesses and much of the unfairness and lack of wisdom contained in the pending legislation."

BULLETIN

[Here is a list of various financial and legislative developments related to the motion picture industry, including a notice that the tax on parcel post matter was not adopted, the imposition of a tax on super-feature films, and the threat of legislation that would require the death of the nickelodeon and the control of the industry by a single or two companies.]

 Virginia S. Cohen of the Sydney Photoplay Corporation, New York, advances the suggestion that in the event of the ten per cent. ticket tax being put into effect, the Government issue coins of six cent and eleven cent denomination, in order to obviate the difficulty at the cashier's window which would otherwise follow.

Maryland Men in the Fray

Members of the Maryland Branch, Motion Picture Exhibitors' League of America, are cooperating with the national organization in regard to the war tax proposal now pending before Congress.

It is the purpose of the national body to have a special ticket purchased by the public, which will cover the war tax to be placed upon the motion picture theatre.

A committee representing the Maryland Branch has been in touch with the Maryland representatives in Congress and will do everything in its power to cooperate with them. The Maryland committee is now waiting for a communication from the national body in order to learn how to proceed further in this matter.

Tax for Moncton, New Brunswick

A bill to provide for the taxation of the patrons of motion picture houses in Moncton, N. B., is now before the New Brunswick legislature and will be considered within the next fortnight. The bill, as it now stands, asks that the purchase of each theatre ticket be taxed one cent, the revenue to revert to the Moncton City Hospital.

New Coins Necessary

Sydney S. Cohen of the Sydco Photoplay Corporation, New York, advances the suggestion that in the event of the ten per cent. ticket tax being put into effect, the Government issue coins of six cent and eleven cent denomination, in order to obviate the difficulty at the cashier's window which would otherwise follow.
Cromelin Finds Direct Tax Unconstitutional

PAUL H. CROMELIN, vice-presidential executive of the Inter-Ocean Film Corporation, has returned to New York from a week's tour of Washington, where he studied various proposed tax bills and drew up briefs showing their manifest unfairness to the film industry.

Mr. Cromelin, who is an experienced lawyer, drafted letters to the Chairman of the Senate Committee on Finance and the Ways and Means Committee of the House, respectively, in which he pointed out glaring weaknesses in the bills referring to industrial taxation.

In a letter addressed to Senator McSimmons, Committee on Finance, he pointed out that the proposed law (Section 1000. H.R. 4280, which provided an additional tax of ten per cent. ad valorem in excess of whatever specific or ad valorem tax exists now will be ruinous to American film exporters and importers as well. In case of the specific and on the free list they would suffer the same ten per cent. ad valorem tax.

New York and Washington customs officers when asked to interpret that law said that it means plainly that goods of American manufacture, which for some lawful purpose are temporarily out of the country, must suffer the ten per cent. tax, because nothing is admitted free.

That means that if an American film concern made a shipment of reels to Buenos Ayres and if the Buenos Ayres consignee should for any reason reject the shipment, or should in the meanwhile go bankrupt, the American manufacturer would have to pay a ten per cent. ad valorem tax to get his goods back in America, and at a loss.

Mr. Cromelin in his letter suggested that the bill be changed to exclude from taxation all goods returned from abroad and re-admitted to the United States.

One paragraph of his letter to Senator McSimmons reads:

"American manufacturers have been accustomed to ship their negatives to London in the past, to supply the English market and most of the other foreign markets from there. These negatives remain abroad a limited time and then are returned to this country. They have not been altered or improved in manufacture and are admitted duty free. They are coming in week after week. While it is difficult to estimate it is no exaggeration to say that the cost of the original negatives of this class now abroad is over one million dollars. If the bill was so construed as to cover goods of American manufacture returned, it would compel these American manufacturers, after having erected a large sum to get their negatives back to this country, to pay the ten per cent. tax.

The tax now imposed on imported films is one cent a foot for positives and three cents a foot for negatives, with a tax of one cent a foot for duplicate negatives, as was decided in a recent case before the New York Federal Court.

The ten per cent. ad valorem tax which is proposed, in addition to the existing specific tax of one and three cents, Mr. Cromelin points out to be a thoroughly ruinous measure. In separate briefs sent to the Senate Committee on Finance and the Ways and Means Committee of the House, he shows clearly that the specific tax was imposed on films in the first place after a thorough and thoughtful investigation. To tax films on the ad valorem basis would mean that each positive or negative would be taxed ten per cent. of the entire cost of production.

Mr. Cromelin points out that in taxing a negative in such a manner an ad valorem tax is unjust, because the negative does not by itself decrease in value. When points are taken from it, its value, as far as the market is concerned, is lessened materially.

He urges that this tax be changed from ad valorem to specific, increasing the tax from one and three cents, not by ten per cent., but by twenty-five or fifty per cent., if necessary.

In a brief prepared by Mr. Cromelin bearing upon sub-sections "C" and "D" of Section 600 of House Bill No. 4280, which propose to tax exported films at the rate of one-half cent on all raw stock and one cent per foot on developed film, he points out that such a law is unconstitutional. Section 9, clause 5, of the Constitution of the United States reads:

"No tax or duty shall be laid on articles exported from any State."

This clause, it so happens, was one of the first laws made by the framers of the Constitution in correcting the abuses which brought on the Revolutionary War!

Mr. Cromelin shows that the direct tax of one-half cent on raw stock to which is added the tax of one cent per foot on developed film, means that the entire, or combined tax, would violate not only the spirit but the literal interpretation of Section 9, Clause 5, if the film is shipped out of the country.

Lesser Promoting Merger of Big State Rights Men

Word came from the West late last week that a National Organization of the leading exchange men of the United States is being promoted by Sol L. Lesser of San Francisco.

Mr. Lesser announces that the organization has been perfecting its plans for many weeks, and that the final plans are practically complete, there being but few remaining details to be consummated by a clever organization will consist of big representative buyers from all portions of the country, a list of same to be announced at an early date.

Tens of thousands of dollars, he says, have already been pledged by the various members of the new organization. Investigation shows that it will also carry with it groups of leading theatres in the various territories that are also already pledged to the organization. Although definite details will not be announced until a later date, it is understood that the plan of operation will be the purchase of big feature productions for the United States, fixing a definite percentage of the cost on each territory, which will be assessed to the individual theatres that are pledged to the combination.

Story of Mrs. Castle's First Gold Rooster

Hundreds of letters and telegrams from exhibitors and fans requesting further details as to Mrs. Vernon Castle's Pathé Gold Rooster Plays are reported to have been received by the Pathé Company and its exchanges throughout the country.

Produced under the direction of George Fitzmaurice, the first picture is now so near completion at the special Fort Lee Studio taken over and used solely for the Castle features, that a synopsis of the plot, photo-dramatized from the story of Joseph Trant by Philip Bartholomew, the famous playwright, can now be given.

The working title is "Carroll of the Secret Service," but another name will be announced as soon as chosen.

The plot revolves around the mission of a young American, Curtiss Prescott, to deliver the "Kimberley Diamond" to London for the British Crown. A gang of international crooks are after the diamond. Carroll of the Secret Service (Mrs. Castle) becomes involved in the devilish troubles over the diamond and finally by a clever ruse succeeds in bringing about the arrest of the band of crooks and recovers the "Kimberley Diamond."

Additions to M. & J. Firm's Staff

The McMahan and Jackson Film Company's staff or road men working out of the Cincinnati office now totals eight men.

The Selig Topical Not Connected with Newspaper

The Selig Company announces that the Selig World Library, the new topical film service, is in no manner connected with any newspaper.
Foreign Experts Urge Exhibitors to Accept Ticket Tax

W. Barrington Miller, President of Australasian Films, Ltd., and W. A. Bach, Former Universal Publicity Manager for Canada, Relate the Success of the Pay-as-You-Enter Tax in Australia and Canada

EXHIBITORS who are lying awake nights, or assembling in Washington, or burning up the wires, or showing their agitation in other ways because of the threatened ten per cent ticket tax, are urged by men who have been through the same experience to stop worrying.

W. A. Bach, sales manager for M. H. Hoffman, was, until recently, in charge of the publicity department of Universal in Canada. He went through the tax panic in Canada.

W. Barrington Miller, president of Australasian Films, Ltd., and a visitor to New York, underwent the same excitement in Australia.

Both of these men have the same message: It isn't nearly as bad as it looks.

The ticket tax went into effect in Australia a little less than three months ago. Australian exhibitors were in a perfect frenzy. Now they have cooled off, and they are beginning to realize that the ticket tax isn't such a terrible calamity after all.

"A wise government in Australia saw fit not to tax tickets of 12 cents and less," said Mr. Miller to Motion Picture News. "Tickets up to twelve cents are free of tax. Above twelve cents to 25 cents the tax is 2 cents. Above 25 cents, the tax is four cents.

"Exhibitors were in a frenzy. Now they realize that the ticket tax isn't such a terrible calamity after all."

"One exhibitor who gave tax tickets free, paying for them himself, was cured quickly."

"Fight daylight saving. It will ruin you. It nearly ruined us."

He intended to pay it himself, and thereby gain advantage over his poorer rivals.

"But he soon saw his error and came in line with us. Since then there have been no other attempts."

"The war has cut down Australian theatre receipts about 20 per cent. But business is improving. When the lists of casualties on the battlefield first came, whole families went into mourning. Now, mothers who would mourn for months at the death of a son, realize that they have made a mistake."

W. A. Bach, formerly Canadian publicity manager for Universal, and now sales manager for M. H. Hoffman, Inc., had intimate contact with the ticket tax measure which went into effect in Ontario province shortly after war was declared, and has more recently been instituted in Quebec and the maritime provinces.

Some of Mr. Bach's energy is expressed in his appeal to the exhibitors of America: Don't fight the ticket tax!

"Panic? Of course there was panic at first!" declared Mr. Bach. "It seemed to the staring every exhibitor in the face. The ticket tax had been tried locally as a means of raising civic funds, and it had proved miserably.

"When the first shock wore off, exhibitors sighed. 'We may as well die like men,' and they unanimously prepared to go broke. They had the old idea that you can't be alone in a sort of failure. It was not because the business of exhibiting pictures was a mild crime and should be mildly punished.

"Prohibition had won in Canada and the exhibitors believed that they were considered to be the next vice in line to carry the load. But the government showed them how wrong that attitude was, and the government got busy and informed the public. That is the big duty of the American Government.

"Protest to the public as a patriotic necessity. The newspapers carried whole columns, explaining what the tax meant, and they appealed to the public to be a good fellow.

"Why, it was great publicity! People went to theatres more than ever. They didn't whimper."

"They wanted mourning for months at the death of a soul. They hadn't made a mistake,

"Mr. Miller will gladly discuss the folly of daylight saving with any representative motion people who care to avail themselves of his experience and observation. Mr. Miller is a member of the Council of Federated Employers, whose power and influence is felt throughout Australia.

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Higher Rental Prices Is Al Lichtman's Hint

A. I. LICHTMAN, general manager of Artcraft Pictures Corporation, found that the exhibitors in all the cities considered, are enthusiastic of the consolidation of Artcraft and Paramount and eager to sign the new contracts.—more important ones than ever before. Mr. Lichtman, who is based in Los Angeles, spoke enthusiastically of the new arrangements to a representative of Motion Picture News.

"The alliance between the two companies is the most tremendous producing and distributing company the business has ever seen," said Mr. Lichtman. "With the exception of two stars we now have every best box office star in the field. It has been a great undertaking, but I believe now that the present combine of Artcraft and Paramount forms a company upon which the future producing and distributing systems of the business will be based.

"The main point in the newly created combine is the fact that the exhibitor will now be urged to pay for his pictures in proportion to their box office success. We want them to raise admission prices where possible, but we don't want them to raise them for one particular feature or another. But the fact remains that for a picture presenting a star, whose salary is extraordinary large, the exhibitor must pay more. In the past, this has not been the case and so the producer has actually lost money on his best stars, merely because he practically had to give their pictures away.

"Paramount and Artcraft combined," continued Mr. Lichtman, "offer such a powerful array of stars that almost every one of them is a box office attraction—a proven box office attraction. The raise we want the exhibitor to make is because of this. Perhaps there will come a picture that fails to impress, because of the star's name, in a certain locality. But the theatre showing the program regularly will be in a position to attract patronage of those very few pictures on its reputation and even those few pictures will please. All of them.

"It was indeed gratifying," he concluded, "to find such a ready acceptance of the proffered terms from the largest exhibitors in the west. They readily realize that the cost of picture production must be more evenly distributed than it has been in the past and to this end we will bend all our efforts in the hope that we may be mutually benefited.

Pettijohn Applauds Brady's Clean Picture Stand

Higher Admission and Promotion for Safe-Fire Stars Certainly in Near Future," He Says

A PROBATION which from all sides greeted the caustic denunciation of fifth film makers by William A. Brady several weeks ago, was heartily echoed by Charles C. Pettijohn, who allows the pressing necessity of handling the cause of the Indiana exhibitors has become prominently identified with the industry, in an interview given recently.

"The Indianapolis attorney, who in a brief visit to Washington did more, according to the statement by Harry Crandall, prominent Capitol exhibitor, reported in the Motion Picture News of last week, to advance the cause of theatre owners than any other factor, paid a short visit to New York after his efforts with the country's lawmakers.

"To my mind," said Mr. Pettijohn, "William A. Brady has struck the canker of the industry a death blow. If the ordinary exhibitor and manufacturer cannot touch the handwriting on the wall as plainly outlined by Mr. Brady, there is not the slightest doubt in the world that he will perform soon be made to recognize it.

"There are two reasons why the unclean, suggestive film must go. One is finance, the other is not to countenance, and hence will not pay for the fifth film. The second is a political reason. The industry will not attain the respect and weight to which its innuendos entitles it, until the petty, eager-to-grab manufacturer, and his subsequent tool, the exhibitor, are made to change their tactics, or once and for all get out of the business.

When the condition obtains that the big-

gest men, the most influential factors in motion pictures, can with clean hands go before the country and outline their cause—when they wake up to the fact that direct, straightforward action will bring results rather than devious, half-hearted, catch-for-himself methods now followed by some, than there will be no difficulty in getting a hearing on the just plays and interests of the picture business. The situation can be competently handled from within. Mr. Brady himself might have been the way— it is for the others to follow the trail.

The poor old downtrodden public must be the victim and paying the tax is the only way he can be the goat. Choke anybody who suggests a seat tax! That means the exhibitor, and nobody else, is the victim.

Foreign Experts Urge Ticket Tax Plan

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These remarks, coming from a man who through in the Middle West has made himself strongly felt in the advancement of the picture cause of the country and who, if he will answer insistent calls, will come a big factor in the East, are but further boosts for the causes which Mr. Brady is so much in sympathy with, and for which Motion Picture News has so long fought—indirectly, the clean pictures—and primarily, the betterment of the industry.

Elton Leaves Bray Studios

Leslie Elton, one of the youngest cartoonists in the business, producing animated cartoons, has severed connections with Paramount Studios and will now devote his time to producing comedies featuring his own original characters.

Mr. Elton is now completing an animated cartoon featuring his two cartoon comedians that will be released shortly on the Universal Program under the title of "Billy and Squint in Palm Beach."

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Merry-Go-Round of Film Bills Before Penn. Lawmakers

All Seem to Be Taking Shot at Industry—Favorable Snyder Bill Shelved—Measure Up to Take 2 Per Cent. on All Money Earned by Theatre Companies—Building Amendments Passed

LAWS in profusion, of all natures and degrees, are pending before the Pennsylvania Legislature. Obliging intention to embarrass the motion picture industry is felt to be the motive behind this unfavorable legislative drive. An added thrust which has had distressing effect is the practical blocking of the Snyder Bill, which would have abolished the state board of censorship and substituted therefor a sound plan of regulation. This measure seems destined to go the way of almost all the legislation which picture interests have favored this year.

In a measure this is due to the fact that the sponsor of the bill, former Senator Chas. A. Snyder, who has just become auditor general of the state, has apparently lost interest in the same matters. Mr. Snyder was fathering when in the Senate. Politicians now declare that even if passed by the upper body the House would never consider it.

Most harmful and dangerous of the measures introduced recently is a bill brought up by Representative George P. Baker which would impose a two per cent. tax on all money earned by theatrical companies, generally assumed to include motion picture concerns—other than Pennsylvania corporations, exhibiting in Pennsylvania territory.

The proposed law requires the manager or lessee of the theatre where the company exhibition is to be responsible for the collection of the tax and for the money being returned to the state treasurer. Five per cent. of the amount of the tax is allowed to the collector. The bill was referred to committee and is said to have a fair chance of being enacted into law, as the state is hunting legislation in some form for the money it is seeking to raise by adding new measures designed to increase the state revenues this year.

The important clauses of this resolution follow:

Section 1. That a state tax of two per cent. is hereby imposed on all money earned as compensation for giving of or participation in any theatrical exhibition or performance within this commonwealth by a person, firm, association or corporation residing or domiciled without this commonwealth.

Section 2. Every person, firm, association or corporation being the owner, proprietor, manager, lessee or operator of a theatre or of any place within this commonwealth in which a theatrical exhibition or performance takes place shall deduct from the money so earned as such compensation, the tax hereby imposed and shall pay such tax into the state treasury on or before the tenth day of the month immediately following.

Section 3. Such owner, proprietor, manager, lessee or operator shall on or before the tenth day of each month, make and file with the Auditor General a written statement, under oath, showing the receipts from his theatre or place of display, and where his performance was held, for the month immediately preceding and also showing the amount of money earned as compensation for giving or participating in a theatrical exhibition or performance by a person, firm, association or corporation residing or domiciled without this state.

Section 4. The Auditor General, State Treasurer or any agent appointed by them in writing, may examine the books and papers of any person, firm, association or corporation to verify the accuracy of any report required to be made under this act.

Section 6. Any person, firm, association or corporation neglecting or refusing to file such reports or neglecting or refusing to deduct and pay to the State Treasurer within the time prescribed the tax hereinbefore imposed, is guilty of a misdemeanor in the first degree and shall be sentenced to pay a fine of five hundred dollars or to undergo imprisonment in the county jail for a period of one year, or both.

This bill which makes important amendments to the building code relating to motion picture houses and other theatres, with particular bearing on film booth construction, has passed both branches of the Legislature and been signed by Governor Ruttman, thus being upon the statute books of the state.

Exhibitors, Go to Washington, Plead Reimbursement

FRANK J. REMBUSCH, president of the Indiana Exhibitors' League, in a letter sent to the various State league presidents urges exhibitors to go to Washington and put the light of the tax proposition fairly and bluntly before the various Congressional committees now struggling blindly in the dark.

No one is looking after the exhibitor's interests, says Mr. Rembusch. Mr. Cranville, of Washington, has done his best and admits that he is frankly "up against an unbeatable proposition."

"Congress does not know really what is a fair and equitable tax and will not know unless exhibitors express themselves as to its fairness."

Several film manufacturers are advocating this 10 per cent. tax, for what reason I don't know and at the same time Mr. Ochs is frankly "up against an unbeatable proposition."

"My advice is for your State to get busy at once and ask for a hearing and send some one—an exhibitor—to Washington."

General Film to Welcome Outside Talent

Distributing Organization Undergoing Expansion—Outside Producers Now Welcome—Contributing Producers to Enlarge Output Long Features Decided Upon

THE General Film Company, it was learned Monday afternoon, has made up its mind to let down the hitherto ironbound, airtight bars, and accept for distribution the films of manufacturers other than its permanent contributors.

This revolutionary announcement which Motion Picture News takes pleasure in presenting exclusively, as usual, means that the most air tight distributing corporation has decided to recognize the merits of buying in the open market.

Harold Bolster, vice-president of General Film, gave out the announcement in an interview to Motion Picture News just before the paper went to press.

"We decided at a meeting last week to take films from independent manufacturers, other than our permanent contributors."

"This revolutionary announcement which Motion Picture News takes pleasure in presenting exclusively, as usual, means that the most air tight distributing corporation has decided to recognize the merits of buying in the open market."

"General Film within the time prescribed the tax hereinbefore imposed, is guilty of a misdemeanor in the first degree and shall be sentenced to pay a fine of five hundred dollars or to undergo imprisonment in the county jail for a period of one year, or both."
Herrington Finds Weakness in Northwest

WIDE-SPREAD comment which has followed the visit of Fred J. Herrington to the Northwest is of such a nature as to indicate the exhibitors in that section believe the national organizer has found some shortcomings in the business on his trip through that district.

He learned these things on his organization tour:

The Northwest on the whole is 50 per cent behind the national, but there are some men in the district and a closer co-operation between the successful exhibitors and those still in the depths of the struggles.

Mr. Herrington in the Northwest organization, a body that is going to stand on its own because it is really a small body and it found out at this convention for the first time that it had been drifting with the current and was dangerously near the shoals. As long as one man is willing to do the work, the others are willing to let him. Thus the exhibitors found that the convention had only the power to recommend action. They recommended that each state have a separate organization affiliated with the Northwest body, paying a nominal fee to make the membership legal.

The committee directed by David W. Rodgers will also try every legal resource to recover the advance deposits, as recommended by the convention.

Mr. Herrington didn't point to the 95 per cent that is unorganized, as a bad thing, but rather pointed to the organized, fighting five per cent as something on which to base a hope. The Northwest organization until last year was outside the greater fold. This year it plans to make a showing because it had learned of its latent power.

The exponent of the Western-Frontier as They Actually Were met a cortege of New York newspaper men in the Knickerbocker Hotel last Thursday afternoon.

Mr. Hart went on to tell some excellent anecdotes about Fightin' Fritzy, his horse. He has two more films on the way and expects to be back at the grind in less than two months. He admits that he is in fine shape for a sanatorium. His trip through the Orient was the most romantic phase of American history. Common horse sense! It was the most romantic.

Mr. Hart next announced a very important feature of the "Trip Thru China," pictures to be shown at the Eltinge theatre, doubly interesting in view of the fact that China was the first remaining neutral nation to follow the lead of the United States in severing diplomatic relations with Germany, and her declaration of war is now daily expected. China has 85,000,000 men of military age.

Method of Serial Publication of "Neglected Wife"

Pathé's "The Neglected Wife" story in Western Newspaper Union plates for newspaper publication will be handled with three installments to each page instead of one, as heretofore. Each installment, per page in plate form will be the same size as the past—$1.50. In other words, where the publisher in the past has paid $1.50 for three installments in plate form, or a total of $4.50 for "The Neglected Wife," the Western Newspaper Union is putting out "The Neglected Wife" story in condensed form because of the present critical white paper situation.

Whirlwind Bill Hart Hesitates in New York

WILLIAM S. HART, who is in danger of having wished upon him the nickname of "Whirlwind Bill," came to New York City last week, after having bowed to the audiences of thirty-six cities in a zigzag route in the space of thirty-one days.

The exponent of the Western-Frontier Days-as-They-Actually-Were met a cortege of New York newspaper men in the Knickerbocker Hotel last Thursday afternoon. He was heard to declare that he was a cinch.

Mr. Hart, looking unnatural in city clothes, let the reporters ask him the usual questions and he answered them in the usual way. And then he made his visitors sit up and begin taking notes.

"Listen," said Hart. "At first I was overcome to think that all of those folks could go wild over one lonely man. And then I began to see daylight. They weren't applauding me at all, although the noise did sound good. What they were applauding was their own recognition of the fact that the frontier period was the most romantic phase of American history. Common horse sense! It was the most romantic."

"But others have tried the same thing and fallen down," suggested one of his listeners.

"I know my subject," answered Hart. "The public is quick to sense, mistakes in settings, costumes or anything. I know the frontier life, because I lived it. My pictures tell the truth, and the closer they are to the truth the better the people seem to like it. My subject is a million times bigger than I am, and the apparatus means only one thing to me: The public is just waking up to the romance of the old frontier."

Mr. Hart went on to tell some excellent anecdotes about Fightin' Fritzy, his horse. He has two more films on the way and expects to be back at the grind in less than two months. He admits that he is in fine shape for a sanatorium.

Big Travelogue, "Trip Through China," Opens


The picture was taken by Benjamin Brodsky, who spent ten years in China with his camera and took fully 100,000 feet of film, from which the best 10,000 feet has been selected to show the outside world the beauties, customs, industries, games, sports, and amusements of the least-known country of the world.

"China Preparing" is a most important feature of the "Trip Thru China" pictures to be shown at the Eltinge theatre, doubly interesting in view of the fact that China was the first remaining neutral nation to follow the lead of the United States in severing diplomatic relations with Germany, and her declaration of war is now daily expected. China has 85,000,000 men of military age.

A complete trip is provided from San Francisco to Pekin, Hong Kong, Shanghai, Canton, Tientsin, Wusik, Soochow, Macao, Hangchow, Kowloon, Aberdeen, and New-chang.
Factional Fight Opens in Chicago on Convention Eve

Frank's Libel Suit Against Ochs and Others Answered by Action to Oust Choyinski and Frank from Chicago Organization—Stormy Session Promised When Trial Opens

Following close upon the $50,000 suit that Louis H. Frank, former manager of the national convention of the Motion Picture Exhibitors' League of America, brought against Lee Ochs, national president; Joseph Hopp, president of the Chicago league and four other prominent members of that league, he and Maurice A. Choyinski, another of the leaders of the Frank faction who are opposing the party at present in power in the Chicago league, have been served with a notice that a complaint has been made against their continuance as members of the Chicago organization. They have been asked to appear before a special meeting of the league to be held Wednesday, May 23 to defend themselves and show cause why they should not be expelled from membership.

All of this action is the result of the factional disturbances that have been going on above and below the surface of the Chicago league during the last six months and which culminated with damage proceedings brought by Frank two weeks ago. Frank in his suit charges libel and conspiracy. Ochs was the first served with papers. All the others have since been served and answer to them is being awaited.

President Joseph Hopp of the Chicago league and one of those being sued signed the notice to Frank Choyinski, stating that he had called a special meeting to hear the complaint against them. The notice sent to both was as follows:

"Please take notice that a complaint has been filed against you as a member of the Motion Picture Exhibitors' League of America, Illinois branch, copy of which is hereto attached.

In accordance with Article Six, Section One and Section Two of Article IV of the By-Laws of this association, I have called a meeting of the association to be held on Wednesday, May 23 at 1 o'clock P. M. (Signed) Joseph Hopp, President.

The other notice of the charge against Frank and Choyinski was sent out to all the members of the Chicago league. It spoke as follows:

"We, the undersigned, members of the Motion Picture Exhibitors' League of America, Chicago branch, hereby complain against the continuance of membership in said league of Morris Choyinski and Louis H. Frank, and hereby request that a special meeting of the members shall be called for the consideration of this complaint as provided for under Articles Four and Six of the By-Laws.

Very truly yours,
John H. Freundt.
William J. Sweeney.

Both Frank and Choyinski declared that they would answer the summons, but that they were unable to figure out what the charges against them were. They also added that they were going to the meeting fortified with counsel and that they will meet any move against them with ammunition that will cause a bigger stir within the league circles than has yet shook it.

The telegram that Peter J. Schaefer, chairman of the convention finance committee in 1916 sent out to President Ochs and the others named in the suit caused the action that Frank has taken. One particular declarative in this telegram is said by Frank to be the basis of his suit as he maintains that the rival faction has sought to hold him up in a false light during his capacity as manager of the 1916 national convention.

The index to the releases of the month of May will appear in the next issue of Motion Picture News, datet June 9th.

All pictures released, short subjects, program features and state rights are listed in this Monthly Index. The page of our review and music chart on the features is also given.

It is a most valuable record of activity in the picture field. Be sure to save your copies for future reference.

Paramount Plans May 25

The eagerly anticipated announcement of Paramount's new plan of "open booking," or, more strictly speaking, "star booking," is to be made May 25, according to latest advices from the Paramount offices. The finishing touches are now being put on the gigantic task of arranging the complete details of the most revolutionary step yet taken in the industry.

Simultaneously the big plan will be explained to exhibitors from all exchange centers, and it is predicted that Paramount's latest move will be received favorably by every exhibitor interested in quality production.

Whether the previously announced date of August 5 still holds good at the time of inauguration of the new plan, is not yet divulged by the Paramount heads. It has already been announced that Paramount exhibitors will use the releases to August 5 on the present program booking, after which a selection from the combined roster of Paramount and Artcraft stars will be available on terms said to assure any exhibitor wishing to use the Paramount stars an opportunity to make his own choice on a thoroughly equitable basis.

Flintom Has "Joan the Woman"

A. D. Flintom, president of the Kansas City Feature Film Company, has purchased the state rights to Jesse L. Lasky's production, "Joan the Woman," and Selig's "Beware of Strangers" for the States of Iowa, Nebraska, Missouri and Kansas.
THE film business, considered individually and as a unit, intends to buy a giant block of Liberty Loan bonds. From all quarters the reports are rolling in that exhibitors and manufacturers are attacking the banks, clamoring for a chance to hit Germany with the war loan bond.

Brooklyn exhibitors at a meeting last Saturday night heard with approval the suggestion that the $5,000,000 demonstrative bond offered to exhibitors be applied to Liberty Bonds, the guarantor retaining the bonds for security and the exhibitors receiving the interest.

Not to be outdone in any display of patriotism, the Famous Players-Lasky Corporation has subscribed for a $400,000 block of bonds issued by the Broadway Trust Co., of which Frederic G. Lee, chairman of the Famous Players-Lasky Corporation is president.

This is the preliminary flanking movement in an effort by the National Association of Motion Picture Industry to raise a war loan fund of $1,000,000 from producers, exchanges, "and other components of the motion picture industry.

Arthur Zukor was appointed chairman of the fund which will be collected by the National Association.

There were present at the meeting, which was held in the offices of the National Association of the Motion Picture Industry: Time-Transit Building, New York City:


Committee on Securing Subscriptions to Liberty Loan: Adolph Zukor, representing the Producers; Lee A. Ochs, representing the Distributors; and Walter J. Moore, General Division.


Committee on Slides: Joseph F. Coufal, Fred J. Hawley, and B. P. Shulberg.


Committee on Slides: Joseph F. Coufal, Fred J. Hawley, and B. P. Shulberg.

The following officers and committees were also appointed or continued:

Chairman, William A. Brady; Vice Chairman, Walter W. Irwin; Treasurer, William L. Sherrill; Secretary, Frederick H. Elliott and the chairmen of the sub-committees as listed below.

Finance Committee: S. Friend, Chairman; William L. Sherrill, J. E. Chadwick, R. H. Cochrane, and E. A. McManus.

Publicity Committee: Charles R. Willingham and Associated Motion Picture Advertisers, Arthur James, President and Richard H. Selig, General Manager, to prepare and issue the motion picture trade papers.


Committee on Securing Subscriptions to Liberty Loan: Adolph Zukor, representing the Producers; Lee A. Ochs, representing the Distributors; and Walter J. Moore, General Division.

Committee on Trailers: Lee A. Ochs, Chairman; J. E. Chadwick; R. H. Cochrane, Fred J. Hawley, and E. A. McManus.

Prize Beauty” in Goldwyn Film

A North Carolina girl, Louise Satterthwaite, one of the “prize beauties” unearthed in the “Beauty and Brains” contest of the Photoplay Magazine, has an important role in the third Mae Marsh production, now in course of filming.
All Chicago Exhibitors May Close Their Theatres

With the bugaboo of all sorts of drastic taxation ahead of them and facing the inevitable and natural slump in business that the hot weather will bring, a movement is on foot among Chicago motion picture exhibitors to close all picture houses in the city for a period of six or eight weeks during the middle of the Summer. Because of the hot weather conditions experienced in the past and added to by the abnormal and unsure war conditions of the present the move is being considered with general favor on all sides and definite action and decision may come about in a short time.

Most of the members of the Exhibitors' League are in favor of the proposition. Exchange heads and other men in the film trade throughout the city have declared the plan an advisable one and the only seeming difficulty in the way is the securing the consent and positive action of every theatre owner and manager in the city to comply with the temporary closing plan. One well known Loop exhibitor in discussing the move said: "I am willing to join in the temporary closing whenever it is decided upon and when every exhibitor in the city without exception joins in the action. It would be a good move to shut up for six or eight weeks in the hot weather and especially this coming Summer facing the war economy and taxation tax question. In addition, last year for instance, there were very few exhibitors in this city who got away with a profit. Some of them just paid expenses and most of them lost money."

Smith Back in Eastern Vitagraph Harness

Greater Vitagraph President Returns from Vacation to Western Studios with New Ideas and More Vima Than Ever

A. F. SMITH, president of Greater Vitagraph, has returned from his vacation trip to the west coast and has taken up the reins again at the Flatbush studio.

Just after arriving in California, several weeks ago, Mr. Smith was confined to his hotel by a nervous breakdown.

Upon his recovery Mr. Smith investigated the affairs of the western studio and before he finished he had awarded contracts for the rebuilding of much of it and for enlarging the plant in many ways.

"I desire to make the western studio the Pacific coast monument of Vitagraph," Mr. Smith said in explaining the improvements, "the same as our eastern studio is the monument on the Atlantic coast."

While at the western studio, President Smith caused to be posted on the studio bulletin board a notice that he would be in his office every day between noon and one o'clock for the purpose of hearing complaints from any employee.

Upon his return Mr. Smith declared that he purposed to install his "complaint hour" at the Brooklyn studio as soon as he had finished with the accumulation of work caused by his absence.
WITH THE EXHIBITOR

Pungent Remarks by Herrington in St. Louis

Exhibitors Hear Call to Organization—Deposit System Scored by National Organizer—Censorship and Taxation Fight Urged

FRED J. HERRINGTON, national organizer for the Motion Picture League of America, visited St. Louis for four days, arriving on May 9. Mr. Herrington saw all the principal exhibitors in the city and made an address at a special meeting of the Exhibitors’ Association, which was called for two o’clock on Saturday, May 12, at the headquarters of the Association, at the Hotel Beers building.

Mr. Herrington explained in his speech the benefit and necessity of a strong organization between exhibitors and urged further and greater efforts along that line. He said that the moving picture, which is conceded by all to be the greatest educator in the world, has in a great many instances educated everybody but the exhibitor. He spoke at length on the need of cooperation between exhibitors, and said that while many nationalities were in the business, there should be no Irish, no Germans, no Greeks and no Italians—nothing but exhibitors, when the present and ultimate good of the industry was considered.

He spoke of the injustice of the deposit system, and said that it could be eliminated if the exhibitors would secure the passage of legislation that would force any producer who compelled an exhibitor to make a deposit for his protection to put up a like amount for the exhibitor’s protection.

Mr. Herrington’s remarks, which were pugnent and to the point, were received with great favor by his audience.

He said that the producers and exchange managers often referred to the average theatre manager as the fly-by-night exhibitor, but he believes that if the average exhibitor could be called a fly-by-night, many of the producers and exchange managers could be justly called acrobats, as many of them were constantly on the fly.

Mr. Herrington urged strong cooperation in the fight against censorship and drastic taxation laws, and when the officers of the local Exhibitors’ Association began planning to tender him a banquet, he thanked them but declined the honor, with the advice that the money used for such a purpose could be better spent in the fight against adverse legislation and his suggestion was acted upon.

What Is Fair Price Protection For Down Town Theatre?

DETROIT—first-run exhibitors and exchange men have differing opinions on how many days should lapse between the first and second run of a big feature attraction. Not long ago a large downtown theatre in Detroit exhibited an eight-reel production at prices ranging from 25 cents to $1.50. One week later it appeared in an outskirt theatre at prices ranging from 25 to 50 cents.

The downtown theatre filed a vigorous complaint, but the man who owned the picture simply said: “Well, you did not want to pay for thirty or sixty day protection, and what else can we do?”

This same exchange man said to the News representative: “If a downtown theatre wants first run and then wants thirty or sixty days protection let them pay for that protection. No theatre, even though it is a large one, should expect the exchange to lay idle with its print after he gets through showing it a week or two.”

Whichever was to blame in the case cited, not only this exhibitor and exchange man suffered a serious damage, but other exhibitors and exchange men suffered.

We want to hear from exhibitors everywhere what their experience is on this matter of sliding prices. How much more can the “downtown” house charge for “first-run” and exclusive prestige, musical embellishment of the picture, and all that goes with skimming the first “cream” from the overflowing bowl of public patronage? How far precedent in time must the first-run house be placed?
ON THE FIRING LINE

E. A. Strank, managing The Star at Buchanan, W. Va., says, "I have only been entering pictures nine months and as yet I have had little success." Then he adds. "My greatest kick is that the films are old and worn."

E. D. Lloyd, of Luray, Va., has opened a new house in Buena Vista, Va., called the Dixie. Paramount, Pathé and Thri- meke are listed. "I have been a News subscriber for two years," says Mr. Lloyd, and find it the first aid to exhibitors. After trying many programs I find Paramount pictures and policies the best.

"Business here is fair," is the report from the Bela Steh Theatre, Inc., of Belfast, Me., operating the . . . . Stars. The program is changed daily with Paramount, World, Art Dramas and Metro furnishing the offerings. George C. Thompson is manager of the house.

Manager J. S. Phillips, of the Opera House, Arnprior, Ontario, reports: "This is a good show town, and we expect to show all the big pictures this year. We are putting in a new up to date booth, with an Edison Model B.

E. C. Steh, of Luray, Va., has opened a new house in Buena Vista, Va., called the Dixie. Paramount, . . . . Stars. After trying many programs I find Paramount the best." I have a letter, we hope every exhibitor and every exchange-man in the community take a good look at this letter, as it shows the way things are going.

Through the courtesy of R. P. Mattheus, Philadelphia manager of the American Photo-player Company, the large private auditorium of the Player Company will be used as the meeting place of the delegates. There are now 104 members of the Philadelphia Exhibitors' League. The first-class orchestra will play around the clock, from 2 P. M. to 2 A. M. Other features to drive dull care away will be introduced. Many leading photo-players will be guests of the convention.

Are Atlanta Exchanges Alone In This?

Executive Elliott of Georgia Suffers Stiffening Burden

Express Charges Twelve Per Cent of Total Daily Expense

Submarine Mine-Layer Idea from Science Magazine

Through an error, The Bray Studios, Inc., producers of the Paramount-Bray-Pictograph, gave credit for the information on which the "Submarine Mine-Layer" film was based, to themselves, when, as a matter of fact, this information was secured through Popular Science Monthly and the courtesy of Waldemar Kaempffer, the editor of that well-known monthly publication.

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Two Sides to Schmidt Case, Says Clune—"Customer Always Right"

The Clune Film Producing Company, by S. C. Rogers of Chicago, denies emphatically in a letter just received any intention not to pay W. Schmidt of Brees, Ill., the square kind of a deal. We refer to notice in May 12 issue of Motion Picture News that exhibitor Schmidt claimed reimbursement of a small amount of damages suffered him from cancellation of a film contract.

Without questioning Mr. Schmidt's sincerity, Mr. Rogers makes a very strong case for his own fairness and states frankly why Mr. Schmidt's claim was denied.

We reported the case on a letter, telegram, and contract sent us by Mr. Schmidt, which indicated arbitrary cancellation by the exchange, with refusal to consider Mr. Schmidt's claim, generally denying all obligations to the exchange.

Mr. Rogers now states, and Mr. Schmidt confirms this statement, that his exchange followed a wire not forty-eight hours after the booking, and a week in advance of the proposed date of showing, by offers to take a first-rider picture at full price or at any open date, explaining to Mr. Schmidt that the cancellation was made to protect Mr. Schmidt from an error in routing, by their road man who would have made it impossible to get the film to him on the day first booked. Mr. Schmidt did not even answer these letters, and not until weeks afterward presented a claim as follows: "For engaging billboard space and making heralds printed and telephone charge.

This was not clearly shown, and a spirit of fairness met in adjusting matters all around and booking the picture at later date. Mr. Clune's most insistent command to all his offices, he says, is "The patron or customer is always right."

Will Too Many Downtown Runs Spoil Neighborhood Business? Can we say in the larger cities it is not a good plan to have too many first-runs in the downtown section, because ultimately these theatres are certain to suffer? The News correspondent of Detroit, notes that the "Patty" Arbuckle first release, "The Butcher Boy," was shown by six of the large downtown houses in Detroit. Practically every leading outlet, has been booked for later run, but when they learned that so many downtown houses exhibited the film, some of them became fretful and sent in cancellations, which were later satisfactorily adjusted.

This brings up the question as to whether it is a good plan to put in a comedy, with such a well-known star, in too many first-run houses at the same time? Does it or does not hurt the outskirts house?

This question offers deep study. It is not to be answered off-hand by assuming everybody saw the picture downtown. The boast and advantage of the downtown showman, up to a certain point would help the neighborhood man whose show everybody knows was a big hit downtown. Were the downtown theatre owners right or wrong in their complaint?

Uses Paramounts Exclusively The Williamsburg Theatre, Brooklyn, is using Paramount Pictures exclusively during the week of May 20, S. Marcovich, who operates the theatre, has gradually increased the number of booking days in the past, week and for this one week makes the house an exclusive Paramount theatre. Each Paramount picture is run two days under regular contract.

EXHIBITOR PERSONALS

MICHIGAN—Calumet: Geoffrey Jefferson, former proprietor of the Royal, has taken charge of the management of the Paramount Exchange at Detroit.

John Vogel, fifty-six year old proprietor of the Calumet Picture theatre here, was hospitalized in his rooms over the theatre last night, suffering from a heart ailment, a fire which caused $15,000 damage. Vogel was taken to the Calumet and later to the Calumet and St. Mary's Hospital. He is improving.

The object of showing the film is to help improve the heart.

Charles A. McVicker has been appointed general manager of a booking house for the William F. Klatt theatres in Detroit, a position he formerly held. For the past three months he has been in the West recuperating for his health. The theatre manager, Detroit, is employing the only woman operator in the city, she is Mrs. June Eager, assistant manager, who is projecting the film, "Birth," at the Drury Lane and "Drury Lane is showing this film to women only during the hours of 11 a.m. to 6 p.m. after which it gives its regular picture and then employs its man operator. The "Birth" engagements are the only successful ones being its second week with prospects for several more.

MINNESOTA—Minneapolis: H. C. Andresen has been appointed manager of the H. C. Andresen Theatre which was recently acquired by Finkelement and Robben. Mr. Andresen has been city sales-man for Vitagraph's Minneapolis exchange before that he was manager of the Interna- tional Film Company.

MISSOURI—Pierce City: C. L. Martin of Forest City, recently closed the old theatre and opened a brand new one, which is named the Princess, is being equally assisted by his sister, Ada Martin who is at present looking after it. Ada Martin is making a trip to Colorado and California. Mr. Martin adopted the policy of a "Family Group Night," and secured the co-operation of Perry Carmichael, superintendent of the picture at the Princess.

Piedmont: Jules A. Frenon has recently completed the construction of a new theatre here which he has christened the Princess. It has a seating capacity of about 300, and is open three nights each week.

St. Louis: Mr. Cornelius, proprietor of a string of motion pictures here, has recently closed in St. Louis, has closed the Royal on Sixth street and the West End on Market Street, the Blue, the first of the Cornelius houses that was opened in St. Louis, is still open and does a lively business.

ONTARIO—Brant: The Strand theatre opened last week under the management of Mr. Murray.

Toronto: F. Coulton for the past two years manager of the Photodrome theatre, Queen street East, has been appointed manager of the Globe theatre, taking the place of Austin Cohen, who will handle his new exchange.

Toronto: L. Meyer of New York, has purchased the Strand theatre, Toronto, which has been on the hands of the assignee for two months.

London: Mr. Graves, who succeeded Eddie Bernard, the manager of the Strand theatre, London, Mr. Graves for sometime was manager of the Grand Opera house, London, Ohio.

Ottawa: W. J. Stewart has severed his connections as manager of the Casino theatre, Ottawa, and has been appointed assistant representative for Charles Stevens, of Stevens, for the Western territory, and is on his way to Vancouver. Mr. Stewart is associated with Mr. Charles Stevens in theatrical enterprises.

NEW YORK—Scotty Torso, who has recently been made that Warren Smith's new film will challenge all the big producers of motion pictures to motion pictures and muscle action.

PICTOR: Solomon Soffer, who opened his new movie theatre at Sag harbor, Sag harbor, has made arrangements with W. R. Hays of the moving picture house there, to turn over the Palace at Sag harbor, and he will continue a policy of high-class pictures, Including a large number of silent pictures.

NEW HAMPSHIRE—Concord: E. T. Green has opened the Columbia theatre, which he will devote strictly to motion pictures.


Dorothy Broggett will replace Mr. Rich in the management of the theatres.

NEBRASKA—North Platte: The Palace theatre at North Platte was badly damaged by fire in week.

Palls City: E. S. Nesbit has purchased the Vaudeville theatre at Palls City, New York.

Olcans: R. L. Rusy has purchased the Ed Meyer theatre, Rochester.

Shubert: Joseph Harper is the new owner of the motion picture house at North Bend. Ed. Mayer has purchased the movies house at North Bend.

Portsmouth: J. B. Smith and W. H. Palmer have taken over the lease of the opera house at Portsmouth, and will show motion pictures.

Wahoo: John Beemarker has purchased the Electric theatre.

Norfolk: H. Blunchel of the New Lyric, opened in Norfolk, several weeks ago. The Tully Sisters orchestra has been secured as a constant attraction at his theatre.

Black River Falls: Lee O. Lyon has purchased the moving picture outfit of Earl Jones, and has regular entertainments every Tuesday evening.

Utica: W. G. Johnson has opened a new moving picture house here.

Ort Perry has opened the Electric theatre.

Goode: The work of remodeling the Sounders building at Cob, Neb., to be used as a moving picture theatre, is being pushed as rapidly as possible.

Dixon: Ray Flaherty and Frank Dunn have purchased a new moving picture theatre and have taken charge.

Bernard: W. C. Harrington, of St. Louis, has sold the Ideal theatre to J. H. Hrza.

TEXAS—Dallas: The Washington theatre here has been using up its stock of pictures and is now attracting attention to its offering of "Womanhood," a new picture that has received a special attention. The film is an exact duplicate, in miniature of one of United Western's modern dramatics.

Austin: William J. Whitley, the manager of the Bell Airdrome, at Austin, has made arrangements to show pictures to the students, formerly with the Hancock Opera House will be the house that will show all pictures which will be used.

Childress: G. S. Layton, former owner of the Monogram theatre at Childress, Tex., has taken charge of the La Grande.

Belleview: E. E. Kinney has opened his theatre here, after having installed modern machinery.

San Antonio: The Grand Opera House, at San Antonio, Tex., under the management of Mr. Scott as manager. The initial offering was the "Vita" a new picture of the Glory of the Nation. Mr. Scott will use the added attraction of singers during the showing of pictures.

Culro: The Fox theatre has been opened at Culro in addition to its showing of motion pictures in addition to act of the Morris Musical Com-
Join the National League

Maine has sent in a call for the services of Fred J. Herrington, national organizer. Virginia exhibitors have also asked for his presence and a Virginia convention has been set for May 25th at Richmond. A big turnout is promised. Virginia exhibitors want to organize.

South Carolina exhibitors held their State Convention at Columbia on May 9th. Other exhibitors, Branch No. 1, will hold an important pre-convention meeting in Cleveland May 15th. Big state conventions to follow are: Texas, June 12th and 13th; Michigan, Hotel Pantlind, Grand Rapids, June 12th and 13th; North Carolina, Wrightsville Beach, June 14th and 16th.

Leaving Kansas City, Mr. Herrington's present itinerary takes him through the South. He will gladly arrange to visit any Southern State. Write or wire us and we will wire him.

Further calls from Southern States have rearranged the itinerary of National Organizer Fred J. Herrington, which now stands as follows:


After the convention of Virginia exhibitors at Richmond, May 25th, Mr. Herrington will return to the conventions to be held in Kansas, Oklahoma, Texas, Pennsylvania, etc.

Exhibitors are alive to organization this year. The Chicago convention is already assured of the greatest attendance of exhibitors ever brought about.

--- COUPON ---

Are you a League member? If not, why not? Will you attend the National Convention in Chicago—July 14-22nd?

Do you favor instructed or uninstructed delegates? Who is your choice for President?

Remarks

Signed

Theatre

City
Potatoes and Good Will

Motion Picture News has, more than once, announced itself in favor of the exhibitor who takes a lively interest in the doings of his town. Manager George Sarvis, of the Columbian and Library theatres, Warren, Pa., is the latest candidate for congratulation.

Recently a food shortage in Warren was accompanied by a sinkage in the city gas pressure, so that many factories suspended operations, and hundreds of laborers were thrown out of employment. The Salvation Army Corps started relief work.

Manager Sarvis loaned his two theatres to the good cause, got in touch with the newspapers and instituted a "Potato Day." Only children were admitted, and the price of admission was one good Irish potato. With the newspapers behind him, a little money spent decorating the billboards and two large barrels in front of his box-offices, Mr. Sarvis turned his theatres into grocery stores. The kids ran-sacked grocery stores and cellars in search of "Murphys," and, when the day was over, twenty-one bushels of potatoes were taken for 2,000 admisions.

Putting the Apple of Eden on a Commercial Basis

Manager Walter F. Davis of the Palace theatre, Des Moines, stopped busy business men passing his door last week by a novel and effective display just outside of his lobby on Metro's "The Secret of Eve." minds of the public, of Eve and the apple. Mr. Davis procured a whole barrel of big, juicy apples and stood it under the canopy with the following placard attached: "Today. The Secret of Eve."

People of all classes questioned the manager's accuracy in supplying so many apples, but all had their curiosity aroused to see the picture, as was evidenced by full houses the three days the film was shown. As the photograph indicates, it was necessary to cover the apples over with a piece of woven wire to keep the hungry public from devouring the display.

Hats Off to Crossley

J. F. Crossley, manager of the Sorg theatre, Middletown, Ohio, who has been mentioned in the columns of Motion Picture News for his success in abolishing the daily program change, is using a program that we can point to as a model in many respects. As the photograph indicates, it was necessary to cover the apples over with a piece of woven wire to keep the hungry public from devouring the display.

HARSH WORDS, BUT TRUE!

A. H. Hilton, who fairly crackles with live-wire ideas for the benefit of Lewis- ton, Iowa, remarks scathing-ly in the current issue of "Paramount Progress":

"Some Fellows Never Advertise Until They Advertise Their Place For Sale!"

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1. It contains the entire month's program.
2. It carries advertising, enough to pay the printing bill.
3. It is easy to understand and read, because, in spite of its small size, the type is not crowded.
4. It has four pages, each measuring 2 1/2 inches by 4 1/2 inches. The back cover is occupied by two advertise-ments.

Stock Exchange "Call Board" Draws Folks to "The Barricade"

For the purpose of calling attention to "The Barricade," a Wall street story with Mabel Taliaferro at the head of the cast, which is featured among the current Metro releases, Manager E. C. Bostick of the Merrill theatre, at Milwaukee, used a sign in the form of a "call board." This was an exact imitation of the black-board used in brokers' offices and in Chambers of Commerce to record the movements of stocks and bonds, grains and live stock as the quotations come in over the "ticker."

Hanging from the wall of the theatre lobby, near the entrance, the device attracted the interest of passers-by and was the means of causing hundreds to stop and see the picture, who otherwise would have passed by.

SPARKS OF GENIUS

When Exhibitor Wall, Fremont, Nebras- ka, was showing a Baby Marie Os- borne picture, he offered to take a motion picture of the youngster in the town who most closely resembles the Pathé heroi-nette. It brought the crowds.

In New York there is a law which says that children under sixteen cannot attend picture shows unless accompanied by an adult. The Empire Theatre, Bronx, New York, conducts children's matinees every Saturday afternoon under the auspices of the Board of Education. Mrs. Irving Crane and her assistants act as guardians for children who come unac- companied. Coupons attached to hand bills admit the children.

Letting the Scouts Help

When "The Battle Cry of Peace" played the Colonial theatre, Bucknell, Ind., sixty boy scouts were induced to march through the streets, bearing flags and banners an- nouncing the show. After the parade the boys were given tickets to be sold on 20 per cent commission. At each performance a number of the boys lined up before the theatre. Besides the commission, each of the scouts was given a free pass.

Walter Davis played the part of Adam, and covered the apples with chicken wire, so that none of the passing Eves wouid succumb to temptation.

The striking but inexpensive use of rules is an advertising reminder that cannot be hampered upon thoroughly enough. Mutual has taken advantage of broken rules nicely in this advertisement of a Gail Kane Picture. Typewriting of this sort can be set up in any newspaper office.

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The Wholesale Admission Plan

C. B. Yost, manager of the Royal theatre, Hutchinson, Kan., recently hit upon an ingenious idea of bringing the whole family to the theatre. He offered to admit the entire family for 25 cents. On several occasions he nearly regretted the flash of genius that was packing his theatre.

Mr. Yost reckoned that the average family comprised five people. That would have narrowed the admission down to 5 cents a head. However, he failed to take into consideration that some Kansas farmers have more ambitious ideas as regards families than the folks who live where gold isn’t so free.

His first surprise was the appearance of John Haberkorn, a Scandinavian farmer, proud father of eight. His party included, as well as his wife and eight lusty youngsters, two adopted nieces and a sister-in-law, making thirteen in all.

Many other families of more than ten members made haste to take advantage of Manager Yost’s magnanimous offer.

Womanhood Has Patriotic Opening in Omaha and Des Moines

“Womanhood,” the patriotic spectacle recently completed by Vitagraph, is the subject of intensive and fertile thinking on the part of Des Moines and Omaha exhibitors. It opened at the Garden theatre, Des Moines, on April 22. The lobby was decorated with flags, the music was martial, and a soldier in dress uniform stood at attention before the box-office. Patriotism was the predominant note of the newspaper advertising. Manager Thomas of the Strand theatre, Omaha, advertised “Womanhood” during the week preceding its opening. He induced Mayor Dahlman to make a recruiting speech before the screen every evening.

The army, navy and marine recruiting stations placed officers with enlistment blanks and with literature in the lobby; patriotic tableaux such as “The Spirit of 1776” were staged; the theatre was profusely decorated in patriotic colors and liberal advertising, with an unusual amount of free comment by the newspapers, “put the picture over.”

To stir patriotism Manager Thomas of the Strand accepted the offer of the Omaha Menoma chorus to sing patriotic numbers and to lead the audience in such singing for a quarter of an hour preceding the picture, “Her Father’s Keeper,” on Monday evening, April 23. At this time a liberal announcement of “Womanhood’s” coming was made.

Aitken Returns from Fight Waged on Tax

Harry Aitken, president of the Triangle Film Corp., has returned from Washington, D. C., leaving his brother, Roy Aitken, to carry on the work he has started.
**LET US HEAR FROM YOU!**

*Service that is Service must be keyed to the wants of the reader.*

*We are giving you the efforts of a top-notch advertising man in these Ready-Made Ad-Talks because Service—real Service—has always been the motto of Motion Picture News.*

*But all Service can be bettered—with your cooperation. Tell us what you think of these Ready-Made Talks, how you are making use of them, what additional improvements would increase their value to you.*

*Write to-day; we'll expect to hear from you.*

---

**READY-MADE AD-TALKS**

Charles Ray in "The Millionaire Vagrant,”
Typical Story of an Adventurous Spirit
(Triangle Free Roll Five-Feet Production)

It is not ordinary to see a millionaire living the life of a beggar. But ordinary is sure to be more than interesting and suggestive immediately to the mind that some- where, some time, somebody telling of such a million- aire there is adventure and perhaps romance. Therefore the story of the pages that follow would be pleasant pastime but if this same story were told through the medium of the screen before you it is sure to please the more.

"The Millionaire Vagrant," a story well worth seeing on the screen. Charles Ray, Triangle's young star, is seen in the role of the one-armed little orphan. His story is told in the role combined with the strong plot contained, makes a screen version beyond comparison. As Stephen Du Peyser, he gives up all the comforts usually attributed to the millionaire and goes to the slums to live on an income of six dollars per week. He goes for one purpose only for the publicity. His eyes have been opened to injustices which is often visited on the unfortunate poor just because they are poor and unable to defend themselves. While living in the slums he meets a girl in the person of Sylvia Bremer whose good name is threatened because of an unfair advantage is sought to be taken of her. The Millionaire Va- gramt is a story well told in a delightful way and will afford you the opportunity of seeing Charles Ray and one of his character-

*The Millionaire Vagrant" with Charles Ray in the leading role will be seen on the theatre on — week.*

*"Unconquered," Starring Fannie Ward*

**Offers Problem of Marital Unhappiness**

(Lasky-Paramount Five-Feet Production)

The novelist who has written a story of marital life has been happy in his writing. It is almost inconceivable in the present day to turn to the divorce courts to straighten out marital affairs. Many people who have been unhappy for years are finding that the divorce court is not the place for the reason that they do not understand the many tragedies of married life which have not found their way into their homes. These people are fortunate, to be sure but are those fortunate themselves against the future when more unhappy may happen to them? For their own good and the improvement of their happiness they should acquaint themselves with such a book as "Freakles" which is in the front rank. Gradually everyone will discover the necessity for the divorces which are given to free the married people who is destroying the last evidence of happiness in their lives. The greater happiness is in the life of the one who has not written a story of a great, serious problem, happiness. Hobart Bos- hworth as "Freakles" and Louise Huff as "Freakles" in "The Millionaire Vagrant," a story well told in the role combined with the strong plot contained, makes a screen version beyond comparison. As Stephen Du Peyser, he gives up all the comforts usually attributed to the millionaire and goes to the slums to live on an income of six dollars per week. He goes for one purpose only for the publicity. His eyes have been opened to injustices which is often visited on the unfortunate poor just because they are poor and unable to defend themselves. While living in the slums he meets a girl in the person of Sylvia Bremer whose good name is threatened because of an unfair advantage is sought to be taken of her. The Millionaire Va- gramt is a story well told in a delightful way and will afford you the opportunity of seeing Charles Ray and one of his character-

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(Lasky-Paramount Five-Feet Production)

"Freakles," a Lasky-Paramount offering, featuring Fannie Ward and Louise Huff, is adapted from the story by Robert Travers. The novel has been widely read and enjoyed not only by those interested but by everyone with a appeal and a touch of heart-interest which the picture has. It has the wholesome simplicity which is the thing necessary for any reader. The book is a touch of pathos embossed in the lives of unmarried orphans. "Freakles," as presented by Jack Pickford and Louise Huff is a story well told through the screen. The picture will be seen in the leading role combined with the strong plot contained. It is the story of a daughter who has not been imbued with the idea of nobleness and whose modest, unassuming man- ner has earned her the catch name of "Angel." "Freakles" meets the "Angel" how to win over the prize, then comes the great result of the story all leading to an admirably conceived climax. "Angel" is the name of the picture which is novel in its every turn. Hobart Bos- hworth as "Freakles" and Louise Huff make up a strong supporting cast. The Millionaire Va- gramt is a story well told in a delightful way and will afford you the opportunity of seeing Charles Ray and one of his character-

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Gail Kane in "The Serpent's Tooth".

Story of a "Dope" Fiend Versus Love

(American-Museum Five Reel Production)

The "dope" film is a study in the frailties of human beings. It centers around the effects of the evil of dope on the life of a couple. It shows that wholesome happiness can be built upon a justifiable love.

"Madame Bu-Beep" a Picture for "Heart" Week, with Scene During as Octavia (Margaret-Five Reel Production)

The wide, expansive West is sure to suggest adventure to many of the millions of families on the open country. It is sure to be fun to all of the children who have not been able to travel far from home. It is sure to be of interest to all of the families who are looking for a change of scenery and new surroundings.

"Maundy Thursday" a Picture for "Heart" Week, with Scene During as Octavia (Margaret-Five Reel Production)

The wide, expansive West is sure to suggest adventure to many of the millions of families on the open country. It is sure to be fun to all of the children who have not been able to travel far from home. It is sure to be of interest to all of the families who are looking for a change of scenery and new surroundings.

"Madame Bu-Beep," a picture about the life of a girl in the West, is sure to be of interest to all of the families who are looking for a change of scenery and new surroundings.

"Madame Bu-Beep," a Picture for "Heart" Week, with Scene During as Octavia (Margaret-Five Reel Production)

The wide, expansive West is sure to suggest adventure to many of the millions of families on the open country. It is sure to be fun to all of the children who have not been able to travel far from home. It is sure to be of interest to all of the families who are looking for a change of scenery and new surroundings.

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"Madame Bu-Beep," a Picture for "Heart" Week, with Scene During as Octavia (Margaret-Five Reel Production)

The wide, expansive West is sure to suggest adventure to many of the millions of families on the open country. It is sure to be fun to all of the children who have not been able to travel far from home. It is sure to be of interest to all of the families who are looking for a change of scenery and new surroundings.

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The wide, expansive West is sure to suggest adventure to many of the millions of families on the open country. It is sure to be fun to all of the children who have not been able to travel far from home. It is sure to be of interest to all of the families who are looking for a change of scenery and new surroundings.

"Madame Bu-Beep," a picture about the life of a girl in the West, is sure to be of interest to all of the families who are looking for a change of scenery and new surroundings.
Drama of Mistaken Guilt on Universal Program

"Money Madness," Five-Part Butterfly, with Mary MacLaren and Eddie Polo. Ruth Stonehouse Directs and Stars in Subject—Others Listed

An attempt by an unscrupulous official, who places the guilt on an innocent man, to wreck a strong financial institution, forms the basis of the five-part Butterfly Picture, "Money Madness," which heads the Universal Program for the week of May 28. Mary MacLaren and Eddie Polo have the leading roles. Henry Mack directed. Charles H. Mailes, Alfred Vossberg, Ben Bulley and Rex de Roscell are in the supporting cast.

The date of release is Monday, May 28 and on the same date will appear the Nestor comedy, "Tell Morgan's Girl," featuring Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday, May 29, is the Gold Seal three-act society and mountain drama, "The Stolen Actress," with Ruth Stonehouse in the stellar role. This was written by Fred Jackson and produced by Miss Stonehouse. The cast includes George Webb, Lydia Titus, Jane Bernoudy, Chester Bennett and others.

The Victor one-act drama, "The Gunman's Gospel," featuring Jack Mulhall, is the other Tuesday release.

Heading the releases on Wednesday, May 30, is two-part L-Ko comedy, "Roped Into Scandal," a burlesque, with Harry Lorraine, Bert Reach and Eva Novak contributing most to the fun of the picture. The regular issue of the Universal Animated Weekly will appear Wednesday.

"An Eight Cylinder Romance," a two-part-comedy drama, featuring Reno Rogers and J. M. Foster, will be released Thursday, May 31. Margarita Fischer in the Big U drama, "Delilah," is the other offering of this date.

Little Zoe Rae, the child actress, the principal role in the Victor comedy drama, "By Special Delivery," which will appear Friday, June 1. The Imp drama, "The Puzzle Woman," with Grace Conard and Francis Ford, and Issue No. 21 of the Universal Screen Magazine, are the other Friday releases.

A drama of railroad life in two reels is offered Saturday, June 2, under the Bison brand. It is entitled "No. 10 Westbound," and features Eileen Sedgwick and Kingsley Benedict. The third issue of Universal Current Events and the Joker comedy, "Uneasy Money," with William Franeey, will also be released on Saturday.


The twelfth episode of the Universal mystery serial, "The Voice on the Wire," entitled "The Fifth Victim," will be released during the week.

"Freckles" Released May 28

The Lasky adaptation of Gene Stratton Porter's novel and play, "Freckles," has been scheduled for release on May 28. It presents Jack Pickford and Louise Huff as co-stars for the third time. Among those in the supporting cast is Hobart Bosworth, who once again reverts to the powerful type in the role of the head of the MacLean Lumber Company. Billy Elmer appears as a two-fisted villain, and others in the cast are Lillian Leighton, E. H. Martin, Jane Wolfe and Ernest Joy. The production was made at the Lasky West Coast Studios.

Pickford in "The Little American," July 4

Walter E. Greene, president of the Artcraft Pictures Corporation, last week announced that the next Mary Pickford picture following "A Romance of the Redwoods," now scoring another triumph for Mary in first-run houses throughout the country, would be released July 4. "The Little American" is the title of the forthcoming Pickford vehicle now nearing completion under the direction of Cecil B. De Mille at the Lasky-Hollywood studios in California.

For the first time in many months "Little Mary" will be seen in this picture as a grown-up American girl in modern gowns. As the young society girl of the U. S. A, she is caught in the terrible tide of the German invasion of France.
June Productions Announced by Pallas-Morosco

Viola Dana in "Lady Barnacle" Presentcd June 4

"Lady Barnacle," a Metro productions of the year, starring Viola Dana, will be released by the Metro Pictures Corporation on June 4. This five-act feature, adapted for the screen by June Mathis, from a story of the same name by Edgar Franklin, is presented by B. A. Rolfe. Simultaneously with its release on the Metro program, the story will appear in the All-Story Weekly. John H. Collins, who has directed many of Miss Dana's successes, directed this feature.

Miss Dana has the role of an Indian princess whose love for a prince in opposition to her parent's wishes brings her into all sorts of adventures which of course end happily.

Robert Walker, Augustus Phillips and Marie Adell have prominent parts in the photodrama.

Metro Next Presents Emmy Wehlen in "Duchess of Doubt"

"The Duchess of Doubt" is announced as the next starring vehicle for Emmy Wehlen on the Metro program for the week of May 28. The locale of the story is at Palm Beach and St. Augustine, Florida, and many of the scenes are said to have been taken while the winter colony of pleasure seekers at these resorts were present. George D. Baker adapted and directed the picture from the story by John B. Clymer and Charles A. Logue. B. A. Rolfe presents this attraction on the Metro program.

Miss Wehlen has the part of a girl who is mistaken for a Duchess traveling incognito. In the opening scene she appears as a housemaid in a small-town boarding house. A boarder gives her lessons in the use of the French language and a book called "The Duchess of Doubt." She gels an inspiration from the book and quickly rises to the station of a "Duchess" incognito. In this picture, it is said, Miss Wehlen wears some fashionable "creations." Some of those in support of Miss Wehlen in the Duchess of Doubt" are: George Stuart Christie, Frank Currier, Peggy Parr, Kate Blancke, Walter Horton, Ilean Hume, Charles Eldridge, and others.

Interesting Features and Comedies on Mutual Schedule

"The Serpent's Tooth" is Gail Kane's second American feature production, and will be released through Mutual on May 28. It is a melodramatic story which is said to afford Miss Kane opportunity for heavy emotional acting which suits her admirably.

In short the story is a sermon against the drug evil; it shows how money and fast friends will change a man's life; it shows how a woman can use her love to make or break a man's life; and it shows that there is nothing more despicable than a false friend.

A Knotted Cord" is the title of chapter VIII of the photo-novel, "The Railroad Raiders." In an auto Helen Holmes makes a leap of twenty feet between the pier and a moving vessel and lands right side up with care on the deck of the boat with the engine still running.

As the title of the story, "A Rogue's Defeat," suggests, Jimmy Dale, as the Grey Seal, foils the attempt of a scoundrel to force a man to make him a payment of $50,000 which is not yet due. This two-reel featurette is released on June 1. On May 28 will come to the screen the second of Marie Cahill's comedies, entitled "Patsy's Pardner," in which the fun centers around Miss Cahill's pardner, "Judge Barker," her bulldog.

The Strand comedy of the week, ready May 30 and featuring Billie Rhodes and Jay Belasco is "Bluffing Father." "Jerry's Master Stroke," with George Ovey playing the lead, is the Cub comedy for May 31.
LOUISE HUFF and Jack Pickford in "Freckles" and Fannie Ward in "Uncovured" are the two featured pictures, which Paramount will release the week of May 28.

Surrounding these features will be the sixty-eighth edition of the Paramount Photographs, the magazine-photo-series; the sixteenth release of the series of weekly trips around the world, conducted by Burton Holmes, in which he takes his fellow-journeymen on a journey through Java, and a Black Diamond Comedy entitled "Susie of the Pollies."

"Freckles" is a story by Gene Stratton Porter, one of the fiction successes of the period and has already succeeded as a play.

The story tells of Freckles, a little one-armed waif in an orphanage. After many struggles, and with hunger, he meets Jack McLean, a wealthy lumberman, who hired the manner of the little fellow, appoints him watchman of the lumberyard.

While there, Freckles meets the "Angel," a girl whom wealth cannot spoil. Eventually many adventures Freckles is made happy through true love.

A theme of motherlove is pursued in "Uncovured," in which Fannie Ward is featured. Beatrice De Mille and Leighton Osman wrote the story, which tells of the trials of a woman who married a millionaire when she was too young to know of his character, and with her thoughts centered in her little son has had almost insurmountable difficulties to surmount before she is able to reach her husband with a renunciation of her worth.

The tenth release of the Combilonc scenic pictures is shown under the title of "Love's Sacrifice." It is shot, and Clyde escapes. Beth's mother dies, and she comes West the day after the attempted robbery. On the hand of Bob, who finds the ring she has given her husband, and is informed he is dead. Bob falls in love with her only to find out the truth when he proposes upon the eve of Clyde's return. Eventually Beth follows the dictates of her heart and all ends happily.

Long Heralded Picture "Freckles" Ready

Three Big Stars, Louise Huff, Jack Pickford and Fannie Ward, on Program for May 28: Several Comedies Specialties Round Out Schedule

Dean, Hobart Bosworth, Tully Marshall, Mabel Van Buren and Jane Wolfe.

The sixty-eighth number of Paramount-Bray Photographs, Pietro Puzzles and a travelogue by Burton Holmes completes the program with the addition of a comedy.

Pathé May 27

PATHÉ'S program announced for the week of May 27 includes a dramatic feature, two serial episodes, a comedy with Harry Myers and Rosemary Theby, scenic picture, the International cartoon and scenic split reel, and the Hearst-Pathé News Nos. 44 and 45.

Edwin Arden is starred in the dramatic feature, "The Iron Heart," written by Quida Bergere and produced by George Fitzmaurice. In support of Mr. Arden are Forrest Winant (Leonace Harris), Gertrude Berkeley and Helen Chadwick. The story deals with a mill owner whose only ambition is to make money and become wealthy. He meets a woman as unscrupulous as himself, and the iron heart is melted.

The third episode of "The Neglected Wife" serial, with Ruth Roland, is one of the two serial numbers offered. The story of a girl's fight against the temptations of the world is pictured in this episode. It is entitled "In the Crucible."

"Love's Sacrifice" is the title of the eleventh episode of the "Mystery of the Double Cross," with Mollie King, produced by Astra under the direction of William Parke.

Harry Myers and Rosemary Theby are seen in "Rustiecateting," a one-reel comedy. It tells of the attempt of a city-bred couple to find peace and quiet in the country.

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Vic Moore as a "Bungalower" in Klever Komedy

Tied up to a contract to buy a bungalow by paying a dollar down and a dollar when he could be caught—such is Victor Moore's position in "Bungalowing," his latest Klever Komedy, to be released by Paramount June 4.

Mosquitoes arrive by swarms the first night Vic and his wife spent at the bungalow, this despite the assurances of the real estate agent. Attempting to circumvent the pests, Vic dons a gas mask, and is taken for a ghost by his son. Next comes a fishing excursion, with its consequent troubles, during which Vic's son falls in the water, the lines become tangled, and finally a regular cyclone blows up. The bungalow becomes a merry-go-round in the clutches of the wind, and finally Vic is "finished"—at least with bungalowing.
Big Scenic, “A Trip Thru China,” Opening

Having been five years in the making, and heralded after pre-release views as a wonderful scenic, “A Trip Thru China,” in ten parts, opens at the Eltinge theatre, May 22.

The Militia of Mercy will receive the proceeds from this engagement.

The picture provides a complete trip from San Francisco to Hong Kong, Shanghai, Canton, Tientsin, Wusih, Soochow, Macao, Hangchow, Kweichow, Aberdeen, Newchang and Pekin, with the first thirteen pictures that were ever permitted to be taken of scenes in the “Forbidden City.”

The home and customs of the people of the cities and the adjoining provinces are shown, and the industries and commercial pursuits, agriculture, games, sports, amusements and the various forms of labor of these 40,000,000 people are seen.

China Picture is an important section of the picture, providing views of the present-day Chinese army in its drills and exercises, doubly interesting in view of the fact that China was the first of the remaining nations to follow the lead of the United States in severing diplomatic relations with Germany, and its formal declaration of war is daily expected.

“House of Cards” Described as Problem Play

The theme of “House of Cards,” the U. S. Amusement Corporation—Art Drama which marks the debut on Art Dramas Program of Catherine Calvert and Frank Mills, is that the duty of a mother is to her child, and not to a career.

Catherine Calvert, widow of the late Paul Armstrong, the playwright, takes the part of the woman. This is her first public appearance since her husband’s death.

Miss Calvert plays the role of Ethel Howard, a young woman who will not allow marriage to interfere with the proper caring for her children. James O’Neill, Howard Small, Volande Duquette and Helen Nagel arc seen in the chief supporting roles.

Two Popular Stars on Triangle Program, First Week of June

JACK DEVEREAUX and Bessie Barri-scale are the stars of the Triangle feature releases for the week of June 3. Jack Devereaux appears in a comedy entitled “American—That’s All!” The story was written by Robert Shirley and directed by Arthur Rosson under the personal supervision of Allan Dwan. Thomas H. Ince presents Bessie Barri-scale in a Kay Bee production of life among the remote districts of the Southern mountains, known as “Bawbs o’ Blue Ridge.”

“American—That’s All!” is the story of Monte Boggs, son of a retired pickele manufacturer, who finds himself involved in a bewildering series of misadventures when he runs counter to his doting parent’s desire to make the name of Boggs shine in the annals of American aristocracy. The Pickle King spends huge sums in trying to evolve a noble ancestry with family trees, crests and all the requisite trimmings, thinking that Monte will live up to the magnificent setting, but such does not prove to be the case. Monte falls desperately in love with a pretty but plebeian ingénue; and is promptly thrown out of the Pickle King’s eternal mansion. But the young lovers marry, and between them they evolve an idea that nets them a snugg fortune, and is also instrumental in bringing the royalty-imped Pickle King to his final and ignominious climax.

As “Bawbs o’ Blue Ridge,” Bessie Barri-scale takes the part of a harum-scarum young dryad of the Virginia mountains, who has been brought up by her spinster aunt, “Maw Becky.” Bawbs has been raised with practically no knowledge of the world, but typifies the very spirit of the beautiful pine forests in which she has made her home. Ralph Gantner, a novelist, invades Bawbs’ sanctuary, seeking inspiration for his latest book. He meets the mountain girl, but has great difficulty in winning her confidence. Bawbs finds a letter dropped by the author, which convinces her that he is poor. “Maw Becky” goes to town and is killed in a runaway. Before she dies she tells Bawbs of a box of money hidden under the floor of their cabin. When the novelist finds Bawbs up, she reprimands him, thinking he has neglected her in her trouble. Pinmeas Bradley, an aged and miserably hermit, hears of Bawbs’ fortune and comes courting her. In the meantime the girl has sent another to her money, thinking he needs it. The old miser is driven away by Bawbs’ colored mammy and a reconciliation takes place between the novelist and Bawbs.

Wide Demand for “Mutt and Jeff”

But Fisher, who now personally manages the production and distribution of the “Mutt and Jeff” Animated Cartoon Enterprise, reports an unusual increase in bookers on his comedies. Exhibitors throughout the country are said to be steadily requesting that Fisher release two weeks, but on account of the demand for the work involved in the production of the “Mutt and Jeff” Animated Cartoon, the creator of these world-famous characters has found it impossible to comply with their wish.
Appropriate War "Specialties"

A MERICA'S entry into the war has had a decided effect on educational films and many theatres are now showing subjects relating to the military. A particularly interesting subject is shown by the International on its split-reel just released through the Pathé exchanges. This 500-foot subject shows the making, the launching, and the trials of 550 submarine chasers manufactured by the Elco Company of Bayonne, N. J., for the British Government. These chasers are in design high-powered and speedy motor-boats, being fitted with twin engines of 250-horsepower each, which drive the boats about twenty-five miles an hour. How the parts were cut out and assembled is of especial interest. "Our Fighting Forces," two-reel Pathé Specials, is another picture which will flash a message of patriotism to the millions of theatre patrons.

President Wilson, Secretaries Baker, Daniels and Lansing are first shown and universal Military Training

Frank R. Abrams, president of the CameraPhograph Company, has completed a picture in two reels of the Cadets of the New York Military Academy, illustrating how universal military training can be adapted to all schools. The boys range from fourth to the senior classmen, through Francis Holley of the Bureau of Commercial Economics, and the National Security League, have requested screenings.

Educational's Double Offering

The weekly releases of the Ditmars Book of Nature from Educational Films Corporation takes us into a study of the cat animals. There is quite some resemblance between tabby of the old maid's parlor, and feline "bobtail" and other ferocious looking beasts of prey, and then again there is some difference, as will be seen from this picture. Hereditarily hatred of the cat for the dog, coming down through ages from the struggles of their ancestors, the wild cats and the wolves, is snappily, rather scratchily illustrated in a cat and dog encounter in which push passes off the honors distinctly.

One of the most important scenes we have seen is the beautiful showing of "The Riviera," including several of the famous cities of Southern France along the Mediterranean—before the war, of course. Monaco, the little principality which includes Monte Carlo, where ten suicides a month is the average mortality from the lure of the gambling palaces, Nice, and other well-known resorts are pictured in very clear and pleasing photography. On the same reel "Peculiar Pals" shows an odd association between a pet fox terrier and a monkey.

Current Event Reel of U Jumps Into Favor

Universal reports a new record for booking a single reel release on the first showing of the new special reel special feature "Current Events." The first appearance of this reel was on May 14 and twenty-eight of the leading New York theatres showed it on first run. This number included almost all the big houses on Broadway from Forty-second to 110th street. Two days each was the length of run. The Rialto theatre played it a solid week.

Varied Subjects in Pictograph, Paramount's Magazine Film

Under the title "The Key to Beauty" is demonstrated by an enviable "example" of the beneficial results obtainable, how modern art can make herself charming to the last degree without cosmetics, nor tight-laced stays, in the sixtieth release of Paramount-Bray "Pictograph."" The ukelele, Hawaii's magic musical instrument, locally called the "houncing flea," is shown in the making in a San Francisco "factory." "Travelling for Snappers" shows the hardy fishermen of the Northern Coast of Auckland, with their steam trawlers in the choppy sea, gathering an avalanche of shiny fish.

Bobby Bumps and the Pup take a "Day-light Camping Trip," which ends in a hurry when the terrors of night come. This Paramount-Bray Pictograph is said to be of very great interest. Important Gaumont Featurettes Now Ready from Mutual

The first single-reel from the Gaumont studios in June is "Tours Around the World." No. 31, released June 5. This is a very entertaining reel, representing Europe, Africa and the West Indies. Europe contributes pictures of "Winter in Galicia" and "The Monastery of Piedra, Saragossa, Spain." The former shows the character of the country exposed to Russian invasion beyond the Carpathian mountains. The latter is one of the most picturesque spots in Spain. The monastery was built in 1194. Africa offers pictures of Morocco's chief seaport, Tangier. St. Kitts is an island of the British West Indies.

Gaumont's topical screen newspaper, the Mail of the Weekly, will appear June 6. It will contain the news of the week, as well as an appeal for the Liberty Loan.

June 7 Gaumont will issue Reel Life No. 38. "Modern Footwear" explains the making of shoes by machinery, "Bass Fishing in Florida" shows a picturesque paradise at Lake Poinsette, Fla. "Launching a Lifeboat," a new device for rapidly getting the boat over the side of the vessel, and "Electrical Gardening," which is most timely, illustrates how an electric current is used to hasten the growth of plants. The reel concludes with pictures of physical education, mainly by means of dancing. Both the popular Dalcroze and Demyen methods are illustrated.
"The Barrier" Reports Record Booking in New York

In New York "The Barrier" is now playing the Loew time, after which it will be seen on the entire Fox and Poli circuits. From the Pacific Coast come reports of highly successful runs at the Portola theatre, San Francisco, and Clune's in Los Angeles, and the booking for the J. G. Clemens' houses in Seattle, Portland, Spokane and Tacoma. "The Barrier" is also already booked for Sacramento, Fresno, San Jose and Oakland, in each of which cities it will play an extended engagement. The Majestic theatre in Grand Rapids is playing "The Barrier" for a week and applications are in from hundreds of other houses of equally high class, whose contracts will be closed as rapidly as the various Selznick exchanges can handle them.

The foreign rights to "The Barrier" have been secured by J. Frank Brockliss and altogether the prospects for this production are extremely brilliant. "You don't have to sell "The Barrier,"" reports Sol Berman, manager of the New York Selznick exchange. "It sells itself. Our difficulty lies in taking care of the rush. They all seem to want to play it on the same date."

Mr. Hampton, president of the Rex Beach Pictures Company temporarily occupied offices at the Selznick headquarters last week but has established offices for his company at 1604 Broadway.

Although there is no official announcement as to further relations between the Rex Beach Company and Mr. Selznick, it seems to be generally understood that the latter will have first call on all the productions of that company.

Thrills Draw for "Lone Wolf"

The triple thrill contained in "The Lone Wolf," apart from all other considerations is drawing attention from exhibitors and public alike, according to reports from Selznick-Pictures.

"The Trufflers" Popular

Kleine - Edison - Selig-Essanay announce many inquiries from exhibitors and many bookings on "The Trufflers," due in part to the country-wide advertising campaign in the Hearst publications that has been going on for the past two weeks and is planned to continue until well into June.


Business Reported Booming on Special "Bluebird Days"

The "special day" idea, being followed by scores of exhibitors on which they center great interest through special advertising effort, is coming to benefit Bluebird in great part, according to reports of Bluebird branch managers and letters from theatre men on the many "Bluebird Days" held.

For more than a year the Bluebird publicity department has been offering suggestions in advertising helps and by incorporating in reading notices references to "Bluebird Day," and this material has been an assistance in furthering the movement. The brand lends itself most readily to the scheme—for there is a fall on bluebirds—bluebird handkerchiefs, favors, china, candies and no end of bluebird novelties that serve as souvenirs for "Bluebird Day."

Lillian K. Collins, who manages the Burke theatre, Kenosha, Wisc., has been specializing in "Bluebird Day" for more than a year and declares that the move has been of increasing benefit to her gross business. Wednesday and Thursday are "Bluebird Days" at C. A. Lick's New theatre, Little Rock, Ark., and letters have been received at Bluebird headquarters from all parts of the country telling how various exhibitors have profited by creating "Bluebird Day" and featuring it every week.

The Bluebird people are preparing special advertising helps for exhibitors who decide to adopt the feature as a part of their business scheme. Towns that contribute to the theatre a regular family trade and boast few transients in their daily population are best adapted to respond when "Bluebird Day" is promoted. This has been proven by experience and the advertising helps and suggestions that have been planned will be directed especially to such communities.

Denver Women's Picture Club Endorses Bernhardt Film

The "Better Film Movement Association," of Denver, Col., is the latest critical body to give endorsement to the Sarah Bernhardt picture play, "Mothers of France," which has been acclaimed in the largest cities.

After viewing the picture the secretary of the association wrote to the manager of the World Film Corporation, in Denver, heartily endorsed the subject and declared it a picture that every mother in America should see.

Two Blue Ribbons Making Mark

Record bookings on "The Girl Philippa" and "Womanhood, the Glory of the Nation," are reported by Albert W. Goll, assistant general manager of V. L. S. F.

With the exception of Omaha it is announced every city over 100,000 population has taken "The Girl Philippa." With the exception of Boston, Cincinnati and Pittsburgh, "Womanhood" has also entered every city in the country over the 100,000 mark in population.

Service to Directors Idea

American Bioscope of Chicago, has issued a novelty in the form of a Studio Film Directory of "Mid West Screen Talent." This, in short, is motion picture strips of the various leads, ingénues, comedians, comedienne character and other types available in and around the Windy City. All is assembled to suit the requests of the casting directors handling "parts to fill."

This may mean the elimination in all cases of the unnecessary transportation expenses of extras and people filling the lighter parts of stories demanding scenes in the Middle West. It will save many a producer considerable time and worry formerly wasted in the "pruning system," no matter as a simple request by wire or mail will bring an assembled reel or two of all talent available at that time.

Consult on Selig Picture

Colin Campbell, Selig director, was in Chicago last week for a consultation with William N. Selig on the forthcoming production, "The City of Purple Dreams." Mr. Campbell recently completed a feature film drama, "Caleb Conover," with George Fawcett as the star. He expects to take a number of special scenes called for in the story in Chicago and his players will arrive there later.
Sherman-Elliott Company is Reorganized

According to an announcement issued from the offices of the Sherman-Elliott Company, 854 McKnight Bldg., Minneapolis, Minn., the management of that company has been completely altered.

The announcement was in the form of a printed card, which was sent to the trade papers and to various state rights buyers, sellers and prominent exhibitors.

H. A. Sherman, one of the company's organizers, has resigned, his place being taken by Edward Nelson, the new president.

F. H. Peterson has been elected secretary and treasurer to take the place of John Elliott, secretary, and Edward Nelson, treasurer.

At the New York office of the Sherman-Elliott Company it was stated that H. A. Sherman is now on his way East and will establish himself in the vicinity of New York as a producer of large features.

Mr. Sherman is moving his household effects to New York.

On a recent visit here, Mr. Sherman made the following announcement:

"I am preparing for two big pictures—ten-reelers at least, and they are now being adapted from two very well-known books by authors of high reputation. They are common sense books that have appealed to millions, and their stories always will. You know there are some stories that will never die. I expect to start producing shortly so that they will be ready for release early in the Fall, probably in September. They will cost a fortune to produce, but they are worth it. To put on a real picture these days much money must be spent.

"I am uncertain at present how they will be released. I am contemplating an exchange of my pictures to the southern exhibitors, says Abe H. Kaufman, president of Kaufman Specials, distributors. Mr. Kaufman writes that the vampire pictures are sadly on the wane, the demand running to comedies and animated cartoons as fillers on a featured program in the South.

Mr. Kaufman says that he recently returned from New Orleans, where he closed a contract with the Boehringer Amusement Company, who operate the Triangle and Columbia theatres in that city, for seven days' consecutive run of Flora Finch comedies.

Mr. Sherman is moving his household effects to New York.

TO THE EXHIBITOR:

If you are at a loss to know just who handles a state rights picture in your section—because of the lack of advertising that generally follows the disposal of territory.

Do have this information for you, complete and ready.

Drop us a postal, and by return mail we will give you the name of any state rights picture refer to our release page—"State Rights Releases—Current and Coming."

New York Rights to "God's Man" Sold to Samwick

Harry A. Samwick, general manager of Producers Feature Service, has bought the New York state rights to "God's Man," Frohman Amusement Company's production, through Jesse J. Goldburg. Mr. Samwick intends to start an extensive advertising campaign in the interest of this picture.

Mr. Samwick, in commenting upon the transaction, said that he paid a good price for this production because he believes it to be the only picture ever made that depicts "Broadway life."" in its various angles and which shows the many phases of this life with which most people are acquainted. Mr. Samwick stated that the price was in excess of $20,000 and that he relied upon the judgment of several exhibitors before taking the step.

King-Bee Subjects Not to Be on Any Program

Nat. H. Spitz, vice-president and sales manager of King-Bee Films Corporation, denies emphatically rumors circulated that King-Bee Films are to be included in the releases of a well-known program company.

"Nothing is further from the truth," states Mr. Spitz. "We have a mighty good proposition in these comedies and we intend to market them exclusively ourselves on the state right plan. I am happy to say that we are closing contracts all the time, and that in a very little while our comedies will be seen in motion picture theatres all over the world."

H. L. Charnas in New York for Week

H. L. Charnas, of the Standard Film Service Company, Cleveland, Ohio, arrived in New York last Saturday and will remain until May 26. Mr. Charnas says that his company is in the market for feature productions and single-reel productions for Ohio, Michigan and Kentucky. He may be located at 801 Godfrey Building, 729 Seventh avenue, while in the city.

War News Weekly and Comedies for Peerless

Peerless Film Service is distributing from their San Francisco office "American War News Weekly" and "Pokes and Jabs" comedies.

"Business in this territory," writes E. H. Emmick, president of the company, "is slow at the present owing to war conditions. Mr. Emmick says, however, that after the people become accustomed to conditions, business will become normal.

H. Macnattac, Los Angeles manager for the Peerless Company, and Mr. Emmick expect to make personal trips to all the exhibitors in their territory by automobile in the future.
NUMEROUS responses have been re-ceived to Motion Picture News’ open proposal in last week’s issue of this publica-tion to inaugurate a plan to effectively map out the country. The immediate concern of the State rights sellers and jobbers. These responses are unanimous in the opinion that it is a most significant and timely plan and is bound to change for the better the long-standing conflict of interest prevalent in the state rights field to-day.

As Nat H. Spitzer, of Hiller & Wilk, said in commenting on the plan of the Motion Picture News: “Since the initial step has been taken by the editor to aid the producer and buyer of state rights pro-ductions, I have heard a lot of buzzing in the air immediately surrounding state rights camps and the plan is bound to de-velop into something big.”

The following is Mr. Spitzer’s idea of the steps which should be taken in order to bring order out of chaos:

“The state rights producer, who wants to stay in the game,” said Nat H. Spitzer of Hiller & Wilk, “will have to meet the buyer with the same degree of consideration, forethought and afterthought as the program man meets the exhibitor through the medium of the local exchanges.

“The average state rights producer thinks he is doing his duty if he carries an advertisement here and there during the pendency of the disposition of his product. After the production leaves his hands he takes the attitude of the man who has rid himself of an objectionable companion and dismisses the matter with an indifferent wave of the hand. The duty of the pro-ducer is to help the buyer not alone in the disposition of the product, but before the initial steps are taken in the pro-duction of his picture. The producer, should acquaint himself with various localities and ascertain in what manner his picture is going to be received by the local board of censors.

“This, I believe,” continued Mr. Spitzer, “is the seat of all the inconsistencies now existing in the state rights field. Take, for example, a problem play or one dealing with the race question—the question of per-cent-age should not be definitely concluded by the producer until he first finds out just how his production is going to be received in certain sections of the country.

“The Board of Censorship of Ohio, for instance, will pass adversely upon a cer-tain production, and if we consider the entire state rights territory on a 100 per cent basis this would mean that practically eight per cent, which Ohio doesn’t contribute toward the 100 per cent, is to be reflected on the other territories which will have to repay results to all concerned in the state rights field,” continued Mr. Spitzer, “and their efforts in this direction are highly commendable.

“Another important phase of the state rights problems problem is the transportation question,” said Mr. Spitzer in conclu-sion. “Transportation facilities have been overlooked in many territories. State rights territory should be grouped systematically and with an eye toward convenience for all, not for one. They should be set off in groups so that the point of distribution should be not more than twelve hours from the point of destination. The fellow in California should be given the same advantages so far as possible as the fellow in New York.”

Western Supply Boosting Minter Film

The Western Supply Company, of which F. W. VanHusan is president, has just completed its first pro-duction, “The Fairy and the Wait” for the Iowa and Nebraska ter-ritories. Mary Miles Minter is the popu-lar star of this feature, which is controlled by the Educational Films Corporation. Already the Western Supply reports that exhibitors of the territory are showing a keen interest in the picture, which, in addition to featuring the popular Mary Miles Minter, also has the backing of being a Frohmam production.

MacMahan and Jackson Have Strong List

MacMahan and Jackson, the independ-ent operators of Cincinnati, are at present boosting one of the strongest lists of fea-ture attractions ever offered in the special field. “Purity,” with Audrey Munson, tops the list in point of popularity, unusual business being reported throughout the ter-ritory.

“The Witching Hour” has been put over in the Ohio field by MacMahan and Jackson in a big way, while it has been found necessary to secure new prints on “The Conquest of Canaan” and “The Libertine,” in addition to featuring the popular Mary Miles Minter, also has the backing of being a Frohomam production.

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Campaign for “Decemter” In-augurated in Northwest

F. A. Wilson, of American Made Film Company, Minneapolis, Minn., writes that this month he has just inaugurated a sales campaigning for Hall Caine’s popular work, “The Decemter,” produced by Arrow Film Corporation. Mr. Wilson says that the company has adopted a new inno-vation in the far western Minneapolis territory is concerned, of leasing this film to the ex-hibitors not for a day but for a year.

In this communication Mr. Wilson says that the demand in his territory has swung from vice and sex films to successful pic-turizations of meritorious works of fiction.

“We are led to believe,” continues the writer, “that the picture most in demand now is the one of sufficient real merit to act as a stimulant to the present weak-kneed box office.

“We thank you for the interest you manifest on behalf of the state rights buyers and we congratulate you upon this intelligent activity you are bestowing upon this branch of the film industry,” concludes the writer.

Wolf Added to Photoplay Exchange Staff

Elmer W. Woolf, for the past fifteen years connected with the General Film Company’s Salt Lake office, has joined the forces of the Photoplay Exchange and will act as special representative in the Idaho and Montana territories. Mr. Woolf has already started on his first swing around the field.

The Photoplay Exchange is at present boosting “The Witching Hour,” “War’s Women,” “The Conquest of Canaan” and “The Libertine.” In addition the Ivan produc-tions and Educational Company’s re-lieves find a strong place on the Photoplay Exchange list. A. L. Stallings, manager of the Photoplay Exchange is a newcomer to the distributing end of the business, though he has been an exhibitor for nine years in Southern Utah and is favorably known in the industry.
Abramson Film Acclaimed by New York Critics

“One Law for Both” Well Received on Initial Presentation at the Lyric Theatre, Where It Will Play Indefinitely—Public Appreciative

NEW York critics were as one in favorable comment on “One Law for Both,” the latest attraction produced by Ivan Abramson for Ivan Films. Excellent business was reported done at the Lyric theatre the opening week. The picture is playing an engagement of indefinite length.

Most of the leading players in the production, including Edna Jolivet, James Cagney, Vincent Serrano, Paul Capellani, Pedro de Cordoba, Margaret Greene, Helen Arnold and Anders Randolf were present at the opening performance, as well as a number of celebrities of the film world.

Almost all of the reviews from the New York dailies concurred in the opinion that because of the intense interest in Russian affairs, which is so widespread in this country, the production would be a tremendous financial success. The fidelity to detail throughout the picture was also commented on, as well as the basic strength of the theme, which embodies a three-fold plea for equality, economic, political, and in the relations between the sexes. C. F. Zittel, “Zit” of the New York Evening Journal, says in part, concerning “One Law for Both”:

Yesterday I was invited to witness Ivan Abramson’s latest effort to the screen, “One Law for Both.” I take this mean to thank Mr. Abramson for according me the pleasure of witnessing what I would term a dramatic triumph.

“One Law for Both” has been unanimously passed by the Board of Censors. It’s a serious subject—a subject right up to the very day, for part of the story is laid right here in America. It shows the great sacrifice a woman will make. The picture shows where the rich suffer, as well as the poor—where the monarch is treated the same as the peasant.

The New York Evening World, in reviewing the production, said:

They blazed not only one but several stars into the firmament of Forty-second street last night with the first evening presentation in the Lyric theatre of the Ivan Film Company’s latest masterpiece, “One Law for Both.”

Many novel settings enhance gripping situations of the plot, and a special musical programme by George Beynon offers the best of the older Russian classics in a two-hour and a half entertainment.

The reviewer for the New York American, said:

Ivan Abramson’s new film play, “One Law for Both,” was given an auspicious presentation at the Lyric theatre yesterday. The film thrilled the audience; a powerful cast of stars interpret the important roles."

Standard Corporation of Kansas City Abolishes System

THE Standard Film Corporation, through its president, R. C. Cropper, has announced the abolition of the deposit system. This important decision from one of the largest independent distributors in the country closely follows the appeals made by the Exhibitors’ League of Kansas and the Northwest at their recent conventions that the system of demanding large advance deposits from exhibitors be abandoned.

The Standard, which has its main office at 1205 Walnut street, Kansas City, operates in the territory covered by Missouri, Kansas, Iowa, Nebraska, North and South Dakota, Minnesota, upper Wisconsin and southern Illinois. In Iowa, Kansas, Missouri and Nebraska it is handling the Art Dramas program.

When interviewed by Motion Picture News regarding the radical step, Phil L. Ryan, sales manager, of the Standard, declared: “There are no strings or loopholes to this proposition, such as bonusing or accepting notes. Mr. Cropper has made this decision in line with the policies of cooperation he has always followed in dealings with exhibitors. You can realize that a decision of this kind involves no little expense on our part. It certainly proves that the Standard Corporation is not dependent on exhibitors’ money to continue operating. As a matter of fact you know that our investment in pictures represents thousands of dollars before we have a chance to receive any rental from exhibitors.”

Louis Burstein, President and General Manager
King Bee Films Corporation

Variety of Advertising on “The Whip”

A schedule sheet, issued by Paragon Films, shows that the spectacular racing production, is backed by an extensive variety of advertising matter. In the list will be found paper in all sizes, from half sheet cards to twenty-four sheets, various sets of lobby display photos, newspaper cuts, slides, heralds, press sheets, and even an oil painting of the big scene made especially for the purchaser. The price made to state rights buyers are all on a moderate scale.

Kentucky Rights to “Joan, the Woman,” Bought

Big Feature Rights Corporation of Louisville, Ky., has bought the Kentucky rights to “Joan, the Woman,” and the picture will have its Kentucky premiere at the Strand, Louisville, soon.

H. E. Matthews, who is traveling with “The Crisis,” through the Carolinas, wrote his company that the Confederate veterans of these states were invited to see this picture, and many of them said that they had never been in a picture theatre before. This company has the rights to “The Crisis” for Indiana, Kentucky, Alabama, Georgia, Florida, North and South Carolina.

Ivan Sends Mysterious Note to Buyers

The Ivan Film Corporation sent out the following mysterious notice regarding their photoplay, “One Law for Both,” which was a trade showing at the Broadway theatre last Monday:

“Don’t let anything stop you from being at the Broadway theatre, Monday morning at ten o’clock. The party that invited me won’t let me tell you about the event, but if you miss it, you will never forgive me for not asking you to come.

“It must be mighty important if I spend fifty cents to post you.

“Regards to everybody,”

“ELA.”
"God's Man" Sold for Northern New Jersey

After spirited bidding by no less than four exchanges, it is announced by President William L. Sherrill of the Frohman Amusement Corporation that he entered into contract for his corporation with F. E. Backer, president of Dreamnaught Pictures, Inc., of 729 Seventh avenue, New York City, whereby the latter corporation has acquired lease to exclusive booking privileges of the recent Frohman Pictures, "God's Man," starring H. B. Warner, for the territory of the northern section of the State of New Jersey.

Augmenting the array of advertising matter with which the Frohman Corporation has surrounded "God's Man," the Dreamnaught Corporation has designed many new departures and box-office aids, in conjunction with the Frohman service department.

To Exploit "Intolerance"

Frank O. Limbert, president of the What Cheer Film Company, arrived in New York to complete arrangements for a studio, where the final scenes of "Right and Wrong," the five-reel prohibition drama, will be finished under the direction of William H. Grcar and featuring Win- field Blake.

Benjamin Friedman Reports Mid-West Taking War Calmly

Benjamin Friedman, owner of "A Mormon Maid," which opened at the Park theatre, New York, for a several weeks run, a little over a month ago came to New York on last week for a brief business visit with Heller and Wilk, his Eastern representatives.

"A Mormon Maid," he said, is doing splendid business wherever it is playing. The remainder of the territory in this country will be covered shortly. What is left of the foreign territory Mr. Friedman expects to close out before he leaves for the West. He is now negotiating for two productions which are on a scale similar with "A Mormon Maid." One of them is not yet completed; so that announcements will not be forthcoming until early fall.

Asked about the affect of the war declaration on the exhibitors in his territory, Mr. Friedman said:

"Exhibitors are taking the attitude of Canada. They are expecting the worst; and they are hoping for the best. So far their business has not suffered. Business is steady in St. Paul, Chicago, and Minneapolis. For some reason, war has given Chicago a big boom, especially in the outlying districts. "Exhibitors are fortunate in being in a business that the public considers a necessity, not a luxury. The Chicago picture boom is probably a direct result of the 'economy spasm' which is taking hold of the whole country. People are cutting out the high priced theatres, but the movie show is the last thing in the world they would forgo.

"As far as a tax is concerned, most exhibitors don't seem to know what it is all about. They have heard that their gross receipts will be taxed ten per cent, and most of them are preparing to raise admissions in order to meet it.

"As a matter of fact, most of them are not giving it much thought. They are just waiting for somebody to start something!"

"Bar Sinister" Is Sold in Australia

Negotiations for the disposal of the Australian rights to "The Bar Sinister," Edgar Lewis's new nine-reel photodrama of race equality, were consummated by Frank G. Hall of the Longacre Building, who controls the world rights to this production, and the Australasian Films, Ltd. The price is said to have been one of the biggest ever paid for a production of similar length in that territory. The deal was negotiated by Miss Edna Williams.

Delicate Subjects Can Be Handled Without Sensationalism

That motion picture producers can handle subjects dealing with intense and vital questions of modern-day morality, and at the same time, avoid any possibility of conflicting with the censorship, is the belief of F. E. Keeler, president of the Corona Cinema Company, the producers of "The Curse of Eve."

Speaking of eliminating the lurid film, Mr. Keeler said, "A prominent exhibitor recently expressed his opinion that producers should eliminate all subjects dealing in opposition to questions of immorality and kindred topics. But he overlooked the fact that in the greatest literature of the world, and also, in the spoken drama, there have been many subjects dealing with topics of morality which were handled in such a way as to preserve the dramatic and moral values, yet not including anything in the least manner objectionable, and the same principles will surely apply to the screen."

"In eliminating the lurid picture," continued Mr. Keeler, "there is a two-fold duty to be performed. In the first place, it should be the duty of the picture producer to handle his themes with due regard for the picture-going public, which at heart desires photoplays which deal with all the dramatic phases of life, yet are wholesome and uplifting. The exhibitor, in the second place, owes it to his clientele to select those films which measure up to the standards.

"Short sighted exhibitors may show the lurid films, may placard their (ex-appalling advertising over to the community, and may, for once or twice, get big box-office returns. But, if they look ahead, such exhibitors will eventually kill their houses."

Unusual Theme in Radio Film

"The Spirit of 1917," a five-reel production about to be released by the Radio Film Company of New York, promises to be a somewhat different film than the usual ones of that kind. The main features of the story are said to be purely dramatic. The theme presents the true American spirit imbuing those of foreign birth or of foreign extraction; once for all taking the view that those enjoying American liberty permit nothing, no matter how close previous ties, to stand between them, and the spirit which is "All for America." Carter B. Harkness in the leading part of Carl Sturmer, playing a man who in his early childhood had fled to our hospitable shores with his parents, is said to play his role with unusual force.

Sell New York Rights to Preparedness Film

Captain Charles E. Kimball of the Hanover Film Company has disposed of the Greater New York and New York State rights on "How Uncle Sam Preparers" to the Pioneer Feature Film Corporation, through its president, Mr. Nathan Hirsh.

Mr. Hirsh will announce the date of his first trade showing in a prominent New York theatre very shortly.

Scandinavia Takes King-Bees

The Scandinavian rights for King-Bees Billy We Be Comedies have been acquired by E. Maitson, Times building, New York. The territory embraces the countries of Denmark, Sweden and Norway.
Barbara Castleton, who plays opposite John Henley in the high super-feature, "Parentage," is said to be the only leading woman in moving pictures who has seen active service in France as a Red Cross nurse.

Mo-Toy Comedies, the animated dull film controlled by the Peter Pan Film Corporation, of 729 Seventh Avenue, New York, have been booked for the Strand theatre, New York, beginning the week of May 21. Territorial rights buyers are reported to have evinced keen interest in these new 500-foot subjects and the interest has been further whetted by the announcement that the Mo-Toys Comedies will also be a part of the program of the circuit of Marcus Loew theatres. Additional territories to those already covered were closed during the past week.

These latest novelty comedy creations are in 500-foot lengths, and will be released one each week. Aside from their novelty and dissimilarity from anything else in motion pictures that doll figures are made with, the awful misery which these Mo-Toys comedies are said to have received commendation from many sources on the story value of the pictures as well. It is not claimed for them that they are pictures that will keep an audience in a constant roar of laughter, but those films that are in one way or another likely to appeal to the chuckle-valves through their simple charm. Mo-Toys are the sort of program fillers that make an audience wish that there were five reels of them instead of only 500 feet.

And the appeal of Mo-Toys is not limited. In some quarters the impression has arisen that Mo-Toys are suitable only for children. This is far from being the case as is evidenced by their being made part of the entertainment offered by New York's discriminating theatres.


Leading Woman of "Parentage" Has Seen Horrors of War

Barbara Castleton, who plays opposite Hobart Henley in the big super-feature, "Parentage," is said to be the only leading woman in moving pictures who has seen active service in France as a Red Cross nurse.

This actress, who has appeared in some of the biggest successes on the legitimate stage during the past five years, spent her holiday last year by taking a trip to Paris. While on the continent she was so deeply impressed with the awful misery which surrounded her that she decided to try and do her share towards alleviating some of the suffering of her fellow-beings. Without her mother's consent she joined the American corps of the French Red Cross and was commissioned in one of the big hospitals. Later she was sent to a big improvised hospital at the rear of the French lines where she remained for six months, after which she returned to this country.

"Despite the heart-rending scenes I witnessed over there, I may return as soon as my health improves," she says. "I was compelled to come back by the doctors who told me I must take a rest or ruin my health entirely. I shall never forget the awful tragedies I beheld while I was attached to the American corps."

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Miss Castleton saw many incidents of the horrors of war. One in particular which impressed itself on her was the death of a young Frenchman. The man fell against the door of the chateau where the actress was living and when carried into the house was found mortally wounded. Before dying he told Miss Castleton he, too, was an American of French parentage, and before the war had been a waiter at the Hotel Astor, New York.

Butterfield Active in Michigan

Owing to the steady growth of Flint, Mich., W. S. Butterfield and his associates are building a hundred thousand dollar theatre there, named The Palace, which will be ready to open August 23rd. This will give them three large theatres in the city of Flint for next season. The New Palace will seat fourteen hundred and fifty people and will play vaudeville; the Majestic seats eleven hundred and people and will play the road shows and the high-priced motion pictures, being open every night in the week; and the Garden theatre, which will be remodeled during the summer, seating capacity arranged to accommodate one thousand people, and a Wurlitzer Hope-Jones organ installed; will play a straight program of moving pictures at ten cents.

The National Films Company, which controls the Michigan circuit of theatres, is also installing a Wurlitzer Hope-Jones organ in the Bijou theatre in Battle Creek.

Newspaper Strips Good Ad for "Mutt and Jeff"

Exhibitors, who play the "Mutt and Jeff" animated cartoon comedies, are complimenting themselves on the publicity they derive from the "Mutt and Jeff" newspaper strips that appear in the leading dailies in cartoon form. These cartoons are well displayed on the sporting page.

Territories Sold for Minter Film, "Fairy and Waif"

E. W. Hammond, vice-president and general manager of the Educational Films Corporation, announces that he has sold several territories on "The Fairy and the Wait," featuring Mary Miles Minter. The territories closed are as follows: The Western Supply Company, Omaha, Neb., for Iowa and Nebraska; Essex Harris Feature Films Company, New York City, have bought Northern New Jersey. The day set for release is May 21.

Country Almost Sold for "Beware of Strangers"

Few unsold states remain for "Beware of Strangers," the Selig feature, which the producers represent as one of their most successful productions. The following are the states at yet open: Oregon, Washington, Mississippi, Alabama, Tennessee, Kentucky, Georgia, North Carolina, South Carolina, Florida, Eastern Pennsylvania and Michigan. All other territory was sold within sixty days after the picture was first presented.

"Beware of Strangers" presents the swindling games that have been used by smooth criminals in robbing the unsuspecting public of many millions of dollars. Gilson Willets wrote the story, which was directed in production by Colin Campbell. The cast includes Thomas Sanschi, Vivian Rich, Jack Richardson, Bessie Eyon, Edward Coxen, Fritzi Brunette, Al W. Hilton, Eugenie Besserer and others.

The photography, it is claimed, is all that could be wished for, while many of the interior sets are pronounced of unusual beauty and depth. "Beware of Strangers" ran for weeks at the LaSalle theatre, Chicago.

Manager of "Idle Wives" in Midwest Territory

E. J. Schmidt, former special representative of the "Idle Wives Photo Play Company," has been appointed manager to succeed A. E. Brandt, who recently resigned.

Mr. Schmidt formerly handled "Nep- tume's Daughter," "Where Are My Chil- dren?" and Blue Bird productions.

He will have his offices at 707 Columbia Building, Cleveland.

Mr. Schmidt's territory will include Ohio, Indiana and Kentucky.

Alaskan Subjects Released

About June 1 the Educational Films Corporation will start releasing through their independent exchanges, a series of pictures taken in Alaska by Al. J. Smith. This series comprises four reels and is filled with adventure and exciting incidents throughout. Bear hunts, natives, and the hardships of living in this country has all been clearly portrayed. Advertising and publicity matter has been prepared to accompany the picture.
Bessie Barriscale as Scullery Maid in New Film

With the opening scenes of the play laid in an old castle near the coast of Scotland, "Mladh of Tuchs and Tatties" is reported by the Ince Studios to contain some of the most beautiful costumes and sets that have yet been seen in a picture on the Triangle Program. Bessie Barriscale is presented in the leading role. The time of the action is during the Revolutionary War, directed by Raymond B. West.

Word is brought that Paul Jones in his famous Bon Homme Richard is hovering off the coast and the inhabitants of the castle, from the Lord and Lady on down, with the exception of one little scullery maid, played by Bessie Barriscale, all flee. Then the courageous mistress of the pot and pan has a glorious time masquerading in the fine Gainsborough silks and satins of the castle guests and is mistaken for the Lady of the Manor by both the British troops sent from a nearby garrison and the landing party from the Bon Homme Richard, who drive the redcoats back. And Bessie finally trips lightly down to the shore and sets sail for America, with Paul Jones and his famous ship.

Ingenuine Stays with King-Bee

Contrary to widespread rumor, the marriage of Ethel Burton, the young ingenuine of King-Bee Films, will not interfere with her picture of eleven years. Comedy, drama or comedy-drama subjects are acceptable.

Want Child Scripts

The Sterling Film Manufacturing Corporation of Baltimore, Md., is in the field for one-reel scenarios featuring a child actress of eleven years. Comically, drama or comedy-drama subjects are acceptable.

Fifty Films of Russian Drama in New York

The Russian Revolution has sent America a producer of considerable importance and a series of pictures designed to play a prominent part in the American picture field.

Mr. and Mrs. N. S. Kaplan, of Petrograd, arrived in New York last week by way of San Francisco, having made the trip across Siberia, Japan and the Pacific. Mr. Kaplan's departure terminated a three year stay in Russia, where he and Mrs. Kaplan have been engaged in filming the works of famous Russian authors and embodying them as accurately as possible, the genuine spirit of that troubled country.

The production are from five to ten reels in length. The scenarios were adapted from the works of L. Tolstoy, Ostrovsky, Pushkin, Ostrovsky and others. The parts were taken by actors from the imperial theatres, all of which were controlled until his downfall by the Czar.

The Chaunceyff and Erdardell studios, Moscow, were employed. No attempts have been made so far to exploit the films outside of Russia. They were first shown to the Czar and his family in their private theatre at Charko Zello.

Mr. Kaplan decided not to exhibit or have any picture exhibited until he was prepared to make releases on fixed dates and on a regular schedule, without delays or disappointments.

The negatives for over fifty subjects are now in New York.

Trade showings will be given in due time, of which announcements will be made later. The business will be conducted by the Russian Art Film Corporation, a company formed for the purpose. It has not been definitely decided whether exchanges will be opened throughout the country or whether arrangements will be made with existing exchanges.

Sherrill Wants Big Stories at Any Price

Painstaking effort to obtain exceptional stories for production is reported by the Frohman Amusement Company. President William L. Sherrill is scouring the market of plays, books and original scenarios and confesses to having read some seventy old scripts himself the past three weeks.

He announces there is no limit to the amount he will pay for the proper vehicle to receive its production under the Frohman banner. It is requested that synopsis only be submitted and that the most likely material for their acceptance is not that which favors the sex problem, but rather the writing of those themes of every-day life.

Wide Exploitation of New Film

The Hearst-Palhe News is being extensively advertised in New York, Boston, Chicago, Atlanta, Los Angeles and San Francisco. These ads have given the contents of the current issues and have been illustrated with pictures of the events shown. Insertions have been made in each paper at least twice a week.

The results are said by Palhe to have justified the large expense. The theatre showing Hearst-Palhe News have reflected the increased interest in it by their larger audiences. Furthermore, the patriotic and timely nature of the topics in the Weekly is recognized by frequent applause.

Four of Vitagraph's Brightest Stars, Earl Williams, Alice Joyce, Anita Stewart and Harry Morey
Vita Re-Issues as "Favorite Film Features"

At the suggestion of Exhibitors Will Release Short Subjects Popular Some Years Ago with Star Casts—Eight Subjects Ready Now

RE-ISSUE of many of the Vitagraph short-reel subjects which were popular several years ago, and which have been in demand since they were withdrawn from the market, has been arranged by the producing company. "Favorite Film Features" will be the trade name of the issues.

The casts of these re-issues include many of the names of the most popular stars in the silent drama. Included are: Clara Kimball Young, Sidney Drew, Anita Stewart, Harry Morey, Edith Storey, Rose Tapley, Josie Sadler, E. K. Lincoln, Ralph Ince, Charlie Edwards, Harry Northrup, Herbert L. Barry, Hughie Mack, Temporal Saxe, William Shen, James Young, Kate Price, Naomi Childers, Bobby Connolly, James Lackaye, Ned Finley, Flora Finch, Eileen Gerald, Helen Connelly, Louise Beaudet, L. Rogers Lytton, Alberta Gal-latin and Ethel Lloyd.

The formation of "Favorite Film Features" as a unit of the V-L-S-E release service is the direct result of a suggestion made by one of the largest motion picture exhibitors of the Northwest.

"Why don't you give us some of those wonderful pictures you made years ago, as an increased service?" this exhibitor asked Walter W. Irwin, general manager of V-L-S-E, a few weeks ago. As an example of just what he meant the exhibitor cited the film "A Regiment of Two." The cast of this comedy consists of Sidney Drew, Anita Stewart, Harry Morey, Edith Storey, Rose Tapley, Josie Sadler, E. K. Lincoln, Ralph Ince and Charlie Edwards.

War Not Hurting Industry in Newspapers

War news is not cutting into the space allotted by newspapers to the motion picture industry to any great extent, judging from a test by McClure Pictures.

McClure Pictures publicity department canvassed 680 of the leading American newspapers, confining the list to those publications that conduct real photoplay departments. A follow-up system was used and replies were received from 578 newspapers. Only seventeen replied that they had discontinued the use of motion picture publicity, a ratio of 29 per thousand.

Photoplay departments in newspapers, for the most part are directly connected with the advertising departments and would be disposed of if motion picture exhibitions were so affected by war conditions that they were forced to withdraw their advertising.

To Embellish O. Henry Films

Special art titles are to be provided for future O. Henry pictures released through General Film, in order to add another high quality touch to the work of production which General claims to be of the best.

"Screen Tomboy" in New Role

Jackie Saunders has a new-fashioned role in "The Checkmate," new Mutual-Horkheimer production, released May 21. The photodrama was written especially for Miss Saunders by Captain Leslie Peacocke. Sherwood MacDonald directed the subject.

In her new play Miss Saunders starts out as "Yv. Hoyden," fighting Filipino cocks in a nice secluded spot on her father's stock farm.

America and Russia United in Purpose, Says Foreign Player

That the views held in America, as expressed in President Wilson's earlier notes and speeches, form the basis of thought of the whole Russian people as to the outcome of the war, is the opinion of Miss Hedda Nova, the young Russian actress, who recently attained popularity by her splendid portrayal of the role of Belle Davis in Edgar Lewis's new production of race equality, "The Bar Sinister."

"The views of America sway the whole Russian people," declared Miss Nova. "I was born in Odessa and lived there till three years ago and I know whereof I speak. I have made a deep study of conditions in my country."

"Although the mingling of Russian soldiers with the foe was considered a menace to my country, I believe the army of Russia will be revitalized as soon as it realizes the United States of America is taking active participation in the great conflict."

Recent events have shown that the revolution, while it saved the republic, temporarily disorganized the army—so much so that hostilities along the East front ceased and the Germans were able, so I have learned, to transfer twenty-five divisions to the West front to combat the British and French. But the army of Russia is now reorganizing and it is only a question of weeks before the Germans again will feel its might."

First of Essanay's Westerns is Completed

"Land of Long Shadows," the first of Essanay's series of Western dramas, has been filmed. This picture, which is laid in the beautiful scenic country of the Canadian Northwest, will be given trade showings shortly at all Kleine-Edison-Essanay Service branch offices. June 18 has been fixed as the release date.

Jack Gardner, former musical comedy star, will make his debut to photoplay patrons in "Land of Long Shadows," supporting him will be Ruth King. Carl Stock- dale and C. J. Loxon. W. S. Van Dyke wrote the scenario and directed its production.
Audience Wires Bernhardt
The audience witnessing "Mothers of France" on Thursday evening at the Alhambra theatre in Cincinnati, was moved to such a pitch of emotion that its members could not restrain themselves from taking special action. Accordingly a committee was formed and the following telegram was sent:

Mme. Sarah Bernhardt,
Mt. Sinai Hospital,
New York City.

Having just viewed your magnificent work in the motion picture "Mothers of France," we as an audience desire to express our unbounded appreciation. We cannot give you up, divine Sarah! We know your unconquerable spirit will win you back to perfect health, just as the spirit of your beloved country, our ally, will lead her to victory. May you live to enjoy the triumph. A message from you as to your real condition will be greatly appreciated by those who have been inspired by your wonderful work in the motion picture "Mothers of France."

(Signed) CHRISTINE MAYS
CHARLES WEIGEL
DR. OTTO DICKKAMM
GENEVA MURRAY
Committee Representing Audience of Alhambra theatre

Jack Byrne in Charge of Rothacker Scenario Department
Watterson Rothacker announces that he has signed up Jack Byrne to take charge of the scenario department of the Rothacker studio. Mr. Byrne arrived in Chicago last week to take up his new duties. He will also be first assistant to N. J. Baumer, the vice-president and studio manager of the Rothacker Company.

Jack Byrne is well known to the studios throughout the country. He has had more than six years' experience with the following producing companies: Biograph, Reliance, Majestic, Universal, Keystone, Lubin and Fox. He comes to the Rothacker plant from the Fox studio at Los Angeles.

"Charity Castle" by Erbograph
Erbograph Company announces that its next picture on Art Dramas Program will be entitled "Charity Castle." This is from the pen of a well-known author and will be acted by a carefully selected cast. Announcement of the principals and the director will be made later.

Mutual Bring Week's Production Near 30 Reels
NEARLY a score of big pictures have been completed or are in the course of production at the studios which produce for distribution through Mutual to meet the demand under President John R. Freuler's policy of "big stars only" and "quality first." Ten stars and their respective companies are producing Mutual features.

Four companies are at work for the Weir studio of the American Film Company, Inc., at Santa Barbara, and a definite and strenuous program has been laid out for them for some time to come.

Gail Kane, American's newly acquired star, who appeared in "Whose Wife?" released April 30, and whose second production, "The Serpent's Tooth," is scheduled for release May 8, is at work on "The Upper Crust," which will be completed in time for release June 23. Her fourth picture will be "The Woman in Black." The story was written for Miss Kane by Julius Grinnell Furthmann, and will be directed by Henry King. Following "The Woman in Black," Miss Kane will start "The Unafraid" by J. Russell Case.

William Russell, under the direction of Edward S. Sloman, has finished "Shackles of Truth," which is scheduled for release June 4, following "The Frame-up," and is at work on "The Weakness of the Strong," Constance Crawley and Arthur Maude. "Pride and the Man," by Edward Kaufman, has been chosen as Mr. Russell's vehicle when he completes "The Weakness of the Strong."

Mary Miles Minter is now busy producing "Periwinkle," which follows "Amur for Spite," her May release. "Periwinkle" has been scheduled for release June 11. As soon as the final scenes are shot along the coast—it is a sea picture—she will start working on "Melissa of the Hills," by Mabelle Heikes Justice.

Juliette Day, America's newest acquisition, has left Birenbaum for the West, and will be under direction of Rollin S. Stur-geon in her first production, "Betty and the Buccaneers."

Margaret Fischer is at work on "Little Miss Moline," at the Pollard studios, and at the Horkheimer studios in Long Beach, Cal., Jackie Saunders is filming "Betty, Be Good."

In the East, Marjorie Rambeau is at work on "Mary Moreland." The next picture of this star has not yet been selected.

Edna Goodrich, having completed "Reputation," is starting on "Queen X," while Ann Murdock is engaged in making "The Imposter."

"Charlie Chaplin's next, the title of which has not been announced, will probably be released late in June.

In addition to all these, little pictures with big stars are being rapidly produced. Mutual's releases are running close to an average of twenty reels a week, and some weeks go to thirty reels.

Gossip Danger Theme of "Babbling Tongues"
The harm wrought by loose tongues forms the basis of the plot of "Babbling Tongues," a scenario prepared by William Humphrey and George F. Hall. Great dramatic possibilities are said to be contained in the story.

The cast is composed of James Morrison, Arthur Donaldson, Grace Valentine, Paul Capelani, Louise Beaudet, Carolyn Birch and Holden James.

The story is one dealing with the trials and vicissitudes brought about by misunderstandings and actions of people, not exactly malicious, yet so poignant in their effect that it brings death to a noble and kind man, the destruction of the peace of others who were enticed by their inherent virtues to the happiness which is the reward of righteousness. Then, being whipped and scourged by evil tongues out from the shelter of society, the victims find happiness and peace in each other's arms, conscious of the merit of pure love tried as by fire.

Nicholas Power Co. Executive Back from Cuba
Arthur J. Lang, export manager of the Nicholas Power Company, who has been absent from New York on a trip to Cuba, returned last week with every enthusiastic report regarding conditions down there. He states that Cuba is rapidly recovering from the temporary demoralization caused by the revolution and that the motion picture business will be as good, if not better, after complete order is restored.
Bluebird Preparing for Late Summer and Fall

"The Clean-Up," by Waldemar Young, Author of Several Big Successes,
One of a Number of Subjects Being Prepared Scheduled Attractions

Preparedness seems to be a holdover with the Bluebird management, for the announcement is at hand that producers on the West Coast are now working on attractions that will not be required for release until late in the Summer. Some of them will not be needed until well into the Autumn so abundantly has Bluebird provided for the future.

Jack Conway, having completed "The Little Orphan," in which Ella Hall will be featured week starting June 16, is now employing "Little Miss Fix-It," written by J. Grubb Alexander and Fred Myron, designed as Miss Hall's following subject in the series.

Bluebird's woman director, Ida May Park, has finished two subjects in which Dorothy Phillips will be starred and is now at work upon a third, "The Rescue." This feature, based on Hugh Baber's story, will not reach the screen until August, for the reason that Miss Phillips' appearances for the intervening three months are provided for in "The Flashlight," May 21; "A Doll's House," June 11, and "Fires of Rebellion," July 3.

Miss Phillips in "A Doll's House," the other two were supervised by Miss Park.

Rupert Julian, who stars and directs, offers "A Kentucky Cinderella" as the Bluebird for June 18, sharing honors with Ruth Clifford and a cast embracing Emory Johnson, Harry Carter, Eddie Polo, Little Zoe Rae and Gretchen Lederer. Incidentally Mr. Johnson and Little Zoe Rae have been stars in earlier Bluebirds.

Emily Stevens Back with Metro in "The Slacker"

Having recently completed her season in "The Fugitive," Emily Stevens, screen and stage star, returns to the silent drama in a five-act Metro play of war, "The Slacker," work on which was begun last winter under direction of William Christie Cabanne. Previous to her stage work this year Miss Stevens was seen in several Metro plays. Her new contract calls for four pictures a year and the figure is said by Metro to be $75,000.

"The Slacker," as written by Mr. Cabanne, deals with an American youth who marries in lieu of going to the front. At first his wife agrees with him, but when her patriotic spirit manifests itself she orders him to fight for the flag. Throughout the stirring narrative many incidents of the present war times are shown, and Mr. Cabanne says the production will materially aid in recruiting for both the army and navy.

The plays in which this star has already been seen are, "Destiny, or the Soul of a Woman," "Cora," "The House of Tears," "The Wheel of the Law" and "The Wager."

"Soul Mates" Not Directed by Scardon

In the recent issue of the Motion Picture News Studio Directory, Paul Scardon, the Vitagraph director, was credited with the direction of "The Soul Master" through error. Mr. Scardon had no connection with the production of this picture in any way whatsoever, although he is responsible for many of the big Vitagraph successes.

Quirk Directing Black Diamonds

Billy Quirk, well-known motion picture director and president of the Screen Club, the picture actors' club of New York City, is now directing Black Diamond Comedies at Wilkes-Barre, Pennsylvania, for the Paramount Pictures Corporation.
Women Factor in Industry - War Employment a Benefit

So far as women are concerned the film industry, far from suffering from the extra employment of them during the period of war, will benefit, inasmuch as use of the gentler sex in the film business, quite contrary to popular opinion, is far from an experiment.

Such is the statement of Edwin Thanhauser, who places a great part of the development of the motion picture on the energy and initiative of women.

"Never has a business been so open to women as ours in those last ten years. Never has a business profited so through its female workers, and never have females won the financial rewards they have in this business. The salaries that came gapping from the ladies are, with only two or three exceptions, earned by female artists. The leading director, it is true, is a man, but there are important women producers close behind him. You will find women's names affixed to the most successful scenarios and women editors in charge of the delicate work of revising and editing the films."

Women, in fact, need no war-time or other call to the film business. They have always been in it, or inclined to it."

Elda Millar in the Triangle release, "Her Excellency the Governor," a production featuring Wilfred Lucas and Miss Millar, and managed by Allan Dwan.

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Evelyn Nesbit Depicts Life in "Redemption," Big Feature

For the first time the Cuban theater, New York, became the home of motion picture production on May 21, when "Redemption," the spectacle with Evelyn Nesbit and her son, Russell Thaw, opened there. Hundreds were reported turned away on the opening night and the presentation was said to have met with big success.

The story is based on the former life of Evelyn Nesbit, yet is distinctly away from it. The audience came to see the initial performance without knowing what to expect and without knowing how closely the film would follow the life of Evelyn Nesbit.

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Picture Series Under Way for Military Relief

The American Military Relief Association is having produced in Chicago under its auspices and for its benefit a series of one-reel comedies known collectively as "Follies of the Week," under the able direction of Colburn Holmes Ferrell. Each week will see a travesty upon some one of the popular topics of the day featuring some well-known and famous stage star. The first "Folies," for example, features Raymond Hitchcock, the well-known comedian and musical comedy star, supported by Mrs. Gertrude Busch and Miss Margaret Fair, both of whom are appearing with him this season in his musical comedy success, "Betty."

The purpose of these one-reel "Follies" is to provide a fund to be administered by the American Military Relief Association for the benefit of the men who have gone to the front, in the purchase of candy, cigars, tobacco, and such other creature comforts as the average man craves, but which are not supplied by the United States Government.

These pictures are being distributed by Titan Pictures Corporation, of which Frederick Russell Clark is president. Titan Pictures Corporation is located on the twelfth floor of the Century Building, corner Adams and State streets, Chicago. This corner now bids fair to become the real reel center of the film industry.

Sartorial Display

An array of gowns that will go straight to the feminine heart are those worn by Elda Millar in the Triangle release, "Her Excellency the Governor," a production featuring Wilfred Lucas and Miss Millar, and supervised by Allan Dwan.

"City of Purple Dreams," a Selig Feature

The next Selig feature production to be made under direction of Colin Campbell will be "The City of Purple Dreams," adapted by Gibson Williams from the book of the same name. This is a story with scenes laid in Chicago, dealing with the meteoric career of a human derrick whose rapid rise through sheer luck and inspiration to a position of wealth form the basis of the action. The cast will be headed by Thomas Santchi, Fritz Brunette and Besie Eylon.

Wide Distribution of Fox Pictures in Line with Ideals

THAT the motion picture spreads the gospel of an international spirit is the statement of William Fox, president of the Fox corporation. As a practical evidence of his theory, it may be cited that the company is steadily adding new links to the chain of countries by which he hopes to encircle the globe.

Fox films have been shown for some time in Norway, Sweden, Spain and Portugal, and contracts have recently been closed for the following countries: Chile, Peru and Bolivia, and arrangements are being made whereby the Fox pictures will be shown in remote parts of Argentina, Uruguay, Paraguay, as well as Brazil, in which latter country the Fox pictures have been established for the past two years.

Elsie Ferguson Starts Production Under Maurice Tourneur

ELSIE FERGUSON has arrived in New York. The following conclusion of "Shirley Kaye," one of the season's most successful theatrical offerings, and will commence her motion picture activities for Artcraft Pictures within a few days. Simultaneously with her arrival it was announced by Mr. Tourneur, one of Miss Ferguson's first picture, "Barbary Sheep," by Robert Hichens, will be staged under the direction of Maurice Tourneur, producer of the Mary Pickford Pictures, "A Poor Little Rich Girl" and "The Pride of the Clan" as well as various other recent film successes.

The story of "Barbary Sheep" is laid in Algeria and as a book, proved Robert Hichens' greatest seller since "The Garden of Allah." Mr. Tourneur, several years ago, spent many months in the Northern part of Africa, and his familiarity with the country will prove a great asset to him in the production of this picture.

To those who are familiar with "Barbary Sheep" and the talents of Miss Ferguson, it will readily appear apparent that this subject should afford an admirable vehicle for the well-known actress. Immediately upon completion of the picture now being staged by Mr. Tourneur at the Fort Lee Studios, he will start on the Ferguson play.

Kerrigan Soon Starts Producing

JUNE 5 has been tentatively fixed as the date on which J. Warren Kerrigan will begin his career as an independent producer at the studio of his company in Hollywood. The organization of the company has been going on since the expiration of Mr. Kerrigan's contract with Universal some months ago, and it is announced there is plentiful financial backing to the project.

Oscar Apfel will be supervising director. Three other directors will have charge of the productions, and from eight to ten plays will be screened during the year.

Robert Blum will direct the art and technical features of Mr. Kerrigan's pictures. The first story for screening has already been selected, one that originally appeared in a magazine.

Further announcements are promised by Mr. Kerrigan the early part of June.

Juliette Day Starts Work at American Studio

Juliette Day, who has recently joined the array of stars appearing in Mutual features, has completed her engagement in the musical comedy, "Up Stairs and Down," which has had such long run on Broadway, and has gone West to take up her work at the American studio.

The first production in which Miss Day will appear is "Betty and the Buccaneers," a story written especially for the new star by J. Edward Hungerford.

Miss Day will be under the direction of Rollin S. Sturges, who has been directing the work of Gail Kane at the American studio.

It is interesting also to note that the following countries are still available for foreign buyers: Italy, France, Russia, India, Dutch East Indies, Japan, South Africa, Philippine Islands, Central American republics and Panama.

Even in disrupted Russia, where almost every living condition is unsettled, negotiations are now being made for showing the Fox Productions.

In some cases theatres are said to be actually built to properly introduce the Fox films. This is more recently true in Spain and Portugal, where plans are being rushed to complete new theatres to show Fox features to the Spanish and Portuguese picture-loving public, so great is the demand.

Paralta Takes Over Clune Studio in Hollywood

Robert T. Kane, vice-president of the Paralta Play-Corporation, who has established his offices in Los Angeles, has taken over the studio of the Clune Company, for one of the Paralta subsidiary producing concerns.

This studio is located at Melrose Avenue and Gower Street, in Hollywood, and is one of the best constructed and equipped in the center of the industry. The grounds cover an area of about 178 acres.

Immediately he secured possession of the premises, Mr. Kane set a large number of men at work making renovations, alterations and additions. These changes will be completed by the second week in June.

In the meantime new properties in furniture and other appurtenances for interior settings are being received from New York and Chicago.

Toto, Hippodrome Clown, Leaves for Coast

"Toto," the Hippodrome clown, left New York Thursday for the coast, where he will be featured in a series of comedies by the Rolin Film Corporation releasing on the Pathé program. The comedies will be made at Los Angeles. Hal Roach, president of Rolin, accompanied "Toto" on the trip. Tom North, of Pathé, was at the station and arranged accommodations for the "funny man." Before the train left, Toto moved into his "make-up" and had several snap-shots taken of himself dangling from the observation platform. Mr. Roach said that he expected to start "Toto's" first comedy immediately upon arrival at the Los Angeles studio.

Next Van Dyke Release

"A Song of Sixpence," filmed from the story by Frederick Arnold Kummer, is announced as the next Van Dyke release on Art Drama's program. This will be before the public in the latter part of May.
Pick First Paralta Subject for Bessie Barriscale

Bessie Barriscale has returned to Los Angeles and is at work on her last picture under her contract with the Triangle Company. She will have finished this picture by June 14, and will then begin her first independent production for her own company under the dramatic direction of James Young, who will be one of the three directors she will employ in her plan to make eight to ten big productions a year.

Her first photoplay will be founded on Grace Miller White's novel, "Rose O'Pardis." This picture will be made at the Clune Studios in Hollywood, which has been taken over by Paralta. Pending completion of Miss Barriscale's own studio she and her company will work at the Clune establishment.

Village Blown Up in Metro Film with Barrymore

An entire village was recently blown up "somewhere on Long Island." It was not a gunpowder explosion, nor was it a German bomb that destroyed the thirty houses that went up in smoke. The village was erected in one week by Edward J. Shulter, technical director of the Metro-Rolfe studio. The scene will be one of the greatest screened and will be shown in the next Metro super-feature in which Ethel Barrymore will star.

"The Greatest Power" is a story that calls for this work on the part of the technical director, and Mr. Shulter spent many days finding a suitable location for the village that was destroyed by a mighty explosion.

Comedy and Drama Mix in Beban Picture

In "A Roadside Impresario," in which George Beban stars under direction of Donald Crisp, the Italian character actor is seen as owner of a bear which gets mixed-up with an apiary. The execution is brightful, but this is merely one of the episodes of the picture.

Harrison Ford, Fred Huntley, Adele Farrington and Julia Faye are prominent in the cast. Bruno is played by himself.

Novel Plans Adopted to Give "Better Pictures"

Clara Laughlin, Organizer of Wholesome Films Scenario Department, Tells of Hopes Profit-Sharing by Authors as Means to Improved Films

MISS CLARA E. LAUGHLIN, the writer, who is at present undertaking the organization of the scenario department of Wholesome Films Corporation, has little regard for the present system of picture production. She doesn't want a perfectly serious-minded character in one of her stories to enter a scene on his head to grapple the whim of a scenario writer, seeking to appease what he believes to be the appetite of the public. In all seriousness she fails to see why a scenario writer should be a self-appointed gauge of the public taste when the word which he is adapting is written by an author whose finger is ever on the public pulse.

"I am not foolish enough to entertain the thought that every writer of fiction can pretend to know the technique of the screen," said Miss Laughlin to a representative of Motion Picture News. "But I do believe that instead of permitting the adaptor free rein regarding alterations of a story or play, he should take the author into constant consultation. And not only should these two work together but the director should come into the pre-production conference as well.

"On such a foundation, I hope to set the production department of Wholesome Films working. I well realize the difficulty I am to encounter, but I believe firmly that such can be accomplished. The difficulty of securing the "better-than-the-average" story is another matter the company intends to surmount. I do not believe in the adage of giving the public assorted trash because this sort of stuff has proven lucrative. Give it something better and it is sure to appreciate it. The Wholesome Films Corporation intends to get the better story by offering its authors a share in the profits on their pictures. Such a system not only serves to encourage better work, but attracts better authors to the screen.

"Wholesome Films Corporation in itself explains the quality of picture we intend to produce," continued Miss Laughlin. "The organizers of the company, Mr. Daily, Mr. Allen and Mr. Stanhope are men of no mean means and of business ability. They have kept track of the picture industry and realize there is plenty of room for a project such as theirs. It is not their idea to turn out subjects of a milk-and-water mixture. Strong dramas and good comedies is their aim, but they want them finished so that they will be fit to display in a Sunday school room, before a congregation of old ladies without giving offense. They want them to be free from the ridiculous knifc of the stage and city censor boards. Bodily which eliminate the distasteful at the expense of the story.

"To carry out these plans the company intends establishing a string of a dozen exchanges in the principal cities of the country placing them in charge of men capable of holding intelligent conversation with the Sunday school superintendent as well as the exhibitor."

Writers' Names Held Better Attraction Than Stars!

The prestige of the writers whose books are being adapted for Edison Conquest Pictures will prove a better drawing medium than any "stars," according to W. W. Hodkinson, president of Forum Films.

"In making this statement," said Mr. Hodkinson in a recent interview, "I am by no means belittling the artistry of those screen players whose distinctive work has carried them into stardom. But a part of the star's success depends upon his or her physical attributes.

"Who has the temerity to say that we shall ever be able to replace a Robert Louis Stevenson, a Richard Harding Davis, a Howard Pyle and some others whose works are being adapted for the Forum program?"

Pathé's Clean Pictures

Illustrative of Pathé's clean picture policy is the March and April Bulletin of the National Juvenile Motion Picture Board. Out of a list of sixty pictures suitable for children, there are twenty-eight from the Pathé Program.
Brady Believes in and Will Follow Dual Star System

THE plan whereby certain players who work best together are continually associated, which has been quietly carried out by World Pictures Brady-Made, has made such success that it will become a permanent institution, according to a statement issued last week by William A. Brady.

"Naturally, it is not possible to carry out this idea through the entire cast as in the old stock company days upon the speaking stage, for the production of photoplays is a vastly different matter from the production of oral drama," said Mr. Brady. "But the filling of the leading roles by the same player in each production a picture soon indicates to the public that a satisfactory all-around performance is coming."

"For example, we have been casting June Elvidge for the biggest female role in each of Carlyle Blackwell's plays for several months now, beginning with 'A Square Deal,' and including 'The Social Leader.'

"Do Children Count?" Series

ESSANAY begins its "Do Children Count?" series June 6. These productions, twelve in number, will be released one each week thereafter through the Klein Edison Selig Essanay Service.

"Do Children Count?" was written by Charles Mortimer Peek, author of Essanay's recently concluded cycle of matrimonial problem plays, "Is Marriage Sacred?"

"Good entertainment is announced as the primary aim of these pictures. Though they hinge on child life, and feature little Marc McAvier, need six years, every effort has been made to inject enough real human humor and realism into them to provide pictures which will be intensively interesting to the "grown-ups" as well.

"In Steps to Somewhere," the second to be released, June 13, the parents quarrel over who shall control their child. A separation results, and the little girl is left to face the world alone.

"The Wonderful Event" is a story of a little girl who wants a baby brother so much that she steals one from its nurse in the park. The result is a near-tragedy, but things come right in the end, for the stork brings a baby boy to the little girl's home, and so bridges an impending disaster.

"The Yellow Umbrella," "A Place in the Sun," and "Where is My Mother?" will be the visits to follow in the succession in which they are named. The titles of the six remaining units will be announced shortly.

Alice Howell Directed in Century Comedies

IN all of the comedy offerings in which Alice Howell will star—the name of which offerings will be, as announced, Century Comedies will be directed by E. G. BlSTONE. He will have charge of every detail from selecting the scenario to editing the final outcome.

The name "Century Comedies" was selected by Julius Stern after another title had been given the productions originally.

For three years Miss Howell has worked under Mr. Blstone's direction and has established herself a favorite with exhibitors and the public through her abilities as a comedienne. "Ballonettes" will be the first Century offered to State-right buyers, and all of the subsequent issues in the Century series will be distributed by direct sale of territory.

President Julius Stern will handle the business affairs of the organization from his office in the Ince Triangle Building, the product of which has been sent along with the West Coast as fast as Mr. Blstone can turn out the attractions. In the near future "Neptune's Naughty Daughter" and "Automnances" will be released for State-right purchase, following the full distribution of "Ballonettes."

Offering a comedy program with a woman as the star is novel enough to make the Century series attractive, but when the star can boast the enthusiastic following Miss Howell has among theatres, there is an added value to exhibitors in the announcement of the new producing firm.

Boston Takes to Pickford

The latest Mary Pickford feature, "A Romance of the Redwoods," is on at the Modown, Boston, for a fortnight's run. The reviewers speak highly of it, commending Miss Pickford's adequacy, no matter what demands of drama or comedy are made on her powers of expression, so keen is her perception.

Change Title of Warwick's Latest Offering

"The Shadow of Night," has been selected as the title of Robert Warwick's latest Selznick Picture. Just completed by Director Leonce Perret, under the working title of "A Modern Othello." This picture will follow "The Silken Ties," the Warwick production now ready for release.

"In changing the title of "A Modern Othello," Harry Rapf, president of the Robert Warwick Film Corp., was guided by his belief that next to the drawing power of the star, the interest of the public in any production depends upon the attractiveness of the title.

Society Women Give Showing of Official War Film

In the ballroom of the Ritz Carlton, on the afternoon of May 18, Mrs. W. K. Vanderbilt, Miss Anna Morgan and others interested in the American Ambulance Field Service in France, gave a private performance of the third episode of the official British War Pictures, controlled in this country by a company of which W. K. Vanderbilt is the head, and released by Pathé, the big international film concern.

A subscription was taken for the benefit of the American ambulance, the activities of which are shown in the remarkable pictures filmed under the auspices of the British Government.

Lockwood Film Should Go Well

The advance publicity received by "The Haunted Pajamas," through its appearance in book form is looked upon by Fred J. Balshofer to give impetus to the demand for the picture in which Harold Lockwood stars. Francis Perry Elliott is author of the book which has attained wide circulation.

Countless embarrassing situations surrounding the pajamas are said to be faithfully reproduced in the picture version.
LEAKS IN THE LOOP

Through the courtesy of George K. Spoor the Chicago Historical Society will receive a film record of the visit of Marshal Joffre and Premier Viviani to this city. The pictures of the reception to the French party are being made at the F.K.N. studios and will be placed in the Society's archives.

The Lea-Bel offices have been removed to 612-14 in the Schiller Building on West Randolph street.

The American Bioscope Company has opened downtown offices in the Continental and Commercial National Bank Building at No. 208 South LaSalle street.

J. Schoenstadt and Sons have purchased the Halsted theatre at Fifty-fifth and Halsted streets. It is a modern house and has a seating capacity of 1,000. They are arranging to show Arctect program. This now makes six theatres under the Schoenstadt direction.

The local Vitaphone office announces that they are dickerling for the securing of a big Loop theatre for the opening of "Within the Law." Their Peggy Hyland feature, "The Sixthteenth Wife," ran at the Ziegfeld theatre last week.

The new Slicfe Film exchange, being run by Greiver and Herz, has moved from the fourteenth floor of the Consumer's building to the fourth floor. They are now permanently installed with a line layout of offices and shipping room that covers 2,000 square feet of space. They will handle a weekly and bi-weekly program of short subjects, together with a list of nine multiple reel subjects now ready.

The members of the Chicago Exhibitors' League, aided by Harry Leonhardt, western manager of Fox, drafted two hundred telegrams of protest against the proposed government tax on film footage and sent them to Illinois congressmen and senators at Washington. 

Elmer Pearson, formerly Chicago sales manager of the Max Linder comedies, has been made sales manager of the K.E.N.E offices here, it was announced last week.

Jones, Linick and Schaefer have purchased the Illinois state rights to "The Crisis" from Schuman-Elliott, who purchased the world rights to the picture made the arrangement for the trans-serral.

The Rose theatre, Harry Miller manager, distributed a nifty little picture of Douglas Fairbanks during the run of "In Again—Out Again" at that theatre. The Rose is an all-night house.

Picture Taxation Change to Be Fought Out

The meeting of the Committee on Revision of Licenses of the Chicago City Council will be held Thursday of this week to again take up the matter of change in the taxation of motion picture theatres in the city. The proposed bill now in the hands of the committee plans to do away with the present uniform tax rate on all theatres and substitute a gradation scale of taxation, according to the capacity of each house.

While this method of taxation has been working in a number of cities throughout the country the Chicago exhibitors are opposed to it. The present uniform rate of taxation on Chicago theatres, no matter what size, is $200 a year. In view of the fact that the proposed graduating tax will have as its minimum levy the sum of $200 the exhibitors see no relief in sight.

In order to make a fight against the proposed bill the exhibitors of Chicago will have a representation at the coming meeting of the committee to urge that the bill be killed.

Enlarge Offices of Arctect-Paramount

Since the coming together of the Paramount and Arctect interests it has been announced that plans for enlarging the Arctect Chicago office in the Consumers' Building are under way. A part of the Paramount force, whose local offices are in the same building, will be moved into the Arctect suite.

Police Stop Exhibition of "Spirit of '76"

Fifty policemen and detectives, with heavy night sticks, loud voices and other means of displaying their force, swooped down on Orchestra Hall, Chicago, on Monday night, May 14, and stopped the attempt of Robert Goldstein to show his much advertised picture spectacle, "The Spirit of '76". Goldstein, after spending thousands of dollars in display advertising for the premiere of his picture in Chicago, scheduled for May 7, was informed two days before the opening that a permit could not be granted by the police council board.

From that time until the night of the sensational police interference, Goldstein had tried every means to secure a permit. Several thousand feet of the film was cut out, numerous other changes were made and mandamus proceedings were started against the city by the producer. Suddenly on Saturday, May 12, Goldstein came out in all the Chicago papers with another advertisement stating that the picture would be "positively" shown on the following Monday night. The raid followed.

Tuesday night, May 15, Goldstein gave a private showing to Judges Baldwin and Walker and the Chicago Council Board. The result is awaited with interest in Chicago motion picture circles.

Red Cross Aid Advocated by Reel Fellows

The Reel Fellows' Club started their "boisterous nights" program of entertainment going in a lively and satisfactory manner in their clubrooms on Friday night, May 11. The occasion was announced and entitled as Universal Night and all of the employees of Universal's local exchange who could possibly attend were present to share in the fun and camaraderie that filled the air.

Sol. Lesserman, manager of the Lorraine Exchange, and E. J. Finkhart, sales manager of Universal, spoke to the Reel Fellows on behalf of their organization, and great was the enthusiasm aroused.

During the course of the speeches it was proposed to take some immediate and helpful action on behalf of the Red Cross campaign for funds. A suggestion to have slides made and run in all the Chicago houses appealing to the public to aid the Red Cross was unanimously favored. Voluntary donations from these present brought enough money to pay for the making of the slides.

Starts Military Drill

Waterson Rotbacker has started a movement among the employees of his plant to drill them in military tactics. They are being instructed daily in the studio under the direction of a private tutor, and all are evidencing great interest.

Scene from "Beware of Strangers," (Beig.)
THE HANDY LIST OF WINNERS

THE BIG "VOICE"

The Universal’s Surprise Mystery Serial Making a Big Noise Everywhere

The mammoth serial production—the Universal’s latest and greatest the surprise mystery serial photo-drama "THE VOICE ON THE WIRE"—is the big noise in movie circles these days. It is not only one of the most fascinatingly mysterious dramas ever filmed, but to add is if directed by Stuart Paton (who filmed the big Universal spectacular, "20,000 Leagues Under the Sea"), that there are punches in every reel and every episode leaves the audience in a state of suspense that is sure to bring them back to the next.

Ben Wilson, popular Universal star, plays the lead, and opposite him is beautiful Neva Gerber. They are supported by Joseph Girard and a huge and brilliant cast, while the production is lavish on the extreme. Every sort of thrill that appeals to the movie patron is present in this multi-reel drama, from the deeds of daring and the element of mystery to an all-absorbing romantic and adventurous love story.

"THE VOICE ON THE WIRE" first appeared in book form. It was written by Eustace Hale Ball, who novelized "Traffic in Souls" and other successes. It has been read and enjoyed by multitudes and its appearance in film form has been eagerly greeted by these readers throughout the country.

So strong an impression did this wonderful serial make at a private showing that it was booked for the entire circuit of Marcus Loew theatres. These prosperous houses have first choice of everything on the market, yet in spite of all competition and solely on merit, "THE VOICE ON THE WIRE" was chosen. Here is in touch with your nearest Universal Exchange today and arrange for a booking or address the Home Office.

Dull Days Disappear When Right Picture is Shown

SCREEN MAGAZINE GETS CROWDS

Just as the demand for information and the average person’s love for pictures has made huge successes of the great illustrated periodicals, so the Universal Screen Magazine has made its popular appeal to the masses who want to be informed, instructed and entertained at the same time. The Universal Screen Magazine is a huge popular illustrated magazine in moving picture form. Its range is so wide as to include something of interest for every person who sees it, regardless of age or sex. There are cooking lessons and beauty hints; latest progress in science, industry, manufacture and the arts; detailed views of the making of many things in daily use; physical culture subjects; our dumb animal friends; what we eat; intimate views of great cities and the remarkable animated sculpture by the famous sculptor Willie Hopkins. No mere list of subjects can begin to give any idea of the fascinating character of this one-reel feature. Wherever it is shown it creates its own demand. So strong an impression did it make that once you must be prepared to show it every week. Get in touch with your nearest Universal Exchange today and if your competitor hasn’t already beaten you to it, you can book this wonderful release that will pack them in on the dullest day. Or address UNIVERSAL SCREEN MAGAZINE, 1600 Broadway.

COMEDIES THAT TICKLE

Bring the Tinkle-Tinkle-Tinkle of Coins to the Till—Three Varieties to Choose From

Comedy night is the night of profits—as every Exhibitor knows—if you have the right comedies. The mighty Universal makes this easy by supplying three distinct circles of comedy under the Nester, L-KO and Joker Brands. The first is in the nature of polite or parlor comedy, though the funny antics of Eddie Lyons and Lee Moran are bold enough at times to satisfy even a lover of horo ply. L-KO’s are unique. There are perhaps more laughable stunt stunts put out under the L-KO Brand than are usually found in the so-called stunt dramas. L-KO’s are deservedly popular. They are cutting the money for exhibitors everywhere because they are big-gest and therefore prime favorites with fans. Jokers are always screams. If you want to book the funniest comedy ever filmed get "The Cross-Eyed Submarine," a bartique

WATCH FOR "THE GRAY GHOST"

Based on the Famous Saturday Evening Post story "LOOT" by Arthur Somers Roche.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
PICTURES TO PLEASE PEOPLE

KEEP EM POSTED

Universal Animated Weekly
Gives the Fans the World’s News First on the Screen

NEVER in the history of the country have newspaper circulations reached the amazing figures that prevail at the present time. There is no lack of news these days and people who ordinarily would look at a paper occasionally now read as many as they can get. Today the world’s news affects every man, woman, and child. In villages and hamlets, as well as in the great cities people want the latest news and no other.

So it is with the Universal Animated Weekly. It is always first on the screen with the latest news of the world in pictures and the movie patrons know it. The demand for prints is increasing every week at a most gratifying rate. Nowadays people want not only to read and know of the world’s doings, but they want to see the events in moving pictures, exactly as they happened. Book the Universal Animated Weekly and you will be giving them what they want. That is why the F. A. W. will pack them in on the dull day when nothing else will muster a corporal’s guard. Book thru any Universal Exchange.

“SONG HITS IN PHOTOPLAY”

To a split reel release that you should ask your Exchange about at once. Get it before your competitor does. The story of the greatest song hits of the day are told in moving pictures and the narratives are portrayed by leading singers who have helped to make these songs popular. Great chance for song contests, etc. Full particulars from your Exchange.

THE FIRST SATURDAY EVENING POST STORY EVER FILMED IN SERIAL FORM

P E O P L E hate to see an entertainment backwards. They hate to go to a feature performance and find that a reel has been run, and they have to see the last four reels first. They like to go to a theatre and see a good program show. They can drop in any time and get the whole show. That is but one of many reasons why the Universal Program is followed by millions of fans throughout the world and why it is now in both quality and quantity greater than all competition combined.

SPECIALS

On the Universal Program Week of June 11

REGULARS

On the Universal Program Week of June 11

The Exhibitors’ Best Friend is Followed
Every Week by Millions of Fans

The Mighty UNIVERSAL Program

- The FIRST SATURDAY EVENING POST STORY EVER FILMED IN SERIAL FORM

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
BUTTERFLY

Pictures
present

"The FIELD
of HONOR"

with

Allen Holubar and Louise Lovely

A Stirring Military Drama of a Coward who became a Hero

Written by
Brand Whitlock,
U.S. Minister to Belgium
Directed by Allen Holubar

Produced by the UNIVERSAL
Film Manufacturing Co
Carl Laemmle, President
Book through any
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UNIVERSAL CURRENT EVENTS

Proof of the instantaneous popularity and superiority of UNIVERSAL CURRENT EVENTS over ANY and ALL news weeklies is the immediate booking of UNIVERSAL CURRENT EVENTS in New York's biggest Broadway Houses, including THE RIALTO, THE BROADWAY, THE NEW YORK LOEWS Theatres, FOX Theatres, the largest houses in the country.

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If you can get it, BOOK IT IMMEDIATELY

All the world's biggest events recorded in marvelous news-style that will pack your house at every showing. Book thru any Universal Exchange or direct thru UNIVERSAL CURRENT EVENTS, 1000 Broadway, New York City.

If you like the "News," write our advertisers; if not, tell us.
Eight Branches in Milwaukee Move Quarters

The last week in May will be moving day for the great majority of Milwaukee exchange men. An order promulgated some months ago, by the building inspector, is the cause of this general migration of Milwaukee exchanges.

Some eight exchanges will forsake their present quarters and take up new ones in the Toy Building, by the first of June. Shortly after Christmas the building inspector notified the various exchanges that they were not in fireproof buildings and designated a number of the downtown buildings which he considered suitable for their purpose. The result is that the art dramas, the Independent Film Co., Pioneers Film Exchange, Magnate Film Co., Kose Co. and the Grauman Amusement Co. will be shortly housed in the Toy Building.

Three new film exchanges will also have their quarters in the Toy Building. They are the Triangle, which will open in Chicago with the management of Ralph A. Weist, the Metro Film Co., under the management of E. H. Hoyt, and the World Screen Co., which will have its office on the second floor of the Toy Building.

Goldwyn Pictures, Ltd., of Canada Inaugurated

Simultaneous with the releasing of its productions in the United States and elsewhere in September, Goldwyn Pictures Corporation will enter actively into the Canadian field through the medium of Goldwyn Pictures, Ltd., a company just organized as the distributing medium for the Dominion.

Goldwyn offices will be in active operation in six important Canadian cities in June, by which time the American offices will also be opened for business. The head offices of Goldwyn Pictures, Ltd., are already in operation at 37 Yonge street, Toronto, Ontario, and correspondence with Dominion exhibitors is all handled from that city.

The five other cities in which Goldwyn offices will be operated are Montreal, St John N. B., Winnipeg, Calgary and Vancouver.

Publications will be begun at once from Toronto of the "Goldwyn Pictures Bulletin," a Canadian news and service sheet for exhibitors to fully acquaint them with the pictures of this company.

Los Angeles Mutual Manager

J. J. Meyberg is the new manager of the Mutual Los Angeles Exchange, succeeding Mr. Levy, who has been transferred to the San Francisco office of this exchange. T. C. Malcom has been appointed coast supervisor. L. G. Stang, formerly booker, has been appointed chief clerk of the Los Angeles Mutual office.

Notes of Texas Exchanges

L. B. Remi, who is now handling the super-production, "Joan the Woman," and who was until recently manager of the Triangle Exchange in Dallas, Texas, will be installed in charge of the Goldwyn office in this territory, when it is opened during the summer.

R. W. Lynch, who has been managing the Paramount in Dallas, is now in charge of the Triangle office, and E. E. Owens, who has been assistant manager has been promoted to the management of the Paramount office.

E. T. Peter, well-known Southwest exchangeman, has been selected to manage the A. C. Cressy Interests in Dallas, the exchange handling Clara Kimball Young and other Solanick productions.

St. Louis Exchange News

C. E. Shurtleff, of the New York Pathé forces, is in charge temporarily of the Pathé branch in St. Louis at 320 Locust street, until a successor can be found to C. S. Edwards, former manager of the exchange. While he is in charge here Mr. Shurtleff is making some changes in the sales system, to conform with the methods of the Eastern offices.

The Vitagraph Exchange at 3630 Olive street, St. Louis, has a new traveling representative in the person of Harry Strickland.

War Calls Pathé Branch Men

H. M. Osborn, manager of the Philadelphia Pathé Exchange, reports that three of his office force have enlisted. The young men are: J. J. Keating, Albert Spein and William Bevan.

General Film Expanding

Owing to reported improved business of General Film Company, and its added product of selected short length subjects, a number of the branches in the Central West are to have larger quarters.

Business Manager H. H. Buxbaum has made a trip to Cleveland, Detroit, Indianapolis and Cincinnati, to inspect those branches of General Film, arrange for the handling of a doubled output, and to see toward securing enlarged quarters for each of the exchanges. The volume of business at each of these exchanges is said by him to be so great as to make their existing space seem cramped, and when the added releases are all listed a great deal more room will be in demand.

IN AND OUT OF TOWN

Al. Lichtman, general manager of Artcraft Pictures Corporation, is back in New York after a trip to the West Coast and various exchange centers.

Louis Burstein of the King Bee comedies is in New York to remain about three weeks before returning to the Jacksonville studio.

Ben Friedman, of Friedman Enterprises, left New York yesterday, after a few days' stay, on business in connection with "The Mormon Maid."

Ben Shulberg, general manager of Paramount Pictures Corporation, is back at his desk after a visit to the Lasky studios in Los Angeles.

"The Great Holdup," a Scene Secured at Great Risk of Life
MOTION PICTURE NEWS

Just for Fun
By Longacre

FROM the looks of certain picture screens Willard Mack must be a first class salesman as well as a scenario writer.

THERE are many who aver that Patty Arbuckle is the most diplomatic member of the profession in withdrawing from a game while still ahead of it.

WITH CERTAIN APOLOGIES
Said H. H. Van Loan to George T. Pardy.

"I've started strong although I'm tardy." Said George T. Pardy to H. H. Van Loan.

"Your stuff is making the whole trade groan."

YES, Bluebirds are no longer shown in the privacy of the projecting room and Butterflies too must be sought for elsewhere. Reviewers have found themselves forced into the pursuit of nature on the sly, and now may be seen any day rushing frantically about Broadway endeavoring to discover the hiding places of the 'birds and 'flies.

AT that though the chase sometimes takes on the aspect of a Fox hunt.

COLUMNIST F. P. A. of the New York Tribune instituted the "War Wagon" not so long ago and set it in motion to the delight in pointing out the lack of plausibility in picture plots. Naturally they are not always wrong, but we wonder how many different postal cards he thinks he was sending.

SOME mean person with a contorted sense of humor, suggested in re the selective draft that press agents be sent the front as gas bombs.

ORACE FULD, once a reviewer, now a salesman, has attained heights of prominence, then they asked to his life. Happening into one of the Lasky bar rooms he discovered the assoc.

JESSE LASKY is now going about with a gun in search of Hiram Abrams who told him the trip to Portland would cost him nothing.

"Word that --- was in the neighborhood spread quietly but quickly through the building. Customers came running from far and near to have a look at those Girls from the ribbon counter bolted, one might say, and rushed to the front room to have a peep at the hero."

"Ladies who had sold buttons for the last ten years forgot everything else in their desire to see --- in the flesh."

"The elevator boys enjoyed a rush season. Stairways creaked beneath the rush of many feet. It seemed as it another Pied Piper had established himself in the second floor front."

JEROME BEATTY says that Mary Pickford is the coming Shirley Mason of motion pictures.

WILLARD BRADLEY begs to make a few corrections in his biography as printed in the Studio Directory. Of chief import are the denials made by Mr. Bradley of the statements that he rides for divers entertainment is whether he is directing just now, but free dancing was in the scenario line while he is not under the Bergere or any other management except his own.

We caught a glimpse of a postal card which Bennie Zeidman sent to Pete Schmid all the way from Los Angeles. Cameramen having nothing on the artful Bennie in the way of superspionage. We wonder how many different postal cards he thought he was sending.

The Longacre Lampoon
All the News That Fits, We Print
Longacre Square, N. Y., June 2, 1917

EDITORIAL

St случаи adherence of the spoken drama seem to take delight in pointing out the lack of plausibility in picture plots. Naturally they are not altogether wrong, but we wonder why they bother so much about the screen. As far as we can see the great majority of the stage plays contain about as much or as little plausibility in proportion to the number produced as the offerings of the screen. Whenever a human, real picture comes on it is allowed to pass without comment from the venemous critics of the picture. But when an unusually meallower, bellies, lines, one that is given large prominence, then they set to work and call all pictures foolish, impossible, ridiculous and whatnot. Ignorant criticism like ignorant censorship is not always to be laughed at either. Sometimes it takes serious proportions.

In reality the man who goes out of his way to pour scorn on the business in general usually possesses some ulterior motive. If his skeleton were ratted a bit, probably a few rejection slips would show themselves. And if this was the case, manuscript scripts that caused the rejections might possibly be found to be more unreal, more outlandish or at best striking a lower water mark in regard to anything produced for the screen.

LOCAL NEWS

Griffin is conducting a states rights dog's for world these days, which almost leads one to believe a new breed is being evolved.

Ye olde known Herman Selby Pud longer than Geo. T. Pardy and agree with him as to his opinion of the former, only more so.

Agnes Spell had a story in the Sun noir of the m. p. morning Telegraph about the N. Y. p. and is in no danger of being arrested from now on.

—Claire Thoughts, the writer of verse, is visiting N. Y. at the present writing.

—Adam Hall Shirk, Art Hall now and ye ol. of Pete's latest war pictures the other Sat. eve.

—W. W. Schmid, the lst of June is on hand, to speak, and we'll make our list of guests also over the wire.

—Bill Johnston is staking the songwriters' stuff when he heads an edit. "Chicago—and You." Ah, there, Bill.

—M. P. News, Inc., is beginning to think about vacations. Christmas will be here soon, say they.

—Billy Quirk, the w. k. terror of French buildings, president of the Screen Club and director, is now producing Black Diamond pictures and vast improvements.

—A. Parsons is another p. a. who also writes at times, he has a new No. June No. of "Forest and Stream."

—Naas Dabbs is seeing a lot of the m. p. bus these days acting as p. a. for Frank Hall.
"Prosperity, Not Depression, Result of War Times"  
J. I. Holcomb, President of Big Popcorn Machine Works, on Canadian Trip Finds Wholesome Condition Motion Picture Dome Not Heated

Returning from a trip to Canada, where he spent some time making a thorough investigation of business conditions, J. I. Holcomb, president of the Holcomb and Hoke Manufacturing Company, world's largest popcorn machine makers, whose machines are used in front of many picture theatres, has words both of hope and warning as regards conditions during the war.

"Don't peddle war scare," is the striking keynote of Mr. Holcomb's opinion.

"I feel sure," he said, "that every man in the moving picture trade will make more money than he has ever made before, not despite the war, but because of the war. And the duration of the war makes little difference in the final result. Congress recently voted $7,000,000,000 to be used for war purposes. Most of it will go for new business in this country. Think what that means. The great middle class of this country and the laboring class will spend more money and have more actual cash to spend than they have ever had before. This is especially true considering that purchases in this business, I believe, average considerably less than $1. People will think they are practicing economy. But as a rule they forget the dimes and remember the dollars. And they are always ready to spend ten dimes, if the ten purchases are made at separate times, when they would think twice about spending one dollar.

"I have just returned from a trip to Canada, where I was looking over business conditions. I interviewed the managers of the Commercial Agencies, Government officials, business men, etc. The unanimous opinion was that Canada is enjoying the greatest era of prosperity ever known. Workers are scarce, wages are high, collections are good and business is booming. It is only fair to assume that conditions in this country will be identical as those in Canada at the present time.

"It seems to me that the business man who imagines that his business will be seriously curtailed by the war has groundless fears. And if he exercises a little common sense he will recognize that right now is the time to get his share of the easy money which this country is ready to spend. His problem should not be one of retrenchment, such as cutting down expenses by reducing his clerical forces, stock and advertising.

"Instead he should - he must - make every effort to get his share of the $7,000,000,000 which is waiting for him -- but not by those methods.

"In a nutshell, my idea of business during the war is that dealers never before have had such an opportunity for making big money as they have today. And all that is necessary to make big money is that the dealer take the live man's viewpoint. He should refuse to listen to the little fellow and go after business for all he is worth. In other words sell war prosperity - don't peddle war scare."

Absolute Enforcement of Blue Laws in Iowa

Iowa has Sunday closing. Attorney General Havener on May 13 began his campaign to enforce the "blue laws" which have been in existence but not enforced for years. Less severe laws were proposed at the last legislature and defeated. The Attorney-General declares he will not have a law on the books that is not being enforced.

Sunday, May 13, he began operations in Des Moines, the state capital, closing all amusements and businesses, except the prescription counters of drug stores. The first move is a test case. If it succeeds Iowa will be under the ban of one of the most severe Sunday closing laws in the United States. Former Attorney-General Cosson explains he believed community interest should govern and that the laws should not be enforced where the community as a whole objected.

Marion, Ia., was really the first city to fall under the ban. Even the cigar stores were closed there Sunday, May 6, along with the motion picture theatres. Many Iowa towns have voted local option to close the motion picture houses on Sunday, but in all the larger cities and towns they are open on Sunday.

The Attorney-General has announced he will send letters to county attorneys in all the counties within ten days ordering them to enforce the law.

"Better Pictures" Shown by St. Louis House

The Visual Library, which is the St. Louis branch of the National Committee on Films for Children, gave its first matinee at the Delmar theatre, one of the Cornelius group of motion picture houses, on May 5, to an audience of eight hundred.

Miss Sarah Edwards, who promoted the movement in St. Louis, says that the plan of the association is to put the program in other theatres in other parts of the city, which has been separated into districts, with one house showing the program in each district.

A number of coupon cards will be sold to the parents and children in each district, and each card will be good for twelve admissions to as many matinées. The exhibitor is guaranteed $25 for each performance.

Theatre Aids Church

The Jefferson theatre, Dallas, Tex., has given its noon hour during which time the shows are in progress, over to Rev. George W. Truett, for twenty years pastor of the First Baptist Church. The house is filled to its capacity daily. In this way the amusement people are showing a broad-minded spirit of co-operation with the different parts of the public.
One minute to live was "Wolf" Lowry's offer to a man who insulted a woman. "Wolf" quick on the trigger, ranchman -- portrayed by W.M. Shart, falls in love with her but surrenders when her first love appears, and goes to Alaska.
"Her Fighting Chance"  
(Arthur Jacobs—Frank Hall—Seven Arts) 
REVIEWED BY PETER MILNE

JAMES OLIVER CURWOOD'S wild story of the Canadian Northwest, "The Fiddling Man," upon which "Her Fighting Chance" is based, has been given a magnificent setting by the producers. Director Edwin Carewe took his company to some northern spot where there was plenty of snow and just the right scenery in which to set Mr. Curwood's story. Several times was the invitation audience at the Broadway theatre moved to applause by the transcendent beauty of the scenes.

In all other respects "Her Fighting Chance" is a picture the likes of which are seldom seen. The story has one long, powerful vein of suspense. Technically, the scenes have been so arranged that the utmost has been gotten from this valuable property. Certain incidents are withheld from the audience just long enough, and when finally they are flashed across the screen their effect is thrilling, to say the least.

The cast is headed by Jane Grey, who handles the role of Marie excellently. Thomas Holding as Thoreau and Percy Standing as Corporal Blake of the Northwest Mounted Police are the other principals. The picture is really a three-act one after the story gets under way. That the interest is kept up to such a pitch with the play practically wholly between the three characters is another tribute to the adaptor and director in their fine arrangement of the continuity.

"THE STORY AND PLAYERS" 

Corporal Blake (Percy Standing) is sent to apprehend the murderer of Francois Breault (Fred Jones). All evidence points to Thoreau (Thomas Holding) as the guilty man. Blake arrives at his cabin while he is away and is greeted by Marie (Jane Grey), his wife. Posing as a friend of her husband's, he learns from her that Thoreau and Breault quarrelled shortly before the murder was committed and that the former was absent from his home at the time. This, together with the dying man's confession that Thoreau was the murderer, seems undeniable evidence. Blake, fascinated by Marie, agrees to let Thoreau escape providing he pay the price. After a supreme struggle, he is ready to acquiesce to his demands when Thoreau arrives. Blake arrests him, but during the night Marie helps him to escape. Blake goes in pursuit. In the meantime the officers at the post have received the dying confession of Pastamoo (William Kohl) that he committed the murder and Thoreau's cabin. The chase has led pursuer and pursued around a circle and back at the cabin. Blake mistakes another officer for Thoreau and fires at him. The officer returns fire, the firing, the villain, Thoreau and Marie then learn that they are free from suspicion.

"Atonement"  
(Bluebird—Five Reels) 
REVIEWED BY PETER MILNE

"ATONEMENT" is the first of the selection of foreign-made pictures to bear the Bluebird World Film label, which promises to be a series of excellent productions, not only for their artistic effect but for their dramatic interest as well. The story is an interesting one, and the acting and direction are excellent.

"SOUTHERN JUSTICE" (Paramount—Five Reels) 
REVIEWED BY GEORGE N. SHOREY

"SOUTHERN JUSTICE" in its simplicity and charm, in its richness of scene and realism of setting, and in the manner in which the story gets under way, And like its predecessors "Southern Justice" is a comedy-drama of a sort that entertains more by the colorful bits infused in it by its author-director than by plot. Frankly the plot of this picture is extremely slow in beginning; there is a wealth of scenery that are "atmosphere" and little else, but when atmosphere makes you laugh and makes you warm with its very homely realism, then the absence of conflicting forces is hardly noticeable. "Southern Justice" is laid in the South in springtime. The scenes secured on large estates are chosen with an eye for their artistic effect. They are always enhanced by excellent photography. The characters in the story become friends to be remembered when the picture draws to an end. George Hernandez's part of Judge Morgan is a delightful one, and Charles Maila's as Major Dilron contributes much to the characterization. Elwood Bredell, a clever youngster, plays the part of the boy, Daws Anthony. Myrtle Gonzalez is charming as the heroine.

"I Encountered"  
(Lasky—Paramount—Five Reels) 
REVIEWED BY GEORGE N. SHOREY

THERE are points about this play which make it very hard to judge of its qualities as good entertainment for Paramount audiences which is what we are expected to estimate. The role of Mrs. Jackson, taken by Fannie Ward, is that of a mother whose one thought is for Little Billy (Jacobs), and as a fond mother Miss Ward is a few dramatic moments, and a tremendous climax when the mother learns her
MOTION PICTURE NEWS
Vol. 18, No. 22

THE STORY AND PLAYERS

S. pictured, "The Boy Who Cried Wolf," from the story by Richard Harding Davis, does not measure up to the story itself as a source of entertainment. As the feature of the Conquest Pictures program it is not up to the standard. The story offers far better opportunities between the covers of one of Davis' books of short stories than on the screen. He never pretended that his particular story should be adapted to the screen, else he would have put it into more of sustaining interest, more action and less of the light, dreamy narrative. What it lacks in strength of plot it makes up in its timely appeal and good, wholesome thought for the younger generation who are instilled with the desire to show their patriotism. "The Boy Who Cried Wolf" will serve as an excellent filler for a featured program. It is in two reels. E. H. Griffith directed.

Albert Hackett presents the part of Jimmy, a Boy Scout, who, after hearing a lecture by a war correspondent, is instilled with the desire to be of service to his country. The correspondent had told the Scouts that every suspicious character whom they saw should be watched. Jimmy from that time on is on the watch and discovers a suspicious looking man making a map of the topography of the country surrounding his home town. The suspicious stranger is in reality a spy, and Jimmy receives the honors of his troop.

"Crystals and Their Beauties" is a good scientific offering in a split reel with "The Making of Hundred Ton Guns," a timely industrial showing.

"The Story of Plymouth Rock" is a one-reel drama telling of the Pilgrims.

"Skylarking on Skis," a scenic sport picture, shows Dartmouth College students in stunts on skis.

"Farmer Alfalfa's Wayward Pip" an animated cartoon, completes a good program.

THE STORY AND PLAYERS

"Freckles" (Lasky-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

We always look to thorough enjoyment and sincere entertainment when Jack Pickford comes onto the screen. With Louise Huff in "Freckles" we predict the greatest success the famous Mary's brother has yet attained. Gene Stratton Porter's remarkably dramatic play has been staged in most beautiful settings, and it is only a case of giving the right emphasis to all the good points in this production, which from several angles will bear sincere praise.

As stated, Pickford lives his part, as usual. He obviously does not gain our sympathy because of his good looks, though his expression and manner on the stage compel interest at once, but he has that something which has made his big sister the highest salaried artist, and that something, as we have explained before, seems to be his ability to live any natural role that is assigned to him, as if he were actually that character.

He can look the most sorrowful, the most bored, the most cheerful, and happy boy, as occasion may require, and as Freckles we frankly say we like his

THE STORY AND PLAYERS

Freckles (Jack Pickford) is an orphaned orphan waist, runs away and finally is given the name of the father of John McLean (Hobart Bosworth), a lumber baron, who takes a fancy to him and makes him a member of his household. In the forest he meets Angel (Louise Huff), whom he worships desperately. In an encounter with lumber thieves he is all but killed, and taken to a hospital where he is nursed back to health by Angel, whose true love he learns. In the meantime his father, an English nobleman, dies, and his uncle traces him to the hospital, where he learns of his noble birth, and now he can declare his love to Angel—whom he has felt far too good for an unknown, as he believed himself to be.

THE STORY AND PLAYERS

"The Boy Who Cried Wolf" and Other Pictures
(Conquest-Forum Films—Six Reels)
REVIEWED BY JOSEPH L. KELLEY

A picture, "The Boy Who Cried Wolf," from the story by Richard Harding Davis, does not measure up to the story itself as a source of entertainment. As the feature of the Conquest Pictures program it is not up to the standard. The story offers far better opportunities between the covers of one of Davis' books of short stories than on the screen. He never pretended that his particular story should be adapted to the screen, else he would have put it into more of sustaining interest, more action and less of the light, dreamy narrative. What it lacks in strength of plot it makes up in its timely appeal and good, wholesome thought for the younger generation who are instilled with the desire to show their patriotism. "The Boy Who Cried Wolf" will serve as an excellent filler for a featured program. It is in two reels. E. H. Griffith directed.

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"Skylarking on Skis," a scenic sport picture, shows Dartmouth College students in stunts on skis.

"Farmer Alfalfa's Wayward Pip" an animated cartoon, completes a good program.
"The Millionaire Vagrant"
(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

"The Millionaire Vagrant" presents the story of a rich young man who, on a bet lives in one of his own tenements on six dollars a week and there runs headlong into romance and has his eyes opened to the hardships of the poor. The theme of the picture is a rather inconsequential affair. Any rich young man who believes he can get along easily on six dollars a week doesn't appear terribly attractive in the spectators' eyes. Perhaps that is why the author chose to call him Du Peyster. After it's all over Du Peyster decides to erect educational institutions and help the poor along, which is an ending divided in the first reel.

One wishes that J. G. Hawks had rescued his story without regrets to such unconvincing things as the prosecuting attorney, who is both guilty and a prisoner and who writes her a note in the court room to meet him that evening. This girl, supposedly another needy creature, turns out to be secretary to some Reform Society. The picture also needs much explanation in the way of subtitles. There are too many of them for the good of the continuity. Then too the continuity is spoiled more than once by certain jumps that give the appearance of having been caused by the editor.

Charles Ray brings to the artificial role of Du Peyster his winning personality and manages to make the part effective in some of the scenes. Victor Shorteinger directed.

ANNE THE STORY AND PLAYERS

Steven Du Peyster (Charles Ray), a young millionaire, bets with an attorney, Blackridge (J. Barney Sherry) that he can exist in the tenements on six dollars a week. In his new surroundings Steven becomes acquainted with Ruth (Sylvia Bremer) and half a dozen folk in various stages of poverty and despair. Ruth is artful on some charge not altogether clear. Steven, in attempts to regain some of his valuables held by Blackridge, in order to provide counsel for the girl discovers that the lawyer is a ruse. He acts as prosecuting attorney in the trial and drops the case when Ruth seems willing to accede to his suggestions. He writes the note which Ruth makes public. Du Peyster, his bet won, enters on a life of reform work with Ruth as his partner.

Jack Gilbert, Elvira Well, Dorcas Matthews, Aggie Herring, Josephine Hendley, Carolyn Wagner and Walt Whitman are others in the cast.

"Mystery of the Double Cross," No. 12, "The Riddle of the Cross"
(Triangle—Two Reels)
REVIEWED BY GEORGE N. SHOREY

This is a tense chapter of continued mysteries, well sustained, keeping the audience guessing at every turn in a manner which has marked this serial throughout. Bentley Bentlcy tries to take advantage of Philippa's love for her father to trick her into marrying him, but fails through Dick's watchfulness. The masked stranger has little to do with this episode, which gets its on a life of reform work with Ruth as his partner.

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Jack Gilbert, Elvira Well, Dorcas Matthews, Aggie Herring, Josephine Hendley, Carolyn Wagner and Walt Whitman are others in the cast.

"The Neglected Wife," No. 1, "Beyond Recall"
(Balboa—Pathé—Two Reels)
REVIEWED BY GEORGE N. SHOREY

There is more plot to this picture than has been usual in some "serial" offerings. This episode, by itself, has all the dramatic elements of a complete story, well acted and smoothly presented by Ruth Roland and a highly competent supporting cast.

Pauline Starke, Kate Bruce and Jennie Lee have other roles.

"An Amateur Orphan"
(Pathé—Five Reels)
REVIEWED BY GEORGE N. SHOREY

The underlying idea in this little play is clever, the poor little rich girl being willing to change places with a less "fortunate" orphan, in order to escape the tyranny of an unsympathetic old governess. It seems to us Gladys Leslie at times overdoes the effervescent child-spirits business to the point of almost losing consciousness with proper adaptation to circumstances and surroundings.

Her fatal gust of enthusiasm for any and everything which does not offer the stiffing restraint of an ugly goodness, are far

SACKFEE to social ambitions, greed of power, and all the concomitant merriments that attend a young soul offered on the marriage market by a heartless mother, seems to us a theme we have met somewhere before. The inevitable Duke adds variety. And the other woman, who loves the Duke and finally by her jealousy saves the girl.

From the above you will see that Anita Stewart has not a chance to do anything here in this production, and she meets that opportunity just as she finds it, trying to conquer with her own pleasing personality a series of situations that have been done so many different ways by so many capable artists of the stage and screen, we almost know by rote what is coming next.

As with other serials, the plot here is a complicating of a good thing, with some very fine night scenes of a train and an automobile and the dragging of a mur- deress out of a Pullman berth.

This is not up to Vitagraph standard. It will not seriously horrify admirers of Anita Stewart, but certainly does not offer her a worthwhile role.

THE STORY OF THE CAST

Clever (Anita Stewart) is to be sacrificed on the altar of ambition and wealth. Her aunt and uncle (Jutha Swayne Gordon, Charles Stevenson) plan her marriage to Duke Boris (Dinsley Shaw). Bucky Rain (William Dunn) is always favored by her uncle. Doctor Bills Dunn (Rudolph Cameron) is her personal choice, however, and when Rita (Eudie Jensen) has murdered Duke Boris through jealousy of his marrying Clever for her money, the course of true love is made possible. The Duke is murdered with Bucky Rain's pistol, however, while Billy and Clever are both suspected of the murder. But the crime is fastened on Rita, who confesses the deed.

"Madame Ho-Deep"
(Pathé—Five Reels)
REVIEWED BY PETER MILNE

This makes an average picture, based on a story by O. Henry, entitled "Madame Ho-Deep of the Rackets." The production may be classified as a comedy-drama, although toward the end a heavy supply of melodrama is introduced with a long two-shock scene and a light on a moving train to bring in a few thrills. Chester Withey arranged the story for pictorial use and produced it with a fine regard for realism. There is a point in the light in the end which shows quite an obvious slip in detail, but in other respects his direction is entirely satisfactory.

Seena Owen is featured in the title part and creates a notable character. A. D. Sears heads the support. Much of the comedy can be traced to James Harriot, who creates a laughable character as Willis Cooper.

THE STORY AND PLAYERS

Octavia (Seena Owen), a society girl with a string of suitors, elifs Westlake (A. D. Sears) and marries the ancient Colonel Beaucoup (F. A. Turner). Westlake, unknown to Octavia, secures a position as manager of the Colonel's ranch. The Colonel dies shortly afterward, and Octavia discovers that he has left her practically nothing but the ranch. She bewails West and discovers Westlake in charge. He has determined not to let her heart run away with her head again, but when the villainous overseer (Sam De Grasse) interferes, there is nothing for him to do but play the hero.

Pauline Starke, Kate Bruce and Jennie Lee have other roles.

"Clover's Rebellion"
(Vitagraph—Five Reels)
REVIEWED BY GEORGE N. SHOREY

This is a tense chapter of continued mysteries, well sustained, keeping the audience guessing at every turn in a manner which has marked this serial throughout. Bridge Bentley tries to take advantage of Philippa's love for her father to trick her into marrying him, but fails through Dick's watchfulness. The masked stranger has little to do with this episode, which gets its on a life of reform work with Ruth as his partner.

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This is a tense chapter of continued mysteries, well sustained, keeping the audience guessing at every turn in a manner which has marked this serial throughout. Bridge Bentley tries to take advantage of Philippa's love for her father to trick her into marrying him, but fails through Dick's watchfulness. The masked stranger has little to do with this episode, which gets its on a life of reform work with Ruth as his partner.

Steven Du Peyster (Charles Ray), a young millionaire, bets with an attorney, Blackridge (J. Barney Sherry) that he can exist in the tenements on six dollars a week. In his new surroundings Steven becomes acquainted with Ruth (Sylvia Bremer) and half a dozen folk in various stages of poverty and despair. Ruth is artful on some charge not altogether clear. Steven, in attempts to regain some of his valuables held by Blackridge, in order to provide counsel for the girl discovers that the lawyer is a ruse. He acts as prosecuting attorney in the trial and drops the case when Ruth seems willing to accede to his suggestions. He writes the note which Ruth makes public. Du Peyster, his bet won, enters on a life of reform work with Ruth as his partner.

Jack Gilbert, Elvira Well, Dorcas Matthews, Aggie Herring, Josephine Hendley, Carolyn Wagner and Walt Whitman are others in the cast.

"The Neglected Wife," No. 1, "Beyond Recall"
(Balboa—Pathé—Two Reels)
REVIEWED BY GEORGE N. SHOREY

There is more plot to this picture than has been usual in some "serial" offerings. This episode, by itself, has all the dramatic elements of a complete story, well acted and smoothly presented by Ruth Roland and a highly competent supporting cast.

Pauline Starke, Kate Bruce and Jennie Lee have other roles.

"An Amateur Orphan"
(Pathé—Five Reels)
REVIEWED BY GEORGE N. SHOREY

The underlying idea in this little play is clever, the poor little rich girl being willing to change places with a less "fortunate" orphan, in order to escape the tyranny of an unsympathetic old governess. It seems to us Gladys Leslie at times overdoes the effervescent child-spirits business to the point of almost losing consciousness with proper adaptation to circumstances and surroundings.

Her fatal gust of enthusiasm for any and everything which does not offer the stiffing restraint of an ugly goodness, are far
THE STORY AND PLAYERS

Marcia (Gladys Leslie) gets rid of "Quincy" (her governess, Isabel Vernon) by changing places with Quincy's little niece, Jane Perkins, an orphan, when her parents (Thos. A. Curran and Joan Armour) leave her for a trip abroad. Jane is sent to boarding school, while Marcia is adopted out of the orphan asylum by the Bentons. Dave Benton (Roy Haller) the black sheep of the family finds his first inspiration in Marcia. Later Dick (Chester Morris), a lover from the city, visits the Bentons, who are farmers, and Dick and Dave then become rivals, and Marcia helps both, until on a final choice she choses Dave as her life partner, first, however, purposely spoiling his selection by the directors for a big prize he so dearly desires.

"A Royal Rogue"

(Triangle-Krejotty—Two Reels)

REVIEWED BY PETER MILNE

A THK ending puts an upshotastic climax on this two-reeler which for the rest of its length runs at an unusually fine pace. The ending has a house-top chase, an automobile shooting up in the air on a track of water, and a stone wall. Excellent and with lighting action, this wild climax is one of the best ever seen.

"Should She Obey?"

(Arizona Company—Eight Reels)

REVIEWED BY WILLIAM J. MCGRATH

THIS second multiple reel feature film to be finished by the Arizona Company was given its premiere in Chicago at the La Salle theatre. It is a propaganda picture, a philippic against the divorce evil of this country. As it has reached the screen it shows what that the Arizona Company had promised for it is true. Time, effort, money and intention have been invested in it, and its particular nature and the scope it covers seems to make it an ideal state rights picture.

In the striving to parallel the action and moral with the statistics and actual tragedies chronicled in recent American life the producers have not neglected to sustain the necessary story interest, and one can sit down and enjoy the picture without having an opinion either way. But there is one thing certain, it is a brave and powerful smash at the divorce evil of the present and an appeal to humanity to save women from being martyrs and slaves to an arbitrary marital vow.

To one who reads the news columns of the daily papers and possessed of a good memory, much of the action of the picture is recognized as being founded on a social scandal of the upper crust that received much notoriety some years ago. Because of the necessity to show the many tragic offshoots of unhallowed and poisoned marriages and easy gotten divorces the story branches off from its central theme into several tangents, all with moral bearing climaxes.

It is pictorially prefaced with captions and pictures depicting the growth of the evil and the activities of those States and bodies of lawmakers who have started already to stamp out the evil. Such political personages and solons as Governor Emmett Boyle, of Nevada; Lieutenant Governor Sullivan, Senator Boul, Senator Huskey, Chief Justice McCarren, all of Nevada; former Lieutenant Governor Barratt O'Hara, of Illinois, many nationally prominent welfare workers and clergymen are shown.

The picture was directed by George Siegmann, former associate of D. W. Griffith, and the story was arranged by Walter Howey.

"The Hand That Rocks the Cradle"

(Universal—Six Reels)

REVIEWED BY PETER MILNE

DESPITE License Commissioner Bell's protest, the Universal Film Company secured an injunction from the Supreme Court and screened the latest Lois Weber picture, "The Hand That Rocks the Cradle," at the Broadway theatre last Sunday night. Miss Weber in a mild fashion advocates a sort of "selective" birth control, hence Mr. Bell's telephoned protest, which came too late to take effect before the Sunday exhibition.

The picture, outside of its theme, which is in New York City considered more or less illegal, is harmless to the point of being lethargic in certain places. Miss Weber works on the "show 'em" principle in great detail. A character may mention an occurrence and so make it perfectly clear, but Miss Weber must accentuate the matter by visualizing it by way of the fadeout. This process of production results in something of an undue expansion of footage.

The subtitles in many cases contain facts and figures that startle. An emotional appeal made by Miss Weber in her character of Mrs. Broome in which she says: "If the lawmakers had to hear children they would change the laws," stirred a certain portion of the audience to applause. The "if" there is rather a big thing. It might be to better effect to advocate woman suffrage instead. Many of the subtitles convey the impression that it was because of them that Mr. Bell voiced his protest.

Doubtless "The Hand That Rocks the Cradle" will stir up considerable comment if it can make its way to the screens of picture theatres. Any offering that terms the course of nature "often perverted" is bound to set people talking. Miss Weber, assisted by her husband, Phillips Smalley, has molded her picture on facts and propaganda constantly in use by advocates of birth control. It is not a picture thrown together helterskelter with merely an eye to its sensational possibilities, but one on which
considerable thought and care has been expended. It is a pity that it runs to such unwarranted length.

As for the story, it is straight propaganda and contains few scenes in any sense dramatic. Its chief forte is its subtitles, which certainly enlighten and often make one gasp.

THE STORY AND PLAYERS

Mrs. Broome (Lois Weber) is watched by the police because she spreads literature advocating birth control. She is arrested, but owing to the influence of Dr. Broome (Phillips Smalley), her husband, she is pardoned. She then tells the story to a married couple (Wedgewood, Novelli and Priscilla Dean) of a former servant (Evelyn Nesbit) who married and bore more children than her husband (Harry de More) could support. Later Mrs. Broome is arrested for holding a meeting. She tries the starvation system and eventually is pardoned again. The last scene shows her more or less happy with her family, reading that a bill on birth control may pass the Senate of a certain State.

"The Lad and the Lion"

(Pub. K-E-S-E—Five Parks)

REVIEWED BY WILLIAM J. MCGRATH

PICTURESCQUE: Oriental settings faithfully made, and once again the charm of wild animal life in the picture, as only Selig knows how, make this new K-E-S-E release one of charm and a sure attraction. Not that the story—the plot thread—is absent, it is not. There is a good story with the love story made attractive by the romantic background. But the desert scenes, toasting palm-leaves, Oriental bazaars and lapping surf on silver sand of a tropical island, sort of make one forget the story trend for the artistry of the setting. And then there is the animal life that plays a big part in the picture, in fact a chief part, the lion, fang-bearing and majestic, but doing his allotted work in the photodrama with the cleverness of a terrier in a trained dog troupe.

Vivian Reed, pretty and prolific in her work always, is the star of the picture and well placed. Others in the cast are: Will Machin, Charles Le Moyne, Al Filson, Lafayette MacKee, Captain Ricardo, Cecil Holland, Gertrude Oakman and Frank Clark. Al Green directed the picture, and it is a silent but vivid attest of his ability.

THE STORY AND PLAYERS

A young sailor lad (Will Machin) is cast ashore on an island from his wrecked ship. The experience has made his mind a blank. He makes friends with a lion cast ashore in a crate from the same ship.

For many months they are sole companions on a deserted part of the island. Nearby on the coast is an Arab village where Sheik Hadji (Al Filson) rules with his daughter, Nakbla, as princess (Vivian Reed). She revolts at a proposed marriage to Ben Saada (Charles Le Moyne), chief of a brigand band.

One day the Princess Nakbla’s life is endangered by a party of Saada’s brigands in a lonely part of the island while she is out riding. The lad and the lion come to her rescue and the beast routs the would-be ravishers. The lad makes friends with the princess and an immediate bond of love springs up between them. He takes her back to her father and the Sheik thanks him and favors him with the hand of his daughter. The close of the picture comes with the lad and his Oriental princess bride happy and back in America.

“The Lad and the Lion”

(Pub. K-E-S-E—Five Parks)

REVIEWED BY WILLIAM J. MCGRATH

"Redemption"

(Pub. by Julius Sieger—State Rights)

BUCKET by the box-office magic of Evelyn Nesbit Thaw’s name, and offering a story that may well be claimed to parallel in many respects the star’s own career, “Redemption” seems a production certain to gain its share of attention from State rights buyers. Then there is a further point worthy of commendation for the patron who goes to see “Redemption” in the amiable hope of viewing an off-color story is doomed to disappointment. Aside from the very slight suggestion contained in the theme of a woman fighting a grim struggle to bury the mistakes of the past, “Redemption” is clean and cut-out narrative.

In the role of a former dancer, now happily married and with her happiness crowned by the presence of a romping youngster, Evelyn Nesbit measures up well to the emotional demands made by the story. This, by the way, is a rather slender thread. The “man of the past” returns, of course, to burst the bubble of happiness. His bounding nature, indirectly, it brings about the death of the one-time actress’s husband. Misfortune dog’s steps still further as she seeks to earn a bare living—bringing in its train many dramatic moments—but finally she overcomes Fate and finds herself on the road to comfort as a fashionable modiste. The climax comes with the development of a romance to be twin her son grown to maturity and the daughter of the past mour of her stage days.

The presence of Evelyn Nesbit’s real son—he is a precocious younger, too—in the cast is only one of the points that will give “Redemption” an especial appeal to women. Julius Sieger has directed the production in adequate fashion, while the staging is never scrimp. For publicity purposes it might be well to mention that the actor playing Miss Nesbit’s son in his older years bears a striking resemblance to the Harry Thaw of pre-trial days. A touch of semblance to Stanford White is also found in the “heavy.”

First Three Hoyt Comedies

(Pub. by Two-Reel Reich)

REVIEWED BY WILLIAM J. MCGRATH

Charles Hoyt’s comedies on the spoken stage were famous as laugh makers. The Selig Company have quietly during the past part of the year been engaged in making screen version of the principal ones of these famous old-time comedies. Three of them are ready in two-reel lengths and with a company of practically unknown, but capable people, Selig has managed to arrange the comedies for the screen and preserve most or all of their quaint and uproarious action and equally individual and Horatian titles. They are: "The Brass Monkey," "The Hole in the Ground," and "A Night and a Day."

To the most of the younger generation of motion picture fans they will be new and equally as entertaining and amusing as they will be to the older Hoyt vitaries of the past. They are comedy all the way and a bit refreshing after months and years of the present standard of motion picture comedies. They will be well come any place, for Joseph Richmond, who directed them, has succeeded in keeping all of the brand of Hoyt humor on top.

The principal fun-makers in the cast are William Fables and James Harris. Supporting them are Amy Demout, a 25-year-old ingenue type who has beauty, enthusiasm and much ability that should be developed for her benefit under Selig tutelage.

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THE EASTERN STUDIOS

MAXINE ELLIOTT, who recently finished her second Goldwyn Picture, spent a week in Washington during the visit there of the French and English war envoys.

Miss Elliott is very much in the good graces of the officials of Great Britain and France, because of the work which she has done in France in aid of war refugees and in providing for the wounded and helpless.

Miss Elliott is shortly to leave for a port in Northern France and will continue her humanitarian work.

CAROL HALLOWAY is nursing painful bruises and scratches as the result of a "stunt" which occurred in the filming of the sixth episode of "Hearts of Flame," the big Vitagraph serial. The scene called for her and William Duncan, supposed to be escaping from a mine, to quit an artificial cave seventy feet up the side of a mountain and descend to the ground by means of a rope. She was halfway down the rope when Duncan had met with a slight delay—necessitated by the execution of two mountain lions which had appeared in his path—swung over the ledge of the rope. He caused the line to sway with such force as he descended that Miss Halloway was thrown against the rocks several times and narrowly escaped serious injury.

HOWARD IRVING YOUNG Astra-Pathe Scenarioist, called to officers' training camp at Fort Meyer, Va.

LAWRENCE SEMON, director who has been producing Big V comedies at the Los Angeles Studios, has returned to New York with his company and now is at work on a new series of comedies featuring James Aubrey. Semen and Graham Baker, author of the Big V stories, have just introduced a new and effective way of propelling a pie other than by hand power. In "Bombs and Blandings," they employed a strength testing machine such as is used at amusement parks—one of those where the fellow wallops a cushioned spring trigger with a mallet and a wooden block goes shooting up the tower.

In the place of the wooden block they used a pie, which kept right on going until it collided with the hero, who was sailing around in his aeroplane.

FIFTEEN minutes' work by Jane Cowl last week in a benefit performance for the ambulance fund of the Allied Relief agencies resulted in the raising of $14,000.

The collection of this money from the audience during the brief interval between the acts resulted in a patriotic demonstration rarely if ever equalled before in an American theatre.

Despite the fact that General Joffre was at the same hour meeting the French citizens of New York, and various welcoming organizations at the Public Library, and later visiting the Metropolitan Opera House to receive a gift of $85,000 for the orphans of France's soldiers, Miss Cowl's benefit brought into the theatre an audience representing the social, art, theatrical and professional worlds of New York's many-sided life.

A GENUINE camera fight of unusual violence resulted recently in injuries to two high-salaried actors in the support of Ethel Barrymore, the celebrated star in connection with her forthcoming screen version of "The Greatest Power." Harry S. Northrup and William B. Davidson, both players of note, were hurt. As a result of the "battle," Northrup has been obliged to wear a glove on his left hand during many scenes in the play, and Davidson has been unable to have closeups taken, owing to an injury to the bridge of his nose.

PEGGY ADAMS, who has been playing leads in various Edison-Conquest Pictures for the Forum Program, is a trifle downcast just at present. Her famous sunshine smile has not been in evidence since she discovered, several days ago, that she could not enlist as a war nurse.

Though born and educated in the Canadian Northwest, Miss Adams finds that even with eight months hospital experience behind her, her age—she is not quite eighteen—bars her from the service. Her only brother, by the way is a member of the Royal Canadian Flying Corps.

JEAN SOTHERN has promised to make personal appearances in all of the Marcus Loew theatres in New York City, where her pictures are being shown. Her first appearance will be at the Orpheum, when "A Mother's Ordeal," which is a Van Dyke-Art Drama, will be screened. Announcements by means of slides and heralds are being distributed at all the Loew houses, and it is expected that her popularity will draw crowds of unusual size on the appointed evenings.

MABEL TALIAFERRO, screen and stage star, has returned from Boston where she starred in Hall Caine's play, "The Woman Thou Gavest Me," and has resumed work at the Metro-Rolfe Studio. The first of a series of new plays purchased for this star is "The Will o' the Wisp," a story of Ireland today. It was written by Katherine Kavanagh and will be directed by Tod Browning, who recently came East from the Fine Arts Studio to become a Metro director.

VIVIAN MARTIN completed a picture at the Lasky Studio under the direction of George Melford. Oh the following morning she appeared at the Morosco Studio completely tagged with the Morosco trade mark and prepared to star in a production under the direction of Robert Thornby.

A N Oriental atmosphere, with a background heralded as genuinely Egyptian, has been created by Max Tourneur in his latest production "The Undying Flame" in which Mme. Petrova makes her first appearance on the Paramount Program. Mr. Tourneur has exercised his facility for finding "foreign" streets in New York City for settings in this picture.

"New York is the most wonderful city in the world in that respect," said Mr. Tourneur. "It is polyglot not only in its population but its architecture represents the four corners of the earth. If one knows where to look, he can get almost anything in the way of scenic effects right in and about New York, that will represent Broadway to Hong Kong."

A RENLIVE camera fight for a pit in "Foleys and Blunders," they employed a strength testing machine such as is used at amusement parks—one of those where the fellow wallops a cushioned spring trigger with a mallet and a wooden block goes shooting up the tower.

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CARLYLE BLACKWELL, June Elvidge and Evelyn Greeley will appear as the leading personages of "The Price of Pride" early in July. In this World-Picture Brady-Made Mr. Blackwell plays two half-brothers who are so much alike that one is convicted of a train holdup, committed by the other. This holdup, by the by, is said to be a remarkably realistic affair, particularly in the phase showing the bandits going through the Pullman sleeper and relieving the startled passengers of their money and jewelry.
“The Milky Way” is the Christie Comedy release for May 14, instead of “The Magic Maid” as first announced. This comedy offers the new Christie star, Margaret Gibson, in an entirely different type of role from any in which she has recently appeared. Miss Gibson’s first comedy under the Christie brand was “With the Mummies’ Help.” Betty Compson has just completed her work in the Christie comedy “Threads of Fate.” Miss Compson had a chance to wear her prettiest frocks in this comedy of society life.

Harry Ham, formerly of the Paramount productions and recently added to the Christie roster, is back from a hunting and fishing trip. He will soon begin work in another comedy.

“STAR DUST” is the name of a comedy now being filmed by Lule Warrington at her studios at Lankershim. “Star Dust” is reported to be a rollicking playlet dealing with the play acting of children in vacant lots. Peggy Custer has been borrowed from the Universal to take part in the Frieder comedy; Irma Sorter, who played in “Ben Blair” with Dustin Farnum, is in the cast, also George Hupp who has been featured in Bluebird releases, and Chandler House who has been featured in Laskey and Fine Arts photoplays. Among others who take part in the production are June Hovick, who makes her picture debut, Carl Miller, who played in “The Clock,” Louis Koff and Alexia Durant, character comedians, W. S. Hooser, who portrays old gentleman parts, and Mary Louise who was featured in “The Birds’ Christmas Carol.” Lule Warrington is directing the production and Gilbert Warrington is the cameraman.

The twelfth episode of “Vengeance of the West,” a Bluebird, featuring Dorothy Phillips on the beach near San Pedro. Al Santell, the Kaleem-Ham comedy director, is still confined to his bed as the result of a motor accident which broke two of his ribs.

“Sage Brush Law” is the title for the fifteenth episode of the Kalem series, “The American Girl,” which is in the process of completion under the direction of James W. Horns. The story is from the pen of Frederick B. Reichelt and deals with a vigilante committee, an attempted lynching and the preservation of law by the star, Marin Sais, who again has a chance to display her ability as a horsewoman.

Phil Lang, who is manager of production for the Kalem Company, has returned from a visit to San Francisco, where he held a conference with Robert Welles Ritchie, who is writing a new series to follow “The American Girl.” Mr. Ritchie was the author of the “Girl from Prison” series, and is a magazine writer of New York City. He joined Mr. Lang in San Francisco to go over the episodes of the new series at their studios.

HENRY P. CAULFIELD, who recently resigned as general manager of the Lone Star Film Corporation, is in New York, where he will complete plans for his future in the picture industry. John Jasper, until recently at the helm of the David Horsley production, takes Mr. Caulfield’s place at the Lone Star Studio. Mr. Jasper has come up through the ranks and has a thorough knowledge of every department of the motion picture business.

Alfred Vosburgh has been engaged by the Western Vitagraph Company to play the lead with Mary Anderson in the feature “The Pretender.” Mr. Vosburgh takes the place in this picture of Antonio Moreno who has left the Vitagraph.

The tenth episode of the “Hearts of Flame” serial is under production at the Hollywood Vitagraph Studio. The serial is directed by William Duncan and, when completed, will comprise thirty one reels. The principal roles are played by William Duncan, Carol Halloway, Joe Ryan, Walt Rogers and Errol Burns.

At the conclusion of the “Hearts of Flame” serial, Carol Halloway who is co-starring with William Duncan in the Vitagraph series, will be a featured lead on the Vitagraph Program.

Construction work on the studios of the Corona Cinecom Company has been ordered to begin about the sixteenth of this month by the President, F. E. Keeler. Mr. Keeler and other prominent members of the Corona Company have taken considerable
THE Balboa Company are expecting to begin a series of new features introducing new stars. Jockie Saunders, the Horkheimer-Mutual star, at the completion of her present story by Lee Arthur, will leave on a vacation. She expects to visit in the Hawaiian Islands and in the East. H. G. Steenbich, asst. to M. Horkheimer of the Balboa, is writing Miss Saunders' photoplays. Miss Saunders has already starred in three of Mr. Steen- bich's stories, "Sunny June," "The Wildcat," and one not yet named. Mr. Steen- bich has written a book and played called "Balboa." 

Isadore Bernstein of the Bernstein film productions "for the clean-minded" has engaged Willar Hall, fiction writer, as scenarist, for the equivalent of Blum scenes. Mr. Bernstein is "Justice," the third of the "Seven Cardinal Virtues" series.

The Harold Lockwood Company intends to make another trip into Arizona or New Mexico for the purpose of filming scenes for their next story which is a take-off of life on a cattle range. Charlie Stalling, asst. director and location man, is now in Arizona looking for appropriate settings.

Fred J. Theaker, producing manager of the York-Melro, has been elected to membership in the Motion Picture Producers' Association of Los Angeles. Mr. Theaker is one of the pioneers of the film industry of southern California.

E D W A R D SLOMAN of the American Studio at Santa Barbara is directing William Russell in a five-reeler feature which is at present, without a fixed title. William Conklin, Kathleen Kirkham are in the supporting cast, while Frances Billington plays opposite Mr. Sloman.

Mary Miles Minter has finished her feature, titled "Periwinkle," at the American Studios. Prominent among her supporting cast is George Periolat who portrays an old headdress.

Cleo Madison has signed up with Captain Wilbert Melville for the production of a feature in which she will be starred. Captain Melville has just completed an up-to-date studio in Hollywood.

The Trinity Auditorium, Los Angeles, for the first time in a year, is playing a motion picture, the Williamson Brothers' latest feature, "The Submarine Eye." William G. Colvin, who has been a member of the West Coast, son of the Morosco Company for three years, is handling the Western bookings for the Williamson Brothers Submarine Corporation.

A CO-OPERATIVE farm, on which employ- ees of the Universal-Frindsen-Manu- facturing Company will raise potatoes, is the other staple necessities in order to combat the high cost of food and the threatened shortage that has been started in New Jersey, and plantation crops are looked under way.

A large tract of farming land has been obtained in the Fort Lee section, near the great Universal Studios, and a farming expert has been employed to teach the rudimen- tary and practical knowledge of crop raising.

SEEING AMERICA First
(Continued from last week)

Take Wrigley's sign away from Broad- way and it would look like a Kokomo cow trail, but what a lot of fun! Bill Hart will have his horse opera troupe while he is on the Atlantic sea coast if Mayor Mitchell will let him permit them to take a little six-shooter practice with the bullets! At that New York we hand it too you, for you sure do send a lot of regular dollars out to our town.

Its side street New York cafe with the alluring trancerance where you don't find film men. Drop into Mrs. Rector's tavern most any day for lunch and if they are in town you find Carl Ate, Julius and other Uni- versalities planning new con- quests for the films of the revolving globe. The UU wants the best. (Adv. for Rector's)

Lewis J. Selznick and Ben Bowles Hampton meet there to compare the notes they receive from their admiring friends who wish to warn them against each other. R. H. Bob Cochran takes on fuel there and accomplished no less a feat than accepting the resignation of Harry O. Davis who moved to a suburb—least he do it.

Any one thinking the film industry doesn't move with lightning speed, and in a few complete flip-flops every day, should have a cop- erator with C. R. Seeley, sales manager for Pathé. Stating that he might try the speed set by (Pathé) A. Parsons, who is an advertiser for the Freres.

Breaking bread—or glasses—while leaning on Rector's mahogany is a popular pastime. There are the ever present E. Mullen of Upahn, and Al- literation VanLoan, who tells of the virtues of Hoff- man-Bernstein productions. There were others but mem- ory does not serve kell what followed is hazy.

Forty-second street has no place for parking autos and for that reason many of the somers prefer Fifth and Spring. Last week we share a grease paint confidante, now this has his twin there most all out our way. Yes, fifth street would be the place to organize a film regiment—by conscription at least.

E. M. Horsin of the Balboa is writing Miss Saunders' photoplays. Miss Saunders has already starred in three of Mr. Steen- bich's stories, "Sunny June," "The Wildcat," and one not yet named. Mr. Steen- bich has written a book and played called "Balboa."
Next Fairbanks June 17—Title Is Changed

Walter E. Greene, president of the Art-craft Pictures Corporation, announces that the second Douglas Fairbanks-Artcraft offering will be released on June 17. The title of this production, originally "A Regular Guy," has been changed to "Wild and Woolly," and as its new name would indicate, the picture offers a story staged chiefly in the atmosphere of the great plains.

The real west is being used as the background, most of the scenes having been screened in Arizona and California. Under the direction of John Emerson, the picture is now rapidly nearing completion at the Lasky Studios, Hollywood, where Mary Pickford is also appearing in a forthcoming Artcraft release. In his new role "Doug" performs many new athletic stunts which he has been practicing for months, such as leaping into the saddle of a galloping horse, bulldozing a steer, riding a bucking broncho, throwing the lariat, etc.

The story has to do with a city youth whose wild fantasies of the great West eventually get the better of him. Clad in an immaculate cowboy attire such as is worn at a masque ball, he travels to the land of his dreams only to find that his outfit is as unique as it appeared to be on Fifth avenue in New York.

Co-Operative Profit-Sharing by K-E-S-E Men

EVERY salesman and branch manager is now a partner in K-E-S-E. With a monetary interest in the welfare of his own individual territory each representative, it is felt, will be able to supply assistance and service to exhibitors in a manner never before attained. It is for this reason that the new policy, creating a bond between exhibitors and distributors, has been adopted, according to announcement emanating from the K-E-S-E New York office last week.

In carrying out the policy of intensive distribution the Essanay sales force, which did excellent work in connection with the Essanay-Linder campaign, will be absorbed by K-E-S-E, Inc. Members of both organizations have been selected because of their ability not only to secure contracts, but to assist theatre managers in solving the problems constantly confronting them, as well as introducing novel and unique advertising suggestions. Realizing full well that only by increasing the business in every theatre can he ultimately secure the greatest volume of business out of his given territory, each representative will naturally act in the capacity of friend and adviser to every exhibitor with whom he comes in contact.

Because of his record as an exchange manager and as sales manager of the Linder campaign, E. R. Pearson has been appointed manager of sales for K-E-S-E, Inc. In discussing the change, Mr. Pearson said: "It has always been a desire of mine to be connected with an organization whose sales force was permanent, because of its ability, and paid accordingly, and whose rental prices were standardized on an equitable basis."

K-E-S-E declares that in the future, even more than in the past, exhibitors may regard to first treatment, equitable rentals, service beyond the mere contract specifications and a relationship which will make business dealings more harmonious.

When questioned in regard to this move, President George Kleine said: "Every one who has made a study of the distribution end of the motion picture industry has long since realized that lack of permanency in the personnel of any organization has been one of the greatest causes for dissatisfaction on the part of exhibitor and producer. In order to secure a sales organization of as near 100 per cent. efficiency as possible, and then keep it intact, we have made it possible for each salesman and branch manager to benefit in proportion to his actual sales ability."

"With every member of our sales organization taking the same active interest in his territory that he would if he owned the rights to our output for that particular district, it is very apparent that exhibitors will receive more co-operation and their individual needs will be better taken care of than ever before."

Thanhouser Believes in Showings for Critics

Edwin Thanhouser has small faith in the plan to abandon the special critics' showings now given on features before release to the theatres.

"Yes, I have heard of this agitation," said the head of the Thanhouser-Pathe Studio, "but I believe the present policy of advance critics' showings will be adhered to by the majority of picture producers. The reason is that the exhibitors do go by the trade press criticisms. It is true that a few years ago film reviewers were pretty largely synopsis writers. That was because the program situation of the time left the exhibitor no choice as to individual pictures, and a tip one way or the other from his trade paper didn't help much. What is the value of a tip if you can't profit by it? Accordingly there was no call for keen criticism and the trade press didn't waste space on it.
Heroine of Railroad Tales, Helen Gibson, Joins Universal

HELEN GIBSON, famed as the railroad girl, has signed with Universal, according to an announcement emanating from Universal last week. The actress, who has been termed by motion picture fans as "the most daring woman on the screen," is said to be at Universal City looking over scripts for forthcoming productions in which she will be featured.

President Carl Laemmle is said to have signed the contract with the "Railroad Girl" to appear in a series of two-reel pictures of railroad life, a type of photodrama that has brought her fame.

Miss Gibson first gained popularity as a rodeo rider, winning the Los Angeles championship, and appearing at all the huge cast supports Mae Marsh in Third Goldwyn

While Mae Marsh's first Goldwyn picture, the work of Irvin S. Cobb, is confined to a few persons, with but two reverts to so-called "mobs," it is announced her third production is one of the most lavish, and employs one of the largest casts yet recorded.

The production, from one of Margaret Mayo's stage successes, is reported to have great possibilities in a pictorial way and Miss Marsh will have the leading role once more in a picture of Hildon proportions.

Everett Shinn, the famous artist and stage director, together with Miss Mayo and Charles Horan are working on this picture in the Goldwyn Studios. George Hill, one of the ablest of cameramen, is photographing the production.

In the cast of this production are: Vernon Steele, Lucille Laverne, Wellington Playter, Charles Eldridge, George S. Trimbly, Lucille Satterthwate, Isabel Vernon, Dick Lee, Jennie Wethershary, Mary Kenneva Carr, Stephen Carr, John Carr, Helen Salingan, Viola Compton, Charles Riegel, Manry Stewart, Jr., Mary Herrlich, Mrs. L. Myles, Mrs. Sophiie Call, Louis R. Grissel, Mildred Call and J. B. Halls.

Art Dramas Not in Market for Scripts

Because of the many scripts which are received by Art Dramas for consideration, it announces that all scenarios intended for companies releasing on the Art Dramas Program should be sent direct to the respective company. They are: Apollo Pictures, Inc., 116 West Thirty-ninth street; Ergobraph Company, 203 West 146th street; Van Dyke Film Corporation, 215 West Nineteenth street, and U. S. Amusement Corporation, Socony Studio. The first three of New York, the last of New Jersey. These last-named companies, it is announced, are in the market for scripts containing original ideas.

Big Role for Gail Kane in Mutual on May 28

Gail Kane's second production for Mutual under her contract with American, "The Serpent's Tooth," has been scheduled for release May 28. It follows closely the release of "Whose Wife?" "The Serpent's Tooth" was written by Forrest Halsey, and scenarioized by Doris Schroeder. It was originally announced under the title of "Edged Tools." It was produced under the direction of Rollin S. Sturgeon.

Miss Kane is seen as a Puritan maid, the sweetheart of the village doctor, the bride of a wealthy New Yorker.

Selznick's Next Presentation Is

Norma Talmadge in "Poppy," an adaptation of Cynthia Stockley's charming novel of South African life, is the next Selznick Pictures release. Director Edward Jose, has finished cutting and assembling the picture, and it will be shown for review this week.

VITAGRAPH FEATURES

DIRECTED BY

PAUL SCARDON

THE ISLAND OF SURPRISE
HERO OF SUBMARINE
D2
THE REDEMPTION OF DAVE DARCY
A PRINCE IN A PAWN SHOP
THE DAWN OF FREEDOM
THE ROSE OF THE SOUTH
APARTMENT 29

A MEDITLER WITH DESTINY
LINCOLN BY THE NINE
ARSENE LUPIN
THE HAWK
THE ALIBI
THE ENEMY
THE MAN HUNT
THE MELSTROM
THE MAYOR
PHANTOM FORTUNES
HER RIGHT TO LIVE
FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them.

Art Dramas, Inc.

Mar. 26. A Mother's Ordeal (Jean Sob dern), Van Dyke

May 5. The Secret of Virtue (U. S. Amuse.)

May 16. Little Miss Fortune (Seligograph)

May 17. The Thieves (Pathe)

May 24. Song of Suspense (Van Dyke)

May 25. The Relations (Bowery)

June 7. Charity Castle (Seligograph)

June 14. Golden Rod (Apollo)

Artcraf't Pictures

Mar. 5. A Poor Little Rich Girl (Mary Pickford)

Mar. 26. Broadway Jones (George M. Cohan)

Apr. 30. In Again—Out Again (Douglas Fairbanks)

Coming—A Romance of the Redwoods (Mary Pickford)

Bluherd Photoplays

Apr. 20. The Clock (Franklyn Furness and Arne Vernon)

May 7. Little Miss Nobody (Violet Merriam)

May 14. Trespass (Allen Holubar and Joseph Bonar

May 21. The Flashlight Girl (Dorothy Phillips)

May 28. A Baby's House (Dorothy Phillips and George Hernandez)

June 4. Big City (Francis Furness, Furness and Browne Vernon)

June 11. A Doll's House (Dorothy Phillips)

June 18. The Little Orphan (Ell Hall)

June 25. A Kentucky Cinderella (Kurtis)

Butterfly Productions

May 7. Eternal Love (Douglas Gerrard and Ruth Clifford)

May 14. The Phantom's Secret (Mignon Anderson, Hayward Mack and Molly Malone)

May 21. Like Wildfire (Herbert Rawlinson and Elsie Lullande)

May 28. Money Madness (Mary MacLaren and Arthur Mauro)

June 4. The Circus of Life (Zoe Rae, Higman Anderson, Emory Jobson and Pomery Cannon)

Fox Film Corporation

Apr. 16. The Derelict (Stuart Holmes)

Apr. 23. The Telltale Tale (Antonio Moreno and Anna solution)

Apr. 30. American Methods (William Par low and William D. Favorite)

Apr. 30. Royal Romans (Violet Merriam and Henry Walthall and Mary Charleson), Essanay

May 6. A Small Town Girl (Montague Lovett)

May 20. Heart and Soul (Theda Bara)

May 29. The Floral Payment (Nanette O'Neil)

May 27. The Silent Lie (Miriam Cooper)

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Rube De Renier, Guy Combes, John Richard and Arnedo Lawrence), United, June — One Law for Both

Kleine-Edison-Selig-Essanay

Apr. 30. The Dangerous Trail (H. B. Warner and Charles Hamming), Selig

May 7. The Saint's Adventure (Henry Walthall and Mary Charless), Essanay

May 9. The Truthful Nurse (Nell Craig and Sidney Ainsworth), Essanay

May 17. The Lad and the Princess (George Cutt and Vere Reel), Selig

May 21. The Last Man (Leslie Curley), Essanay

May 28. The Mystery of No. 47 (Ralph Sydney and Laura Cohn)

June 11. The Ghost of Old Morro (Mabel Trumell and Robert Connors), Edison

McClure Pictures*

Mar. 5. Seven Deadly Sins. "Sloth" (Charlotte Walker, Shirley Mason, and Richard Mansfield), Columbia


May 28. The Duchess of Doubt (Emmy Wehlen), Rolo

June 4. Lady Parmade (Viola Dana), Columbia

June 11. The Haunted Pajamas (Harold Lockwood and Jack Pickford), Lasky

June 18. The Jette of the Season (Emmy Wehlen)

Mutual Film Corporation

Apr. 23. The Two Children (Margaret Ranbern, Powell)

Apr. 30. Whose Wife? (Gail Kane), American

May 7. The Gong Man (William Russell), American

May 7. Helen's Husband (Nanette O'Neil), Powell

May 14. Annie for Sale (Mary Miles Minter)

May 21. The Check Mate (Jacque Saunders), Harkheimer

May 28. The Women's Tonti (Kate Kane), American

June 4. Repulsion (Edna Goodrich), Powell

June 4. Shackles of Truth (William Russell), American

Paramount Pictures Corporation

Apr. 30. The Valentine Girl (Margaret Clarke Gorman)

Apr. 30. The Girl at Home (Vivian Martin, Margaret Clark Gorman, Mabel Trumell and Robert Connors), Selig

Apr. 30. The Heart's Desire (Marie Doro), Famous Players

May 3. Sacrifice (Margaret Illington), Lasky

May 7. The Primrose Ring (Mae Murray), Lasky

May 10. The Silent Partner (Blanche Sweet and Jack Pickford), Lasky

May 14. The Marcellini Millions (George Be son and Antonio Moreno), Selig

May 17. The Highway of Hops (Kathryn von Blome and House Peters), Monroco

May 21. Her Better Self (Pauline Frederick and Mildred McLean), Lasky

May 24. The Undying Flame (Mae, Petrosa), Lasky

May 28. Precious (Louise Huff and Jack Pickford), Pathe

May 31. Unconquered (Pamela Ware), Lasky

June 4. The Weary Ashes Held and Myrtle Stedman, Mexico

June 7. Give Realty a Chance (Vivian Martin and Jack Pickford), Lasky

June 11. The Jaguar's Claws (Susie Haya, Lasky)

June 14. The Inner Shrine (Margaret Illington), Lasky

June 18. A Roadside Enterprise (George Be son), Monroco

June 21. Heir of the Ages (House Peters), Lasky

Pathie Exchange, Inc.

Apr. 20. Sunshine and Gold (Baby Marie O' Neill, Edgar V. Miller and Kay Jackson), Pathe

May 6. Hinton's Double (Frederick Wards, Kay Jackson, Edgar V. Miller and Kay Jackson), Pathe

May 13. The Recoil (William Courtenay, Lil- lian Gish, William Raymond and Frank Belcher), Astra

May 20. The Candy Girl (Gladya Huletta, Helen Badgerly, Julian Barnes, William Bone, Thomas A. Curren, William Parks, Jr., and James Hutton), Thomas

May 27. The Iron Horse (Gertrude Berkley, Forest Wren, Helen Chadwick and Louise Harri

June 3. An Amorous Orphan (Gladya Leslie, Louise Vernon, Jean Armour, Chester Morris, Ray Collins and Justin Barnes), Edison

Sezlick Pictures

Feb. 23. The Argyle Case (Hobart Warwich)

Feb. 26. This Is the Girl She Pailed (Chos Kimball)

Mar. 1. The Eternal Sin (Florence Reha, Lasky

Apr. 2. The Realist Way (Clara Kimball)

Apr. 16. The Law of Compensation (Norma Talmad

May 13. The Man Who Made Good (Winfried Allan and Fannie Ward), Lasky

May 20. The Lonesome Wolf (Hassl Daw and Bert Lytell), Universal

May 27. The Nate's (Norma Talmad

May 27. The Millionaire Vagrant (Charles Hay), Ince-Kay Bee

May 29. The Girl with the Blue Eyes (Bliss Barricale), Ince-Kay Bee

May 29. Souls Only (Bliss Barricale and Lillian O'Keefe), Triangle

June 3. American—That's All (Jack Dever- saue), Triangle

June 2. White Arrow of the Blue Ridge (Bliss Barricale), Ince-Kay Bee

Vitagraph V.I.S.F.

Apr. 30. Her Betray (Allice Wykes and Fanny Moser)

May 7. The Captain of the Grey Horse Troop (Antonio Moreno and Dorothy Denison),Triangle

May 14. The Eighteenth Wife (Petrovty and Marc MacDonald), Triangle

May 16. Within the Law (Allice Wykes and Henry Morgan), Triangle

May 21. Glover's Rebellion (Allice Wykes and Burt Sande), Triangle

May 29. The Soul Master (Marie William)

June 4. The Magnificent Meddler (Antonio Moreno and Pauline Frederick), Triangle

June 18. The Question (Allice Wykes)

June 18. The Matchstick (Barrie Williams and Dorothy Kelly)

World Pictures

Apr. 30. The Page of Mystery (Carlye Blackwell, June Elvidge and Evelyn O'Neil), Selig

May 7. Mothers of France (Sarah Bernhardt, Ince-Warwick, Triangle

May 14. Moral Courage (Muriel Istrice and Arthur Ashley), Triangle

May 21. Yankee Puck (Ethel Clayton and Edward Langford), Triangle

May 28. Maternity (Allice Brady)

June 4. The Price (Carlye Blackwell, June Elvidge and Evelyn O'Neil), Selig

June 11. The Moral (Mabel Trumell and Gail Kane), Triangle

June 18. The Brand of the Curlew (Ethel Clayton and Edward Langford), Triangle
STATE RIGHTS—CURRENT AND COMING

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News.

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
Apr. 7. Some Baby (Sunshine), C. 2 reels
Apr. 23, Superman (Sunshine), A. 1 reel
Apr. 28. Superman (Sunshine), C. 5 reels
Apr. 13. (`Educational Subject). 1 reel
Apr. 22. (`Educational Subject). 1 reel
Apr. 25. (`Educational Subject). 1 reel
May 1. The Wonder City (Sunshine). D. 1 reel
May 5. Jones’ Jonah Day (Sunshine). E. 1 reel
May 14. The Daughter of Darkness, Epis. 1 reel
May 19. Ghosts (Sunshine), C. 1 reel

Anti-Vice Film Company
Is Any Girl Safe? 5 reels

Argosy Films, Inc.
The Celebrated Nixie Case. 9 reels
Where D’ye Get That Stuff. 7 reels
Absinthe (King Baggott), Universal Re. 9 reels

Arizona Film Company
Should She Obey. 9 reels

Arrow Film Corporation
The Deenster (Dorvent Hall Game). 9 reels

Rex Beach Pictures Co.
The Barrier. 7 and 9 reels

Cardinal Film Corporation
Join The Woman (Geraldine Farrar). 11 reels

Century Comedies
(Featuring Alice Howkell). Billowing. 2 reels

Charter Features, Inc.
The Lincoln Cycle (Benjamin Chapin). One episode each week. 2 reels

Christie Film Company
Father’s Motto. 1 reel
With The Mummies’ Help. 1 reel
The Magic Mail. 1 reel
The Milky Way. 9 reels
His Last Pill. 1 reel

Claridge Films, Inc.
The Birth of Character. 3 reels
The Heart of Negro. 5 reels

Clune Productions
Ramona. 10 reels
Eyes of the World. 1 reel

Corona Cinema Company
The Curse of Eve (Gold Mark). 7 reels
Cosmofotofilm
Incomparable Mistress Bellairs. 4 reels
Liberty Hall. 9 reels
The Special. 7 reels
Victoria Cross. 4 reels

C. 18. 4 reels
His Vindication. 5 reels

Creative Film Corporation
The Girl Who Didn’t Think (Jane Gail). 6 reels

Dixie Films
Tempest and Sunshine (Evelyn gravelly). 5 reels
Just a Song at Twilight. 9 reels

Ebon Film Corporation
A Natural Born Shooter. 1 reel
But Blackhand Waits Man. 1 reel
Shine Johnson and the Rabbit’s Foot. 1 reel

E I. S. Motion Picture Corp.
Trooper 44. 5 reels

Enlightenment Corporation
Enlighten Thy Daughter. 7 reels

Eugenic Film Company
Birth. 6 reels

European Film Company
Fighting for Verdun. 5 reels

Exclusive Features, Inc.
Where is My Father? 7 reels

Frieder Film Corporation
The Devil’s Playground (Vera Michele) — 3 reels

Friedman Enterprises
A Mormon’s Love Story (Murray). 5 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Coates). 6 reels

Conquest of Cannan. 1 reel
God’s Man. 1 reel

Germanic Official War Films
Germany and Its Army Today. 9 reels

Gold Medal Photographs
The Web of Life (Hilda Nord, James Cruse, George Spencer). 5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main 5 reels
Rex Beach in Pirate Hannes. 5 reels
Rex Beach in Port of Spain. 5 reels

Graphic Features
The Woman and The Man. 5 reels

D. W. Griffith
Intolerance. 9 reels

Frank Hall Productions, Inc.
(Elder Lewis Production)
The Bar Sinister. 9 reels
Her Reckless Chance (Jane Gray). 9 reels

Hannover Film Company
Maciste — reels
How Uncle Sam (U. S.) Prepares. 4 reels

Harper Film Corporation
Civilisation. 9 reels

Hawk Film Corporation
Monster of Hate. 5 reels

Herald Film Corporation
Around the World in 80 Days. 6 reels

Hiller & Wilk, Inc.
The Bar Sinister (Elder Lewis Production). 7 reels
The Wrath of the Gods (Sessue Hayakawa). 5 reels

Hippodrome Film Co.
At the Front with the Allies. 6 reels

M. H. Hoffman, Inc.
The Sin Woman (Herbert Pendel). 5 reels
Bruce and Reine Davies. 9 reels

The Seven Cardinal Virtues. 7 reels

Honor System Booking Office
The Honor System (Milton Sills and Miriam Cooper). 10 reels

Jaxon Film Corporation
Strife (George LeGouer). 5 reels

“Pokes and Jabs” Comedies. 1 reel each

Juvenile Film Corporation
World War in Khartum. 1 reel
A Chip Off the Old Block. 1 reel
Chip’s Burglar. 1 reel
Chip’s Backyard Stormers. 2 reels
Chip’s Rival. 1 reel
For Sale. A Daddy. 1 reel
Chip’s Carmen. 2 reels

Kineticolor Corporation
Carouse. One Each Week

King Bee Comedies
Back Stage. 1 reel

Kulee Features
Germany on the Firing Line. 6 reels
France on the Firing Line. 6 reels
The Unborn (Bessie Bondhill). 5 reels

Edgar Lewis Productions
The Golden Woman. 3 reels
The Realization of a Negro’s Ambition. 2 reels
Trooper of Troop K. 3 reels

C. Post Mason Enterprises
The Wonderful City of the World (Sunshine). In N. Y. by Day and by Night). 4 reels

Masterpiece Drama Productions
Who’s Your Neighbor. 5 reels

Moral Uplift Society of America
It May Be Your Daughter. 6 reels

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nicholls). 5 reels
The Girl Who Doesn’t Know. 5 reels
Unconquered Shadows. 3 reels
In the Hands of the Law. 5 reels
One Hour (Selected from "Three Weeks"). 5 reels

Paragon Films
The Whip. 6 reels

Peter Pan Film Corporation
(Mo-toy Troops). 6 reels

Midnight Profits. 6 reels
Goldie Locks and the Three Bears. 6 reels
Jiminy Cricket. 6 reels
On the Range. 7 reels
A Trip to the Moon. 7 reels
Daily Dingos. 7 reels
A Kitchen Romance. 7 reels

Private Feature Film
— Ignorance (Karl Maitce). 6 reels

Radio Film Company
Satan the Destroyer of Mankind. 7 reels
The Spirit of 1917 (James J. Harrison and Carl Shurman). 7 reels

Renowned Pictures Corporation
In Treasure’s Grasp (Gracie Cunard and Francis Ford). 3 reels

Selig Special
Beware of Strangers. 7 reels
The Never-Do-Well. 6 reels
The Garden of Allah (Rolie). 10 reels
Who Shall Take My Life. 8 reels

Scheeriot Pictures Corporation
The Black Stork (Dr. Harry J. Hassel). 2 reels

Sherman Elliot, Inc.
The Crisis. 10 reels

Trenton Film Corporation
The Mask of Life. 7 reels

Standard Newsfilm, Inc.
Demons of the Air. 7 reels

Submarine Film Corporation
The Submarine. 7 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somebodies in Georgia. 6 reels

Superior Films Company
The Disaster. 8 reels
The Componder. 6 reels

Supreme Feature Films, Inc.
Brooklyn’s Trip Through China. 10 reels

Donald C. Thompson Film Co.
War as It Really Is. 6 reels

To-Day Feature Film Corp.
To-Day (Florence Red and Frank Mills). 6 reels

Triumph Film Corporation
The Libertine. 6 reels

Unity Sales Corporation
The Bishop’s Secret. 4 reels
The Cancer Man. 5 reels
The Marriam Bion. 5 reels
(Continued on page 3474)
**General Film Program**

"The Man With a Lump," episode in Kalem's "The American Girl" series. Two reels. The protagonist is a young man who has a lump cast upon him, a crisis brought about as a result of his failure to tell the truth to the police. He calls on the police and is given an order to return to the scene of the crime, where he is met with the police, who take him to the hospital. The picture gets very dull.

"The Door in the Mountain," episode in Kalem's "The American Girl" series. Two reels. This episode is a mystery story, in which a young man is shot and killed in the woods, and the murderer is not found until the end. The picture is not well told.

"The Valhalla and the Lomb," episode in Kalem's "The American Girl" series. Two reels. The story is of a young man who is taken to Valhalla by the valkyrie, and who is told that he must kill the soldier in the picture. The picture is not well told.

"The Pursuing Vengeance," episode in Kalem's "The American Girl" series. Two reels. The story is of a young man who is pursued by a band of robbers, and who is saved by a young girl who is also pursued by the robbers. The picture is not well told.

"The Girl in the House," episode in Kalem's "The American Girl" series. Two reels. The story is of a young man who is taken to the house of a young girl, and who is saved by the girl's father. The picture is not well told.

"The Reel Life," No. 56. (Gaumont. One reel.) — Subjects of particular interest are contained in this number, and the picture is very well told.

"The Pursuing Vengeance," episode in Kalem's "The American Girl" series. Two reels. The story is of a young man who is pursued by a band of robbers, and who is saved by a young girl who is also pursued by the robbers. The picture is not well told.

"The Reel Life," No. 57. (Gaumont. One reel.) — The sugar industry of Barbados is technically combined with the interest in the story of the young man and the young girl. The picture is very well told.

"Jerry's Finishing Touch," (Cab. One reel. Thurs. May 27.) — George Owey as Jerry covers himself with glory in this reel that he assists in rounding up a couple of tramps who have stolen a motion picture camera's bag and are about to rob a house. There is, naturally, the inevitable shooting so promiscuous in many Cab comedies, but still it is harmless and cannot fail to raise a laugh. Where Jerry is known, this Jerry film will be well received.

"Caught in the End," (Vogue. Two reels. Sat. May 19.) — Ben Tustin, Margaret Temple- son, Lil Louis, Hattie Ed. Lovette, and Art Car- r over are the mischievous makers in this two-reel comedy. Tustin runs many risks but is eventually convinced. This picture is fully up to the Tustin standard and will, without a doubt get a causing reception when Tustin is known.

**Universal Program**

"Moving Day," (Nestor. Week of May 21.) — Amusing Joker farce in which William Pence, as a number of husbands, is the lead, and has a hard time in his initial contact with a fussy, Mr. Hardy plays the wife, while others are Lil- ian Peacock, and Wm. Conklin. B. Houd- ley wrote the scenario.

"The Light of Love," (Laemmle. Week of May 21.) — Amusing farce in which a young man is taken to a house, and has a hard time in his initial contact with a fussy, Mr. Hardy plays the wife, while others are Lil- ian Peacock, and Wm. Conklin. B. Houd- ley wrote the scenario.

**Tabloid Reviews for Busy Exhibitors**

"The Story of the Police," (Strand. One reel. We, May 16.) — Featuring Billie Rhodes and Jay Roberts. The story is of a young man who is taken to the police station, and is then released. The picture is very well told.

"The Husbands," episode in Kalem's "The American Girl" series. Two reels. A young man, who has a lump cast upon him, is taken to the police station, and is then released. The picture is not well told.

"Moving Day," (Nestor. Week of May 21.) — Amusing Joker farce in which William Pence, as a number of husbands, is the lead, and has a hard time in his initial contact with a fussy, Mr. Hardy plays the wife, while others are Lil- ian Peacock, and Wm. Conklin. B. Houd- ley wrote the scenario.

"Miss Tivie of the Pollers," (Strand. One reel. We, May 16.) — Featuring Billie Rhodes and Jay Roberts. The story is of a young man who is taken to the police station, and is then released. The picture is very well told.

"The Boss of the Family," (Joker. Week of May 21.) — Amusing Joker farce in which a young man is taken to a house, and has a hard time in his initial contact with a fussy, Mr. Hardy plays the wife, while others are Lil- ian Peacock, and Wm. Conklin. B. Houd- ley wrote the scenario.

**State Right Releases**

(Continued from page 3472)

**Universal Film Mfg. Company**

"Where Are My Children?" 2 reels

"Twenty Thousand Leagues Under the Sea" 10 reels

"The Sea" 10 reels

"People vs. John Doe" (Harry De Mille, Leith Baird) 5 reels

"Robinson Crusoe" (Margaret Fischer) 4 reels

"Hell Morgan's Girl" 4 reels

**Variety Films Corporation**

"My Country First" 6 reels

"The Great Vengeance" 6 reels

"The Price of Her Soul" 7 reels

**Warner Brothers**

"Robinson Crusoe" (Savage) 5 reels

"Are Passions Inherited" (Dorothy Dandridge) 7 reels

**Edward Warren Productions**

"The Warfield of the Flesh" 7 reels

"Los Weber Productions" 7 reels

"Even As You and I" 7 reels

"Wharton, Inc." 7 reels

"The Great White Trail" (Doris Kenyon) 8 reels

"Below Zero" (Eddie Vogt) 6 reels

**MOTION PICTURE NEWS**

Vol. 15. No. 22

1247
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On several occasions we have been lacking for office help, male and female, trained in the moving picture business. However, in most opportunities we have been obliged to engage people who knew nothing or little of the business, and we had to break them in.

On the other hand we are sure that good clerks, stenographers and other office help thoroughly acquainted with the film business, are anxious to get in a similar position in the same line rather than to change again.

As moving picture concerns who need such help have no way of advertising in a paper read mostly by moving picture people, the employees may be obliged to take a position which is out of their line, and where they have to start anew.

We are sure that many moving picture concerns have been in a similar position as we. and we venture to ask you whether there is a chance of opening a page or column in your review to fill this gap.

In your "classified" advertisements we only note a few advertisements for situations for camera men, managers, etc., but there is no general offer or demand of office help.

As we think it might be of advantage for both employers and employees, we shall be glad to have your reply to the
ADVERTISE IN THE BUSINESS OFFERINGS

Advertising helps to get results.

If the war has taken some of your trusted help, fill up the gap by advertising in this section.

There is always someone looking for a position; there is always someone with positions to offer. The two can get together quickly and economically by use of a few words.

For advertisement on the preceding page, write:

Employer and Employee.

For advertisement on the present page, write:

Employer and Employee.

It is your best chance for trained help or a better position. It is your way to write for details.

BUSINESS OFFERINGS

Motion Picture News

330 7th Ave., N. Y. City
The Watchword of the Hour

**ECONOMY**

**MOTIOGRAPH**

When using the MOTIOGRAPH you get the best projection and a machine that is equal in value to any other projector.

—at a price that is a saving to you of considerable money on original cost as well as upkeep.

—that is why MOTIOGRAPH sales are increasing daily.

When installing a new projector be sure it is a MOTIOGRAPH.

THE MOTIOGRAPH REPRESENTS ECONOMY

*Write for Literature*

THE ENTERPRISE OPTICAL MFG. CO., 568 West Randolph St., Chicago, Ill.

Western Office: 833 Market St., San Francisco, Cal.
ARGUMENT

ARGUMENT WITHOUT PROOF IS USELESS—WITH CORROBORATION, IT CONVINCES AND JUSTIFIES PREJUDICE AND PRACTICE.

WHEN WE ARGUE IN FAVOR OF "SPEER PROJECTOR CARBONS," WE ARE WILLING TO PROVE EVERY STATEMENT.

THE FACTS ARE:

- That a combination of a Speer "Cored" upper and a "Hold-Ark" lower will improve your projection.
- That the hard core of the "Hold-Ark" assures absolute steadiness of the arc.
- That ghosts and aggravating shadows are eliminated by the brilliancy of the light.
- That every carbon is uniform and can be depended upon for efficient results.
- That a mere trial of "Speer Carbons" will cause you to use them unhesitatingly thereafter.
- That samples will be supplied willingly, to those who desire additional proof of the foregoing arguments.

"The Carbons with a Guarantee."

SPEER CARBON COMPANY
ST. MARYS, PENN'A.

“Seventeen Years of Knowing How”

POWER’S

Quite a Number of Cameragraphs Having Stood Up Through Ten Years of Active Service, Are Still Being Operated With Excellent Results.

The Machine That Has Radically Advanced the Art of Motion Picture Projection. Constructed In Every Detail For Durability and Efficiency.

CAMERAGRAPh NO. 6B
CATALOG D MAILED UPON REQUEST
NICHOLAS POWER CO., 90 Gold St., New York, N. Y.
Anti-Misframe League

Operators throughout the country are the men to whom we must look for the success of motion pictures on the screen. We have said before that the man in the booth can make or break any show. The least carelessness on his part means trouble and poor results on the screen. He must always be on his toes not only to help himself improve, but he must be ready to help every other operator, not only by suggestions but in more tangible ways.

For this reason we were particularly pleased when Mr. J. C. Pastre of Gary, Ind., suggested the Anti-Misframe League. It was a suggestion which showed the trend of the times, and the enthusiasm with which it has been taken up by operators all over the country proves that all are ready to help improve picture conditions. They are ready to put their shoulders to the wheel and do all in their power to improve conditions.

For this reason Motion Picture News has started the active promotion of the League, which we hope will develop to be of greatest benefit to the industry.

There are no strings of any kind attached to a membership except that every member must be willing to stand by the membership pledge which has appeared in the Projection Department for the past two weeks and is given below:

"Anti-Misframe League"

Pledge

As a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practiced in the operating room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all mis-frames, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operator and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

We are going further than this. Each member who enrolls will be given a membership badge which will distinguish him as being a promoter of better projection conditions, for the question of mis-framing is only a small part of the things which can be accomplished through the organization. We will also give a membership card to each member, to be hung in his projection room, which will designate him as being active in the upbuilding of his profession.

It is our hope that eventually the League, together with Motion Picture News, will be able to accomplish results in an active campaign for better working conditions for many men who at the present time are in anything but healthful surroundings. It is our aim to wage a campaign in favor of larger projection rooms in the new or remodeled theatres. We want to see proper sanitation for the operators—a wash room, etc., in each house for their personal use, and many other improvements for which there is a crying need but which cannot be accomplished unless they are put over by co-operative effort.

We have taken as the basis of our emblem the Geneva star. Above this is the name of the organization. This appears in black against an orange background. The effect is most pleasing and should be an emblem worthy of the organization for which it stands and one which each member should be proud to wear.

Write us stating your intention to live up to the requirements of the League so that we may enroll you as an active member without delay.

E. K. Gillett.
Why Not This?

THH-FP is an old adage that goes thusly: "Fools rush in where Angels fear to tread." This is applicable to those who, for motives of their own, have endeavored to throw a scare into a number of exhibitors by making the statement that "on account of the war" there was a situation confronting them whereby they might at any time find themselves without operators.

To the president of one of the largest film manufacturing companies belongs the honor, if honor there be, in suggesting and inaugurating the plan whereby operators (?) are to be made over night. Now that the ball has been started rolling, we also learn that:

"In order that the electricians of Muncie, Ind., now engaged in operating motion picture machines may feel at liberty to go to war, and especially enlist in the navy where electricians are said to be greatly needed, Richard Addison, electrician at a photoplay house, has established a school for girl motion picture operators. He instructs the young women free of charge, not only so they may hold positions as motion picture operators, but also may become skilled electricians. The only requirements for admission to the class are that the young women be between the ages of eighteen and twenty-eight, and possess some high school education. As no fee is charged, it is said Mr. Addison is doing this merely as a patriotic duty. Several young women have already entered the school."

No doubt these schools will spring up in many of the smaller localities to such an extent as to work a great injury upon the moving picture industry in so far as the presentation of the picture be concerned. While we do not question the motives of Mr. Addison, of Muncie, Ind., who is actuated solely by a spirit of patriotism, we do think, however, he could express that patriotism in a more fitting manner by himself enlisting and giving his services as an electrician where they are "said to be greatly needed."

Of course, there is nothing to the operation of a motion picture machine that could not be learned in two or three weeks' time, as many operators will testify who have been in the game since 1898. No one can claim to be an expert electrician and motion picture operator, for which I charge no fee. The only qualifications are that applicants must be young and beautiful—education not necessary. I'll attend to that. Apply to X. Y. Z., P. O. Box 00, Looknow.

"I'll attend to that. Apply to X. Y. Z., P. O. Box 00, Looknow."

All of the above is a very serious matter to the members of the craft, and we sincerely hope that the Operators' Organization will, wherever these schools spring up, take cognizance of same, and do their utmost to discourage them. There are sufficient operators, or men who are well enough qualified, to operate every motion picture theatre in this country; men who would find it difficult to pass the rigid physical examination imposed upon all applicants for enlistment in the United States military service. Chief among the disqualifications of the great mass of operators in this country is defective sight. I venture to say that not one operator in a hundred has perfect eyesight, this being due to the fact that his eyes are constantly focused upon the screen, straining to discover any defects in the pictures caused by intererference, illumination, or out of focus effect. Another cause: Many operators would be rejected by the military authorities by reason of unsound lungs and weakened heart action. I do not wish to go on record as stating any given percentage of operators who are thus affected, but we know there are many, for when we consider that it has only been in very recent years, and in a very few cities where adequate ventilation of the operating room has been provided for, we can but look back with a shudder to the old operating rooms who have been confined, as no prisoner in a penal institution is confined, without daylight or fresh air for from ten to twelve hours a day. Three hundred and sixty-five days in a year, we do not wonder at the statement which has been made that "80 per cent. of the operators are unfit for military service."

Make an Appeal

MARYLAND writes: "This is my initial bow in your Department page, so if I act "small timish," excuse, please. I wish to procure a bit of information which I am sure you will give me gladly; that is the method I employ when visiting our friend and brother, P. H. Richardson. To be frank, I have been "goated" or "gipped" out of joining the operators' local here in this city, and I have yet to find out why or wherefore the "boys" keep me out. I was at one time in their good graces, but I guess I am like Doug Fairbanks, "in again—out again." But aside from that I would like to know if they (the local) can keep me "out again" forever. You see I have been cranking projectors for the past nine years (forbears in the show business on the road and off), and think I am entitled to more consideration than an explanationless rejection. I am sure there is no question as to my ability, there must be personal reasons or something of that sort behind these rejections. But what I really come to you for is this: Have I a right to demand an explanation without endangering my future chances with I.A.T.S.E. boys? I have studied every machine I ever operated, and read almost every book covering that branch as well as various electrical books; read all your projection news also Brother Richardson's. Can you see any reason why I cannot be admitted into I.A.T.S.E. ranks to protect myself from these small town managers who spend almost nine dollars a week for a "film lacer" (operator) who does twenty other odd jobs besides projecting rotten pictures? [I] retain to me, and I must say it is a good title to wish on some of the butchers who call themselves operators.—Ed.] Thanks awfully for the time I have pilfered recklessly from you. Wishing you personal success, also the News of news, I am, yours sincerely."

IN REPLY. For obvious reasons I have avoided mentioning the name of the writer or the town from which he hails. I do not quit get your meaning regarding the method to be employed when visiting Brother Richardson. He is not a hard man to meet if you catch up with him, and the only "method" I could advise would be to walk right up to him and say: "Hello, Rich! I am so and so," and continue. I am willing to give you any information that is in my power to give, and I will give it you gladly, but you will pardon my saying there is something about your letter that hardly sounds plausible. The city from which you write, and the city wherein is located the local union whose number you gave in your letter, are separated by a few hundred miles. Perhaps you have made a mistake in the local union number. I am sorry you feel you have been "jipped." It does not seem reasonable that men who have the welfare of the organization at heart would act in this way unless for some good cause. I know there are some organizations which refuse to accept a man into membership and offer absolutely no explanation for their rejection of his application. This in my estimation is un-American. There is nothing of fair play about it; all men are created equal, and if the fourteen are against you, if your ability is unquestionable, if you have never been guilty of doing anything detrimental to the interest of Local —, and pass their examination, there is no reason in the world why you should not become a member of the International Alliance. A soft answer turneth away wrath, and I would suggest that you ask or request, not demand, an explanation from the local union officials. This may be done either
in person or by letter, but I would advise that you send a registered letter, with request that receipt be returned to you, to the secretary of the union, timing your letter so that it will reach him a day or so before the meeting of the local is to be held, and if you do not obtain a satisfactory reply within a period of five days after the meeting, you should then write to International President Charles C. Shay, 107 West 46th street, New York City. stating your case as briefly and explicitly as possible, and I am sure he will do all in his power to help you, for he has the reputation of being a "square man"; at least he will get some action. I certainly do trust that you will be successful in becoming affiliated with this great labor organization, and stand ready at any and all times to assist you, or any other brother, if he will only "come clean." I have just been informed by my secretary that I have placed a wrong construction upon the second sentence of your letter, and that you meant when you said: "I wish to procure a bit of information which I am sure you ... gladly," that THAT was the method you employed when "visiting" F. H. R. For my denseness — excuse, please.

Manager on His Guard

AN interesting letter from H. E. Cane, manager of the Star theatre, Coudersport, Pa., in which he sets forth the happy sound facts, may well be read by operators who have the happy faculty of "not caring how much film they destroy." Here is the letter, read it and ponder: "It is with relief that I find one operator who is just enough not to attribute condition of film to the exchange's negligence, always. I refer to the letter of Albert H. Estes. When we first started in business, some three years ago, we were informed by an operator from a nearby town that 'No operator cared how much film he destroyed, or in what condition films were returned.' This information put us on our guard, and we resolved that our operator would be different. At various times we have received films with pins, shingle nails, paper clips, etc., attached, also films that showed careless handling by the previous operator, such as torn sprocket holes, etc. etc. We are now dealing direct with the exchanges, and find that there are very few films in bad condition received from them. Bad patches are our worst trouble now. We might state that six months have elapsed since the first break with a Paramount feature, which speaks well for the efficiency of the inspecting staff at Pittsburgh. If the operators would use the films as though they were their own property, fewer complaints would reach you relative to poor condition of film. If the exchanges would enclose a slip, in each case of film, similar to the one in use by Mr. Estes, the guilty parties could easily be discovered. Exchangers should give the slip idea a trial.

IN REPLY. Your letter was one that really gives me pleasure to publish. I know too well that there are unfortunately some operators who, like the one you make mention, don't care a tinker's dam, but their tribe is on the decrease. And your determination that your operator should be "different" shows that the "information" fell on fertile soil. In many instances such action should be taken on the part of other managers. We will, however, take exception to the statement made by the operator (?) in question.

There are many OPERATORS who do care! I refer to brother Estes in particular, and to hundreds of other operators in general. It certainly does speak well for the inspecting staff of the Pittsburgh exchange that you have not had a break in that length of time. Would that some of our New York exchanges could be spoken as well of. It is hoped that the formation of the "Anti-Misframe League" will help in part to make the operators realize the importance of treating the film that is placed in their hands as though it were their own property. The form of slip, such as used by brother Estes, is again reproduced in the hope that some of the exchange men, who are still in the dark upon the suggestion made in the closing sentence of your letter, i.e., "EXCHANGE-MEN SHOULD GIVE THE SLIP IDEA A TRIAL."

Perhaps It's the Reels

H. C. S., Belmont, WIs., addresses a letter to the editor of the Projection Department as follows: "An interesting letter from H. E. Cane, manager of the Star theatre, Coudersport, Pa., in which he sets forth the happy sound facts, may well be read by operators who have the happy faculty of "not caring how much film they destroy." Here is the letter, read it and ponder: "It is with relief that I find one operator who is just enough not to attribute condition of film to the exchange's negligence, always. I refer to the letter of Albert H. Estes. When we first started in business, some three years ago, we were informed by an operator from a nearby town that 'No operator cared how much film he destroyed, or in what condition films were returned.' This information put us on our guard, and we resolved that our operator would be different. At various times we have received films with pins, shingle nails, paper clips, etc., attached, also films that showed careless handling by the previous operator, such as torn sprocket holes, etc. etc. We are now dealing direct with the exchanges, and find that there are very few films in bad condition received from them. Bad patches are our worst trouble now. We might state that six months have elapsed since the first break with a Paramount feature, which speaks well for the efficiency of the inspecting staff at Pittsburgh. If the operators would use the films as though they were their own property, fewer complaints would reach you relative to poor condition of film. If the exchanges would enclose a slip, in each case of film, similar to the one in use by Mr. Estes, the guilty parties could easily be discovered. Exchangers should give the slip idea a trial.

IN REPLY. Am glad that you find something of interest in the department, yet I would call your attention that is not my department but OUR department, for without the co-operation of the motion picture operators throughout the country there could be no such things as "projection departments." Don't think that I hold anything against the country town operator, for I do not, and your frankness where you say you have been operating for about six months and have practically no experience. Lately I have been having trouble with my machine, especially when running films that are old and in bad shape. When the film reaches above five to fifteen feet from the end it starts making a cracking noise and then breaks, sometimes snipping the film right off and at other times tearing out the sprocket holes. I don't know whether the blame belongs to me, the machine or the film. If you can give me any information regarding this matter will be thankful for the favor.

IN REPLY. Your letter was one that really gives me pleasure to publish. I know too well that there are unfortunately some operators who, like the one you make mention, don't care a tinker's dam, but their tribe is on the decrease. And your determination that your operator should be "different" shows that the "information" fell on fertile soil. In many instances such action should be taken on the part of other managers. We will, however, take exception to the statement made by the operator (?) in question.

Service which in promptness is hard to excel was given by the Precision Machine Company, manufacturers of the Simplex Motion Picture Projector, in filling an order placed by the Post Exchange at Fort Totten, L. I. The order was received by the factory on May 18, at twenty minutes after twelve o'clock, and within an hour the Simplex Projector was packed, and on the way to Fort Totten, which is about thirty miles from New York. The new apparatus was used that evening to entertain the soldiers that are stationed at the post, and has been in great demand since. Such promptitude as shown in this instance is bound to have beneficial effects in business getting.
Are You Succeeding?

Do your box office receipts show as steady an increase as you desire? Are you doing all that is possible to attract more patrons?

Do not overlook the importance of using the highest type of projection lens you can obtain. Remember that the value of every detail in every picture is dependent upon the quality of the lens.

lenses are correctly constructed both from scientific and practical standpoints to give the finest attainable results.

Secure brilliant and sharp definition of the details of your pictures by using the Marlux.

See your Dealer or write direct to
CROWN OPTICAL COMPANY
Rochester, N. Y.

S. O. S.

Do you need a NEW MACHINE, but do not feel able to spend the money? We are able to HELP you by selling you any Standard Make Moving Picture Machine on Small Monthly Payments. Write us today for our liberal terms. Catalog free on request.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers in the Moving Picture Trade. Dealers in kinetoscopes, Simplex, Projectors, Edison and Standard Machines, Transmitters, Motor Generators, Rectifiers and Everything Pertaining to the Moving Picture Theatre.

Third Floor, Mallesons Block, Cor. Madison St. and Wabash Ave., Chicago, Ill.

WE SELL ON THE INSTALLMENT PLAN.

MOTION PICTURE MACHINES

Power—Simplex—Baird

HALLBERG'S 20th Century Motor Generators

MINUSA Gold Fibre Screens

SANIZONE Deodorants, the perfect perfume for Motion Picture and All Theatres

WE ARE DISTRIBUTORS

ASK FOR CATALOGS

Lewis M. Swaab

1327 Vine Street

PHILADELPHIA, PA.

SLIDES

The "Q" Corporation, 110 West 49th Street, New York, which is exploiting the "Q" contest, have placed their order for slides with the Excelsior Slide Company, 219 Sixth Avenue, New York. Their slide campaign, advertising this contest, is considered one of the most important methods of advertising to the public, although a strong campaign has been mapped out for use in the various magazines.

Six slides, each of different design, have been manufactured by the Excelsior Company, to lend added value to the campaign of publicity, and there is no doubt that the contest will awaken popular interest in the part of the theatre patrons.

As each theatre running this contest will require the set of six slides, the order to be filled by the above mentioned slide company will run up into the thousands.

The National Association of the Motion Picture Industry have been appointed a special slide committee for co-operating with the Liberty Loan Committee.

This committee consists of Joseph F. Coufal of the Novelty Slide Company, Ben Schulberg of the Paramount and Fred Hawley of the Motion Picture Directory Company. It is proposed that Liberty Loan slides be supplied to every motion picture exhibitor, which will be accompanied by a request from the Secretary of the Treasury to show the slides. Slide manufacturers throughout the country have been called on to get their assistance in this patriotic movement and have received assurances and the hearty support of the leading concerns.

A Statement from the United Theatre Equipment Corporation

In answer to the many inquiries that have been received regarding the policy and purpose of the newly formed United Theatre Equipment Corp., the company makes the following statement:

Up to the present time motion picture supplies and equipment were sold with but one object in view—that was the sale of the merchandise. No thought was generally given to the maintenance of the apparatus, and only in rare instances was advice given to the operator or exhibitor.

The main object of the United Theatre Equipment Corporation will be to serve the exhibitor in the fullest sense of the word: not merely selling goods over the counter or through the mail, but suggesting, planning, installing, supervising and maintaining theatre equipment; in short, they propose to furnish absolutely free of charge a service that will relieve the exhibitor of many worries and care of the past; that will better projection, improve conditions and increase box office receipts.

To insure and facilitate carrying out the policy of co-operative service the exhibitors, United Service Stations have been established in the principal cities of the United States. While new pictures, the service station idea has been conclusively demonstrated in the automobile business, and without a doubt the service will come as a blessing to exhibitors.

In introducing the service station idea to our industry, the United officials fully realize that they are assuming a great responsibility. Consequently they have surrounded themselves with an organization founded and managed by pioneer supply men, who know the business from A to Z, and who are fully competent to advise the-

PATRIOTIC SLIDES

BEAUTIFULLY HAND-COLORED

WRITE FOR LIST

EXHIBITORS' SUPPLY CO.

4th Floor, Mallesons Block

HERTNER ELECTRIC & MFG. CO.

114th St., Cleveland, Ohio, U.S.A.

PATRIOTIC SLIDES

35 Cents Each

PATRIOTIC-SLIDES

25 Cents Each

EXCLESIOR ILLUSTRATING CO.

219 Sixth Ave., New York City.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
accessory News section

The Lost Is Found

Charles A. Norton, Iowa, whom readers will remember as the "small-town operator," writes the following letter: "Am back again at my old job. I read the piece about myself dis-countered in that I would drop you a few lines and tell you where I was. I read in the Waterloo paper that "intolerance" was going to be at Waterloo and knowing that Ma would not let me go alone I run away. First I went to 'intolerance' and saw the operators which sure were a nice lot, they showed me the picture which was on bigger wheels (reels) than I got but it looks just the same as mine. They had 2 simplex machines and electric lights and also wire loops which they told me was residence (resistance). They said they were from Frisco or something like that. Then I went to the Plaza theatre, that's the theatre that I wrote you about in my first letter, but the fat operator was not there, or "Tubbie" as they call him. He had a small town theatre somewhere. The new operator there seemed very nice to me and gets a nice picture. Then I went to the Palace theatre, and my, they have some "life manager" there and also the operator. He gets some picture and he has old Powers machine at that but I think that it is the fans that he made for them that makes him get the good picture. He told me all about his trip to the operators' convention at Cleveland and told me that he seen you there, also that he visited the Stilman theatre where he seen their speed indicators work on their machines, and about the operator at the Home theatre using regular electric globes for his light in his light house, and about the new machines at the Standard and the fat operator there, or "Tubbie" as they call him. I went to the Palace and they have a forner (foreigner) running the machine there, the only trouble that I seen there was that they had on all the house lights and you had to go way in front to see the picture. And the picture was kind of glistening too. I think they were using a reflecting type of screen, my boy.-Ed.)

The United Theatre Equipment Corporation is in able hands. Herbert T. Edwards, the founder of the Picture Theatre Equipment Corporation, is president. J. H. Halberg, known as the inventor of the Halberg Generator, is vice-president. He will concentrate his best endeavors to insure better projection and 100 per cent equipment efficiency for every exhibitor. E. E. Fulton, head of the E. E. Fulton Company, of Chicago, is secretary and treasurer. Friends of these men in the motion picture business are numbered by the thousands.

Among others who are taking a deep interest in this organization may be mentioned George Kline; Messrs. Clark and Rowland and Ludwig Houmel, of Pittsburg; C. A. Calchuff, of Philadelphia; E. E. Oliver and H. J. Mandelbaum, of Cleveland; T. A. Nolan, of Cincinnati; Ray Brauch, of Detroit; E. A. Van Husen, of Omaha; H. E. Van Duyne, of Los Angeles, and A. D. Flinton, of Kansas City.

The Novelty Slide Company, of New York, will have the exclusive manufacture of slides, novelties, specialties and other products.

Charles A. Norton, Iowa, whom readers will remember as the "small-town operator," writes the following letter; "Am back again at my old job. I read the piece about myself dis-countered in that I would drop you a few lines and tell you where I was. I read in the Waterloo paper that "intolerance" was going to be at Waterloo and knowing that Ma would not let me go alone I run away. First I went to 'intolerance' and saw the operators which sure were a nice lot, they showed me the picture which was on bigger wheels (reels) than I got but it looks just the same as mine. They had 2 simplex machines and electric lights and also wire loops which they told me was residence (resistance). They said they were from Frisco or something like that. Then I went to the Plaza theatre, that's the theatre that I wrote you about in my first letter, but the fat operator was not there, or "Tubbie" as they call him. He had a small town theatre somewhere. The new operator there seemed very nice to me and gets a nice picture. Then I went to the Palace theatre, and my, they have some "life manager" there and also the operator. He gets some picture and he has old Powers machine at that but I think that it is the fans that he made for them that makes him get the good picture. He told me all about his trip to the operators' convention at Cleveland and told me that he seen you there, also that he visited the Stilman theatre where he seen their speed indicators work on their machines, and about the operator at the Home theatre using regular electric globes for his light in his light house, and about the new machines at the Standard and the fat operator there, or "Tubbie" as they call him. I went to the Palace and they have a forner (foreigner) running the machine there, the only trouble that I seen there was that they had on all the house lights and you had to go way in front to see the picture. And the picture was kind of glistening too. I think they were using a reflecting type of screen, my boy.-Ed.)

United Theatre Equipment Corp.

UNITED SERVICE STATIONS

EXHIBITORS:

We are placing at your service the combined knowledge, ability and experience of the leading supply dealers, machine engineers and theatre equipment experts in this country.

IT COSTS YOU NOTHING TO AVOID YOURSELF OF THEIR SERVICES

Write for our new Supply Service Plan

United Service Stations in principal cities

Executive Offices

1604 Broadway - New York

How can an advertiser continue advertising? By giving YOU value.
Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised.

The service described is, however, open and free to all who wish our help.

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

You did not worry about my disappearing.

He is going to take this letter to Waterloo in the morning. Hope you did not worry about my disappearing.

I am writing to advertisers.

Adapter for "Silver-Tips"

W. RABELL, whom operators in Greater New York will remember from his being associated with the supply house of J. H. Halleberg, has, since severing his connections with Halleberg, branched out in business for himself and now conducts the Independent Motive Supply Company, 729 Seventeenth Avenue, New York, dealing in supplies and accessories for the motion picture theatre, also being the distributors of the Baird Projection machine.

Mr. Rabell has one specialty that is attracting considerable attention on the part of users of Silver-Tip carbons; this is an adapter as well as an economizer for either the 3/8 in. or 11/32 in. Silver-Tip carbon. The adapter is made of phosphor bronze, having a hexagon nut in place of the ordinary thumb screw for holding the carbon in place. The price of these adapters and economizers is quite reasonable considering the care with which they have been constructed and few exhibitors will allow the price, one dollar, to stand in their way of obtaining such a device which will serve a two-fold purpose.

Has the Third Ingredient Been Found?

It is said that success depends upon Push, Publicity, and Progressiveness. The "third ingredient" in this case is Progressiveness. One of our correspondents in his letter to the department praises the efficiency of the inspecting staff of the Paramount Film exchange of Pittsburgh, Pa.

By a strange coincidence another exchange manager has evolved an idea which is expected to show 100 per cent efficiency in the examining room. To Herbert Given, manager of the Triangle exchange, Philadelphia, Pa., belongs the credit for the scheme which will give prizes to the operators returning film in the best condition. His plan has been endorsed by Local 307, Moving Picture Machine Operators of Philadelphia, and at their last meeting at which Mr. Given was present he explained this in detail. The plan, if successful in Philadelphia, will be introduced in every Triangle exchange in the country.

STAR CARBONS

Write us for descriptive circular and price list.

JONES & CAMMACK

24 Stone St.  New York, N. Y.

WE ARE INDEPENDENT OF THE COMBINE

We are saving our customers 25c to 50c on M. P. Machines and supplies.

Second hand machines in stock

Independent Motive Supply Co., 8th Floor, 729 7th Ave., New York. Orders shipped same day as received.
"Anti-Misframe League" Pledge

As a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practiced in the operating room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

UNION ANNOUNCEMENTS

Where Promises Are Kept

The members of Local 384, Motion Picture Machine Operators of Hudson County, N. J., are planning to hold what is expected to be one of the most delightful affairs ever given by any local union in the state of New Jersey. Each year this progressive union gives a dinner to its members and friends. It is something more than a dinner, however; it is an event, for on this night the members get together in the true spirit of fraternalism and cement the bonds of friendship which exists between them, and make new friends.

The Third Annual Dinner of the above mentioned organization will be held on Saturday, June 2, at 12 o'clock midnight at New Odd Fellows Hall, 412 Washington street, Hoboken, N. J.

The committee in charge, consisting of Brothers George Hoffman, chairman; W. A. Bemis, E. W. Bordmann, Frank Kirschgesner, Francis Steiner and Edward Dougherty, have promised that this year's affair will eclipse all previous efforts.

Many prominent state, county and city officials have signified their intention of being present, as well as the foremost manufacturers of motion picture accessories, and last, but by no means least, it is expected that Local 384 will be honored by the presence of the General Executive Board of the International Alliance.

The officers of Local 384, who have given of their best to make this a local union that was ever willing to meet the managers half way and give them a 50-50 break are: Walter A. Bemis, president; Harvey Sapp, vice-president; Edward A. Bordmann, secretary-treasurer, and Conrad Daubener, Jr., recording secretary. The officers have been ably assisted by Brother Anthony Boscarelli, whose efforts have been tireless where the good of the local has been concerned.

As we have said at the beginning, it is here where promises are kept, and we are anticipating with a great deal of pleasure being present on Saturday, June 2, and doing full justice to whatever may come before us.

ROLL OF HONOR

John C. Pastre, Gary, Indiana.
Charles E. Wheeler, Lebanon, Indiana.
C. C. Peterson, Clinton, Iowa.
Tom M. DeWolfe, Birmingham, Ala.
Ren Kilbourne, Davenport, Ark.
Glenn Woodbury, Pomotory, Iowa.
Harold R. Alger, Wabash, Indiana.
Albert M. Cooper, Jonesboro, Arkansas.
William S. Ellis, Josesboro, Arkansas.
Charles Watts, Columbus, Kansas.

Editor's Note: To brother Pastre belongs the honor of heading the roll for it was he who proposed the "League." Names of operators will be added as fast as they are received, and copies of letters will be sent to the various film exchanges asking their support.

Is IDEAL in that it meets ALL CONDITIONS

Satisfies the Exhibitor because its perfect results are continuous Advertising for his house.

Gratifies the Public in giving Value Received (and more) for money expended.

Pleases the Operator because it permits him to demonstrate on the screen his ability to the audience.

LATEST BROADWAY SIMPLEX INSTALLATIONS:

CRITERION THEATRE

Premier Presentation of Historic Film Co.'s

CHRISTUS

LYRIC THEATRE

Premier Presentation of

IVAN ABRAMSON'S

ONE LAW FOR BOTH

Send for Catalog N

PARK THEATRE

Second Broadway Showing of

CECIL DeMILLE'S

JOAN THE WOMAN

We have secured good advertisers to talk to YOU. Listen to them!
Coloring Film Images with Basic Dyes

In the subtractive methods of color photography (and cinematography) the images of the film positives (composite or otherwise) are actual colored approximations to the subject photographed, and it is consequently a more difficult, tedious, and costly operation to prepare film positives for a subtractive process of color cinematography than is the case with the additive methods, wherein (in most instances) a black-and-white print from the color separation negative in all that is required for use in projecting.

A common practice, much resorted to by workers upon the subtractive methods, is to color the images of the film positives by toning, but it is difficult, if not impossible, to secure accurate colors by chemical treatment, and exact hues cannot be produced with certainty in this way.

Since the accuracy of the projected results in subtractive color cinematography is dependent upon theoretically accurate coloration of the film pictures, it is imperative that the method by which the positives are colored must be one which can yield colors undegraded by partially opaque image deposits and must also be such that the coloring may be regulated as regards hue and intensity.

A toned silver image always possesses a certain opacity the effect of which is to darken or degrade its apparent hue upon projection, so it appears that in order to successfully color the images of ciné films used in subtractive color processes a method must be utilized which is capable of yielding transparent dye images the hues of which may be accurately controlled when preparing the positives.

There have been numerous methods proposed for the achievement of this end, but the most accurate, and apparently the most feasible, method is that of bleaching the images of film positives in a bath which changes them into images of silver iodide and then developing them up with a basic dye of the requisite hue. Such procedure is known as "basic dyeing," and appears to have first been proposed by Dr. Traube under the name of the "Diachrome" process of color photography. In spite of the modifications by various workers, the practice of basic dyeing as applied to film positives or photographic transparencies may be said to follow the procedure outlined by Traube in 1907.

Although the details of the Traube iodide method of basic dyeing have long been on record, the practice of iodine staining does not appear to have been studied by the majority of workers, and some of the color cinematographers have withheld the working details, claiming the process as their own invention and investing it with a mantle of profound secrecy. There remains no cause for this, and in response to numerous requests for the publication of basic dyeing formulae we are pleased to supply readers of the Camera Department with details of the basic dyeing process which has been long in use by ourselves and others.

Many toned or dyed films are a disappointment upon projection, due to the fact that their apparent hues sometimes appear much darker, or of entirely different color than the effect which has been striven for. To avoid such unfortunate results the positive prints for color cinematography should not be as strongly exposed in printing as for ordinary (black and white) cinematography, and in developing the positives a soft result should be aimed at. This holds good for all processes of color cinematography according to our experience.

Having printed, developed, fixed, and thoroughly washed the positive films, they have next to be bleached and their developed images converted into silver iodide by immersion in a bath composed as follows:

<table>
<thead>
<tr>
<th>Water</th>
<th>10 gals.</th>
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<tbody>
<tr>
<td>Potassium iodide</td>
<td>3 lbs.</td>
</tr>
<tr>
<td>Then add Iodine (sublimed)</td>
<td>½ lbs.</td>
</tr>
</tbody>
</table>

The potassium iodide will dissolve in water; iodine will not, but will dissolve more or less slowly in the potassium iodide solution. The mixture of the iodine with the potassium iodide may be considerably accelerated by placing the iodide in a jar and just covering it with hot water, whereupon the iodine may be stirred in.

As previously stated, the action of this bleaching bath converts the silver images of the film positives into silver iodide images, which are of a yellowish color. As will be appreciated by all who have had experience in photographic manipulations, the bleaching should continue until the images are seen to be yellowish in color right through to the back of the film. When bleaching is completed, the film will be strongly discolored by the iodine solution and must next be washed to remove the bleaching solution and render the picture images (now composed of silver iodide) clear and transparent.

This may be done by a thorough wash in running water, but is more expeditiously accomplished by immersing the film in a 5 per cent. solution of sodium bisulphite for a short time, followed by a further wash to remove the bisulphite. When these operations have been properly carried out the film images should appear perfectly transparent.

With the film bleached (and iodized) and thoroughly freed of the bleaching solution the dyeing operation may next be undertaken. It is to be understood that basic dyes only are to be used in the process of dyeing. The list of basic dyes is not very extensive—only a few of them are eminently suitable, as regards hue, for two-color or three-color cinematography, but insofar as their dyeing action is concerned they all seem to work satisfactorily with the method now under consideration. For the benefit of experimenters we give a list of basic dyes suitable for experiments in color cinematography:

- Red dyes: Fuchsine, quinoline red, rhodamine B, phenosafranine, xylene red.
- Yellow dyes: Auramine, acridine orange, chrysoidine.
- Green dyes: Methylene green, brilliant green, malachite green, juniper green, iodine green, emerald green, diamond green, Victoria green.
- Blue dyes: Methylene blue, crystal violet, turkey blue, methyl violet, gentian violet, azoline blue, Victoria blue, Victoria blue.

For use in color photography (or cinematography) these basic dyes should be of the purest quality, and the majority of the dyes here mentioned may be obtained, in normal times, from Fairwoakes, 122 Hudson St., New York. It is almost needless to state that since the outbreak of the present European war these dyes have been difficult to obtain and very costly—a circumstance which has limited the practice of basic dyeing during the last few years.

The dye solutions used in the iodide staining process are solutions of these basic dyes in water, and will vary in strength for different dyes from 1:5000 to 1:5000.

As is probably well known, some of these dyes are best gotten into solution by dissolving in a small quantity of boiling water. The time of immersion in the dye bath is not specific, but for a positive of the soft character it would be about 5 minutes. When the images are seen to be dyed through to the back of the film the latter may be removed from the dye bath.

Next in order is the clearing of the high lights, and all portions of the film which are normally exposed to light. This is preferably accomplished by immersing the film in a weak bath of acetic acid—say 2½ lbs. acid to each 10 gallons of water. We do not recommend the use of a hydrochloric acid clearing bath with this process. If an acid clearing solution is used, a brief rinse should be given the film before the next step is undertaken.

The next step is the removal of the silver iodide images, the necessity of which will become evident when it is considered that the iodide is a haloid salt and will therefore darken upon exposure to light. With a cinematograph positive this would occur the first time it was subjected to the intense light beam of the projection.
machine are. Failure to properly remove this iodide residue has been responsible for many unsuccessful attempts at film staining with basic dyes.

The iodide is removed from the film by immersion in a hypo bath, to which is added a small amount of tannin and water. After washing to remove excess tannin solution to fix in a 10 per cent. hypo bath, well washing at the finish.

A variation of the last treatment is to first place the film in a 5 per cent. tannin (and water) bath, and after washing to remove excess tannin solution to fix in a 10 per cent. hypo bath, well washing at the finish.

If the process has been carried to a successful conclusion the result should be film positives with brilliant, transparent dye images and clear high lights. The high lights and clear gelatin edges of the film should be smooth and glossy (as in an ordinary positive), and not characterized by a matte appearance somewhat tinged with the dye, as is noticeable in the results secured with other methods of basic dyeing.

A basic dyeing process fundamentally similar to the Traube iodide method, which we have described, has been recently patented for the Bower Film Corporation by Mr. Hoyt Miller (U. S. Patent No. 1,214,940). It is interesting to note that this patentee considers that the silver images of the film positives are converted into silver iodide by action of the iodine in the bleaching bath (previously described), and that the silver iodide, in turn, precipitated into a "hydrosol" or adsorption compound of the haloid salt. Miller further considers that if the bleached positive is processed at too high a temperature, or left too long in the hialoid clearing bath will be converted to ordinary silver iodide, with an attending loss of transparency in the bleached images.

As far as we are aware, the assumption that the silver iodide is changed to a hydrosol by the potassium iodide in the bleaching bath is purely hypothetical, but as long as the temperature of the bleaching bath is maintained at 65 degrees Fahrenheit or lower there is no fear of loss of transparency in the bleached silver iodide images, according to our experience with the process.

A. S. C.

The Goerz Focusing Microscope

The Goerz focusing microscope is similar to a terrestrial telescope eyepiece, or inverting ocular, and is of itself a telescope designed for the viewing of objects at extremely close range. Its field is of sufficient extent to embraces a full cinematograph image, which it amplifies to the extent of 6 to 8 X, and the image, as observed by the cameraman, right side up, as previously noted.

The ocular or eyepiece end of this focusing microscope carries fine cross-hairs, or wires, which are situated at the focal plane of the compound object glass system, and serve to facilitate
When we say that

Eastman Film

is dependably uniform, we are not making a claim but stating a fact.

Look for the stencil mark “Eastman” in the film margin.

Eastman Kodak Company,
Rochester, N. Y.
MUSIC AND THE PICTURE

Picture Music Classics

THE motion picture musician must be resourceful. He is not only the artist who plays beautiful music, but he must possess a repertoire of selections to satisfy all tastes. This music he must supply himself. Many a picture musician is looking forward to the Utopian era, when the manager will supply him with a library of music, just as he supplies the operator with the films. This era of the booth walks serenely into his "throne room," and all he needs to do is to "thread" his machine and turn the crank. But the "slave" in the "pit" must carry the machinery and tools (which he supplies) with him to his daily work. The few lucky ones are those who play the piano or organ; and some managers would not supply these instruments if they could be carried around by a handle. Would that the day were not far off when the music library would become a part of the motion picture theatre equipment.

It is the nature of real musicians to take great pride in the instrument they play. Many sacrifices are made to procure the best. It matters not so much to the manager whether his leader uses a "Strad" or a piano, everyday fiddle, so long as it makes a noise and keeps on making a noise. Even though the conscientious musician possesses a fine instrument, his sacrifices do not end there, for he must also furnish the music in order to play the instrument. "Well," says the manager, "that is his stock in trade." We answer that the demand for good music, and a large quantity of it, was never so great as it is required today in order to play the picture properly. Then, too, a "lot" of music will not fill the bill; it must be music of varied character by reason of the many situations to be depicted. The requirements call for an ever-ready and inexhaustible supply.

By way of a quiet hint, we would suggest that musicians procure music of a character which does not become tiresome, and there is such to be had. Why is it that audiences will stand for the "Wedding March," "Traumerei," "Serenade" and "Spring Song" over and over again? The answer is because they are classics.

Do you say there is no such collection? Look around; you may find just such a one. We are told that one publisher has compiled a collection which possesses these very attributes. It is not a chance collection of incongruous numbers, but has been selected with such care and precision that it forms a complete and concrete whole. No two numbers are exactly alike, and any ten or fifteen pieces selected at random from its numbers would constitute a complete evening's program.

Many of the larger movie theatres now possess this library. Few of them have actually been purchased by the management, not by the orchestra leader. This is the ideal state, since it belongs to the theatre equipment. Should the leader leave his post the library would remain intact.

To help leaders who are still looking for suitable music a list of ten numbers selected from the library has been here appended: any one of which would be a musical gem, the repetition of which audiences would welcome as a friend, and, we venture to say, would meet with the approval of any picture fan rather than be compelled to listen to some of the trash with which amateur publishers are flooding the market. To furnish the following music (which contains only a few of the gems) for an evening's pleasure, it took brains and years of experience. These are classics of lasting merit:

American Festival Overture .................................................. A. Hegner
Poetical Scenes ............................................................... B. Godard
Adagio Cantabile .............................................................. R. Strauss
Trio ........................................................................................ T. Lack
Arabian Nights ..................................................................... A. Moldenbeech
Slavic Dance No. 10 from Op. 72 ........................................... A. Dvorak
March of the Dwarfs ........................................................... E. Grieg
Romance in F ....................................................................... P. Tschaikowsky
Caressing Butterfly ................................................................ R. Barthelme
Love's Wildness .................................................................... R. Barthelme
Melodie .................................................................................. R. Frum

Menuetto all antico ................................................................. G. Karganoff
Suite Valse Gracieuse, Souvenir, Gypsy Dance. P. German

There has been a deal of knocking in the field of music for the pictures. Well, perhaps it is like the picture industry, only in its infancy (?). But this is hardly true. Good music has been in existence many moons before the pictures were born, and is not an infant, but a full-grown man, therefore it is the duty of the man to help the infant. For the past three years movie magnates have told us that the picture industry was in its infancy. If this be true it is about time it grew up. Good music has saved many a poor film from complete failure.

Remember the last qualities of good music. It is incumbent upon the photoplay musician to build for the future, as well as for the present. The leader or piano player cannot do better than add to his repertoire selections and numbers with a classical value.

A Picture Musician

Seeberg with Big Purchase Increase Facilities and Equipment

THE J. P. Seeberg Organ Company of Chicago, have bought out the complete business, factory equipment and good will of the Smith Organ Company at North Tonawanda, N. Y. The deal was closed during the latter part of April, and was announced in Chicago, when J. P. Seeberg, president of the Seeberg Company, arrived back at the office after completing the deal.

The purchase of the Smith Company will mean a big addition to the Seeberg facilities and equipment. The Smith Company was incorporated several years ago to manufacture Smith Unified organs, the invention of S. W. Smith its president. The company, it is said, has had a big measure of success with the organs from an artistic and mechanical standpoint. A number of them were installed in Eastern motion picture houses. When the deal was proposed Mr. Smith and his associates are said to have welcomed the opportunity of transferring their interests to the Seeberg Company. It was figured that the instruments will be given the wide distribution they are said to deserve.

The factory equipment will be moved to Chicago, and will be installed in the Seeberg plant at 419 West Erie street. Later on, according to Mr. Seeberg, another factory will be built devoted entirely to construction of the Smith organs. Mr. Smith and his entire office force will also remove to Chicago.

Mr. J. P. Seeberg
Large Orchestras in Buffalo Theatres

The extension of the Buffalo Auditorium, now under the direction of Herman E. Schultz, has introduced new novelties with his orchestra. The first was his direction of the organization in "his screen form." A motion picture was made of conductor Schultz as he directed the selection from Victor Herbert's "The Fortune Teller." The effect when this film was shown on the screen was a novel one. Then the idea was reversed and a film taken of the orchestra playing on stage from "The Firefly," by Rudolph Friml, which the orchestra played while the film was shown on the screen. The idea was a big hit.

Last night, Sunday, the orchestra staged a patriotic stunt. A new stage setting has been erected on the stage, showing a large harbor with towering hills in the background. At intermission the house was darkened and the orchestra commenced to play Strauss's "The Stars and Stripes Forever," when suddenly through the harbor, in the form of toy warships, came a U. S. Atlantic fleet, but very realistic was the effect when a searchlight was thrown on them, with Old Glory waving from the deck of each ship. After the show, the conductor Harry Kellerman in "The Daughter of the Gods" is now being shown at the Tock theatre, where it is being shown because of the long lines of patrons bringing Buffaloans who are crowding to see this great picture.

The orchestra is one composed of real artists, and some notable compositions are rendered from time to time. Present at Sheas's Hippodrome have recently been raised to twenty-five cents general admission, with box seats placed at thirty-five, but the increase has been justified by the program and music offered. Hippodrome patrons are being treated to excellent pictures since the coming of C. B. Taylor, former manager of the Lyric and Family theatres in Buffalo.

On the first Sunday in May the Strand will change its program three times a week instead of two, as is done under the present policy. The changes will take place on Sunday, Tuesday and Thursday.

The Family theatre, now under the management of Harry Kellerman, is showing "Fugl高中 The Daughter of the Gods," to capacity audiences, and Mr. Kellerman expects to run the picture for three weeks.

Manager J. H. Michael of the Academy theatre will co-operate with the "backyard garden" plan by distributing seeds to audience on Academy profit sharing coupons.

Womanhood

The Vitagraph V.-L.-S.F., producers of "Womanhood, the Glory of the Nation," a dramatic spectacle by J. Stuart Blackton, have prepared a special synchronized music score, which is obtainable from every V.-L.-S.F. exchange.

"THE PHANTOMS SECRET"

(Reviewed on page 3315) (A Butterfly Production)

Theme–Dreams of Love (6/4 Pant. Allegro) by Liszt

1— Ave Maria by J. Ascher (Wash Bell) until T: "Last of an illiterate strain.
2— Cavatine (4/4 Larghetto) by Raff until S: "Girl reading paper.
3— Andante Mysterioso by Lake until T: "A raid on the underworld.
4— Heavy Hurry to action until T: "Girls in beds.
5— Variations (6/4 Fantasie) by Ch. Armand until T: "That was a close call.
6— Dramatic Tension by Punc until T: "Your father is very ill.
7— Aino (4 Andante) by A. G. Robyn until T: "The wife of Andre Leveaux.
8— Lost Happiness (8/4 Andante Sostenuto) by R. Ellenberg until T: "Miss Liberty of the U. S. A.
9— America, National Air until T: "As the months pass.
10— Creepy Creep (4/4 Nocturne) by Taylor until T: "No, Jane I'm not happy.
11— Dramatic Tension by Reissiger until T: "Send for the Policeman.
12— Finale from "Arles (allegro-agato)" by Bach until T: "Plumming.
13— Continue to action (with ad. lib. Railroad effect) until S: "Train in tunnel.
14— Tondo Furioso to action until T: "The homecoming of Jane Elliot.
15— Daisies (4 Andante) by Bendix until T: "At the rendezvous, etc.
16— Dramatic Andante by Ascher until T: "Through the long sunny Days.
17— Little Puritan (Gavotte) by Morse until T: "The house party.
18— Landscapes Caresses (8/4 Nocturne) by V. A. C. S. until T: "Interior of Restaurant.
19— Dramatic Tension by Reissiger until S: "The police raid.
20— Hurry to action until S: "Girl near mirror.
21— Dramatic Andante by Reissiger until S: "The moon is shining."
22— Theme—until T: "You have evidently forgotten Paris.
23— Theme—until T: "The dance may go on.
24— Dream of the Flower (4/4 Andante Expressivo) by Cohen until T: "Let it beat and double crossed, etc.
25— Cavatine (Dramatic) by Bohm until T: "Now I know why.
26— Theme until T: "An hour later.
27— Mysterioso until T: "Let me in.
28— Agitato to action until T: "Pardon my intrusion.
29— Dramatic Adagio until S: "Leroux is shot.
30— Dramatic Tension No. 1 by Ascher until T: "You are your self etc.
31— Theme until—* * * * END.

"HER CONDSONED SIN"

(Reviewed on page 762)

(Read In German)

Heart Wounds (4/4 Allegretto Expressivo) by Grieg is the Theme

1— Theme—until T: "Judith Widow of Mandasses.
2— Large by Correlli until T: "In those days the walled city.
3— Prelude Dii Dvluge (4/4 Adagio) by Saint-Saens until T: "At the resiting.
4— Reversa Latina (Allegro Moderato) by Poyor until T: "And the stony walls of Bethulia.
5— Reverie du Soir from "Suite Almgrense" by Saint-Saens until T: "At the market place within the city.
6— Continue to action until T: "In Bethulia in those days.
7— Andante Conti by Tschaikowsky until T: "Second time Exterior Street Scene.
8— From the Desert Suite by Humor Gunn until T: "At the Great Gate Naomi parted.
9— Continue to action until T: "In the eighteenth year of his reign.
10— Allegro Masaccio (First Movement) from "Heroindie" by Masaccio keep on an Art with Army.
11— Allegro non fuco Movement from "Elisja" by Mendelssohn requiring the necessity of the hero of Judith's Name.
12— "Credo from Saint Cecile Mass" (Heavy Maestoso) by Gounod until T: "Not one Assyrian had gained entrance.
13— Continue pp until T: "They pushed the tent, etc.
14— Solemn March by Haendel play a la mos Easto until T: "Naomi was among the Captives.
15— Dreams of Devotion (4/4 Dramatic Lento) by Langye until T: "While Holofersens revealed, etc.
16— Orystate by Cui until T: "The Army of Assur stormed the Wall.
17— Repeat "Credo from the St. Cecile Mass" by Gounod Note—play and play in two a bar with the exception of the 38 bars repeated until T: "And Holofernes waited.
18— Continue pp—then ff until T: "And Holofersens waited.
19— Continue pp—then ff until T: "They enter into Judith's tent.
20— Orchestra Rest—Organ Improvise to action until T: "And Holofernes visited vengeance.
21— First Movement (maestoso) from Fantasia "Ein Machtzer" by Bach until T: "And a vision came from the Lord.
22— "Credo from St. Cecile Mass" (Heavy Maestoso) by Gounod until T: "Not one Assyrian had gained entrance.
23— Theme until—•••••••• END.
New Baltimore House, the McHenry, Opens May 26

BALTIMORE'S newest motion picture theatre, the McHenry, on Eight Street near Cross, will be opened to the public for the first time on Saturday, May 26. The McHenry is one of the first of the new motion picture theatres in Baltimore, and will be complete in every detail. It is being erected by the Southern Amusement Company, which is very closely identified with the Parkway Amusement Company, which concern controls the Park- way, on North Avenue near Charles.

The McHenry is one of a chain of theatres which is ultimately expected to be built in Baltimore by the Parkway promoters. The building, which was designed by Oliver B. Wright, an architect, and built by the Pogwell-Kother Company, is of rather artistic lines, and the design is suggestive of an Italian renaissance. The front will be decorated with a large marquee, over which will be a large French latticed window.

The building will occupy really two lots of ground. The main lot is 65 by 115 feet, and will be occupied by the building, while a smaller lot, 20 by 93 feet, will be devoted to the foyer and lobby. The structure will cost in the neighborhood of $75,000.

The main auditorium will be 64 by 100 feet and will contain 4,000 seats, furnished by A. K. Andrews Company. They are 22 inches wide, of mission oak wood, upholstered in old rose plush.

The colour scheme to be carried out in the interior decoration is light gray and gold. The panels on the section of the lobby, and in the lobby are oil paintings of the stars of the leading film companies, which are to be interspersed with pansy trousers. The ventilation has been arranged through four 6-feet ventilators equipped with direct pipe suction fans measuring 40 inches in diameter. During the summer a cooling system has been installed which will be operated in conjunction with ten oscillating 16-inch general Electric fans. The building is fireproof throughout. It has four exits, each one of which is protected by metallic fireproof bolts. The theatre being located near Cross Street Market, arrangements have been perfected for 10:30 A. M. performances on market days. On other days the shows will start at 12:30 P. M. and the admission price will be 10, 15 and 25 cents.

The management of the house will be under the supervision of Bernard Depkin, Jr., directing manager of the Parkway. The resident manager will be J. Arthur Barron, who has been associated with Mr. Depkin for several years. H. W. Webb, president of the Parkway Company, is also president of the Southern Amusement Company. The directors of the Southern are very closely allied with the Parkway interests.

Acme Gold Fibre Screen on Market

GEO McARTHUR, Jr., formerly connected with the Gold Fibre Screen Company of Detroit, for the past six years, has resigned and has gone into business of his own, under the style of Acme Gold Fibre Screen Company of Windsor, Ont. Mr. McArthur claims to make a perfect screen and reports having already booked enormous orders, among them one for the Recent theatre, Toronto, Ont., where his screen replaces an imported Gold Fibre Screen formerly used there.

Luminous Plans for Great Theatre Made for New T. & D. House

MUCH curiosity has been aroused by the completion of final negotiations for the new Turner and Dubkens theatre, which is to be one of the largest and most beautiful theatres in the world. It is to be located on the Old Central Park site owned by the McCrory estate at Eighth and Market streets, San Francisco, Cal., the location, due to several new enterprises, has become the center of attention.

The New T & D theatre, as it will be named when completed, will be a work of art as to its exterior finishings, interior decorations and the consideration of the comfort and convenience of patrons.

An exterior view of the new theatre shows the vast size and elegance of the building. The exterior is designed in modern art and is to be executed in concrete and terra cotta. The entrance is to be through a tiled floor vestibule with panelled walls and ornamented domed ceiling, thence into a marble floored lobby leading into the promenade foyer, which is 50 feet in width by 260 feet in length. The center of the promenade foyer will contain a beautifully designed water lake, aquarium, electric fountain with live ducks of the most gorgeous plumage. The walls and ceiling of this foyer will be finished in ornamental plaster and with a very elaborate color scheme.

On the foyer will be a reception room 25 by 65 feet in size, a ladies' rest room 22 by 25 feet, men's smoking parlor 24 by 25 feet, three lounging parlors 24 by 25 feet, house manager's office, kitchen, lavatories, ushers' room and storerooms.

The reception room will be a combination tea-room, where the ladies may partake of tea, cakes and ices, make appointments for meeting friends while waiting for the next feature film to start. This room will be in charge of two capable and experienced matrons, and here the children may be taken care of while the parents watch the pictures.

From the foyer there will be six gradients leading to the lower portion of the auditorium; also gradients 25 feet in width leading to the mezzanine floor. On this floor will be located the children's room and nursery, 30 by 50 feet. This room will be fitted with every modern contrivance of interest to the kiddies. Check rooms and first aid requirements, as well as an intercommunicating telephone system for the outside as well as the interior of this magnificent theatre, will be included in the equipment of the house.

The auditorium is 250 by 200 feet, with a seating capacity of 6,000.

The lighting arrangement will be a distinct feature of the exact color scheme of a very original nature, being so arranged that any desired color scheme may be had by a certain arrangement located on the main switch-board in the rear of the promenade. This switchboard will be wired that on account of its position it will not allow the operator to see the interior of the auditorium. So when lighting the auditorium with a certain color scheme a miniature arrangement over the board will designate to the operator the exact colors that are being blended throughout the house. The lighting fixtures will be of a semi-indirect nature, and upon projection of a picture that calls for a scene at dusk, or a volcanic effect, or in fact anything that requires color, the operator can give the desired effect. Aside from the wonderful color scheme, there will be two large what might be called sun porches on each side of the promenade arch. Looking through these sun porches, arranged with glass, it gives the occupant of a seat in the auditorium a feeling of looking out upon a vast landscape. This color scheme arranged throughout the house will also add to wonder-
The La Salle Theatre, South Bend, Indiana

ful paintings which have been used to decorate the interior. The dome in the center of the ceiling of the auditorium will also be provided for in this wonderful series of color schemes, restful to the eyes and harmonizing with any color in the picture.

Behind the elaborately decorated proscenium arch, with a width of 80 feet, will be located the various pipes of the master organ, which will be operated from the console in the orchestra pit in front of the stage. Special attention has been given to the selection and distribution of the organ parts, as well as the acoustic properties of the house.

The proscenium arch is to be ornamented, aside from its decorations, with magnificently draped velvet curtains and trimmed with an additional valance, to give it artistic lines. Just inside of this drapery will be a beautiful drape on each side of the stage, as well as an artistic one to cover over the space where the pictures are to be projected. All these curtains will be mechanically arranged, so that by pressing a series of buttons the front curtain can be opened, then gradually the one on each side, exposing wonderful transparent scenes of landscapes. This also includes part of the stage where the picture is to be projected, and upon completion of this operation, which will cover the time required for an organ or orchestral overture, the curtains, with the exception of the front one, will slowly close again and the scene covering the screen will gradually rise to the beginning of the picture.

In method of construction and mechanical equipment this New T & D theatre is equally admirable and adequate. It will be of firered construction throughout and equipped with double the number of exits required by law and with all the improved safety devices. The heating and ventilating system will be of the most modern type, and designed so that the temperature of the auditorium will be automatically regulated by thermostats to a degree that is consistent with the comfort of the patrons.

There will be two box offices, located on each side of the main entrance. Passing through the entrance into the vestibule, masses of hothouse flowers will bring joy to the eye and sweet music of the innumerable German roller canaries will please the ear.

The operating room is to receive special attention, and will be constructed entirely of concrete and located in the center of the auditorium, so designed that it will not be visible to the audience. The machinery to be installed here will be of the latest design, so arranged that under the most extreme conditions this room, with its various emergency machines and devices, will make it impossible to have a delay of any kind in the exhibition of its performances.

The officials of the Turner and Dahnken Circuit, known as the T & D Circuit, are Fred D. Dahnken, president, and J. T. Turner, vice-president and general manager. The founders of this chain of theatres, the largest in western America, Messrs. Turner and Dahnken, started in the motion picture industry, with very little capital, and through constant application and close attention to detail have obtained a marvelous success. Closely associated with them in the management of their successful houses are E. B. Johnson, secretary, and Claude L. Langley, managing director and treasurer of the circuit.
Crosley Makes Good at Sorg Theatre

The Sorg theatre of Middletown, Ohio, is owned by the P. I. Sorg Estate and has been leased by Weaver Brothers and Crossley for a number of years.

The theatre is operated under the management of J. F. Crossley, who, with World wide circulation, 22,000 addresses—100 illustrations—contains all legal and business information about the cinema trade. The volume of 1000 pages, handsomely bound in cloth. Price: 15 cents.

Newman Equips New Oakland Theatre

The Newman Manufacturing Company of 717-721 Sycamore street, Cincinnati, Ohio, with a branch located at 68 West Washington street, Chicago, III., who make a specialty of brass railings, poster frames, easels and ticket choppers for theatres, recently installed all the brass railings around the orchestra pit, auditorium boxes, loge boxes, balcony and lobby of the New Oakland theatre, Walla Walla, Wash.

Mr. Goldstein, of the New Oakland, selected the Newman Manufacturing Company to do this work because of the high reputation the firm bears among the theatre interests.

The Newman Company advises that the prices of brass poster frames and easels advanced only 15 per cent, during the past week.
Give Your Patrons the Habit
of coming to your theatre for

A Program that Pulls

Give them what they want, and you'll get their business. Give them a program that is attractive, well-printed and well-designed, and you'll have patrons that will return again and again.

Star [Portrait | Card-Programs

Here is a program with which you can hold the interest of your patrons week in and week out. Get them into the habit of coming to your theatre for pictures of the latest and greatest attractions. Let them start saving those Blue Portrait Cards and watch your house fill up every night. Send for list of 62 stars and prices. Circles are post-card size, beautifully printed in process colors. They come with plain, unprinted backs unless your order calls for printing. We will be glad to print them for you or your local printer can do it. Also ask us about our De Luxe Programs, PICK Advertising Service and other novelties such as Movie Ring and Buttons.

Cahill Igoe Co., SC 200, 117 W. Harrison St., Chicago

Good Advertising at Low Cost

The border of this ad is a photo-engraving of special FABRIKOID purposely made for Theatre Upholstery

FABRIKOID is an improved leather substitute for upholstering picture houses, theatres and auditoriums. It is very durable, waterproof and sanitary, plant attractive appearance and its adoption solves the upholstery problem. FABRIKOID upholstery improves the theatre's appearance, assures longer and better service and reduces the cost of upkeep.

Ask for samples, booklet and prices

DU PONT FABRIKOID CO.

Wilmington, Del.  Toronto, Ont.

NEW YORK

A new theatre is to be built in Albany according to plans just completed by Mr. Fred Wright, an old showman of Albany formerly connected with the Clinton Square theatre. The house is to be on North Pearl street and will seat 1,600 people. Paramount Pictures will be shown.

KANSAS

Mrs. Millington, manager of the Crystal theatre, Ottawa, suffered the loss of her theatre by a fire the latter part of March, but this did not discourage her, for she immediately set about rebuilding a theatre which embodies all the modern features in construction and equipment. This theatre was completed and opened for the public on Thursday, May 10. Mrs. Millington has booked the Paramount Black Diamond and Klever Komedies, also the Paramount-Arkwright two-reel comedies.

KENTUCKY

Manager R. L. McLean announces that the Grand theatre at Frankfort, which is being thoroughly renovated and almost completely remodelled, will be ready for opening in a few days.

MICHIGAN

The Colonial theatre of Jackson has taken over Paramount Pictures for that community, and is booking every advertising campaign of the promotion of the same.

Manager W. S. Buerfield, is to be open in August, and will play vaudeville next season. The Garden is going to continue to play pictures, while the Majestic will play road attractions and will fill film attractions on dark nights.

Col. W. S. Buerfield, who operates a chain of theatres in Michigan, is expanding his ideas of the business, because he has found that he can have anywhere from 20 to 30 days solid booking. Mr. Buerfield makes his headquarters in the National City Bank building, Battle Creek. The general booking for his chain of theatres is done by Ed Beauty.

F. A. Schneider and William H. Bauer, who promoted the Stratford theatre, Dix and Ferdinand avenues, Detroit, have taken over the DeLuxe Theatre Co. and have let contracts through their architect for the new playhouse, which will be located at Kercheval and Parkview avenues, and seat 1,750, ready late in the year. The theatre, according to Mr. Schneider, will be exclusively for motion pictures.

MISSOURI

The Melba Amusement Company, with offices in the Farmers and Merchants Bank Building, are to begin the erection of a $50,000 theatre at the northeast corner of Grand avenue and Miami street, in South St. Louis.

The new amusement house, which will be built of reinforced concrete, after the latest ideas of theatre construction, with modern ventilation and air conditioning, will be seventy-two feet wide and one hundred and fifty feet long. The entrance will be on Grand avenue.

A program of vaudeville and moving pictures will be maintained and it is planned to be ready for business by the first of October. Dr. O. T. Uprey, Dr. H. A. Upham, vice-pres., T. J. Lavin, sec., and A. G. Bauer, treas., are the officers of the Melba Amusement Company.

The plans for the new building will be prepared by Hart, Henderson & Tucksonchinst, architects, who will also supervise the construction work.

MONTANA

The Rialto theatre recently erected at Butte will seat 1,600 people and will mark a new era in picture presentation there. Many expensive and elaborate features have been included among the comfort and conveniences, and the management feels confident that the public will not fail to vote it an excellent establishment and worthy, of a franchise that will make the investment profitable. It is a palatial house in all that the word implies.Symphonies in its appointments, rich in its decorations,up- ping in its details for the comfort of patrons and perfect in its arrangement for the faultless presentation of the very best pictures obtainable, the Rialto seems to leave nothing to be desired.

NEBRASKA

The Wonderland theatre at Hastings, managed by Mrs. Ida M. Walden, has undergone a complete remodeling with decorating, draping, lighting and new stage repairs. The Wonderland has a seating capacity of about 600 and is situated in the heart of a prosperous Nebraska city, having a population of about 10,800 people.

In this remodeling two large posts have been removed and a balcony and stage has been built in. In fact it has taken several thousand dollars to make the changes and improvements, yet the owners of the building and Manager Stuart believe that the future has a bright outlook, and also that it is only by the people of Hastings were entitled to the best when it comes to comfort and entertainment.

TEXAS

On May 16 the Old Mill theatre in Dallas was reopened after the recent fire that gutted it. This is one of the Holmes string of theatres, and is managed by Mr. Laurence Stuart. The theatre has been completely re-fitted and the latest equipments have been installed.

During the fire, two canaries which had been the pride of the management since its opening, were rescued from the burning theatre at the risk of the life of Manager Stuart, and the two poor, little yellow birds, although soaked with water while fighting the fire, had been placed in their new homes, blithely warbling their tunes to the delight of the audience.

NEW YORK

A new theatre is to be built in Albany according to plans just completed by Mr. Fred Wright, an old showman of Albany formerly connected with the Clinton Square theatre. The house is to be on North Pearl street and will seat 1,600 people. Paramount Pictures will be shown.

We have secured good advertisers to talk to YOU. Listen to them!
ANOTHER MERGER

The SEEBURG ORGAN COMPANY, long recognized by shrewd exhibitors as the foremost musical manufacturers in the theatre field, has just absorbed the Smith Organ Company, builders of the celebrated "UNIFIED" Organs.

This consolidation means that the exhibitor is now offered

THE MOST COMPLETE LINE
IN THE WORLD

of pianos, organs, orchestrions, and self-playing orchestras.

Whatever the size of your theatre or your pocket-book, you can get the ideal instrument for your needs under the old, trustworthy name of

SEEBURG

J. P. SEEBURG COMPANY, Manufacturers
1004 REPUBLIC BLDG., CHICAGO
Don't Be a Business Slacker

The man who allows fear to paralyze the hand he writes checks with, is more dangerous to our country than the crank.

Now is the time to drive your business harder than you have ever driven it before; and if we all drive hard, prosperity will result.

No matter what comes—don't be a business slacker.

We propose to keep right on building and selling and creating, and we know that the whole motion picture industry feels exactly the same way; America cannot avoid being the most prosperous Nation the World ever knew.

We are the largest manufacturers of musical instruments built especially for motion picture theatres; we have done a wonderful business, and expect to do the biggest business in the history of our Company during the coming season.

Good business with us means good business with you; means attracting a patronage that will rave over your house and praise your pictures and delight in your music; that will bring them back again and again and make your business successful.

The name and fame of the Fotoplayer is world-wide we have instruments for small and large houses— instruments that will more than pay for themselves in a short time.

The Fotoplayer is supreme—it makes every action on the screen life-like and intense. It may be played by hand or by using ordinary piano rolls, all under the control of one man.

Have you heard our Vox Mystica? A solo celestial voice that stirs the very depths of your soul.

We design and build orchestral pipe organs; you should know about our exclusive features.

Write Immediately—Do Not Delay.
It Means Your Success!

Fotoplayer

TEAR OFF AND MAIL
American Photo Player Co., 62 West 45th Street, New York City, N. Y.
Without obligation, please give me full information about bettering my music.

Theatre...........................................
Town...........................................
Seating capacity.............................
Mme. Petrova in "The Undying Flame"

A modern society story with a reincarnation theme and an army post and polo field setting.

Mme. Petrova's first Paramount Picture is a screen triumph.

Paramount Pictures Corporation
485 Park Avenue, New York, N.Y.

Controlled by Famous Players-Lasky Corporation
Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Paramount Pictures

Paramount-ized
BLUEBIRD
PHOTOPLAYS inc.
PRESENT
"A KENTUCKY CINDERELLA"
A DRAMATIC ROMANCE OF THE OLD SOUTH
BY F. HOPKINSON SMITH
WITH
RUPERT JULIAN - RUTH CLIFFORD -
LITTLE ZOE RAE & AN ALL-STAR
CAST
DIRECTED BY RUPERT JULIAN

BOOK THROUGH YOUR LOCAL
BLUEBIRD EXCHANGE OR
BLUEBIRD PHOTOPLAYS inc.
1000 B'WAY NEW YORK CITY.
Billie Burke in Paramount Pictures

Under direction of P. Ziegfeld, Jr.
The premier comedienne of stage and screen is assured of great success in her forthcoming Paramount Picture which will demonstrate how necessary is quality to success.

"The Mysterious Miss Terry," by Gelett Burgess
is a play as mysterious as its name—by the famous humorist, playwright and author.

Paramount Pictures Corporation
FOUR EIGHTY FIVE  FIFTH AVENUE  BETWEEN FOURTIETH AND FORTY-FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation

How can an advertiser continue advertising? By giving YOU value.
PAULINE FREDERICK
without a peer as an emotional actress: of marvelous versatility and one of the biggest "drawing cards" appearing in Paramount Pictures.

Past triumphs—a foundation for brilliant future successes.

"Gold" an emotional drama of woman's devotion.
"Zora"—a drama dealing with emotions and character of a music hall singer.
"eldon Donna"—a tale of the Orient, atmosphere and life.
"Lydia Gillmore"—the story of a faithful wife and devoted mother who tries to shield her husband's name and save his life after he has proven faithful to her.
"The Spider"—a dual role—a powerful drama of a famous Parisian beauty and her deserted daughter.
"Audrey"—the story of a simple girl of the woods.
"The Moment Before"—The role is that of a gypsy girl who, after numerous dramatic scenes marries an English nobleman.

"The Woman in the Case"—the dramatic story of the search for the murderer of Phillip Long.
"Ashes of Embers"—a dual role—the story of two sisters—a butterfly and a drudge.
"Nanette of the Wilds"—a dramatic story of the Canadian Northwest.
"The Slave Market"—a romantic tale of the Spanish Main—an old fashioned pirate story full of thrills and romance.
"Sappo"—Alphonse Daudet's famous story of the "Latin Quarter."
"Sleeping Fire"—a story of mother-love and self-sacrifice.
"Her Better Self"—The story of a social butterfly who discovered the real things in life.

Paramount Pictures Corporation
FOUR EIGHTY FIFTH STREET, NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
CENTURY COMEDIES present

Alice Howell in "Balloonatics" Directed by J.C. Blystone

State Rights
Now Selling under a New Plan. Write or Wire

How can an advertiser continue advertising? By giving YOU value.
MARY PICKFORD

In the great American patriotic photoplay released for Independence week.

"THE LITTLE AMERICAN"

by CECIL B. DE MILLE and JEANIE MACPHERSON

Produced by

CECIL B. DE MILLE

Released on July 2d by

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE.   NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Artcraft Pictures, Pres., Thomas A. Ince, Vice-Pres., Pres., Pres., Dir. of Art, Dir. of Publicity

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
he hits the bull’s eye of American Screen Popularity

DOUGLAS FAIRBANKS

in his latest sure-fire hit—

"WILD AND WOOLLY"

by Anita Loos  Directed by John Emerson

RELEASED JUNE 24

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director General

The "NEWS" advertisers believe YOU worth while; justify them.
Mary Anderson and Antonio Moreno

_The Magnificent Meddler_

The Story of a Breezy Young Reporter Who Tried to Mould the Destinies of a Frontier Town—and Succeeded!

by Lawrence McCloskey Directed by William Wolbert

**CURRENT BLUE RIBBON FEATURES**

- EARLE WILLIAMS in "Apartment 29"
- LILLIAN WALKER in "Sally in a Hurry"
- EARLE WILLIAMS in "The Hawk"
- ALICE JOYCE and HARRY MOREY in "Her Secret"
- EDITH STOREY and ANTONIO MORENO in "The Captain of the Grey Horse Troop"
- PEGGY HYLAND and MARC MADERMOTT in "The Sixteenth Wife"
- ANITA STEWART in "Clever's Rebellion"
- EARLE WILLIAMS in "The Soul Master"

**VITAGRAPH PROGRAM SUPREME**—An Exhibitor's Verdict After Ten Years Experience

"The discriminating patronage of our splendid house greatly enjoys Greater Vitagraph productions which are a fixture in our programmes each week. Indeed, no brand of picture used by us in the last decade has shown the same consistency in quality and box-office attractiveness as have those bearing the Vitagraph trademark."

WALTER H. GOLDBING,
Manager, Imperial Theatre
St. John, N. B.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
IN THIS HOUR OF PERIL, WITH THE SHADOW OF WAR AND AUTOCRACY THREATENING TO BLOT OUT CIVILIZATION

Thomas Dixon's
Mighty War Drama

"The Fall of a Nation"

With Victor Herbert's Superb Musical Score

strikes a blow for freedom that rouses multitudes to frenzied enthusiasm

"A wonderful picture! We turned crowds away."

STRAND THEATRE
FLINT, MICH.

GREATER VITAGRAPH

Many a packed house is directly traceable to an advertisement in the "News."
War-time Audiences Demand
Better Pictures

GOLDWYN believes the war will bring great increases in attendance at all motion picture theatres. But the war will also make your patrons much more exacting.

War-time audiences are more serious than other audiences. They will be more quickly irritated by the flaws and faults of cheaper pictures than ever before. And they will have a more sensitive appreciation of quality.

Goldwyn Pictures, no matter in what theatre they are shown, whether first run or sixth run, will always attract and impress audiences because of their refinement and distinction; their photographic excellence; the unusual power of their stories and the beauty and ability of their stars, who are favorites throughout the world.

Great amusement institutions like the New York “Strand,” owned by exhibitors who are conscious of their obligations to their patrons, are now safeguarding themselves by signing up for all of the Goldwyn Pictures.
Taking the Yawn Out of Motion Pictures

In Goldwyn Pictures we are avoiding the mad error of producing footage. The length of our productions will be determined solely by the amount of time required to tell the stories concisely and sanely.

Your audiences always will be able to count on all of these elements in Goldwyn productions:

1. A story that holds attention.
2. A story that entertains.
4. Crispness and freshness.
5. Popular and powerful stars.

Is there an exhibitor on earth who is not eager to find productions that guarantee these important elements?

Goldwyn Pictures Corporation
16 East 42d Street, New York City
Telephone: Vanderbilt 11
THE DOOR IS OPEN

To get the best results possible from SELZNICK-PICTURES I organized a perfect system of distribution.

I have decided to throw open this system to all independent producers who make high class photoplays.

If you published a magazine, you wouldn’t peddle it yourself. You would turn it over to the American News Co., which reaches every important news stand.

In the picture industry I occupy the same position as the American News Co. does in the publishing business. I have the most direct and efficient means of bringing producer and exhibitor together.

If YOU have made a picture good enough to stand up under the severest criticism, bring it to me, and I will give it the same attention that has made SELZNICK-PICTURES stand for success.

LEWIS J. SELZNICK
Branches Everywhere
Selznick Pictures

Norma Talmadge in "Poppy"

Herbert Brenon's Presentation of "The Lone Wolf"

Clara Kimball Young in "The Easiest Way"

Robert Warwick in "The Silent Master"

"The Barrier" by Rex Beach

Book these money getters NOW

Sole Distributors

Lewis J. Selznick-Exchanges

Branches everywhere

The more YOU read these advertisements the more useful to YOU we can make the "News."
Watch the Fox

The greatest pictures and the biggest stars combined to meet the box office demands

FOX FILM CORP
Big Announcement of Fox Policy, Beginning Sept First.
Watch July trade press & keep in touch with Fox Film Corporation Branch Managers.
Exhibitors wishing to insure a successful season for their theatres will profit by the new William Fox plan of release.

Ation 130 W. 46th St. N.Y.
WINSOME JUNE CAPRICE, FOX STAR, WHO IS QUEEN

"ISN'T THAT FUNNY?"  "YOU DON'T SAY!"  "DID HE?"

NEW SURATT PICTURE
REAL FASHION SHOW

"Empress of Fashion" Displays Ultra-Modern Costumes in "The Slave," a Strong Photoplay of To-day.

Again the ever dashing Valeska Suratt proves her pre-eminent right to the title of "The Empress of Fashion," by her startling and bizarre costumes in "The Slave," her newest William Fox feature.

Miss Suratt displays gowns which surpass for cost and number even the record she established in "The New York Peacock." Miss Suratt impersonates a forelady in a Fifth Avenue shop who accepts the marriage proposal of "Old Moneybags" despite a warning dream vividly portraying her life as an old man's darling.

Dustin Farnum Busy

With pettie Winifred Kingston as leading lady, Dustin Farnum, William Fox's West Coast star, is now engaged in the picturization of a famous novel of stirring action. Miriam Cooper Featured

Miriam Cooper, of "Honor System" fame, will be featured in a new R. A. Walsh drama now in work to be released on the Fox programme under title of "The Innocent Sinner."

LONDON ENTHUSIASTIC ABOUT
"A DAUGHTER OF THE GODS"
News papers Laud Enchantment of $1,000,000 Film

"A Daughter of the Gods" is proving the sensation of current London theatrical attractions, and is playing to overflow audiences. Newspaper reviews of the Fox million-dollar spectacle, with Annette Kellermann, were as enthusiastic as the trade magazines about the film's marvelous enchantment.

ELABORATE "SETS" ERECTED FOR FOX KIDDIE FEATURE

Even Vast Fox "Lot" in Hollywood Was Inadequate

The leading players are the only thing on a small scale in connection with the Fox Kiddie Features, William Fox wishes to make clear. One of the great pictures for this brand was completed recently in California, and the settings were so elaborate and so vast that even the enormous Fox "lot" at Hollywood, Cal., was entirely inadequate. Few photoplays ever made can boast of more massive and artistic "sets."

Pretty Miss Petit

If the person who invented the phrase "as pretty as a picture" had ever seen Wansla Petit, playing opposite Stuart Holmes in "The Broadway Sport," he would have found room for Miss Petit somewhere in the smile.

PERFUME AIDS BARA'S ROLE

She Uses Special Psychic Concoction for Cleopatra

The perfume Theda Bara uses in aiding her portrayal of Cleopatra, in William Fox's coming release, was made for her by Anne Haviland, famous psychic perfumist, from a 2,000-year-old formula. The fragrance is so strong that it would not be strange if it were detected on the screen.

FOX CURRENT RELEASES

William Farnum in "American Methods."—Special.
Virginia Pearson in "Royal Romance."
June Caprice in "A Small Town Girl."
R. A. Walsh's Drama "The Silent Lie."
Theda Bara in "Heart and Soul."—Special.
Stuart Holmes in "The Broadway Sport."
Nance O'Neil in "The Final Payment."
Valeska Suratt in "The Slave."
George Walsh in "Some Boy."
Virginia Pearson in "Wrath of Love."

FOX FILM COMEDIES

Ray Griffith in "An Aerial Joy Ride."
Billie Ritchie in "His Smashing Career."
Tom Mix in "A Roman Cowboy."
Charles "Heine" Conklin in "His Bomb Policy."
Hank Mann in "Suds of Love."
OF HEARTS THROUGHOUT THE REALM OF FILMDOM

"YOU'RE SO MEAN!"  "WASN'T THAT FINE?"  "YOU'RE FOOLING ME."

BROCKWELL'S VACATION OVER

Now Working on Seventh Fox Pictureplay

Gladys Brockwell, the beautiful emotional star, is now busily engaged in her seventh Fox pictureplay. Miss Brockwell has been enjoying her first vacation from the camera—a rest which began immediately after "Her Temptation" was finished.

COOL, VILLAINOUS HOLMES
IN NOVEL CHARACTER PART

Hardly Recognizable in Early Reels of "Broadway Sport"

Even veteran exhibitors of William Fox productions will find extreme difficulty in identifying the cool, debonair Stuart Holmes, villain supreme, as the "small town gawk" in "The Broadway Sport," soon to be released. As the stoop-shouldered, be-spectacled bookkeeping "grind" in the early part of this novel picture, Holmes presents an unusual study in make-up and expression.

THE AGILE GEORGE WALSH

If "porch-climbers" were as agile as George Walsh in "Some Boy," people would have to protect their homes with machine guns. George defies the laws of dignity, gravity, and everything else in some hair-trigger exploits.

THE HONOR SYSTEM" PLAYS TO UNPRECEDENTED CROWDS

"The Honor System," William Fox's cinemelodrama of a thousand thrills, continues to play to audiences of unprecedented size wherever shown. Theatre owners proclaim it not only the greatest human story ever told, but the greatest box office attraction ever made, particularly for one and two week runs.

FOX LAVISH ON LAUGHS

Spending Thousands of Dollars on New Foxfilm Comedy

William Fox is spending thousands of dollars in the erection of "sets" to be destroyed ruthlessly so that the audiences who see Hank Mann's next Foxfilm comedy may laugh. Each laugh will cost Mr. Fox several hundred dollars. Statisticians estimate, therefore, that the price of a single smile will be approximately $48.98.

JEWEL CARMEN'S CANDY

Here's a puzzle: Jewel Carmen, the "opposite" in "When A Man Sees Red," William Farnum's super picture, says she likes "soulful candy." Can anyone accommodate Miss Carmen?

CAPRICE'S RADIANCE
WINS PICTUREGOERS

She's "First in Hearts" of a Million "Fans"

No player upon the silent stage has won moving picture fans with such unanimity, and in such a short time, as winsome June Caprice, the sparkling little William Fox star. Miss Caprice's thoroughly natural screen art, her daintiness, and the sunshine she always seems to radiate, have put her "first in the hearts" of a million "fans." Her last film was "A Small Town Girl." She is now completing another fine production.

PEARSON DRAMA COMING

Virginia Pearson's forthcoming William Fox feature, "Wretch of Love," should prove an unusually strong box office attraction because the plot relates closely to the international conflict. The story is one which is "different," and is of tremendous interest.

William Farnum Begins

William Farnum, the distinguished Fox player, begins work at the Fort Lee, N. J., studios this week on his first production in the East since 1915.
This Is Only for Live Wire Exhibitors

Dead Ones Pass It By

IF you don’t want to fall by the wayside during the Summer—

IF you want to progress and INCREASE your present business—

Get in touch immediately with the nearest FOX Exchange manager, who will present a proposition regarding the FOX SUPER DE LUXE RELEASES

Theda Bara in The Darling of Paris
Theda Bara in Her Greatest Love
Theda Bara in The Tiger Woman

William Farnum in The Price of Silence
William Farnum in American Methods
William Farnum in A Tale of Two Cities

*It Will Make You Laugh at the Summer Bugaboo*

FOX FILM CORPORATION
MUTUAL WILL OFFER
"HEROIC FRANCE" AS A SPECIAL FEATURE

"HEROIC FRANCE," the super-sensational eight reel production showing scenes at war, will be released through the Exchanges of the Mutual Film Corporation at an early date. This powerful war subject was taken with the sanction and approval of the French government. It pictures war as it really is.

Taken on the French Front.
Every scene in "Heroic France" was taken on the French front. Some scenes were made in the front line trenches. Close-up views of famous statues and generals. Heroes of the war, are shown throughout the picture. It shows the relief work in the base hospitals. It illustrates the aviation service—the eyes of the enemy and the aeroplane in action. It depicts any number of actual attacks upon the enemy. It shows the prisoners coming in while the battle still rages. It shows more of actual war than one could see for himself if he were actually in the fighting lines. Exhibitors can obtain some idea of its drawing power when it is said that this is the same picture which ran for six solid weeks at advanced admission prices at the Boxoffice Theatre in Chicago, and for another two weeks at the Studebaker Theatre in the same city. During the Strand showing some of the best known women in Chicago's society world acted as patronsesses. Among them may be mentioned such notables as Mrs. J. Ogden Armour, Mrs. David R. Forgan, Mrs. Kellogg Fairbank, Mrs. Arthur L. Fairwell, Mrs. Harry Pratt Judson, Mrs. Arthur Meeker, Mrs. Potter Palmer, Jr., Mrs. Arthur Ryerson, Mrs. James W. Thorne, and a host of others equally well known.

Photographed by Merl La Voy.
The picture was made by Merl La Voy under the auspices of the American Relief Clearing House of Paris. The camera was under the hottest kind of fire during the taking of any of the scenes. Bookings on "Heroic France" can be made now at Mutual Exchanges everywhere. Make your reservation now.

Date of Next Chaplin Film Soon Available

The eleventh Mutual-Chaplin Special is nearing completion and its release date will shortly be announced. Quality has ever been a preminent feature of these productions and will be still more noticeable in the forthcoming releases.

WILLIAM RUSSELL
HAS STRONG ROLE IN "SHACKLES OF TRUTH"

It would be hard to name a stronger role than that which has been assigned William Russell in "Shackles of Truth," his newest Mutual Picture. He plays the part of a young attorney whose father, lately dead, is loved and revered by all who knew him. This love of his father has become almost a fetish to the young attorney, for since childhood his mother has held his father up as an example to the son, and time and again expressed the wish that he might become as honest and upright. And then one day comes the crash. A story is related to the young attorney which shows that his father had deeply wronged the woman who now relates her tale. For a time the young attorney is compelled to believe that his father was anything but what he had imagined him. Struggling as he will against believing, he is firmly held in the shackles of the real truth which has been so unexpectedly revealed to him. And then he makes the supreme sacrifice. Fate steps in and unravels the tangled web. And so a happy ending is achieved.

Released Week of June 4th, "Shackles of Truth" will be released as the Mutual—"Big Stars Only"—Picture of June 4th. It was made at the American Film Company's studios in Santa Barbara, California, under the direction of Edward Sloman. Julius Grinnell Barthmann wrote it. Exhibitors can book it now by supplying to their interest Mutual Exchange.

"Shackles of Truth" will be released as the Mutual—"Big Stars Only"—Picture of June 4th. It was made at the American Film Company's studios in Santa Barbara, California, under the direction of Edward Sloman. Julius Grinnell Barthmann wrote it. Exhibitors can book it now by applying to their nearest Mutual Exchange.

Juliette Day, who has just closed an engagement in "Upstairs and Down" to become an American-Mutual star, has arrived at Santa Barbara, California, and began work on "Betty and the Buccaneers," the vehicle chosen for her debut as a Mutual Star.

MARJORIE RAMBEAU
COMPLETES FIFTH MUTUAL PRODUCTION

Marjorie Rambeau, famous heroine of "Cheating Cheaters" and today acknowledged one of Hollywood's most beautiful stars, has just completed her fifth Mutual Picture, Frank Powell directed it, and Miss Rambeau enacts a role similar to several of those which have been hers in notable speaking stage productions. Her new picture, with the title "The Dazzling Miss Davison," is being adaptation from Florence Warden's widely read mystery story of that name. As in previous Powell productions, photography and stage settings will be particularly notable. An all-star cast—even down to the minor "bits"—will aid Miss Rambeau in the enactment of "The Dazzling Miss Davison." Prominent among them will be Robert Elliott and Aubrey Bealbe, both of whom have appeared as principals in previous Rainbow-Mutual Pictures; Winifred Harris, Ames Eyre, Frank Ford, Aline Barcelli, Lilian Paige, Frasier Tarbell and George Paige. The Mutual Pictures, starring Miss Rambeau, already released, include "The Greater Woman," "Motherhood," "The Debt" and "The Mirror."

In addition to the four attractive fifteen-chapter photo-novels now booking at Mutual Exchanges, exhibitors will find the two Gummert chapter-plays, "The Vampire" and "Faunoms," excellent drawing cards. Both are stories of a mystery-detective sort. Both are crammed with thrills and surprises, keeping an audience ever on edge for what is to happen next. Probably no type of story has a wider appeal. Big box-office possibilities lie in such offerings. Book now!
AMERICAN FILM COMPANY, Inc.

Presents

WILLIAM RUSSELL

IN

"SHACKLES OF TRUTH"


"William Russell is the American type personified—lean, lithe, eager, ready for anything—he is an ideal film star" says the Stockton (Cal.) News.

Good looking, manly, athletic—William Russell is today numbered among America's foremost leading men. All Russell-American Pictures are clean, wholesome— appeal to the finest people of every community. "Shackles of Truth" is the fourth of the second Russell Series of Mutual— "Big Stars Only"—Pictures. You will find them all business-builders—house packers. You can book them at your nearest Mutual Exchange. Make your reservations NOW.


Coming— "Weakness of the Strong," "Pride and the Man."

Producer
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, President

Distributor
MUTUAL FILM CORPORATION
John R. Praeler, President
CUB COMEDIES
Featuring
GEORGE OVEY

"There and Back"
Released June 7th

Jerry drives a flivver in his sleep and breaks several speed records and much bric-a-brac and winds up in a badly complicated trunk mystery.

Arrange for a booking at any exchange of the Mutual Film Corporation

COMING JUNE 14th

“Jerry’s Get-Away”

DAVID HORSLEY PRODUCTIONS
La Salle Comedies for Mutual Release

Featuring the Mirthful Comedian

JEAN OTTO

In the two-part comedy
THE FLIGHT THAT FAILED
June 4th

Followed by the Single Reel Comedies

HIS CANNIBAL WIFE
June 12th

TILLIE OF THE NINE LIVES
June 19th

DISCORDS IN A FLAT
June 26th

THE GIRL IN THE FRAME
July 3rd

and other jovial featurettes

Booking at all Mutual Film Exchanges Now

Directed by M. De La Parelle for

The La Salle Film Company

Office of Secretary
519 Hearst Building
Chicago, Illinois

Studio:
Los Angeles
California

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
PICS FOR THE CLEAN MINDED MILLIONS
THE FIRST
OF THE
SEVEN CARDINAL VIRTUES
HUMILITY
MURDOCK MACQUARIE
Supported by CHARLES HARLING & JAY MORLEY

DRAMA
The real object of the drama is the exhibition of the human character.
-Macaulay

I have followed the quotation of the famous author in the portrayal of the
SEVEN CARDINAL VIRTUES and have depicted human character truly, with all its joys and heart-aches, its emotions and frailties.

I. BERNSTEIN
Released through M. H. Hoffman, Inc.,
729 Seventh Ave.,
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We have secured good advertisers to talk to YOU. Listen to them!
Sincerity
in Film Plays

The success of all great undertakings—by men or by nations—depends primarily on *Sincerity of Purpose*.

And in direct proportion as this sincerity of purpose has been adhered to, have temporary successes become permanent achievements.

Triangle Plays are built upon *sincerity*—the sincere conviction that only by giving the public picture plays that are *better*—and by *continuing* to give them better plays, each one as good or better than the last—can Triangle succeed as a permanent institution.
Mack Sennett-Keystone Comedies

The Great Big Splashes of Fun and Beauty

Are You Wearing The Keystone Smile?

Released only by Triangle Distributing Corporation

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ETHEL CLAYTON

and her successes

"The Hidden Scar"
"Husband and Wife"
"The Madness of Helen"
"Broken Chains"
"The Bondage of Fear"
"The Web of Desire"
"Man's Woman"

NOW
STARRING
IN "YANKEE PLUCK"

The Photoplay of the Minute

AN EXTRA SPECIAL in timeliness—a story of Washington and national affairs. EXTRA SPECIAL in brilliancy of production and acting. Miss Clayton is superb. "Yankee Pluck" is her greatest triumph.

BOOK IT NOW AND CASH IN BIG

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
The two most perfect pictures ever offered American Exhibitors in one week

William A. Brady

ALICE BRADY in "Maternity"
Story by SHANNON FIFE

REGINA BADET in "Atonement"
Directed by LOUIS MERCANTON

We have secured good advertisers to talk to YOU. Listen to them!
M. A. SCHLESINGER presents

Peggy Hyland in

PERSUASIVE PEGGY

The Story by
MARAVENE THOMPSON

Scenario and Direction
CHARLES J. BRABIN

EXHIBITORS AND STATE RIGHT BUYERS
The popularity of PEGGY HYLAND, combined with the season's best story, will certainly make money for you. This story has appeared serially in McClure's Magazine and is now running in the foremost newspapers throughout this country and Canada. Write, wire or 'phone at once for territorial rights.

MAYFAIR FILM CORPORATION, NEW YORK
Executive Offices: 10 WALL STREET
Studios: 515-517 WEST 54TH STREET

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
Persuasive Peggy is different. It is a winsome, charming tale of how Peggy built her house of happiness, for that is what married life is—a house. And the kind of house a wife builds, depends upon the way she begins it. Husbands should be managed—not driven, and the six wonderful adventures that taught pretty Peggy and Big Ed that “love begets love,” are told in the most fascinating and original story ever screened.
ALL NEW YORK IS TRYING TO SQUEEZE INTO THE
BROADWAY THEATRE
TO SEE
EDGAR LEWIS'S
BOX OFFICE SPRING DRIVE

A Powerful Human Interest Play Written Especially for the Screen by Anthony P. Kelly—A Soul Stirring Drama of the Modern South That Digs Deep Into the Heart and Leaves That Lasting Impression Which Makes People Talk, and Drags Them Back to See It Again.—It's Not Another Attempt at Spectacular Effects and It's Not Cheap Sensation. It's Just One of Those Rare Combinations of Appealing Story, Convincing Acting and Consistent Staging Which Happen Once in a Decade and Make the World Richer by an "OLD HOME-STEAD" or an "UNCLE TOM'S CABIN."


PRICES FOR TERRITORIAL RIGHTS NOW AVAILABLE

FRANK HALL PRODUCTIONS, Inc., LONGACRE BUILDING, NEW YORK

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WORK THIS GOLD MINE IN YOUR TERRITORY

JANE GREY
AS THE BEAUTIFUL DANCE HALL GIRL

FIGHTING CHANCE

A mighty Edwin Carewe picturization of James Oliver Curwood's most widely discussed novel - "The Fiddling Man"
ONE LAW
A BIG TIME ATTRACTION

IVAN ABRAMSON'S
TREMENDOUS FILM EPIC OF RUSSIA AND AMERICA

A big theme, treated with the same smashing power that made "Enlighten thy Daughter" one of the most successful pictures ever produced, with a brilliant cast of real stars, each the favorite of an extensive following:

RITA JOLIVET
LEAH BAIRD
VINCENT SERRANO
JAMES MORRISON
PAUL CAPELLANI
PEDRO DE CARDOBA
BOOKINGS FOR

"ONE LAW FOR BOTH"

WILL BE RECEIVED FROM LEGITIMATE AND MOTION PICTURE THEATRES THAT CAN OFFER EXTENDED TIME

The enthusiastic comments of the New York newspapers are vividly endorsed by the audiences that daily crowd the LYRIC THEATRE, where the attraction is playing an indefinite engagement

"ONE LAW FOR BOTH"

is IVAN ABRAMSON'S supreme achievement - Greater, more pretentious and more elaborate than anything heretofor

Offers for territorial rights will be received

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130 West 46th Street, New York City
MACK SENNETT PRESENTS

MABEL NORMAND
AND HER OWN COMPANY
IN "MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER.
MABEL NORMAND FEATURE FILM Co.
LONGACRE BLDG., NEW YORK CITY.

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Harry Rapf Presents

Florence Reed
in a picturization of the Sensational Stage Success

"TO-DAY"

by George Broadhurst and Abraham Schomer

WITH A NOTABLE CAST OF STARS

Directed by RALPH INCE

A Ralph Ince Production Spells Success!

Produced by The "TO-DAY" FEATURE FILM CORP.

Harry Rapf, Gen'l Manager
1564 B'way

The "NEWS" advertisers believe YOU worth while; justify them.
I WANT THREE COMPETENT, WELL ESTABLISHED INDEPENDENT EXCHANGES TO DISTRIBUTE

CHRISTIE COMEDIES

in the following territories:


2. NEW YORK STATE—excluding Greater New York.

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CHRISTIE COMEDIES are the cream of all one-reel comedy releases. Distributors find that the cleverness of the stories, the skill of the direction and the popularity of the stars quickly create a profitable, ever-growing demand for CHRISTIE COMEDIES.

Address applications for above territory to

CHRISTIE FILM COMPANY
Al E. Christie - Director General
LOS ANGELES, CALIFORNIA

All CHRISTIE COMEDIES are personally directed by AL. E. CHRISTIE.
Refined comedy of a high order - The Myers-Theby Comedies

The humorous adventures of a newly wed couple are shown in each release. All who intend to be, are, have been or don’t want to be married, will enjoy them.

Current releases
"The Delicatessen Mystery; "Jumping Jealousy"

Harry Myers and Rosemary Theby have been very popular comedians for several years. There’s a reason. Ask the nearest Pathé Exchange to show you these comedies.
Eighty two of the leading newspapers of the country will publish these ads on

The Neglected Wife

It is the Pathé policy, by spending thousands of dollars in forceful advertising in the newspapers, to make it easy for you to do a large business with Pathé serials. The $2000.00 prize offer for the best solutions to life's greatest problem, marital unhappiness, will make the theatres showing Pathe's latest serial the most popular in their communities.

Produced by Balboa
Ruth Roland, star of The Neglected Wife is the charming and talented favorite of multitudes of picture lovers. In "Who Pays?" and "The Red Circle" she proved her box office value.
Who is he?

The Masked Stranger in the
MYSTERY OF THE DOUBLE CROSS

has a strong grip upon the imaginations of 5,000,000 picture theatre patrons. They are following his exploits weekly with constantly increasing interest to find out who he is. It is that quality of mystery and suspense added to the great acting, action and superlative production that makes Pathé serials the money-makers for exhibitors that they are!

Produced by Astra
Directed by Wm. Parke
Mollie King
by her delightful personality and the
fine work which she does in
MYSTERY OF THE DOUBLE CROSS
has become a national favorite and a real
Box office star

Hundreds upon hundreds of exhibitors write
us saying Pathé serials are their best money-
getters. That is because stars, stories, casts,
production are the best in Pathé serials. Long
experience has made Pathé the leader in
serials!
Everybody on Broadway knows:

Mrs. Vernon Castle

But she is equally well known in small places where the word "Broadway" means nothing.

Everett, Wash. is about as far west from New York as a place can be on this continent, but the people of that small and distant community know Mrs. Castle and flock to see her in pictures.

"Mrs. Vernon Castle is so well known that she cannot fail to 'pull' them in." J. St. Peter, mgr, Rose Theatre Co., Everett, Wash.

That is Box office value

and that is true of all Pathé Gold Rooster Play stars — Pearl White, Baby Marie Osborne, Gladys Hulette, Mollie King, Frederick Warde and Florence La Badie.

Box office value plus great charm and talent secured for Mrs. Castle her engagement as a

Pathé Gold Rooster Star.
Announcing

Gladys Leslie
"The girl with a million dollar smile"
in the Gold Rooster Play
An Amateur Orphan
Produced by Thanhouser

A rich man's daughter gets "Back to the farm"
in a novel way. Miss Leslie makes a most lovable
heroine.

Coming soon

Mollie King
in the Gold Rooster Play
Blind Man's Luck
Produced by Astra
Directed by Geo. Fitzmaurice

A strong, swift moving drama
of how a girl who wasn't born
right redeemed the man who
was. Plenty of punch and thrill.
Chicago not only pays $10,000.00 in admission fees at the Auditorium in one day to see Official Government Pictures of the war, but declares them to be the most graphic war pictures ever shown.

"The Official British War Films are unlike any previous war films. They are not only by far the best moving pictures I have ever of the war, but they are the most graphic description of present day war methods ever presented in any form, pictorial or fiction," Louis B. Parsons in the Chicago Herald.

"Three thousand people vainly sought admission to the Auditorium last night as the Official British War Films were shown to a house that paid $10,000. for the sight," The Chicago Tribune.

"We Americans are at war. These pictures will be good for us." Richard Henry Little, Dramatic editor, Chicago Herald

"I came all the way down from the Great Lakes Naval Station tonight to see these pictures. They are wonderful." Capt. W.A. Moffet

Prints of this wonderful box office attraction are now at the following exchanges:—

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"THE STAR SPANGLED BANNER"

By Thos. A. Edison, Inc.

(In 3 reels)

A Story of U. S. Marine Corps Life

A regiment of U. S. Marines helped make this picture and are seen in action on land and water. This will electrify your patrons. The plot is excellent and the acting superb. Edison's faultless photography at its best. Scenic effects of the highest order.

U. S. Marine officials have seen and approved "The Star Spangled Banner" and notified 425 recruiting offices of its release date and will also inform them of bookings.

"THE STAR SPANGLED BANNER" is surcharged with military atmosphere, glows with patriotism and will cause a country-wide demonstration.

Federal Co-operation a Mighty Factor
And assures crowded theatres for months

Released June 10th

Attractive Advertising Supplied

Wire—phone—or write immediately to nearest K-E-S-E Branch Office

Home Office
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Branches Everywhere
IS ONE WIFE ENOUGH?

BRYANT WASHBURN

who plays the lead in

"Filling His Own Shoes"

says, "YES! A PLENTY!!"

This is a romantic comedy of a young American's experience in a Turkish HAREM, in which all the beautiful ladies insist on his marrying them. Filled with terror at the prospect of a hundred wives, he flees and weds his one only sweetheart at home. Taken from HENRY C. ROWLAND'S famous novel in Ainslee's Magazine. Arranged and directed by Harry Beaumont. Screen time 63 minutes.
LITTLE MARY McALISTER
the most winsome child actress

Is presented in twelve strong 25 minute dramas, each new and distinct but all dealing with this startling question. The title will make men and women halt and think. The touch on the tender heart strings will hold them fascinated. Clean, wholesome, inspiring and free from morbid topics.

By Charles Martino Peck
Author of the famous "It Marriage Sacred" features

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11. The Bridge of Fancy
SHIRLEY MASON

IN

THE TELL-TALE STEP

An absorbing story of vengeance and retribution in five reels

(Now available)

MABEL TRUNNELLE
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ROBERT CONNESS

IN

THE GHOST OF OLD MORRO

A phantastic tale of infamous Morro Castle, Cuba. Filmed on the spot. Five reels

(For release June 11th)

KLEINE-EDISON-SELG-ESSANAY SERVICE

63 East Adams Street, Chicago, and other principal cities
The Hoyt Farce Comedies

A HOLE IN THE GROUND
A DAY AND A NIGHT
A BRASS MONKEY
A RAG BABY

Released in K.E.S.E. Service

A CONTENTED WOMAN
A DOG IN THE MANGER
A MIDNIGHT BELL
A TRIP TO CHINATOWN

Will Help You Cash In

A RUNAWAY COLT
ASK TO SEE THEM
AND OTHERS
THEY'RE REALLY FUNNY

A Triumphant Trio of Laugh-makers,
Including Wm. Fables, James Harris
and Amy Dennis, Directed by J. A.
Richmond.

Gales of Laughter!

SELG POLYSCOPE CO.
Chicago, Illinois
LAST week’s ad on “IN TREASON’S GRASP” brought a flood of replies, proving that State Rights Buyers and Exhibitors are keen for just such timely productions as this one. Timely—all powerful—gripping and a money getter for Exhibitors and State Rights Buyers, “IN TREASON’S GRASP” hits at exactly the time when most welcome.

With the two great Co-Stars GRACE CUNARD and FRANCIS FORD playing the leads, backed by a great company of picked players,—with big scenes, sets and splendid production details, “IN TREASON’S GRASP” offers an unusual opportunity to all STATE RIGHTS BUYERS.

Special paper, heralds, posters, etc. Write or wire for territory and further details. Address your Communication to the address given below.

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FRANK J. SENG
Presents

HOBART HENLEY'S
Thought Film of Real Life

A Message
A Heart Drama That Stands Out
Forceful—Yet Clean—Wholesome and Entertaining

Distinctive in production because it is so human—
Distinctive as to advertising—from the twenty-four sheet stand to the slides—because of the sales punch in every ad—help that will compel action—

"Parentage" Will Make Fortunes.
A Feature that Will Repeat.

FRANK J. SENG
Times Building
New York

Showing to All of the Trade
RIALTO THEATRE
Wednesday, June 6, 10 A. M.

IN SEVEN PARTS
State Rights
To Be Sold
Educational Films Corporation of America

PRESENTS

MARY MILES MINTER
in "THE FAIRY AND THE WAIF"
(5 PARTS)

By arrangement with Louis H. Frohman

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(AN EPIC OF THE ARCTIC)

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PATRIA?
THE EXPLOITS
OF ELAINE?
THE MYSTERIES
OF MYRA?
THE WHARTONS
MADE THEM

FEATURING
DORIS KENYON

WHARTON, INC.
AT ITHACA, N.Y.
THE HOME OF CORNELL & QUALITY

How can an advertiser continue advertising? By giving YOU value.
Unknown three weeks ago—today the biggest business getter of any picture ever shown in Chicago—that's the wonderful record of "Should She Obey?" No wonder that requests for rights from every State in the Union are arriving in every mail. No picture ever filmed has secured such quick, country-wide publicity.

Sunday, fifty sermons were preached from fifty pulpits with "Should She Obey?" as the theme. Every recognized picture critic who has seen it gives "Should She Obey?" unqualified praise.

Now you have the opportunity to secure exhibition rights to this remarkable film that has put the Arizona Film Company on the national map overnight. Remember, that right now at the La Salle Theatre, Chicago, "Should She Obey?" is drawing the crowds and getting the money against the fast and furious competition of downtown Chicago. A picture has got to be right to do that.

Over fifty theatres booked a few days after the first showing. Over eight thousand personal letters received in response to our $500 cash prize offer. While you are thinking, your reservation opportunity may be snapped up. You'd better wire and do it right now.

Indiana Exhibitors:
GREIVER & HERZ, Sole Owners
State Rights for Indiana, CONSUMERS BUILDING, CHICAGO, ILL.

Illinois Exhibitors:
ARIZONA FILM COMPANY
Harry E. Rice, Jr., Secretary
TOWER BUILDING, CHICAGO

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
MOTHERS-OF-MEN

HAL REID'S MASTERPIECE OF TODAY

IN

DOROTHY DAVENPORT AND WILLIS ROBAUDS

PRESIDENT

ROBAUDS PLAYERS

HAS EVER BEFORE BEEN FILMED

NO GREATER TRIBUTE TO THE POWER OF WOMAN

A WOMAN GOVERNOR—HER HUSBAND SENTENCED TO DEATH—WHAT WILL SHE DO?

STATE RIGHTS

ROBAUDS PLAYERS

GHAS H. SPEAR,Mgr.

FOR YOUR RESERVATION Write or Wire Quick to

BUT AS CLEAN AS THE SANNED NAME OF MOTHER

FULL OF HEART THROBS AND TEARS AND EXCITEMENT FROM START TO FINISH

WITH MARGARET ROSS, GEORGE KENN, and a host of others—each and everyone a BIG LEAGUE PLAYER

EXCELLENT SUPPORTING COMPANY INCLUDING: HAL REID: ARTHUR LAYE: KATHRYNE CAMP

IN SEVEN CHAPTERS

MOTION PICTURE NEWS

June 9, 1917
KING-BEE COMEDIES

BILLY WEST

"DOUGH-NUTS"

2 REELS

Direction: - ARVID E. GILLSTROM
Sole Foreign Representative: J. Frank Brockliss 729 7th Ave., N.Y.

KING-BEE FILMS CORPORATION

LOUIS BURSTEIN  L. L. HILLER
PRESIDENT  TREASURER
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SALES MAN.

LONGACRE BUILDING  NEW YORK

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
Master Drama Features, Inc.

Announce the completion of the Super Feature

WHO'S YOUR NEIGHBOR?

Answered in a swift-moving, dynamic drama of social conditions

SEVEN REELS OF PUNCH

Written by WILLARD MACK

Adapted and Produced by S. RANKIN DREW

WITH A STAR CAST INCLUDING

CHRISTINE MAYO, EVELYN BRENT, ANDERS RANDOLF, FRANK MORGAN

PRODUCED BY THE

Master Drama Features, Inc.
1493 Broadway
New York

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"This is an art motion picture that stands alone as an educational travelogue and replete with interesting and humorous scenes."

NEW YORK TIMES:
"Some excellent pictures of the New Life of the Chinese Republic."

NEW YORK MORNING TELEGRAPH:
"It is not only interesting, but it is unusually impressive for its sincerity and faithfulness in every detail. The spectator realizes that he is not only being entertained, but also educated and given information that he could not acquire by months of reading."

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Bringing Broadway To You!

Our plan of SERVICE, the connecting link of cooperation between manufacturer, exchangemen and exhibitors, is actively begun.

Our Mr. Jesse J. Goldburg is en tour of the country, bringing this service to you.

He brings to you the value of years of careful study of conditions and methods of exploitation, such as have been successfully adopted in the exhibition of previous FROHMAN productions; the results of months of combined study by our entire staff compiled from methods proved successful.

He is BRINGING BROADWAY TO YOU—Broadway, with all its world-famed night life—the cabaret—the underworld—a reproduction of its millions of electric light bulbs—Broadway, the greatest show place of the world.

Broadway, embodied accurately in the master photoplay production "GOD'S MAN," in which the eminent screen artist, H. B. WARNER, is the star.

Mr. Goldburg will stop at all exchange centres, to discuss plans with those live exchangemen already listed as purchasers of "GOD'S MAN," and to complete negotiations with the great number who have applied for territorial rights privileges for this production.

His itinerary is as follows:

Philadelphia ....................... May 20th
Pittsburgh .......................... " 28th
Cleveland ........................... " 30th
Detroit ............................. June 2nd
Chicago ................................ " 5th
Minneapolis .......................... " 9th
Des Moines .......................... " 12th
Omaha ............................... " 14th
St. Louis ............................ " 17th
Kansas City .......................... " 19th

Wichita ............................ June 21st
Denver .............................. " 24th
Seattle .............................. " 28th
Portland ............................ " 30th
San Francisco ........................ July 2nd
Los Angeles ........................ July 5th
Waco ........................................ " 10th
Dallas .............................. " 13th
Birmingham ............................. " 16th
Atlanta ............................. " 18th

Louisville, Ky ....................... July 21st

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WIRE TO US AND WE WILL WIRE TO HIM

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The Much Loved Star - Dramatic Artist
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Hearts the World Over - Now Heads her own
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The only reliable guide is experience and observation in the past. The only safe plan to follow in any business is based on experience and exact knowledge of all favorable, adverse and conflicting conditions existing in it. The Paralta Plan is founded on years of experience, observation and investigation by producers, distributors and exhibitors. Their combined knowledge and experience makes it a very safe guide-board for you. If you would profit by their expert guidance in the future and make money—or make more money—study the Paralta Plan—and the

CAPACITY PLAN

One of the greatest weaknesses in the moving picture industry is waste of exhibiting possibilities. The average print may lie on the shelf 70 per cent of its life when it should be earning money. Our Capacity Plan means development of exhibiting possibilities of each production to its limit, renting it in exclusive exhibiting territories on such terms as will enable Exhibitors to get its capacity in number of presentations, in packed houses, in profits—and in repeat bookings without charge. Every Paralta Play will be a big factor in this Capacity Plan through its powerful story, popular star, talented supporting company and magnificent production.

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NEW YORK CITY
The strangest, the most fantastic story ever told on the screen

Yorke Film Corporation presents

Harold Lockwood in Francis Perry Elliott's

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Five Acts of Metro standard entertainment - directed by Fred J. Balshofer

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SEVEN SMASHING ACTS
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The Great Secret
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Book it and Make Money
All METRO EXCHANGES

METRO-DREW COMEDIES
ONE EACH WEEK
create a keen appetite for
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BUILT ESPECIALLY FOR RUNS OF A WEEK
A TRADE ANNUAL

The Convention number of Motion Picture News, contemporary with the Seventh Annual Convention of the M. P. E. L. of America, Chicago, July 14th-22d, will comprise a Trade Annual.

This Trade Annual will include data and other editorial matter bearing upon all branches and departments of the industry.

The latter will have a permanent reference value, making this issue of Motion Picture News a desk fixture with all its readers. This editorial matter, which has been in preparation for some months, will be the most complete and authoritative thus far issued in the field.

This Convention and Trade Annual issue will be dated July 28th. Advertising forms close July 14th.

Reservations should now be made for color advertisements, inserts and special positions.

Address: ADVERTISING DEPT.,
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Who Does Not Thrill To night's Mysteries?

"THE NIGHT WORKERS"

featuring

Marguerite Clayton and Jack Gardner

lights up this world of darkness, with its fascinating color, its gayety, its bleakness, its joy, its tragedy. There is a call in this world of itself, this world to the vast majority unknown, that will stir an answering throb of wonder and curiosity in those who work by day. It carries a thrilling and beautiful love plot, in which a night bird of prey, in answering the call of his mate, wings his way back to the higher and cleaner atmosphere.

Written by J. Bradley Smollen
Screen time 65 minutes
A SHARP—and unfortunate—division has arisen within the industry over the war tax.

The small houses have arrayed themselves against the large theatres and the manufacturers.

Briefs, entirely at variance with each other, have been filed with the Congressional Committees. The North and South Carolina exhibitors make the claim in their brief that the manufacturers and larger theatres are acting as "allied interests" in a move calculated to confiscate the business of the small house.

Evidently the North Carolina League is voicing correctly the smaller house sentiment of the country, ... protesting that a ten per cent box office tax will put the majority of picture theatres out of business.

These briefs, taken separately, are excellent. They are sincere and practical. We present them on the following pages.

But the point of the matter is this: they should have been first presented within a general meeting of all branches of the industry—and left the meeting as one brief.

They should never have been leveled, in their antagonistic form, at the Finance Committee of the Senate.

The Senate Committee is looking for light. Its members have a highly intelligent, sincere desire to raise from this industry a war tax thoroughly just and compatible with the industry's present resources and future good.

They are looking for light; but the clearest ray shed by these briefs, taken in total, is that the industry is divided against itself.

We advise a careful reading of these arguments.

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We advise a careful reading of these arguments.

We ask the exhibitor to weigh carefully the manufacturers' stand against the footage tax on film.

Here are just a few cold facts: the producing and distributing industry is not today earning the tax... necessity, be greatly diminished. Positive prints will be lowered in quality through long usage, etc., etc.

Unite!—Unite!!

All of this burden will fall heaviest upon the small house, as any small house manager can figure in one minute's time. It will not avail the nickel house to escape a box office tax and assume the heavier burden of higher rentals and inferior service. It won't help any theatre to jump out of the frying pan into the fire.

The question of this huge footage tax is a mighty important one. We ask the exhibitor's careful and thoughtful investigation of it and of its consequences in his own interests. Apparently it would be his tax.

A GAIN we ask the manufacturer to consider the theatres' plight.

It is easy enough for the industry to say that this is a public tax, that the public must pay it; and that therefore it must all be collected through the box-office window.

But the collection, in a year, of an extra thirty or more million dollars—in pennies—through the box-office is not a matter of words.

We do not in the least blame the exhibitor for his general and violent protest, based upon the fear that the burden will break him.

There are many valid objections to this ten per cent tax. We recommend in this connection the sensible points scored in the Varner brief. The exhibitor already has heavy taxes to bear.

We have a lot of respect for this Varner brief and for the man who wrote it.

But what's to be done?

There's but one answer—absolutely one only—and that is united action.

We can—after plenty of thoughtful and careful consideration—frame one schedule—agreeable to all branches of this industry and to all the theatres; and based upon what the industry can best do for the government and for its own perpetuation and salvation. This can be done.

Moreover there is time still to act—if action takes place now. The Senate Finance Committee will probably be in session on the revenue bill for at least a week.

This Committee, we have said, is highly intelligent. It is, but not upon the subject of the motion picture industry. Its members are probably highly misinformed—and worse still, confident that their misinformation is correct.

(Continued on page 366)
Theatres and Taxes

The Finance Committee of the Senate may be interested in the picture theatre situation in Milwaukee. Milwaukee has a population of 450,000. In the downtown section there are 19 theatres with an approximate total of 27,000 seats. Milwaukee has 61 more theatres totaling 18,300 more seats. Twenty per cent of Milwaukee’s population—90,000 people—are required to fill these theatres twice a day.

The nineteen downtown theatres are fighting each other for existence. A 25 cent admission price was tried and failed disastrously. The fight is now on between 10 and 15 cents. Big features are being played, often four simultaneously within a radius of two blocks, to such an extent that the public seems apathetic to any feature announcement however startling.

This doesn’t look like the easy profits picture theatres are supposed to make—in the minds of the members of congressional committees.

This doesn’t look like an enterprise that should bear the bulk of an amusement tax, or the bulk of any heavy taxation.

The plain facts are that the majority of these theatres are near the breaking point.

And the situation in Milwaukee is typical of the picture theatre situation in many other American cities.

Business, Not Politics

The South Carolina exhibitors held their state convention in one day, during which they made time to listen to four business addresses, not the least important of which concerned “What the Exchange and Publicity Department Can Do for the Exhibitor,” by Grace Wyden-Vuil of the Southern Paramount Company.

Also the Virginia exhibitors met in Richmond last Friday, held their convention and left in the evening to get back to their Saturday business. Fred J. Herrington organized this state branch.

Evidently politics played not part in these conventions; no time was wasted in framing up delegates to vote for some one for president at Chicago.

The conventions were called for organization purposes—and organization was accomplished and business done.

Long May He Wave!

This is not a “fan” publication; we rarely go out of our way to mention players in this hard hearted section of the magazine.

But we must say a word for William S. Hart.

One of our representatives recently heard Mr. Hart telling about the astounding applause that greeted him at various points on his whirlwind tour.

Hart did not modestly bow his head and say “I wonder why?”

He said: “They weren’t applauding me at all! What they were applauding was their recognition of the fact that the frontier period was the most romantic phase of American history.” Common horse sense!

It occurs to us that William S. Hart is not entirely lacking in that quality himself. Probably he goes so far as to believe that his world-wide fame is due partly to his excellent interpretations but also to the astounding popularity and publicity of the motion picture.

“Other stars please note!”

Send Uninstructed Delegates

We have a grave suspicion of any state convention which instructs its delegates how to vote at Chicago.

Our suspicion is that such a convention was called for this one purpose and no other.

If so, this State League isn’t worth its name and stationery.

Nor will the National League ever be what it should and must be if it has for units State Leagues only called into existence to elect officers and send delegates to a national convention.

Send uninstructed delegates to Chicago. Give them but one instruction: to work at Chicago for a permanent, active-the-year-round organization for and of the exhibitors, all the exhibitors, of the country.

Unite!—Unite!!

(Continued from preceding page)

They must be set right—by facts and figures, backed by the say-so of a united industry.

In the beginning, these same facts and figures and this same united action, would, we confidently believe, have given this industry the same consideration accorded to the newspapers.

We believe that a net profits tax—spread over the entire industry could have been substituted. The industry could at least have been presented in its true commercial light, and not as a Golconda of million dollar salaries and easy profits.

However, there is still time!—for united action, but only for united action.

As this editorial is being written a call has been sent out for the holding of a convention in Washington on Friday, June 1.

The full particulars are given elsewhere in this issue. A fund is being raised to bring to Washington the heads of all the State Leagues. All exhibitors who are able to make the trip are urged to attend. Thousands of calls are being sent out in an effort to secure the largest representation from the industry ever gathered together.

We need not dilate upon the gravity of the situation. Every exhibitor, every producer knows what a crisis faces us.

An executive committee with full power to act is already at work.

Haste, of course, is necessary: but we urge this committee to make haste slowly.

When it acts let it do so for a united industry; but let it listen to the voice of the industry. Let no burdens be shifted. Let it weigh carefully the consequences of its recommendations and the strength of the factors called upon to bear the burdens it will recommend. This is a grave situation; it should be met accordingly. We recommend for one thing that Mr. Varner of North Carolina be added to this committee.

But above all let there be no further scattered and antagonistic action. Let us unite!
Californian Wants Red Cross to Collect Ticket Tax

L. A. Schlesinger, manager of the West End theatre, Santa Ana, Cal., advances a plan in a letter to the editor of Motion Picture News, of recruiting Red Cross girls to sell war tax tickets in front of all theatres. Excerpts from his letter follow:

"Whatever the tax may be—whether it be 10 per cent. of our gross receipts, or whether it will be one cent on each admission—there must be a table in front of every theatre in the country, with a young lady dressed in red cross uniform sitting there to sell the war tax tickets, which must be purchased before patrons can purchase admission tickets at the box-office."

This would in no way confuse patrons with the idea that they were paying more to see a show, because the plan would be adopted universally, and at the same time it would eliminate all arguments and confusion at the box-office as well as dispensing with pennies at the box-office. A large sign could be painted on white muslin and tacked around the table out in front of the lobby where the red cross ticket seller sits, something like that—"Buy Your War Tax Tickets Here Before Purchasing Admission Tickets."

"If this plan could not be carried out all the time, possibly it could be done for ninety days or six months, after which time it would become a recognized habit with the public, and during which time no ill-effects would be felt by exhibitors."

Nova Scotia Exhibitors Raise Prices to Pay Tax

To eliminate the inconveniences that surround the carrying out of the law just passed by the Nova Scotia House of Assembly, imposing a one cent tax on all tickets costing twenty-five cents or less and two cents for any ticket costing more than that amount, the Halifax exhibitors decided to raise by five cents the evening scale of prices and pay the tax from their own proceeds. No tax will be imposed at the afternoon shows, yet the exhibitors will be obliged to pay a tax of one cent on all tickets sold, but hope to get around it by the extra charge in the evening. It is felt that the addition of another five cents will prevent few, if any, patrons from attending the shows, and will obviate the necessity of handling so many coppers.

Ludwig Schindler in New York

Brimful of enthusiastic plans for the coming Chicago Exposition and Convention, Ludwig Schindler, manager of the affair, arrived in New York on Monday. He will spend the week comparing with manufacturers on their plans for exhibits in July.

Hearing on Pennsylvania Tax Bill June 1st

Indications Strong That Beyer Bill Will Be Defeated or Tax Provisions Materially Lowered—Philadelphia Named as Place of Hearing—Labor Leaders Help

Motion picture men last week gained one concession from Pennsylvania's law-makers in the securing of a public hearing on the Beyer bill, which proposes a tax of one cent per foot on all motion picture positives shown in that state. The hearing has been set for Friday, June 1, at Philadelphia.

Through the National Association a vigorous campaign against the proposed confiscatory tax has been under way during the past weeks. Both exchange men and exhibitors have been busy at work on the ground, with the result that their local legislative representatives are nearing in unmistakable fashion from "the folks back home."

The friends and foes of the Baker bill, putting a 2 per cent tax on the gross earnings of all theatrical corporations of other states showing in Pennsylvania, also are to have an opportunity for a public hearing. The date has not yet been set but it probably will be about June 5. The measure is now in the hands of the Ways and Means Committee of the House.
Powers Advocates "Tax at the Box Office"

Powers, treasurer of the Universal Film Manufacturing Company, is one of the many film executives who have been devoting all of their time and energy in the last few weeks in efforts to solve, for Congress and the ex-

hibitor, the troublesome business of equa-
table taxation.

Mr. Powers complains that his efforts towards this end have been hampered and hindered by various others who have been submitting plans of which oppose his.

"We are at nixes and sevens," declared Mr. Powers to Motion Picture News, "and we are drifting nowhere. I have been in close touch with both committees at Washington, and as soon as I have them in a friendly mood towards the busi-

ness, some agitated exhibitor or some worried and producer descends upon them with both feet and kicks things all to pieces. Can you beat it?"

Mr. Powers submitted an amendment to the proposed tax plan which is said to have been favored by both the Senate Finance Committee. The amendment is as follows:

Proposed Amendment Submitted for and on Behalf of Manufacturers, Producers, Distributors, Importers of Motion Pictures.

Resolved Unanimously by the Committee at St. Louis, April 27, 1917, Section C and D—Section 600, also section 700 and substitute the following:

"A tax shall be levied under this title in respect to any admissions, all the proceeds of which inure exclusively to the benefit of religious or charitable institutions, societies or organizations, or admissions to agricultural fairs, all the proceeds of which inure exclusively for agricultural purposes.

The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommoda-
tions and the charges made therefor.

Mr. Powers gave his reasons, in a letter to Senator Simmons why the tax plan would be unfair to the manufacturer. He says in part:

Pathe Favors Canadian Ticket Tax System

Mr. Powers advocates a tax plan which would be unfair to the manufacturer. He says in part:

刷ew, in Brief to Ways and Means and Senate Finance Committees, Points Out Advantages of Canada's Pay-as-You-Enter Levy—Calls Footage Tax a Fallacy

Ohio United in Strenuous Protest Against 10% Tax

Resolutions unanimously endorsing the action of the Northeastern Ohio district meet-

ing, on May 8, in opposition to the 10% tax on gross receipts, and urging a direct tax on incomes, were passed at the state business convention called by State Secretary W. H. Horsey, in Cleveland, on May 15. The result was sent at once to Ohio's representatives at Washington, and National President Lee Ochs.

The attendance was disappointing, neither Dayton, Cincinnati, Columbus nor Toledo being represented.

The election of officers resulted as fol-

lows: State president, Ben J. Sawyer; vice-presidents, E. M. Mandelbaum; secre-
tary, W. H. Horsey; treasurer, George Heinbuch; national vice-president for Ohio, Samuel Bullock.
Milwaukee Exhibitors Call Convention to Face Tax

Asserting that the proposed war tax of 10 per cent on the gross receipts of motion picture theatres would drive the majority of the houses there out of business, Milwaukee members of the Motion Picture Exhibitors' League have decided to call a State convention to consider the question on May 31 and June 1.

The election of delegates will take place for the National Convention at Chicago in July.

The imposition of the tax would be oppressive, it was declared, because of the heavy overhead cost of producing and exhibiting pictures. A considerable percentage of moving picture houses in this city and state are not now making ends meet.

The exhibitors declared they are willing to stand a tax of 10 or 15 per cent on net receipts, but they take the stand that they should not be compelled to pay a special tax on a losing business.

Protest against the proposed assessment will be sent to the Wisconsin members of Congress, to whom it will be represented that the exhibitors are willing to pay any just tax that may be devised.

Seelye Urges Canada's System in Letter to Salesmen

C. R. Seelye, general manager of Pathe, addressed himself in a letter last week to all Pathe Exchange managers and salesmen in which he outlined more fully the various points brought out in his brief filed at Washington. He says that the Canadian plan is most logical and will prove to be completely satisfactory, if it goes into effect, and he adds that whatever tax is imposed upon the industry will be felt sooner or later at the box-office anyway.

New York State Owners in Tax Protest

The offices of Buffalo Congressmen in Albany are being flooded with telegrams from local theater managers protesting the proposal to tax their gross receipts ten per cent. Managers charge the tax is unjust, discriminatory, and unfair.

Mark, who has large interests in Buffalo as well as other houses, is active in Albany in opposing the measure.

“Impossible to Raise Admissions to Uneven Figures”

“It is foolish to fight the war tax. It would be still more foolish for us to try to raise prices to $1.00, to $1.50, and at that price, the tax is certain to prevent a large number of houses from being opened this summer.

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C. R. Seelye, general manager of Pathe, addressed himself in a letter last week to all Pathe Exchange managers and salesmen in which he outlined more fully the various points brought out in his brief filed at Washington. He says that the Canadian plan is most logical and will prove to be completely satisfactory, if it goes into effect, and he adds that whatever tax is imposed upon the industry will be felt sooner or later at the box-office anyway.

New York State Owners in Tax Protest

The offices of Buffalo Congressmen in Albany are being flooded with telegrams from local theater managers protesting the proposal to tax their gross receipts ten per cent. Managers charge the tax is unjust, discriminatory, and unfair.

Mark, who has large interests in Buffalo as well as other houses, is active in Albany in opposing the measure.

“Impossible to Raise Admissions to Uneven Figures”

“It is foolish to fight the war tax. It would be still more foolish for us to try to raise prices to $1.00, to $1.50, and at that price, the tax is certain to prevent a large number of houses from being opened this summer.

“Impossible to Raise Admissions to Uneven Figures”

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Concerted Efforts of Industry for Liberty Loan

Every Branch of Film Industry Preparing for Country-wide Campaign—Loan

With the announcement from Washington that the Liberty Loan was to be solicited by the Government, there was not an organization or institution which responded with greater enthusiasm than the Motion Picture Industry. Their most effective channels of publicity and their purveyors have been thrown wide open to their country and not a stone has been left unturned to further in every way possible the Government’s plans.

Immediately upon receipt of the information relative to the Liberty Loan, prominent members of the film industry assembled and mapped out the most effective plans for aiding the Government in their plans. Committees were appointed, represented by every angle of the trade and men with recognized executive ability were placed at the head. The names of the executive officers, and the personnel of the various committees appointed will be given below.

Perhaps the most effective manner in which the industry can assist the Government with its Liberty Loan plans is through its powerful medium of placing the facts before the public. In view of this fact the various film companies have taken concerted action amongst the publicity bureaus and the most effective and far reaching methods of exploiting the loan have been devised and steps taken to put the machinery into action. Not alone has the industry taken steps to get the matter before the public but within their own organizations there has been plans laid whereby Liberty Loan Bonds will be handled.

"On Trial" is First Buy of Exhibitors’ Circuit

Essanay Film Purchased by Foremost Exhibitors—Rothafel Arranges Presentation For Other Members—Sanger Amusement Corporation Replaces Pearce

The First National Exhibitors’ Circuit, which organization was set forth exclusively in these pages a number of weeks ago, has bought its first film, "On Trial," from the Essanay Company.

As arranged when the company was formed, prints were submitted to the seven directors of the company, and passed on by them before the purchase was made.

It was learned Saturday that Josiah M. Pearce & Sons, of New Orleans, have withdrawn from the First National Exhibitors’ Circuit, and have been replaced by the Sanger Amusement Corporation, of New Orleans. Josiah M. Pearce was one of the incorporators of the circuit.

S. L. Rothafel, of the Rialto, New York, president of the circuit, has devised several striking innovations for the presentation of "On Trial," and the other members of the circuit will get the benefit of his original ideas, in fact, as well as his distinctive musical setting, lighting, and off-stage effects. It is intended that members of the circuit shall have the benefit of his genius in the line of picture presentation for all subsequent shows purchased by the organization, and at the same time each member will receive ideas from other members whenever any of them hits upon a novel effect which will enhance the value of a production.

Several important purchases are now being negotiated, and announcement of the pictures selected will be made in the near future.

Carolina’s Protest Hints at Chicago Clean-up

President Wells, Aroused by War Tax Situation, Makes Starting Charges, but Promises Full Attendance at Chicago "To Clean Up the League"

Illustrating the wide differences of opinion within the industry in propounding a satisfactory war tax scheme and the limits to which the situation has driven many exhibitors is the following communication which we are publishing in full at the request of P. W. Wells, president of the North Carolina Branch of the Motion Picture Exhibitors League. President Wells’ attitude, believed to be held by many exhibitors, is among the many reasons for the hurry call for a meeting in Washington of representatives of the entire industry. This gathering, in addition to formulating a plan of campaign satisfactory to all, is expected to show the good faith of the manufacturers and larger exhibiting interests.

President Wells presents this case in the manner of a lawyer preparing for court trial. In line with his request we are publishing it here in full and without alteration:

Monday ten o’clock. In the fight to the finish for a tax on net profits finally but for opposition so-called National League.

That was the message wired to President Percy W. Wells from Secretary H. R. Varner and Attorney A. F. Sonis, of the North Carolina Motion Picture Exhibitors’ League last Sunday night.

To go back a bit. In response to a wire, Mr. Varner wrote Mr. Wells more than two weeks ago—May 20—that it appeared at long last that if there was some movement on foot among the New York exhibitors and manufacturers to submit a tax scale which would run the small exhibitors out of business, thereby giving them an opportunity to amalgamate and control practically the industry in the United States. Mr. Varner submitted this letter, with other data, to the Exhibitor’s League, and it was refused. Mr. Varner’s original charge was made after Congressmen Kitchin had told Mr. Sams personally that cer- tain individuals purporting to represent the National League had already been to him and propounded such a measure in relaxing the tax as valued excise, and that the present telegrams began to pour in on both Mr. Wells and Mr. Wells on the subject of the League and its right-hand men trying to conciliate the North Carolina exhibitors who are "kicked out of harness" when the prospect of contact with the exhibitors will be met.

That Mr. Varner found conditions just as foreseen is revealed by a telegram from Washington, which was shown by the telegram above mentioned.

(Continued on page 3628)
Metro Absorbs Producers and Increases Capital 600%

Same Officers Re-elected—Rolfe Photoplays, Inc., Columbia Pictures Corporation and Popular Plays and Players Taken Over—Capitalization Increased from $400,000 to $2,600,000

June 9, 1917

MOTION PICTURE NEWS

Metro Absorbs Producers and Increases Capital 600%

IN a statement from the Metro Pictures Corporation reaching Motion Picture News office Friday afternoon was the announcement that that concern, which has heretofore been engaged merely in the business of distribution, has absorbed three of its producing competitors.

The three producing concerns are Rolfe Photoplays, Inc., Columbia Pictures Corporation and Popular Plays and Players, Inc.

At the same time the capital stock of the company has been increased from $400,000 to $2,600,000, or an increase of over 600 per cent. All of the new stock has been subscribed for.

At the latest directors' meeting the existing officers were re-elected. The Metro personnel is as follows:


The Yorke-Metro Company, which, under the direction of Fred J. Balshofer, produces the Harold Lockwood pictures, will shortly be absorbed.

The three New York manufacturers now a part of the Metro organization will be operated at the new Metro studios at 3 West Sixty-first street, with B. A. Rolfe, formerly president of the Rolfe Photoplays, Inc., as general manager.

Maxwell Karger, who was identified with both the Rolfe and Columbia companies, will make special productions at another studio. The Yorke productions will, as before, be made in California at the Hollywood studios.

It was announced at the Metro offices that this reorganization was the first step toward Metro's entrance into the field as a contender for first honors, and that this step was merely the means of putting the Metro house in order to meet the new conditions and enlarge its field of activities.

The new system under which Metro will operate has occupied the attention of the board of directors and the Metro executive committee for more than six months, and the plan that has been perfected permits of the placing of specialists at the head of each unit of the organization.

Mr. Rolfe has completed the organization of a new scenario department, which will provide Karger, in plays and shorts, already in hand and will work on a schedule that will give more time to the working out of the details of the screen dramas. A double director system will be inaugurated, so that directors will work one month actively in the taking of the picture, and then spend one month in the cutting of the product finished and in preparation for a new script. In this way such stars as Ethel Barrymore, Emmy Wehlen, Viola Dana and Mabel Taliaferro will be directed alternately by two directors.

This system has been decided upon in order to insure a better product and to combat the greatest expense of the picture business, aside from the star's salary—the studio overhead—the high "upkeep" cost.

Metro's production plans in full will be announced within the near future, as soon as each of the details is perfected. Under the new system the exhibitor will be permitted to book the program or contract for the stars, thus placing Metro in the position of being neither for nor against the open or closed policy and neither for nor against the program policy, but striking a new plan which is likely to solve the problems which both systems present.

It is announced that Maxwell Karger's first three productions will be seven-reel specials, with Emmy Wehlen in "Empty Pockets," the novel by Capt. Rupert Hughes; Viola Dana in the world-known play, "Blue Jeans"; Emily Stevens in a picture which has not as yet been christened.

Frank and Choyinski Expelled from League

THE factional strife within the Chicago Exhibitor's League, came to a head last week, when at a special meeting of the league members on Wednesday afternoon, May 23, Louis H. Frank, manager, and M. Choyinski, Adolph Powell and Henry Schoenstadt, all charged with being undesirable members and having pursued conduct unbecoming members of the organization in the past year were expelled from the organization by vote of the members.

Frank and Choyinski were leaders of the faction that were in power last year, and were heads of the convention and exposition committee in 1916, until they were ousted early in this year.

Frank brought suit several weeks ago for $50,000 damage against Peter J. Schaefer, Robert Hopp, Lee Ochs, and Thomas Furniss, now the leaders of the faction in control of the Chicago league and the national body.

He charged Schaefer with libel for certain alleged aspersions cast upon his honesty, when control of the convention funds last year, and all of the other five with conspiracy in ousting him from the managership of the coming convention.

Directly after the serving of the papers in the suit Frank and Choyinski were served with notice that they were to appear before the special meeting of the league, which was held last Wednesday. The charges against them were signed by John Frank, and Paul J. Sweeney. The latter is treasurer of the Chicago league and secretary of the national organization.

While they have always been aligned with the Frank-Choyinski forces, the cases of Powell and Schoenstadt had no bearing on the suit or recent political fight within the league. They, it seems, were charged with being disturbers and are alleged to have created so much discord within the league that they were dangerous. Powell recently appeared before a hearing on the Geurnsey Censorship Bill, held in Chicago, and is said to have advanced views and made endorsements of the Geurnsey Bill in direct opposition to the policy of the Chicago league.

About forty-eight members of the league gathered at the special meeting and trial of the quarter last Wednesday. The meeting was a closed one, and members of the press and trade journal representatives were barred. The vote for the expulsion of Frank and Choyinski was 25 in favor and 20 against. Powell is said to have had the majority against him.

(Continued on next page)
Clara Young and Lewis Selznick in Legal Battle

**Clara Kimball Young has entered suit against Lewis J. Selznick, and Mr. Selznick has notified his lawyers to take the cudgels of defense.**

According to the complaint all the money she has received has been a weekly salary of $1,000, whereas, she was promised stock and a share in the profits. Young asserts that three of her pictures, namely, "Father of the Bride," "The Price She Paid," and "The Foolish Virgin," earned more than $600,000 in six months, and that Mr. Selznick made $235,000 in selling the film rights.

Clara Young and Lewis Selznick in Legal Battle

**Frank and Choyne Expelled from League**

(Continued from preceding page) while the vote on Schoenstadt was so close that it necessitated a recount.

In the hearing room Choyne made a long speech demanding knowledge of specific charges against him and also delivered a scathing diatribe against the faction opposing him. When he left the room after the vote was taken in his case, he declared to the assembled members and to the press that he would bring a libel action against Peter J. Schaefer, charging him with libel and demanding $100,000 in damages. Later he announced that Frank and he would appeal, their expulsion before the national convention in July.

Neither Schoenstadt nor Powell were present at the hearing. Schoenstadt is one of the biggest exhibitors in Chicago.

**Master Dramas Announce "Who's Your Daughter?"**

"Who's Your Daughter?" from the pen of Willard Mack, is announced by the Master Drama Features, Inc., as a new release. The production is in seven reels, and was stag ed by S. Rankin Drew. Among the prominent names in the cast are Christene Mayo, Evelyn Brent, Anders Randolf and Frank Morgan.

**Lee Favors Ticket Tax**

(Continued from page 3570)

The exhibitors pay for film rental about 130 million dollars per year. Five per cent of this amount would yield the seven million that the government wishes from the producers.

A tax of five per cent on all films rented to the exhibitor has been suggested instead of the destructive footage tax. The Rockefeller kind of films, that the government would probably receive only two million dollars the first year and practically nothing thereafter.

The producers must pass this amount along to the exhibitor. Therefore the producers must pass this amount along to the exhibitor. Therefore the producers must pass this amount along to the exhibitor.

Yet on the basis of the present footage issue this tax would yield the government only seven million dollars per year and the footage would necessarily decrease to a point where the tax falls on the day laborers instead of the Rockefeller kind of films, that the government would probably receive only two million dollars in the first year and practically nothing thereafter.

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**Indiana Houses Contemplate Admission Increase**

Motion picture exhibitors in many Indiana cities are considering advancing prices as soon as the war tax is placed on admission. According to reports from the revenue measure now before the Congress, the end of the five-cent show seems a certainty. It is probable that a meeting of the Indiana Exhibitors' Association may be called to consider plans to meet increased costs if the industry is hit hard by the revenue measure.

South Bend managers expect to do away with the five-cent show, and also in crease prices on the better programs now given at cheap admission. George Hines, manager of the Auditorium theatre, says that at the present "no raise of price" will be made, but that an advance will be necessary as soon as the proposed war measure is passed.
Hodkinson and Pawley Leave Triangle—Lynch is President

S. A. Lynch, of Tandy and Lynch, New President—Big New Plans Afoot—Hodkinson Discontinues Forum Films Indefinitely—Sells Triangle Stock to Lynch—Other Triangle Officers Remain

FOLLOWING directors' meetings and closed conferences in the Triangle Distribution Corporation's offices, which have covered a period of two weeks or more, a Motion Picture News representative was told by William W. Hodkinson, president of that concern and of Superpictures, Inc., and formerly president of the Paramount Pictures Corporation, had tendered his resignation.

Raymond Pawley, who came with Mr. Hodkinson from Paramount to become treasurer of the Triangle Distributing Corporation, also handed in his resignation Friday afternoon.

Mr. Hodkinson and Mr. Pawley simultaneously resigned as president and treasurer of Superpictures, Inc.

S. A. Lynch, of Tandy & Lynch, of Asheville, N. C., the well-known firm of Southern exhibitors, has been elected president and successor Mr. Hodkinson. Mr. Tandy will participate in Triangle distributing activities, although his official title has not yet been announced.

H. O. Davis, general manager of the Triangle Producing Corporation, who resigned from Universal nearly a month ago to join Harry E. Attkin's forces, speaking of Triangle's future activities in the producing and distributing field, told Motion Picture News that Triangle's object would be to sell not films but service to the exhibitor. Mr. Davis will make a complete statement regarding Triangle's future plans when "everything is ready."

An important meeting will be held in the Triangle's offices next Tuesday, at which various points in Triangle's development and new distributing policies will be thrashed out.

Concurrent with the announcement made by Mr. Hodkinson of his withdrawal from Triangle comes that of the discontinuance of Forum Films, Inc., which was organized by Mr. Hodkinson last winter to distribute the Edison Conquest pictures holdings.

Mr. Hodkinson is at present undecided whether he will take up the Forum idea again in the fall or not. One of the chief faults Mr. Hodkinson had to find with the Forum plan was that exhibitors do not consider five reels a complete program, and that on further consideration he decides seven reels to be the proper length. If the Edison Conquest plan is carried out in the fall it will contain seven reels of "balanced pictures," and not five.

Kenneth Hodkinson, W. W. Hodkinson's son, who was manager of Forum, tendered his resignation a week ago.

S. W. Hodkinson had just signed his resignation as president of the Triangle Distributing Corporation when a Motion Picture News representative called at his office.

Mr. Hodkinson had very little to say for publication beyond the bare fact that his resignation had been accepted and that Mr. Lynch had bought out his holdings.

"I have faith in the future of the motion picture," said Mr. Hodkinson, "or else I would not have devoted the last seven years to it."

"Do you intend to continue your business relations with Mr. Collins of McClure Pictures?" Mr. Hodkinson was asked.

"No," said Mr. Hodkinson.

"What are your plans for the future?"

"I am going fishing," said Mr. Hodkinson.

Selznick Opens Doors to Independent Producers

Will Handle Any Real High Class Picture Offered—Able to Handle More Subjects Than Affiliated Companies Can Make—Promises Profits

THE Selznick distributing system is to be thrown open to independent producers. The announcement from the New York office last week, following shortly on the adoption of open booking, further stated that the organization would be a huge clearing house for high-class pictures.

"When I organized my distributing system," says Mr. Selznick, "it was because I was compelled to break through the barriers. I wanted a system, as perfect. Various observant gentlemen agree with me in this, such as Ben H. Hampton, who transferred his pictures over to me the world rights to 'The Barrier'; Marcus Loew, who turned over his rights to 'The Whip' for New York state, and others.

"This distributing system has become so efficient that I am now able to market more pictures than the affiliated companies can make. For this reason, I am opening the door to the independents. I invite all producers to bring me their output. It will be subjected to the most critical scrutiny, and those productions which come up to the mark will be accepted.

"I believe this will be hailed as the best news of the year by producers, many of whom have been turning out pictures of a high order, with no means of getting them before the exhibitors profitably. The only distributing concerns which were in a position to take outside productions have been handling so many inferior films that they were not in touch with exhibitors who wanted the higher grade of photographs. As a result, many independent producers have lost money, or barely broken even, on pictures that should have been big financial successes.

"I am going to do for the moving picture industry what the news company has done for publishers—provide the manufacturer with the quickest and most effective means of reaching his market. The result will be bigger profits for both producer and exhibitor, as it will stimulate the creation of photographs of the very best quality."
Kaplan's Russian Films Now Being Prepared

American Producer Who Returned Recently from Moscow with Films of Russian Novelists' Adventures Exciting Trip Across Siberia to Get Home

NATHAN S. KAPLAN, an American producer, who went to Russia several years ago and returned about one month ago with series of films made by special arrangement with the imperial government, is now preparing to launch his product on the American market.

Mr. Kaplan established a studio at Moscow and with Mrs. Kaplan made a thorough study of Russian literature, having all of the films upon the works of such well known Russian novelists as Tolstoy, Turgeneff, Dostoevsky, Pushkin and others.

In a talk with a Motion Picture News representative last week Mr. Kaplan spoke interestingly of his thrilling journey out of Russia with the films, amounting virtually to an escape.

"We arrived at Petrograd on the day that the revolutionists took hold," said Mr. Kaplan. "Mrs. Kaplan and I were under fire a number of times before we reached the railroad station. Many of the police who will remain loyal to the old government found themselves in a new position with machine guns and shot everybody within range on the streets.

"Every automobile carried two armed soldiers, who lay on the running boards with rifles pointed ahead. Every so often we would hear a noise like ratlineskets, and could see the pavement ahead of us or to one side being chipped by the bullets from the machine guns. Our escape was miraculous.

"When we arrived at the railroad station we found it ablaze. It cost me more than five thousand rubles in 'tips' to bagagemen and others to get our trunks of films aboard.

"We were the only passengers on the trip across Siberia. The train left Petrograd in such a hurry that the kitchen car was overlooked. We went without food for nearly a day.

"In Vladivostock we were held up three hours while customs officers wrangled. At first they insisted that the films should not leave the country, one reason being that it is a punishable offense to ship goods of any nature out of Russia. The other reason was that the imperial order permitting us to take the films out was no good, because the monarchy had become a republic during our trip."

Mr. and Mrs. Kaplan made the remainder of the trip in safety. They are now engaged in cutting, fitting and assembling the films for the American market, and are taking their time.

Mr. Kaplan says the most important message he has just now is that he "is certainly glad to get back home. I've had enough of Russia, although of course I hope to go back after the war."

Optimism and Warning Vie in Rothacker Address

President of Big Chicago Firm to Speak Before St. Louis Ad Convention on Importance of Screen as an Advertising Medium

WILLIAM R. ROThACKER, president of the Rothacker Film Manufacturing Company, has left Chicago to attend the St. Louis convention of the Associated Advertising Clubs of the World to be held beginning May 3.

Mr. Rothacker will address the convention, expounding on the value of the motion picture as an advertising medium. It is his belief that the best advertisement is never written, because pictures are the superlative ad medium and exceed the limitations of any pen.

Advance indications are that his talk will be of a most optimistic trend and will touch pointedly on the intensive and proper use of moving pictures in advertising.

He will tell of his faith in the screen as a selling medium, and of his certainty that results will always be obtained if judicious methods are employed.

Failure of moving pictures to efficiently advertise Mr. Rothacker will lay to any one of a number of reasons, such as poor analysis of the business in hand, injudicious use of funds, lack of preparation on the part of the prospective advertiser, faulty production and camera work.

The lack of a fixed price among the many men advocating the purchase of moving picture advertising is held by Mr. Rothacker as the basis for the element of speculation in the sale of pictures to the prospective purchaser. This lack of stability will be forcefully emphasized.

A portion of his address will be devoted to urging that the men in the picture business get together and have a complete understanding of the serious and important nature of the work—their work beyond merely expounding theories or talking for oratorical effect.

"The fact that no state adopted legalized censorship this winter despite the fact that bills proposing it were introduced to legislatures of over twenty-five states, is an illuminating fact," says Cranston Bronton, chairman of the National Board of Review of Motion Pictures. "Practically all of the various elements interested in the production, exhibition and publicity of motion pictures contributed to this result. One force which perhaps was not as apparent as some of the others, was the undercurrent developed by the Better Films Movement. Of importance also were the decisions of the National Board of Review regarding 'white slave' films, and the agreement reached with the producing companies following the suggestion of D. W. Griffith, that the nude should be eliminated and the recognition that the elimination of certain types of films was demanded.

Cranston Points Out Improvements in Industry

"The fact that no state adopted legalized censorship this winter despite the fact that bills proposing it were introduced to legislatures of over twenty-five states, is an illuminating fact," says Cranston Bronton, chairman of the National Board of Review of Motion Pictures. "Practically all of the various elements interested in the production, exhibition and publicity of motion pictures contributed to this result. One force which perhaps was not as apparent as some of the others, was the undercurrent developed by the Better Films Movement. Of importance also were the decisions of the National Board of Review regarding 'white slave' films, and the agreement reached with the producing companies following the suggestion of D. W. Griffith, that the nude should be eliminated and the recognition that the elimination of certain types of films was demanded.
"Mothers of Men." First Robards Picture, Completed

Filmimg of the initial production of the Robards Players has been completed, and Willis Robards, producer and co-author, as well as one of the featured players of the subject, is now in Los Angeles supervising the editing of the film. It is entitled "Mothers of Men," and is heralded as the greatest tribute of the motion picture age to the power of woman. Hal Reid, author of many stage successes and successful books, wrote the original story for this photoplay of timely import. The author and producer have given to this story one of the greatest plots imaginable, and in the making selected well-known players for every role, no matter how small the part. Dorothy Davenport, starred in several Bluebirds and featured in Lasky subjects, plays the all-important part, with Mr. Robards in the opposite lead, with a cast which includes Hal Reid, Arthur Taveras, of "Ramon" fame, Kathrine Griffith, Marcella Russell, George Kern and many others.

Plans are shortly to be completed for a trade showing, and the owners announce the subject will be sold by state rights.

Marriage Claims Rutli Roland

Ruth Roland, star in Pathé's latest serial, "The Neglected Wife," was married on May 16 to Lionel T. Kent of Los Angeles. A quiet trip to Patchogue, L. I., where the license was obtained, was followed by the performance of the ceremony at St. Paul's Episcopal Church.

"And I will not be a neglected wife, either," smilingly said the Pathé star.

Burton Holmes Notes Better Picture Conditions

Paramount’s Traveloguer Finds Improvement in Foreign Countries, Due to Prevalence of American Methods—American Pictures Have Monopoly

FILM conditions in foreign countries have been found greatly improved by Burton Holmes, traveler and lecturer, who spends six months of every year gathering new material for Paramount Travel Pictures. Mr. Holmes some weeks ago set sail for foreign shores to provide new material for his screen travelogues.

"Conditions in the film industry in every country that I have already passed through have improved wonderfully since last I was here," wrote Mr. Holmes to one of the officials of Paramount, from Sydney, Australia.

"There is a great demand for American pictures, and there are over four times as many theatres in each community now than were here some years ago. The American manufacturer of motion pictures is so far in advance of any of his foreign brothers, that there has been no opposition when he talks of quality and service. There is a corresponding increase of advanced in the type of theatres and their modes of management also. They have gone over the American idea in its every detail, and when you walk into any of the theatres here to see a Paramount Picture, you receive the same amount of courteous attention you would receive from the first class houses on Broadway.

"It has been the American influence in the motion picture industry that has brought this all about in the foreign countries. They have followed the modern methods of exhibiting to the last letter, and in many of the cities they rank with the best." Mr. Holmes stated also that he secured some very remarkable pictures of his travels, and that the results of this six months’ trip would far exceed his expectations.

Carl Anderson

WHICH DO YOU REACH FOR FIRST?

The book with the bright red cover is read from cover to cover—FIRST!

Carl Anderson

Carl Anderson, president of Paralta Plays, Inc., is one of the real pioneers in the moving picture industry. He entered the business of producing and exhibiting moving pictures in the year 1897. He personally made a moving picture of Queen Victoria's Diamond Jubilee Procession in London for the American Bioscope in that year. This consisted of six to seven reels, each one hundred feet in length, and was said to be the first multiple-reel moving picture of record. This picture was first presented in London.

After its exhibition, Mr. Anderson hooked the American Bioscope on the European Continent, opening at the Circus Barite, a variety theatre in Rotterdam, Holland. At that time variety attractions were booked for one month in continental cities instead of one week as was customary here. The American Bioscope, however, being an experimental attraction, was only booked for one week. This was an unusual booking, and was due to the utter disbelief of the manager that the attraction had any lasting merit.

After the second night the business the Bioscope drew was so great that the manager made a hurried booking. If not bookings been made with other managers in various parts of Europe, who came to Rotterdam expressly to see these American motion pictures.

Mr. Anderson showed the American Bioscope Pictures in all the principal theatres of Europe, his tour occupying fully two years. He made motion pictures of all the crowned heads of Europe with the exception of the Sultan of Turkey and King of Spain, and personally met all these monarchs. King Victor Emmanuel of Italy, Queen Wilmemina of Holland, and the President of France, all requesting private exhibitions of these pictures at their palaces. On two different occasions after Mr. Anderson's return to England, Sir Francis Knollys sent him a royal command to appear at Buckingham for special exhibitions for the Prince of Wales.

After remaining abroad for two years and clearing up a considerable sum of money, Mr. Anderson returned to America. The novelty of moving pictures in Europe had begun to wear off, and their value as an attraction in theatres had decreased to a point where the weekly salary basis was not profitable.

At this time motion picture theatres were unknown in this country, and those who remember know that there was a gap between the days of the presentation of moving pictures as a novelty in vaudeville houses and the establishment of moving picture theatres.

After his return to America, Mr. Anderson engaged in the theatrical business, and remained with the Lasky organization until the formation of the Lasky Company, which he joined shortly after its inception. He remained in this field of the amusement business until the formation of the Lasky Company, which he identified with several noteworthy dramatic productions. He remained in this field of the amusement business until the formation of the Lasky Company, which he joined shortly after its inception. He remained with the Lasky organization until the organization of the Paramount, with which he became identified. After leaving the Paramount Company, he made no further connections with moving pictures, giving his attention to the development of problems in electrical science.
"Organization Assures Quality of Castle Films"

The first picture completed, worked on a second begun, and the perfection of the organization behind the series—such is the progress of Pathé on the Gold Rooster plan, according to Mrs. Vera Zuzak. The title of the finished subject is "Sylvia of the Secret Service."

The name of the second picture has not been announced.

"The contract for the producing of the Castle pictures was assumed by the Astra Film Corporation, whose president, Louis J. Gasnier, is recognized as one of the greatest production experts in this country," said Mr. Berst in an interview. "His experience dates from the dawn of film history, and he combines artistic appreciation and ability with the practical common sense of the business man and showman, who knows as nearly as it is possible to know what the public wants.

"Realization that the country-wide success of 'Patria' has established Mrs. Castle with the motion picture millions and that every step must be taken to insure one hit after another led to the selection of George Fitzmaurice as the supervising director of all the Castle pictures.

"It was in order that the entire resources of a splendid studio should be devoted to the Castle productions without in any way interfering with the present work that a

Organization Assures Quality of Castle Films by Mr. Berst

Two Directors Alternating

The scenario was prepared by Mr. Bartholomae and Mr. Toward Irving Young, remembered for his work with D. W. Griffith.

Mr. Berst stated: "According to carefully laid plans, the Castle series will contain the work not only of America's best known authors, but of practical writers who know the studio first, last and all the time."

"The Almost Hidden Man," a Gold Seal three-part Western drama, with Harry Carey in the leading role, is... circumstances. Prominent in the cast supporting Harry Carey are Claire DuBrey, Bester Pegg... director, in the finished subject is "Sylvia of the Secret Service."

The title of the finished subject is "Sylvia of the Secret Service."

Little Zoe RAF, featured in the "Butterfly Picture, "The Circus of Life," a five-act domestic interest drama which heads the Universal Program for the week of June 4. The story was written by E. J. Claxton, and the production filmed under the direction of Rupert Julian. It is described as a story which affords the little star ample opportunities to display her versatility. The principal roles are played by Mignon Anderson, Emory Johnson and... Roselyn Carter.

It will be presented Monday, June 4, the same day on which will appear the Nestor Comedy, "A Burglar by Request," featuring Lee Moran, Eddie Lyons and Edith Roberts.

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The Victor comedy, "A Box of Tricks," with Billy Mason and Marcella Moore is the other Tuesday release... with Billy Mason and Marcella Moore is the other... Universal Uncommon Subjecture, Universal Current Events, is also released on this date.


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Gaumont Forces Depleted—Men Off to War

With the London and Paris plants depleted of man-power by the war, the Gaumont Company now faces the same condition of affairs at its Flushing, N. Y., studio and laboratory. The first call to the colors takes five of their stars. They are members of Company I of the Tenth New York Regiment, National Guard. This is the Flushing company of this organization. The men who go with the militia unit are: Blundell, B. Homer, S. Field, H. Schaefer and F. Peters. It is expected that the draft for the national army will make further Gaumont inroads.

From the actors who have appeared prominently in Gaumont productions the government has selected for service in the armed forces. R. C. Cropper, president of the Standard Film Corporation, of Kansas City, to New York, has given rise to a rumor that he purposes concluding negotiations for more territory in which to exploit the Art Dramas program.

R. C. Cropper is in conference with Harry Raver, president of Art Dramas, a great part of the time.

He is already distributor for that program for Missouri, Kansas, Iowa, Nebraska, the Dakotas, Wisconsin, Illinois and Minnesota.

The Standard Film Corporation is the largest independent exchange in the United States. It has offices in four cities, and will another in Minneapolis.

Dinner Dance of Pathe Club—Many Stars Present

Members and guests of the Pathé Club, including in their number the executive heads of the Pathe Company, members of the home office, Twenty-third street exchange and Newark exchange organizations, stars, directors and authors associated with the concern, met at one of the largest and most successful affairs in the history of the club at Delmonico's last Saturday night, May 19.

The officers of the club, all of whom were present, are: J. A. Berst, president; Paul Brunet, vice-president; G. Bardet, treasurer; J. W. Kyle, secretary. The board of directors includes M. Ramirez, Torres, G. A. Smith, L. E. Francioni, P. A. Parsons and F. C. Davidson. J. W. Kyle was in himself an entertainment committee with an eye to every detail.

A half hundred stars and prominent picture men were present.

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Virginia Exhibitors Hold Rousing Convention

Motion picture men from every section of Virginia met Friday afternoon, at Murphy's Hotel, Richmond, and perfected an organization, having for its object the protection of the motion picture industry in that state; the promotion of cooperation between exhibitors and the development of the picture business as a whole. Forty-one representatives from more than 200 picture houses were in attendance, while a number of representatives from the leading film exchanges of the country, as well as delegates from the North Carolina organization were present.

Jake Wells was named temporary chairman of the meeting, and a committee of nine, representing every section of the State, was named to recommend officers. They reported as follows: President, Jake Wells; vice-president, Elmore D. Heins, of Roanoke; secretary, C. B. Toney, of Richmond; treasurer, M. Geoghegan; national vice-president, Otto Wells, of Norfolk; and a board of directors as follows: Messrs. Collins, Hart, Henry, W. F. Crall and Fryor. These with the president and secretary make up the seven directors of the organization.

A committee was named to draft by-laws and constitution, and Harry Bernstein, of Richmond, was named chairman. The organization will immediately lay plans to get every picture show owner in the State into its fold. A "Picture Star Ball" will be given, at which many of the silent drama performers will be present.

The Virginia organization will be chartered by and affiliated with the Motion Picture Exhibitors' League of America.

Is the Program a Mirror?

Does your program reflect your theatre or is it a reflection upon it? We are looking at a program on the desk before us which came all the way from the Strand theatre, Marshalltown, Iowa. The cover is as fresh as a spring field. It has a variety of pleasant colors. The type is navy blue, large and easy to read. We imagine the Strand must be a line, upstanding theatre, too.

Attending Virginia Convention

Among the Washington exchange men, who will attend the Virginia State Convention at Richmond, Va., are C. F. Semling of the Fox Film Corporation, and Sidney B. Lust of the Lust Exclusive Service and Selznick Productions.

Herrington Rounds Up Tennessee Exhibitors

Enthusiastic Meeting in Memphis Lays Plans for State Convention—Makes Application for League Charter and Promises Big Chicago Representation

FRED J. HERRINGTON, National League organizer, struck Tennessee last week on his whirlwind tour and left with plans for a real State organization booming along at a stirring speed. A call has already been issued for a State Convention to be held June 19th and 20th, while application has been made for a charter in the National League.

Mr. Herrington found Memphis exhibitors eager to hear his message of organization. They threatened Government war taxes and the always present menace of freak legislation have caused the Memphian theater owners to realize that without organization their State was in a woefully weak position.

Under the leadership of Charles A. McElravy, of the Memphian Amusement Company, a meeting was therefore called immediately on Mr. Herrington's arrival. At the conclusion of the call, after full discussion it was decided not to name the city for the State Convention, but to leave that to the majority of the exhibitors responding to the call.

Responses to the call were immediate and already there is every indication that the initial convention will boast a good attendance. In addition many of the exhibitors have stated their intentions to be present at the National Convention in Chicago in July.

The telegraphed call issued by Mr. McElravy, as acting chairman, follows: "Memphis exhibitors have made application for a State charter from the Motion Picture Exhibitors' League of America. We ask your cooperation. Are you with us? You know the many forms of drastic legislation that is at all times confronting our business, and further a tax of ten per cent, is now confronting us, and if passed by the Federal Government would put many of us out of business. If J. Herrington, at our request, has called a State Convention for June 19th and 20th. We have named the dates, now you name the city. Wire answer immediately."

Maine Exhibitors Decide to Permanently Organize

Formation of a temporary organization and decision to apply for a charter from the national organization, were important features of the meeting of Maine exhibitors held at the Congress Square Hotel, Portland, Me., May 24.

Alfred S. Black was named temporary chairman, and L. Richmond as temporary secretary and treasurer.

The meeting adjourned for final action, and the election of permanent officers until June 7, when Ernest H. Horstmann, president of the Massachusetts branch will address exhibitors at the Penobscot Exchange, Bangor, Me.

Among those present at the Portland gathering were: W. E. Gray, Lewiston; A. S. Black, Rockland; H. C. Webber, Bath; P. P. Peakes, Milo; S. Hanson, Camden; P. E. Cary, Newport; Wm. Reeves, Portland; F. Egley, Portland; H. J. Mulqueen, Biddeford; L. Richmond, Sanford; A. P. Blaker, Portland; J. W. Grecely, Portland; A. Goodside, Portland; John Goodman, Vinal Haven; Wm. Stithman, Pittsfield.
Building Business in New Territory

How One Exhibitor, with a Large New House on His Hands, Beat His Competitor and New Controls the Town's Best Business

What tactics should an exhibitor use who is just breaking into a new territory? Two years ago there was just one small picture show in Yazoo City, Miss. Today there is one of the very best in the State operating in the city and showing the best pictures obtainable. The question of getting the people in the habit of attending the show was before Mr. and Mrs. Cacum.

At first they put on each night special feature pictures, and maintained an orchestra of six instruments. This did not draw the crowd, as they had been in the habit of attending another small show. Mr. Cacum was losing money, so he cast about for new methods.

He then tried the plan of admitting every lady free on special nights who has accompanied by a charitably one, and gave them all they made over actual expenses. This helped for a while, and in the meantime the little show on Main street went into bankruptcy from poor attendance.

Mr. Cacum tried giving the children that were exempt on examinations free passes. This did not prove to be worth while, so being determined to succeed, he offered every child fourteen years and under a pass all the week, if they bought one ticket on Monday. This has proven the drawing card, as each Monday finds the children coming in droves in the afternoon accompanied by their parents, and at night many of the women who cannot get off in the afternoon come with their children. During the week the parents can come because the children come free, when if they had to pay for both neither would come.

By his untiring efforts Mr. Cacum has built up a fine business in this city in the 28 months that he has been here, and fully justifies the reputation that he has made for a “business builder” in this particular line of business.

Offers Theatre to Aid Education of Immigrants

In line with the policy of the new management of the Dream Moving Picture theatre, Gay street, near Aisquith, Baltimore, Md., Dr. Leonard K. Hirshberg, the proprietor, is seeking to co-operate in a new movement launched by the Talmud Torah Free School Society to make the moving pictures a more practical agency in the education of immigrants.

Philip L. Sykes, president of the United Hebrew Charities, recently conceived the idea of sending a group of pupils from the Free School Society to the moving pictures every week. To help this plan Dr. Hirshberg offered the use of the theatre to the society any afternoon during the week without charge.

Exhibitors to Let Patriotic Speakers Address Audiences

Harry Vail, one of the members of the City War Committee in Cleveland and chairman of the sub-committee on aliens and patriotism, last Tuesday enlisted the aid of the motion picture exhibitors of Cleveland, in the work of putting the public into a more serious mental state, such as the present war complications necessitate.

Mr. Vail, in behalf of the War Committee, which consists of the leading professional and business men in town, requested that each theatre donate ten minutes of its time to some prominent speaker, who would try to instill some ideas of the danger that is besetting the country at present. “There is too much feeling of security,” said Mr. Vail. “The people do not realize that the even trend of life no longer exists. Now, we feel that if we can gain the attention of the people, all of whom can be found at a picture theatre some of the time, a great good can be accomplished.”

Advertise Michigan Convention

A. J. Moeller, secretary of the Michigan Exhibitors’ League, is sending out a second letter urging attendance at the annual convention to take place in Grand Rapids, Hotel Pontiac, June 12 and 13.

Floor Space Selling Rapidly for Philadelphia Convention

With the Philadelphia Exhibitors of the League hustling, with all the committees hustling, with all the sweetharts and wives hustling, it is a foregone conclusion that the forthcoming convention of the Pennsylvania Exhibitors’ League to be held in Philadelphia, June 25, 26 and 27, will be a big success.

The promise of the League to make this the biggest of its kind ever screened, bids fair to be realized.

The floor space and the pages of the souvenir program are both booking at such a fast clip, the committee in charge expect to have every inch disposed of before June 1.

Stars of the first magnitude will glitter in the firmament of film folk which S. E. Blatt and his entertainment committee have secured to shine on this occasion. The banquet will be held at Hotel Adelphia.

The Ladies’ Reception Committee, which will have charge of the feminine guests, are: Mrs. J. O’Donnell, Mrs. C. H. Goodwin, Mrs. B. Amsterdam, Mrs. E. M. Greenberg, Miss M. Reeves and Miss M. Strain.

The committees appointed are as follows:

GENERAL EXPOSITION COMMITTEE (Space, Programs and Stars)—H. Amsterdam, 1215 Vine street (chairman and treasurer); J. O’Donnell, 1420 Pt. Breeze ave; H. Goodwin, 606 Abbott building; S. Blatt, 6112 South third street; R. Shindler, 1734 Ridge avenue; B. Altman, Suquehanna theater, 1710 Suquehanna avenue.

PUBLICITY AND MEMBERSHIP COMMITTEE—C. H. Goodwin, 606 Abbott building (chairman); F. Greenberg, Holmesburg, Holmesburg; H. Hustler, Keystone theater, 2543 E. Dauphin street; H. Brennan, 2029 South third street; Wm. Pierce, 1127 Vine street.

ENTERTAINMENT COMMITTEE—S. Blatt, Owl theatre, Twenty-third and South streets (chairman); B. Shindler, 1734 Ridge avenue; C. Burghart, 1106 North Thirty-first street, Star theater; B. Altman, 1709 Columbia avenue; T. O’Donnell, Premier theatre, 1420 Pt. Breeze avenue; P. Sprul, Coliseum theatre, Nineteenth and Columbia avenue; W. Boyd, Jumbo theatre, Front and Girard avenue; C. Stanger, Coliseum theatre, Fifty-ninth and Market streets; J. Miller, Granada theater, 1200 Market street; L. Lewis, Tingle, 1321 Fairmount avenue; S. B. Blatt, 1709 Columbia street; Geo. Case, Howard, Columbia, 1731 Democrats, 1709 Connecticut street; Geo. Hausdorfer, Cambria theater, Twenty-fifth and Cambria street; Rensiek, Premier theatre, 1420 Pt. Breeze avenue.
Women and Exhibitors Co-operate in Omaha Special Programs

Out in Omaha Mrs. W. S. Knight reports that the motion picture committee of which she is chairman has made a most profitable study of motion pictures this Winter. After getting the programs for Saturday mornings for the young people under way they prepared a questionnaire for use in the various theatres and spent several weeks visiting the motion picture houses. "This part of the work," she reports, "has been the means of bringing us into very pleasant co-operation with the managers of the various theatres and we have learned many things from them and gotten an insight into their problems. They have always been most generous and willing to do everything that we wanted for our programs, and more. In many frank talks with them about pictures in general we have found their ideals as high as our own, and without making any effort to change the kind of pictures shown the tendency is towards better things all the time."

She concludes: "All this has its effect, and we frequently hear the remarks that pictures in certain theaters have improved so much."

Exhibitor Shows His Own Play

Exhibitor Frank R. Adams, of the Nufner-Adams Playhouse, Whitehall, Mich., had a rare privilege this week in showing his patrons a World-Wide production filmed by the manager personally. Mr. Adams is a novelist as well as theater manager, and has several of his books now in the process of being converted into pictures, which will all be exhibited, as soon as produced, in his own theatre.

"The Page Mystery," starring Carlyle Blackwell and June Elvidge, is the first one to reach completion.

EXHIBITOR PERSONALS

ARIZONA.—Phoenix: Joe Rickards, well-known Arizona exhibitor, has come into town this week. Mr. Rickards is manager of the Hippodrome here.

Yuma: John Gondolfo, Jr., is the owner of a new house built at Yuma, which is about to be opened shortly.

Somerton: The De Luxe theatre, Somerton, Arizona; the Oasis at Ajo, under the management of E. L. Frank, and which opened May 17; a new 650 seat house at Rey; the Majestic at Mesa, under the management of F. K. Menhennett, all newly built houses in the state of Arizona have been contracted by the Los Angeles Mutual Exchange to show their subjects exclusively.

Douglas: Marion Stark, manager of the Columbia theatre, Douglas, was in Los Angeles during the past week combining business with pleasure.

Nick Blons, who has theatres in Besbee, Tombstone, Bisbee, and Douglas, Arizona, was in Los Angeles during the week making arrangements for new shows for his circuit of theatres.

CALIFORNIA—San Francisco: New Lincoln theatre at San Francisco, a new 300 seat house, has been opened.

Los Angeles: The Cabrillo theatre, under the management of W. T. Riddle, has booked A return engagement for "Twenty Thousand Leagues Under the Sea."

Los Angeles: The De Luxe theatre, located in the Alhambra district of Los Angeles, has contracted to book all Mutual-Marjorie Rambeau pictures.

The Palace theatre, located on West Seventh street, in the Alhambra district of Los Angeles, will in the future show Christie Comedies, and has consented to run Mutuals for a release week.

The Portals, a downtown main street, Los Angeles, theatre, has increased its admission prices from thirty to ten cents, and will show second run Christie Comedies.

J. A. Quinn, who will open his new Rio theater on Proposition street, Los Angeles, in the next two weeks or, will donate the proceeds of the opening to the Los Angeles Committee of Home Gardeners.

Daniel McManus of the Gaslight and Fairyland theatres, San Francisco, was in here this week on a business trip; here he was a visitor at several of the local exchanges.

Buck Brannigan of George Schlesinger, manager of the Piscine theatre at Bakersfield, was in Los Angeles during the past week visiting theatres and exchanges.

Sawyer, C. C. Richards, the owner of the National theatre, at Shovetle, a new 400 seat house, and will show Universal subjects exclusively.

Lompoc: Manager Calvert of the Opera House at Lompoc, has made arrangements to show the Universal-Bluebird subject, "Hell Morals." This will be a new feature for that theatre.

INDIANA.—Winchester: John H. B. White purchased the Irving theatre, which was sold at a public sale last week. For some time past Mr. White was $5,000.

Goshen: Robert Gold, former manager of the Jefferson theatre here, will probably take a position with W. H. Buttker of Kalamazoo, Mich., owner of several motion picture and vaudeville theatres. Ezra Rhodes of South Bend, Ind., has purchased the home theatre and will use it entirely as a motion picture theatre. scraper the theatre from the Arabs of South Bend, and continues making improvements in the house, including the installation of a pipe organ.

Richmond: Messman Brothers, owners of the Cort and Jutka motion picture theatres here, are devoting their sole attention to the Cort having been closed.

Clanton: Joe Viotti has sold his photoplay house in North Ninth street to a firm composed of J. M. Berto, Alexander Berto and Ambrose Bragagola. All are young Italians.

Bluffton: The Star picture show in West Market street has been taken over by D. L. Reynolds to W. H. Buipwritten of Ossian, Ind., for a forty year farm in Fulton County, Ohio.

Gary: Marie Heintz, daughter of former Chief of Police, Peter Hruban, Gary, is the first woman here to become the manager of a motion picture theatre. Miss Heintz has accepted the position at the Twenty Second Century theatre in East Sixth avenue, one of the V. U. Young Ladies. Mr. Swanson, the present manager, Miss Heintz represented the Goddess of Peace at the Sanitary fair a few days ago.

Wilmington: B. B. Davis has sold the Grand theatre to W. T. Middleton, who will probably direct its operations.

IOWA—Leavenworth: Frank Beach has purchased the old Grand theatre here and is having it remodeled.

Spirit Lake: George Tass has purchased the Ainslie interest in the motion picture theatre here.

Creston: The Bungalow theatre at Creston, was sold recently to a farm near Creston.

Harris: G. W. Moeller has purchased the movie picture house at Creston.

Rock Rapids: E. A. Hunt will build a modern moving picture theatre in Rock Rapids.

Greene: John Hale has purchased the Crumel theatre at Dike, Greene county, and renamed it the Innes theatre.

Sheldon: Richard Haigeson has purchased the Lynn theatre from Romley brothers, and has taken charge.

Northwood: Hugh Carnick has sold the Shaver theatre at Northwood.

Quinden: Mr. Qundehil will show motion pictures in the opera house.

KANSAS.—Abilene: W. S. Knight has taken the Alhambra theatre.

Scandia: J. H. Norris has purchased from Schwab Brothers the Princess theatre, and will operate the show in Scandia.

Kansas City: C. S. Hollister has erected a new theatre on Troost avenue, which was opened last week.

Kennington: T. J. Hollister has erected a new theatre in Kennington, which was opened last week.

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Another Program That Pays Its Board

Manager Edward L. Hyman, Victoria theatre, Buffalo, N. Y., distributes a program to his patrons that earns its board and room. And it is a good-looking program as well, printed on clean buff paper with thoughtful and effective type arrangement.

Every week the Victoria program's twelve pages carry about $60 of advertising.

The pages carry more than advertising. They show thought and sincerity of purpose with a desire to make good with the public.

Every week a cheerful message is printed at the top of the cover. May sixth, for example, the message was: "As an honest expression of appreciation for the men who wear soldier uniforms, the Victoria offers to them the best seats in the theatre."

Another week it said: "Don't restrict your spring cleaning to the home and yard! What about yourself? Brighten up with smiles and happiness at the Victoria."

If the program is a mirror, we have a firm notion that the Victoria is a pretty fine place to go.

Rally 'Round the Flag, Boys

"Stock, common and preferred, in the Star Spangled Rumper seems to have been affected by a strong bull market, to use a term from Wall street."

The Roanoke, American, Jefferson and Isis theatres all use the same program. In a recent issue Old Glory floated through that program twenty-one times. Roanoke must be a patriotic community.

Aside from the Red, White and Blue, the program contains an astounding amount of advertising, probably fifty per cent.

SPARKS OF GENIUS

MANAGER BLANK who runs the Garden theatre in Des Moines, Iowa, hired a girl to dress up in a suit of armor and ride through the town on a horse with a flag and banner to advertise "Womanhood."

WHERE a desert or a circus is handy, Manager Frank Hall's idea of advertising "The Garden of Allah" is excellent. Mr. Hall who runs the Strand theatre, Newark, N. J., hired a caravan of real camels and decorated the street in front of his theatre with them.

MANAGER PAUL V. PHILIPS, recognizing that, next to the motion picture the automobile is the greatest invention of the age, sends neat programs to "movie fans" in towns near his (Durham, N. C.). On pleasant evenings, folks from the surrounding towns motor over just for the fun of seeing a good show in a different locality.

J. S. WOODHOUSE has done wonders with one small word. Mr. Woodhouse manages the Minneapolis Lagoon theatre. He wanted the Lagoon to personify pop. So he acquired the finest orchestra in the community and named it "the jazz band." He advertised jazz, and he made people come to find out what jazz meant. The word jazz has made the Lagoon famous.

Whenever you have a "spark of genius," why not let us know about it to help along the other fellow?

The Gallant Mr. Hightower

Robert Hightower, managing the Crystal theatre, Dublin, Ga., runs his establishment on the belief that when there is a theatre to go to the ladies do the choosing. Accordingly, he helps them whenever he has the chance. When the ladies of the Episcopal church wanted a picture for a social he gave them the pick of his week's program. He gave them the theatre one night free and conducted their advertising campaign without charge.

When the Red Cross society started a special campaign Mr. Hightower offered his lobby.

Unusual Tribute by Audience to Sarah Bernhardt

Cognizant of the serious illness of Sarah Bernhardt, and enthused at the presentation of "Mothers of France," prominent people in the audience at the Alhambra theatre, New York, on the night of May 6 paid the unusual tribute to the noted actress of jointly signing a telegram which was sent her to the hospital. The wire expressing the appreciation of Madame Bernhardt's work, and trusting for an early recovery was signed by a committee representing the audience. Christine Mayo, the actress, was one of the signers.

A message of thanks and appreciation of theprompting spirit was sent by Madame Bernhardt from her sick bed.
Making Small Page Stand Out

"Pearl of the Army Ends," "Mystery of the Double Cross Begins," "Three-day Engagement, Thursday, Friday and Saturday," "Extra attraction, Pauline Frederick in 'Sapho'" were the four important announcements by the Queen theatre, Knoxville, Tenn., on the back page of Queen News, a small program issued by that house. The page of Queen News is 4 x 5 1/2 inches, or measuring to outer edge of type border only, just 3 3/4 x 5 inches. In this little space the above important announcements were made, each distinct and separate from the other, and besides a "double cross" made of six-point rules was incorporated, yet still leaving white space around each announcement and good sized type at that.

The illustration herewith shows better than description how it was done. The only rule observed was to mark each announcement separate from each other by either rule, distinct type face, or white space setting off from the rest.

Designing ads., with the simple object in view of making them stand out from the type around them, can be very profitably practiced by any manager. A given type space is worth only what business its use will induce. The first principle of advertising is to have your ad read at a glance. Hence just enough, and not too much, space around it to assure, most everybody will read it is the right "balance." There are people who would not see a full page ad., and others who would see two lines hidden away in the furthest corner of the sheet, but the average reader is the only one you can afford to try to reach by either display or news column ads.

M. Kashin Is One of Our Livest

M. Kashin, manager of the Midway theatre, Montreal, Ont., is without exception the livest of our live wire exhibitor-contributors. In the department, this week is a reproduction of one of his excellent lobby displays. Mr. Kashin is a firm believer in the value of a single idea in advertising. All of his lobbies hammer one idea home—give the indifferent passerby a "jolt," and draw his attention to what is going on in the theatre. Mr. Kashin uses colors and cardboard effectively. All of his display show thought, clear knowledge of his subject and an almost uncanny sense of what will appeal to the public.

We will publish more of his ideas from time to time.

Friendly Cards from Barrymore

A novel stunt that did much to make the Ethel Barrymore week at the Merrill theatre, a record breaker was a postcard bearing what appeared to be a personal appeal to the person it was sent to from Ethel Barrymore, telling them of her appearance at the Merrill theatre that week. From returns secured, it proved a very inexpensive way of getting business. The card which bore a photograph of Miss Barrymore was printed from a plate and appeared to have been written by Miss Barrymore herself.

This is a simple, though impressive way to get business.

Paramount's Lithograph Corps

Paramount maintains a staff that does nothing but follow lithographs from the moment the idea enters the office until the finished posters are on their way. As many as six and seven colors are used in Paramount lithographs.

J. E. Richards built a special front for his theatre in imitation of a sanitarium when he ran "The Cure." He relied on his own and other local talent to supply the comedy for signs which were posted on the make-believe brick. Some of the signs were: "Steak at 40 cents is pretty tough, but steak at 20 cents is tougher." "Don't shoot the attendant; he is finding joints you did not know you had."
NOTE

In the "Theatricals" section of the page, the text discusses various films and their upcoming screenings. It mentions the release of "The Undying Flame," with Mme. Petrov, and "The Undying Flame," with Miss Dana, among others. The section includes a variety of film reviews and promotions, highlighting the diversity of films available at the time.

The feature article "Ready-Made Ad-Talks" provides a list of ready-made ad-talks for the week, including titles like "Duchess of Doubt," "Duchess of Doubt," "Duchess of Doubt," "Duchess of Doubt," and "Duchess of Doubt.

The "Features" section includes a variety of stories, such as "The Undying Love," with Gladys Leslie, and "The Undying Love," with Miss Dana, among others. These stories emphasize themes of love, family, and happiness, reflecting the popular interests of the time.

The "World News" section contains a variety of news items, including updates on film production and distribution, as well as stories about the people behind the scenes. The section is rich with detail, providing readers with a snapshot of the film industry at the time.

Overall, the page provides a comprehensive overview of the film industry, showcasing the diversity of films and the people behind them. It is a snapshot of the film industry as it evolved during the early 20th century, capturing the excitement and vibrancy of the time.

If you have any further questions or need more information, please let me know.
Bessie Barriscale is a Child of the "The Mystery of No. 47"—Scotland Yard finds Ralph Herz looking for himself

"Bringing Home Father"—A Prohibition Campaign with "Punch"—Franklyn Fumum

June 9, 1917

"Brownie" Vernon will be seen on the screen in "Bringing Home Father."

of week.

William Russell in "Shackles of Truth" will be seen at the theatre on

"The Circus of Life"—Drama of Boarding House Life (Vitagraph Five Reel Production)

exciting every r.

"The Fifth Victim" is Marked by the "Voice" in Episode of Thrills (Universal Serial, Two Reels)

The newspaper business is somewhat a different enterprise in the West than it is in New York. A newspaper editor there is a? well, Mr. Dashiell is not that kind of editor. The news is discovered by a friend of Brewster and the order is countermanded, defeating the scheme of Bentley. There is plenty of action in "The Mystery of the Meddler" and a strong cast. There is a lesson for all in the story "The Circus of Life" tells on the screen.
ADVANCE OFFERINGS OF THE PROGRAMS

Three Stars in Interesting Paramount Releases

Wallace Reid and Myrtle Stedman appear in “The World Apart.” Mining Becky a Chance”—Klever Komedy

TWO Monogram features, starring three popular players, will be issued on the Paramount program the week of June 4. Wallace Reid and Myrtle Stedman will appear in a mining story called “The World Apart,” while Vivian Martin will star in “Giving Becky a Chance.”

World Apart,” while Vivian Martin will be seen in a production entitled “Giving Becky a Chance.” Reid has the part of Bob Fulton, young mining superintendent, who saves Rosie, a dance hall girl from the attentions of her employer. She falls in love with him, but the affair is not returned.

In the East Clyde Holt, son of the owner of the mine where Bob is employed, gets into trouble and is sent West to work at the mine. He marries Beth Hoover secretly before he leaves, and she gives him her ring to wear. With the dance hall owner Clyde plans to rob the safe of the mining company, is caught by Bob and after a struggle escapes. Beth comes West, arriving the day of the attempted robbery. She sees Clyde’s ring on Bob’s finger, and Bob thinking he has killed Clyde tells her so. He falls in love with Beth only to find she is Clyde’s wife, just as the latter returns. Eventually Clyde is killed, and the other young people are free to marry.

John Burton, Eugene Pallette, Florence Carpenter and Henry A. Barrows are in the cast.

Vivian Martin in “Giving Becky a Chance” is seen as a poor country girl. Sent to boarding school her school mates take her as a wealthy girl. She is invited to one of their homes, and Tom Fielding, a young doctor, falls in love with her. She keeps up her deception, but is eventually found at her shabby home by Tom. Becky is offered an engagement to dance, accepts and on the last night of her engagement is saved by Tom from the advances of another man. All finally ends happily.

Jack Holt, Jack Richardson, P. H. Sosso and Alice Knowlan are in the supporting cast.

Herald “Star Spangled Banner” in Film as Stirring Tale

“The STAR SPANGLED BANNER,” a three reel production from the Thomas A. Edison studios, appears to be a psychological picture of a psychological moment. It deals with a story of life in the American Marine Corps and teaches a lesson in patriotism.

Kleine-Edison-Selig-Essanay have announced its release date June 10, an opportune moment, because during the week of June 10 to 16 the Government is planning a big recruiting drive for the Marine Corps Service.

Naval officials have seen and approved of this picture and have caused it to be known at more than four thousand recruiting stations throughout the United States that it will be released through Kleine-Edison-Selig-Essanay June 10.

K-R-S-E has in mind a comprehensive supply of advertising for exhibitors, and this will be bolstered by posters, handbills, circulars, lantern slides, store window displays, etc., which the Government will begin distributing June 10 through all of its many recruiting offices.

A regiment of bona fide U. S. Marines assisted in making “The Star Spangled Banner,” and this, it is thought, will be an especially strong feature in connection with soliciting bookings.

The U. S. Marine Corps believe that “The Star Spangled Banner” will be a means of greatly stimulating enlistments, and it is now under consideration to place a uniformed member of the Marine Corps in theatres where “The Star Spangled Banner” will be shown.

Review Board Praises Art Drama

The National Board of Review of Motion Pictures, after viewing the Eriograph-Art Drama, “Little Miss Fortune,” seen in a special report, in which the picture was praised in the highest possible terms.

Dates of Fairbanks and Pickford Releases Changed

Release dates of the new Mary Pickford and Douglas Fairbanks productions, now being staged at the Lasky studios in California, were changed last week, according to an announcement from Artcraft.

Originally scheduled for release on June 17, the Fairbanks picture, “Wild and Woolly,” has been set back a week in order to give more time to the final preparation of the film and its exploitation. This photoplay will therefore be released on June 24.

The forthcoming Mary Pickford picture, a subject of patriotic theme, entitled “The Little American,” is also now rapidly nearing completion at the Hollywood studio, under the personal direction of Cecil B. De Mille. Although originally planned for release at a later date, this production will make its first public appearance throughout the country on July 2.

Art Drama Gives Story of Wall Street and Finance

“The Golden God,” a story of money lust and its effect on the happiness of two young people, is announced as the next Art Drama release. June 14 is set as the date. Alma Hanlon is starred, while the leading male role is in the hands of Charles Hutchinson.

The plot has been constructed by the author, Robert Hage, with the intention of proving a theme, but that does not detract from its entertainment value according to Artcraft officials.

George Woods, the central character, is owner of a garage in a small town near New York, living happily with his wife and daughter. He is employed as a chauffeur by Cyrus Morton, a millionaire. On moving to the city, the environment changes him. On finding a lost wallet of his employer’s he takes the money and plunges in the stock market, winning. He returns the money, wins more in the stock market, but as his wealth increases the Golden God draws him away from his wife and daughter. The denouement is said to have remarkable intensity, and the theme evidently warrants the assumption.

First Essanay Western Ready

Trade showings of “Land of Long Shadows,” first of the Essanay series of Western dramas, which will be released June 18, are now being given in the K.E.S.E. branches.

Jack Gardner makes his screen debut in this subject. His supporting company includes Ruth King, C. J. Lionel, and Carl Stockdale.

Exteriors of the photodrama were taken in the Canadian Northwest. Essanay promises in this production, which is directed by W. S. Van Dyke, an entirely novel and yet typical picturization of red-blooded Western life.
A "Different" Ending to Suratt Film, "The Slave"

Valdska Suratt is seen as Caroline, forelady of a fashion shop, in her newest Fox picture, "The Slave," released June 3.

A rich visitor to the shop, who is twice Caroline's age, proposes to her. That night her brain is in a whirl. As she crawls into bed she takes up "The King's Favorite," a "best seller," which she has read and read. As she reads, the characters in the book appear before her in the form of those of her daily life. She falls asleep.

Then follows a vivid dream portraying her life as an old man's darling and a slave of luxury. She sees herself sitting forth on a continual round of pleasure, with a great warning climax.

Caroline wakes trembling. She gazes out upon the dreary row of tenements. As she eats her sodden breakfast the man comes for his answer. Caroline disregards the dream and says, "Yes."

She knew the past, and she dreaded a future like it. What the new future may bring she will chance.

In Miss Suratt's support appear Violet Palmer, Eric Mayne, Dan Mason, and others.

Laughable "Lonesome Luke"

The "Lonesome Luke," two-reel comedy for release on June 17 is considered by the Pathé film committee to be one of the very best comedies that has yet been made. Several members voted it to be the best of the first six "Lukes" to go on the program.

One of the best bits is where Harold Lloyd, as Luke, the plumber, is carrying down a flight of stairs a bath tub inverted over his head and shoulders. Two bears enter the house and make for him. He throws himself flat on the floor with the tub over him and then by crawling along like a giant turtle seeks to escape. In the meantime the bears are paving at the tub in their efforts to get at him. The cast includes besides Lloyd, "Snub" Pollard, Bebe Daniels, Margaret Joslin, Margaret Nichols and Bud Jamison.

Bluebird Directors Preparing for the Future

Titles of Several Subjects Are Changed—Lynn Reynolds Working on Nature Study, "Mr. Opp," and Rupert Julian on "My Mother"

"The Greater Law" has been decided upon as the title for Bluebird's July 16 release. This attraction has hitherto been referred to under its story-title, "The Code of the Klondyke." Lynn F. Reynolds directed the production, in the Sierra Nevadas, near Truckee, Calif., last winter, and it is to be seen for the first time, the result, in mid-summer, to watch Myrtle Gonzalez, George Hernandez, and the other Bluebird players, as they wade through snow knee-deep in bringing the Alaskan melodrama to screens of the exhibitor.

Mr. Reynolds has just completed another Bluebird, to be changed in title from its original, "Back to the Primitive," before it is released. Santa Cruz Island, in the Pacific, furnished most of the locations, and Miss Gonzalez and Mr. Hernandez again led the Reynolds Players through the acting details of the story. With Arthur Hoyt and Neva Gerber leading, Mr. Reynolds is now at work on "Mr. Opp," another "nature-study" of the sort he specializes in. George Hernandez, Jack Curtis and Geo. Cheesboro are leaders of the support.

Dorothy Phillips has been provided with vehicles for her August and September appearances by Joseph De Grasse and his Miss Park is just finishing "The Rescue" for Miss Phillips' use. In both features Lon Chaney and Wm. Stowell are leaders of the supporting company.

Jack Conway has nearly completed "Little Miss Fix-It," in which Ella Hall will be the star, with George Webb, James M. Cansdall and Lincoln Stedman her chief assistants. Another feature in the making on the West Coast is "My Mother," story by E. J. Clawson, and directed by Rupert Julian. The mother role will be played by Ruby La Fayette, an actress of the old school who, now in her seventy-third year, is having her first experience before the camera.

Before arriving at release date for the above, Bluebird has other subjects already under contract and is busy getting the necessary vehicles for "Case of Chance," directed by Ida May Park, with Dorothy Phillips, the star, July 2; "The Car of Chance," on July 9, in which Franklyn Farnum and Browne Vernon will be featured, and "Vengeance of the West" July 16. The June layout of Bluebirds has previously been announced.

Wallace MacDonald in O. Henry Pictures

In the current O. Henry picture among the General Film releases a new male lead is presented with Mildred Manning in "Vanity and Some Sables." Wallace MacDonald, recently seen in Famous Players' productions as juvenile and formerly playing opposite Mary Miles Minter in "Youth's Endearing Charms," has a congenial role as "Kid" Brady. The generous-hearted gangster played by him has several thrills to furnish. One of these is to plant himself in front of an oncoming automobile and leap over the hood at the driver's throat as the first step to a gentle hold-up affair.

It is expected MacDonald will be seen in other O. Henry pictures produced by the Broadway Star Feature Company, all of which are to be furnished with thrills aplenty.

First Thanhouser by Brooke

On June 3 appears "The Amateur Orphan," the first picture made by Van Dyke Brooke for Thanhouser. Gladys Leslie is the featured player, and the supporting cast includes Isabel Vernon, Thomas A. Curran, Jean Armour, Chester Morris, Ray Hallar and Justus Barnes. Agnes C. Johnson, author of many successful screen plays, wrote this subject, and the scenarioizing of same hides none of the glamor of the production.
High Class Array of Mutual Features June 4

William Russell in Story of Love and Politics—Many Comedies and Interesting Topicals—Gripping "Railroad Raider" Chapter

WILLIAM RUSSELL in "Shackles of Truth" holds first place on the Mutual schedule of June 4. "Shackles of Truth" is described as a virile story of love and politics, dealing with a young man's love for both his mother and his sweetheart, his loyalty to his father's memory and his faithfulness to duty.

"A Leap for Life" is the title of Chapter 9 of "The Railroad Raiders." In this chapter Helen Holmes performs some courageous swimming feats.

On June 4 comes the La Salle comedy, "The Flight That Failed," telling of a proposed elopement that brought many unpleasant complications to the fleeing pair.

"There and Back," the Cuba comedy of June 7, featuring George Ovey, shows the many narrow escapes of Jerry, who fell asleep while driving his flivver.

"Good for Evil" is the title of the twelfth chapter of the "Jimmie Dale Alias the Gray Seal" series, scheduled for June 8. In this story Jimmie Dale comes to the rescue of a young man who has robbed to provide for his sick wife and baby.

Mollie King Appears Twice on Pathe Program

Is Seen in "Blind Man's Luck" and in Episode of "Double Cross"—Max Linder Comedy, Hitherto Never Shown, Among Other Offerings

A GOLD ROOSTER play, described as another "Kick In," a Max Linder comedy, two strong serial episodes and other features, in all nine releases, totaling sixteen reels, make up Pathe's program for the week of June 10.

Mollie King appears as the star in "Blind Man's Luck," written by George B. Seitz and directed by George Fitzmaurice. "Blind Man's Luck" is described as another fast-action photoplay like "Kick In" and "The Hunting of the Hawk." Earle Foxe is in the supporting cast.

The fifth episode of "The Neglected Wife" serial, in which Ruth Roland stars, is entitled "The Crisis." There is said to be a decided thrill in this episode furnished by Dywe, the disbarred attorney, who blows up the Kennedy houseboat in an attempt to kill the man who brought about his ruin.

Mollie King again appears as a star on this program in "The Face of the Stranger," the thirteenth episode of "Mystery of the Double Cross," produced by Astra under the direction of William Parke. The identity of the Masked Stranger is revealed to Philippa Brewster in this episode. The story develops rapidly and closes with the identity of the girl of the double cross a deeper mystery than ever.

Especially timely is the release by Pathe of "Max Plays Detective," a new two-reel comedy, featuring Max Linder. With the star at present not making pictures, it is felt exhibitors will be more than ordinarily interested in this one. Max is detailed to locate the spies who are signaling from land to submarines at sea, and his unique methods of going about such duties are said to be such as to "bring" any house in convulsion of laughter, so ludicrous are the situations.

Harry Myers and Rosemary Theby also appear in a new comedy. A Combintone scenario, the International Cartoon and scenic split-reel and Hearst-Pathe News Nos. 48 and 49 complete the program.

Virginia Pearson in "Wrath of Love"

A new photoplay, "Wrath of Love," has been completed by Virginia Pearson. Her characterization is one which she says has been requested in scores of letters from exhibitors and fans recently.

The subject is of modern theme, and allows the star wide scope for exercise of her talents. James Vincent directed the production, which is scheduled for release by Fox in the near future.
Unusual Story in World-Brady Release of June 18

An uncommon complication supplied by a blind man who is married to a counterfeited heiress, and how, after the complications, a child has been born, forms the theme of the World-Brady release for June 18, entitled “The Stolen Paradise,” with Ethel Clayton in the leading role.

The man, impersonated by Edward Langford, had lost his eyesight in rescuing from fire a young woman to whom he thought himself rather strongly attracted. But she was “out for the money,” and became the wife of a single gentleman, a girl friend, really in love with the blind man, readily assented to the plan that she should substitute herself at the altar.

“At first for the ladder,” Mr. The wife

Young Stranger to Film as Star

Unusual Story in World-Brady Release of June 18


Selig announces the appearance of a new star, Amy Leah Dennis, to appear in the Hoyt comedies released in K-E-S-E.

Miss Dennis is said to have appeared in Broadway theatrical attractions, and to have been engaged by the management of the Hoyt comedies. James Harris and William Fables are members of the cast. J. A. Richmond is director.

On June 11 will be presented “A Brass Monkey”; on June 25, “A Day and a Night,” and on July 9, “A Rag Baby.”

“The Moth” Next Production of Norma Talmadge

A drama of society life, abounding in emotional possibilities, is the description given by the producers of Norma Talmadge’s next picture under the management of Joseph M. Schenck. It has been titled “The Moth,” and Miss Talmadge is busy at her studio directing the details of the drama.

The story tells of Lucy Gillam, a spoiled young heiress married to a man of blue blood, but a worthless spendthrift. Cocktails and flirtations fail to make life worth while to the Moth, but she finally becomes infatuated with a soldier of fortune. Events progress, and her husband, in breaking with his mistress, gets into trouble when he sees herself. A dramatic climax is said to ensue.

An elaboration of Willard Mack’s playlet, “The Dream Girl,” has been made by June Mathis, and will be released on the Metro Program on June 25, under the title of “Aladdin’s Other Lamp.” Viola Dana appears as the star in this delightful photo-play. As the drudge of a boarding-house in a seacoast village, Miss Dana has a role entirely different from any in which she has previously appeared. She has but one desire in life, and that is to find her mother, from whom she has been stolen in infancy.

The finding of a miracle-working lamp brings the power to perform wonderful feats. She finds her mother, and also happiness in love.

Augustus Phillips, Robert Walker, Henry Hallam and Ricca Allen are members of the cast.

Reopening Triangle-Fine Arts Studio

Wide interest among Southern California motion picture folk has been aroused by the announcement that the Triangle-Fine Arts studio in Hollywood soon will be reopened on a large scale. The studio formerly employed hundreds of performers, to say nothing of a large force of mechanics, clerks and laborers, and the news that it will become active again is welcome in many quarters.

Recent additions to the Fine Arts studio at Hollywood have put that plant in excellent shape to take on a new lease of life under a new regime. A new central scene dock, 180 feet in length and 70 feet in width, has been built to house the elaborate interior settings that are to be utilized for forthcoming releases. On either side of the scene dock is a runway leading to each of the new stages, while a fleet of large baggage trucks with low wheels is employed to carry sets and properties to their destinations.

The new light studio just completed at the northern end of the property is said to be up to the minute in every particular.

Jimmie Dale as Pierrot

Too many Pierrots and Pierrettes cause the complications in “A Rogue’s Defeat,” the eleventh story of the “Jimmie Dale Alias the Gray Seal” series, released by Mutual on June 11. It was a masquerade ball that called out all the similar impersonations. Jimmie Dale decided to represent Pierrot as a partner of Marie LaSalle as Pierrette. Through one of the maids the pretender and the woman in black learn the plans and decide to be another Pierrot and Pierrette.

Jimmie’s faithful but unknown friend, the Tocsin, comes to his rescue, however, and when the costume is sent from the costumers it contains a warning from the Tocsin that there will be similar masqueraders at the dance. Hence, when the pretender attempts to kidnap Marie he discovers that the Pierrette he has captured is his own partner, the woman in black.
Discovers Wonderful Genius in Nick of Time

J. F. Leventhal, Now Producer of "Animated Blue-Prints" for Bray Pictographs, Almost Lost Job Because of "Failure" as Comic Artist

TRUE stories are often stranger than fiction; and this is one of them. About two years ago J. F. Leventhal insisted on entering the movies via Bray cartoons. Architect's draughtsmanship was not a thrilling enough occupation for an ambitious young man, and he "deserted" for more excitement. But it was soon discovered his animated "cartoons" were about as funny as rain at a picnic. Then fate intervened in the form of an idea, plus the pluck to work it out.

Mr. Leventhal is now one of Mr. Bray's proudest supporters. It is he, who constructs in the twinkling of an eye anything from a submarine to the Hell Gate Bridge. He can take a series of architect's "blue prints" and animate them in a few moments on the screen into magnificent completed structures, months, perhaps years before the structures are actually built.

In collaboration with Waldemar Kaempfert, editor of Popular Science Monthly, he shows, in diagramatic form, combinations of structures, or structures "cut through" so as to show the inside and outside both at the same time, and does anything else that the genius of a true inventor of a new art can devise for entertainment and instruction.

When our new submarine destroyers are invented, if the censor does not object, he will show them to us in action, even while they are still merely plans "on paper."

Gaumont Featurettes for Week of June 11 from Mutual

THE great admiration of the United States for France in the present war will make doubly interesting Gaumont's "Tours Around the World." No. 32, released through Mutual June 12, the wonderful castle and grounds at Versailles is one of the beauty spots of the world. Its historic interest is great. The story of Marie Antoinette is well known in America. Other pictures shown are Capri, Italy, the picturesque island south of Naples, and Antigua, an island of the British West Indies.

The second Gaumont single reel to be released this week is Mutual Weekly No. 128, which reaches the screen June 13. It will contain the usual assortment of patriotic news pictures, as well as other events of importance.

"Red Life" No. 50 is released June 14. Its longest section is devoted to showing how a large publishing house is equipped to turn out 12,000,000 copies each month. The spectator is taken through the various departments and shown the machine-like precision of all the work. "How Big Guns Are Moved" is a section that makes most timely pictures. It shows the moving of a 70-ton gun which is to protect a port on the Pacific coast. A third section is devoted to the hemp industry of rural Roumania, with archaic, Old World methods.

The reel concludes with a picture of the koala, or eucalyptus bear, the strange little creature, an inhabitant of Australia, combines certain features of the rabbit, bear and kangaroo, resembling all to some degree, yet fully descriptive of all.

Selig World Library Important Addition to Specialties

The Selig-World Library, issued each week through General Film has replaced the Selig-Tribune weekly, with carefully edited "always timely" specialties — by which we mean subjects appealing to special classes of patrons. Issue No. 3 will present several particularly interesting and instructive subjects. The Ainu of Japan, remarkable for their excessive hairiness, were probably the first inhabitants of Japan, after the cave dwellers. Many quaint dances and ceremonies remain to them since their first migration from Siberia. They occupy the northern end of Japan, and exist by hunting and fishing. American ruins, particularly the missions of San Antonio, Tex., are of educational interest. The Alamo is famous in the history of the Lone Star state, and over it the flag always flies. Within these walls less than two hundred men withstand the siege of six thousand for ten days.

Locations from which famous paintings have been made, include the cloistered walk at Amalfi, Italy. Many artists have attempted to catch upon their canvases the exquisite colorings of the terraced city, set crescent-wise on the Gulf of Salerno. The Matterhorn, most famed of Alpine crags, is another most impressive subject, and the balance go to make a good film.

Fourteen Patriotic Punches

Fourteen "all-patriotic" current events are recorded in the latest release of Universal Current Events, with titles calculated to stir the most sluggish blood to fever heat of fervor. This release of May 19 has the real punches in it, fourteen, count 'em.

Mystery of War Beat Solved

When patrons of the Strand theatre, New York, saw pictures of the fleet of American torpedo destroyers on the screen the same day the news of their reaching European waters reached this country through the newspapers, it looked like a "fake." The pictures were bona fide, however, from the Cinema News Syndicate, the prints having been made and held until the "censor" released the publication of the news, simultaneously in the press and on the screen.

Pathe News Shows Boy Troops

An especially interesting feature of Hearst-Pathe News, No. 41, is the Culver School Boys' "Black Troop" cavalry drill, showing fine horsemanship and bayonet practice. The Kentucky Derby, at Churchill Downs, Louisville, and other war news fill a reel brim full of interest and variety of subjects.
Universal Screen Magazine

Many subjects of more than usual interest are found in the current issue of the Universal Screen Magazine. Every effort is made to furnish only subjects which have an appeal to all classes and which will be received with favor by audiences in large and small theatres.

This week's issue leads off with an exceptionally instructive subject showing how a bronze statue is made. Allen C. Newman, the noted sculptor, is shown at work on his famous bronze figure, "The Hiker." No phase of this little known industry has escaped the omnipotent eye of the camera.

Some wonderful pictures of the historic Virginia Dare caverns of Virginia are shown as they were before they were flooded. Another subject of timely interest shows the preparedness measures taken by the New York Police Department in patrolling the harbors. Close studies of the strange fish in the New York Aquarium has a particular appeal for children and will prove instructive to grown ups too.

Holmes Travelers Still in Java

In the seventieth of the series of weekly trips around the world, which Burton Holmes is conducting for Paramount, he takes his fellow-journeyers to "Surabaya—the Busy Burg of Java." Surabaya is the busiest headquarters of the Dutch in the Far East. Here the white-clothed white man from Holland has established the commercial metropolis of the Dutch East Indies, here one sees the evidences of "big business," and finds satisfaction in traversing the Broadway of Surabaya, and it is also evident that small business is done in a small way. This is not at all astonishing when you stop to consider that Java is larger than the State of New York, and that it has a population of thirty-two millions of people. Of these there are thousands of Chinese, who thrive in Java in every branch of business.

Pathe Cameraman Quick on Job

News gathering for pictures is not always the surest thing you know, as one of Pathe's cameramen discovered, recently, when he went by train and stage all the way from Los Angeles to the Roosevelt Dam to "catch" an Indian "war dance" that was scheduled to be "wonderful.

When he got there he found a regular American frame-up, "no money, no dance." The few poor specimens of Indian humanity were far from up to "Pathe standard." Furthermore, a Pathe news representative could not be so easily stalled, and when he discovered that the great dam was overflowing for the second time in its history, with 125,000 gallons a minute over the spillway, he felt amply repaid for his long trip on securing some most spectacular pictures.

Los Angeles Houses Taking Big Productions for Long Runs

"WITHIN THE LAW," the Vitagraph feature, has just finished a successful two-weeks' run at Tally's Broadway, Los Angeles. The Isis theatre, Los Angeles Spring street house, has contracted for third run of the picture. The Palace, on second street, has first run, and the Portola, on Main street, second run.

The first Metro special de luxe attraction, "The Call of Her People," starring Ethel Barrymore, was shown at the Symphony, on Broadway, Los Angeles, during the week of May 27 to unprecedented good business.

The Superba theatre, Los Angeles, known as "the home of Bluebirds," has

T. & D. Circuit Takes Official War Pictures

Pathe announces that the official British Government War Pictures in seven two-reel episodes have been booked by the Turner and Dabney Circuit of California at a record price. The pictures will be shown eight days in San Francisco, four days in Oakland, three days in San Jose, three days in Berkeley, three days in Stockton, three days in Row, four days in Sacramento, two days in Watseville, two days in Hanford, and two days in Richmond.

Record for Bluebirds

According to reports from London, Ont., five out of seven exhibitors are running Bluebirds regularly.

Thousands Flock to See Late Official War Film

Record crowds attended the first showing of "The Tanks at the Battle of Amiens," latest official British Government War Pictures, at the Strand Theatre, New York, the week of May 20.

Eleven thousand admissions were clicked off on Sunday, first day of the run. An extra thousand was added to this number on Monday, and it was estimated that several thousand more were turned away. Beginning Wednesday, Harold Edel, managing director, gave an extra morning performance each day, starting at ten o'clock instead of noon.

All Ossining, N. Y., Theatres Run Paramounts

All three houses in the city of Ossining, N. Y., are now running Paramount Pictures. The Parthenon, the Alhambra and Rowe's theatre are the houses...
Brenon Directing Film of Russia's Revolt

Monk Hlidar to Have Prominent Part—Special Arrangements Made for Production with Selznick—"Downfall of the Romanoffs" Is Title

The Biograph Corporation, recently chartered at Albany, has, by special arrangement with the Herbert Brenon Film Corporation and Lewis J. Selznick, obtained the services of Herbert Brenon to make a drama of the Russian revolution, which will be presented in a few weeks as a state rights attraction.

This drama is being made under the title "The Downfall of the Romanoffs," and Hlidor, the fugitive monk, who was the spiritual adviser of the Czar Nicholas is the featured player.

Hlidor's own story of the intrigues and scandals of the Russian court, is now appearing in more than three hundred daily newspapers throughout the United States. "The Downfall of the Romanoffs" has been produced in New York and in Mr. Brenon’s New Jersey Studios for the past two weeks. It will be rushed to speedy completion.

The consent of the directors of the Herbert Brenon Film Corporation and of Lewis J. Selznick was obtained after much persuasion, but the directors now realize the importance of the deal.

Brenon, as the featured figure in this tremendous panorama of a nation's downfall, has figured in every newspaper in America for the past six months. His last publicity was when he engaged in litigation with one of the popular monthly magazines to regain possession of his manuscripts in a series of articles exposing the intrigues of the Russian court.

Immediately after effecting a settlement with the magazine, a struggle began between two of the important Yiddish daily newspapers in New York, each claiming rights to his story.

Alexander Beyfuss is president of the Biograph Company; E. Schay is secretary and treasurer, and John M. Zwicki and J. Deshain are directors. The offices of the company are on the fourteenth floor at 279 Seventh Avenue, New York City.

Coast Reports Far from Optimistic

Reports from the Pacific Coast and particularly San Francisco, as to the receptions being given big special attractions have a decidedly blue tone. Independent buyers find it difficult to place the blame for the quiet tone of the field, but are inclined to attribute it to the uncertainty surrounding war conditions.

One big state rights buyer, interviewed by a representative of Motion Picture News, declared: "The first run situation in San Francisco for big pictures is certainly far from optimistic. However, I am one of those who look for a return to normal conditions in a very short space of time. There is no particular cause that we can blame at present, and it is for that reason that I am inclined to believe that present quiet condition cannot last long."

Other state rights buyers held to the same opinion. "Twenty Thousand Leagues Under the Sea" is the only big picture that has apparently not felt the effect of the slump. The underwater production having just turned the third week of its run.

"The Barrier" Attracting Many Big Exhibitors

With the reorganization of the Lewis J. Selznick exchanges practically completed, great progress was made last week in the distribution of Rex Beach's production of "The Barrier." More than $12,000 worth of bookings were made the first three days last week, with contracts ready to sign a number of other important engagements.

Among the bookings closed last week for seven days or more were the Mall and Alhambra in Cleveland; Clinton Square in Albany; Garden theatre in Washington, D. C.; Columbia in Pittsburgh; and the Broadway, Mr. J. Frank Brockiss, who has control of the foreign rights to "The Barrier," closed bookings for Canada and Australia; and, in the New York district, the demand for dates indicates that every first-class house in Greater New York will play the picture before the end of the summer.

Buys Bernhardt Film for Eastern Canada

Don McRae, manager and proprietor of the Empire theatre, Halifax, claims to be the first Maritime Provinces exhibitor to bring a picture into Eastern Canadian territory on the state rights basis. He recently negotiated with the Biograph Film Corporation of Canada, Limited, for the "Mothers of France" production, featuring Mme. Sarah Bernhardt, and has purchased the field outright, with a promise of releasing it there within a very short time. It is felt that this action by Mr. McRae will stimulate the state rights movement in the Maritime Provinces, and open the door for some of the other big productions, which are not being taken there.
Concrete Examples Given of Territorial Inconsistencies

Joseph F. Lee, of Metro Exchange, Points Out Way Toward Improvement—Producer Must Anticipate Censor—Countrywise Revision Essential to Efficiency

MOTION PICTURE NEWS continues to receive warm expressions of approval from both territorial buyers and manufacturers for the independent market on its plan to properly map the country's territorial divisions.

"One of the most constructive moves ever started by a trade publication," was one of the highest compliments of approval from Harry Chapin, the Cleveland distributor. "You can be sure that the independent exchange men will be with you strong in this move, and will co-operate to the limit in laying out a territorial map that will give the manufacturers one hundred per cent distribution and the exchanges an opportunity to secure proper returns."

Joseph F. Lee, of the New York Metro Exchange, offers some pertinent suggestions as a means to this end, in the following interview:

"There isn't a reason in the wide world," said Mr. Lee, without resorting to preliminary remarks, "why the country cannot be efficiently divided into logical state rights' territories—and for the right reason, few, but for the good of all. It is inconceivable to me why this phase of the industry has not been given more attention. At its door lies the root of much of the evil existing in this field, which is destined, I believe, to be one of the most lasting branches of the motion picture industry.

"One of the outstanding inconsistencies which has been brought home to more than one interested in this branch of the industry is found in the New England territory, comprising Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island. Of course, there is no definite rule which says that this particular division should stand as it is, but the buyers and sellers in the transactions decreed it so in practice, thereby establishing a precedent which has been and is followed today.

"There are very good reasons for keeping this territory intact, and there are also good reasons why it should be divided, and this is the matter that should be straightened out and systematized. The happy medium should be found. Take, for example, the city of Stamford, Conn. Is there any reason why the exhibitor here should not book from New York, which is the logical distributing point from the standpoint of distance? But the exhibitor books from Boston, which is many more miles from Stamford than it is from New York.

"On the other hand," continues Mr. Lee, "if Connecticut were taken from this territory it would leave a big gap which would be impossible to fill in order that the territory might remain on the given percentage basis. That would be precedent. In short, the territory would be so depreciated as to render it next to worthless unless the entire country were proportionately divided to as balance the scales. In a word, the Motion Picture News has the plan which can be effectively applied—namely, to systematically map out the United States, and eventually the world, so as to render justice to all and privileges to none.

"Get to the root of the evil, go back to the beginning. It would be impossible to change this one condition without serious detriment to that territory. Therefore this territory is set off in the only way possible under the present system, and must stand unless a country-wise revision is made. The producer suffers, the buyer suffers, and the exhibitor suffers, so it is time to get back of this movement and push."

"The New England territory is only an example. The same reasoning applies to all others where betterment in conditions is needed. On a 100 per cent production the producer of today expects in the neighborhood of 7 per cent, to come from this territory. It is perfectly obvious then that if Connecticut were taken from the territory this 7 per cent. could not be realized. But if the producer would lower his figure of percentage and the difference between it and 7 be added to another territory which had been proportionately increased by the proportion division, there isn't a reason in the world why Connecticut could not be withdrawn and added, let us say, to New York, without visiting injustice on the New England territory. By this reasoning we come back to the important purpose—a countrywise division of the national divisions."

"In my talks with different members of the industry," continued Mr. Lee, "I have had a number of them hint indirectly that when the producer is planning the distribution of his product, he bases his territorial divisions on population. This would never do, and I will tell you why."

"Any one who suggests such a move has failed to take into consideration that we have a large part of the country lying below the Mason and Dixon line, and that when we get below that line we have two states, Delaware and the District of Columbia, and thereby justify himself with the public in demanding fair admission prices."

"There isn't a reason in the world," said Mr. Lee, "why a small territory, which has li.ili li. liu li. i. I li. nnan. comprising Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island, is destined, I believe, to be one of the most lasting branches of the industry."
Frohman Plan of Service to Buyers in Effect

Jesse L. Goldburg in Charge of
Special Department Starts Three
Months' Tour to Assist State Right

In conformity with the recently adopted policy of The Frohman Amusement Corporation to assist the State Rights Buyers of super features produced by that company, President William L. Sherrill announces the completion of his plans in that direction, whereby he is now prepared to put into active effect a practical and technical assistance in the matter of exhibition of the Frohman Corporation's productions.

"I have been working on a detailed plan ever since the completion of our last production, 'God's Man,'" said Mr. Sherrill, "and our Service Department commences operations beginning with that production. For this special Service Department we have engaged Jesse L. Goldburg.

"As a part of our plan of operations, Mr. Goldburg has left on an extended tour of the United States, planning to stop off at exchange centers in the largest cities. He will interview all of the reputable and responsible State Rights Buyers in each of these cities, essentially for the purpose of discussing in general methods of booking and exhibition and to render such other assistance as may be requested of him.

"I think that a special individual attention and devotion of new ideas is necessary for the proper and successful handling of our product, consequently the Frohman Service Department is to keep abreast and a step or two ahead with ideas, working at all times in harmony between this office and our clientele of purchasers. Thus it may readily be seen that conforming with our motto, 'Service to the State Rights Buyers,' every Frohman release is to receive its own individual and special attention from our Service Department.

"Mr. Goldburg's trip will extend over the better part of the next three months. He will be kept constantly advised of the progress in our production department and our plans with respect to forthcoming productions, the details of which I am not prepared to give publicity at this time excepting to say that we have selected a story and are giving it a treatment and a cast which form a most unusual and exceptional combination.

"Mr. Goldburg's office will be to assist not alone the purchasers of 'God's Man' and other Frohman productions, but also to prepare for and to let them have every benefit and idea for exploitation at his command for all productions of the future."

Exhibitors Commend Standard Film for High Class Service

GENERAL commendation of the system of service given by the Standard Film Corporation of Kansas City is contained in letters which this firm has received recently from many exhibitors. Standard is distributor of Art Dramas in Kansas, Missouri, Iowa, Nebraska and several other states.

The manager of the Savoy theatre, St. Joseph, Mo., is quoted as follows:

"Art Dramas are really too good to run during the week, and as soon as I can make an opening I am surely going to play them on Sundays. I do not care to praise one production or any company, but if Art Dramas can keep up this kind of pictures it will surely be great."

The manager of the Columbia theatre, Kansas City, Mo., says this in his letter:

"I feel it my duty to inform you of the pleasure I have every time I show an Art Drama in my theatre. Thursday it poured rain. I had the pleasure of seeing a great attendance. Friday, more rain than ever, and still greater crowds. The drawing power of your pictures surely has been demonstrated during this inclement weather, and there is no other program I know of that gives me the assured feeling that there will always be a profit."

The Grand theatre, Chanute, Kansas, reports as follows:

"I have often written to different film exchanges in an attempt to get better service, but I have never taken the time to thank you for the good office. After seeing the first two Art Dramas I have run I cannot help congratulating you."

Many other letters written in similar vein have been received by Standard.

KANSAS PASSES "Sin Woman"

An announcement was made last week by W. A. Bach, sales manager for M. H. Hoffman, Inc., that the first George Backer production, "The Sin Woman," has been passed without eliminations in Kansas. This fact is regarded as significant because of the strict censorship regime in that state. The second Backer picture is to be begun within a few days.

Lawhead Is General Agent for "Submarine Eye"

Rex O. Lawhead has left New York to act as general representative for the Williamsons. He will handle "The Submarine Eye" throughout the Middle West states, with headquarters in Chicago.

En route he stopped in Detroit and gave a private showing of the picture to a selected list of exhibitors. The Detroit showmen were enthusiastic over the production, and written expressions of their opinions have been received at the New York office of the Williamson Brothers.

Lawhead handled "The Williamson Brothers' Submarine Expedition Pictures," the first underwater films shown in America.

Hoffman Offices in Throes of Busy Season

Prints of "Who Knows," the Bernstein production, have arrived at the M. H. Hoffman offices, and a trade screening will shortly be given of that subject. Preparations are being made for the second Backer production also.

"Humility," first of "The Seven Cardinal Virtues," has been completed, and a print of the picture is expected to reach the East any day. Following this will come "Loyalty," "Chastity," "Justice," "Truth," "Courage," and "Honesty." This is a series in which the pictures are not dependent on one another. Each is said to contain a dramatic story which is away from the idea of preachment.

To Handle IVan Film in Northern New York

Thomas Dooley, who up to May 1 of this year was New York upstate manager for the General Film Company, has established his own exchange under the name of the Super Film Attractions, at 455 South Warren street, Syracuse, N. Y., the same location where the General Film Company was formerly situated.

Super Film Attractions are sole distributors of Ivan Film Productions up-state.
Moss Finishes “One Hour”—First Showing June 11

After four months in preparation and exploitation, “One Hour” has been finished by B. S. Moss, and is now in course of editing by John S. Lopez, preliminary to its initial release on June 11 at the Moss theatres around New York. A trade showing is now being arranged.

“One Hour” is a sequel to “Three Weeks” and “One Day” of the Elinor Glyn series. Zena Keefe and Alan Hall co-star have capable supporting cast.

In his effort to make “One Hour” a proposition worthy of the attention of the industry’s foremost state right buyers, Mr. Moss states he has made an outlay that has cut into five figures and he feels that he has turned out a picture that will boost his stock immeasurably.

Hatch Buys “Submarine Eye” for New Jersey

In line with their policy of dealing with experienced showmen, the Williamson Brothers, producers of “The Submarine Eye,” announce that they have sold the New Jersey rights of their underwater drama to the J. Frank Hatch Film Company, of 284 Market street, Newark.

Mr. Hatch has the reputation of being one of the biggest and most successful showmen in the country. He has fathered the motordrome portable track for racing, has operated film exchanges in Cleveland and has operated film exchanges in Cleveland and Pittsburgh, and other big ventures.

Selznick Buys King-Bees for New York State

New York state rights to King-Bees comedies have been acquired by Lewis J. Selznick whose activities in buying many big features of late have attracted attention.

“There is a tremendous demand in the open market for really good comedies,” said Selznick, “and these King-Bees productions are just what exhibitors are clamoring for. I have seen the first three pictures and they are great.”

Says Average Producer Misdirects Advertising

Frank J. Seng, “Parentage” investor, declares money is wasted in ads which are vague and do not let exhibitors know points of film.

“The exhibitor today wants good pictures, and it doesn’t matter a great deal who is in the cast if the picture itself is what he thinks his audience wants to see. I think this was manifested in ‘The Barrier,’ ‘The Bar Sinister’ and ‘The Manxman.’ It is such productions which have made the open market. I know, because I was the first exhibitor in this country to go into the open market for my pictures.”

Feature Film Office Opens Under Kahn

Mike Kahn, for the past two years connected with the Universal Film Company’s Milwaukee office as booking manager, has severed his connection with that organization and on May 28 will open a feature film office on the fourth floor of the Toy Building.

The Quality Film Service is the title his organization will go under, and he will make a specialty of a commercial service of one, two and three-reelers, together with five-reel state right features.

Another King-Bees Ready

Early in June King-Bees’ third comedy, with Billy West as the chief merrymaker, will be released. Edith Burton, Babe Hardy, Leo White and other well-known players are announced as being in the cast.

The plot and its resultant action are cast around a bakery, and the farcical complications that ensue are said to well maintain the standard of the two previous releases. State right buyers are reported bidding in lively fashion for these comedies.

Sun Projection Room a Model

Beautifully appointed, and with accommodations for sixty, the Sun projecting room, 218 West Forty-second street, New York, is announced as ready for patronage under the management of Sam Erflus.
Studio Work on "The Auction Block" Ended

With the exception of one scene, which will be taken in the steel mills of Pittsburgh, "The Auction Block," second production of the Rex Beach Pictures Company is complete. Director Trimble will shortly start his task of cutting and titling the picture which will be ready for release September 1.

The big gambling house scene, showing a raid, was the last scene to be filmed in the East. This is one of a number of promised sensational views. An exact reproduction of the Ziegfield "Midnight Frolic," with the show going on and an audience present is another big scene which is presented also a view of a chorus girl dinner given by a Pittsburgh millionaire which reveals New York's fast set at its merriest. In the gambling house raid realism is said to be carried to the furthest, and a score or more of "strike breakers," engaged in a rough and tumble fight sustained broken heads and other injuries.

A phase of "The Auction Block" which it will tell will cause unusual interest is that a number of the characters are famous Broadway figures. For instance, the theatrical manager in the picture is a thinly disguised impersonation of Fio Ziegfield, while another character is modeled after the "Hammered Jim" Brady. Another prominent character is founded on a Pittsburgh millionaire, who is notorious for his Broadway escapades.

Long Propaganda Film Started

Jack Gorman has leased the Crystal Studio to produce his next feature in seven reels. The title of the subject will be "Corruption," which was formerly a well-known play of which he is the author. "Corruption" is announced as a propaganda feature. Mr. Gorman will direct and release under the firm name of "Super-Art Film Corporation."

The cast for the picture includes: Helen Marten, John J. Dunn, Henry Sedlcy, Florence Hackett, Arthur J. Dickens, Lucille Dorrington, Miss Stephenson.

Newark Takes to "Sin Woman"

Lee Gainsborg, who has taken over the Northern New Jersey rights on "The Sin Woman," reports that the first week's showing of this picture has amply proven that this picture has a splendid future before it as a popular attraction. The Goodwin Theatre, Newark, which ran this first week the George Backer Productions, played to capacity houses practically the entire week, according to reports.

Irene Fenwick, the star, is a particular favorite in Newark and many favorable comments were heard upon her initial screen appearance.

"Cabiria" to Be Shelved

The Mammoth Film Corporation announces that after June 15 D'Ammunisco's "Cabiria" will be removed from the market. They have followed this announcement by getting out special one-sheet to that effect, and bookings all over their territory in New Jersey and New York state are reported lively.

A. H. Jacobs

"Her Fighting Chance" an A. H. Jacobs Production

The offering to state rights buyers of the new Jane Grey feature, "Her Fighting Chance," calls attention to the latest activities of Arthur H. Jacobs, well known in motion picture circles as the head of several producing corporations. Mr. Jacobs made his debut as a producer in Chicago with the Cosmos Feature Film Corporation. Later he came to New York as president and general manager of the Triumph Film Corporation, and was soon also identified with Crystal Films, Inc., as vice-president of that well-known organization. It was not long before he decided to establish himself in the business on a larger scale and started "A. H. Jacobs Photoplays, Inc., to produce special pictures under contract with Hearst's International Film Service.

"The world rights for "Her Fighting Chance" were purchased by Frank Hall, who recently bought the much discussed Edgar Lewis feature, "The Bar Sinister," and is offering both attractions to state rights buyers from his new headquarters in the Longacre Building, New York.

"Handle Feature on Commission Basis with Owner"

J. E. Kirk, manager of the Fontenelle Feature Film Co. of Omaha, Neb., one of the big state rights houses of the Middle West, came forward last week with a plan well worthy of note.

"Up until now when we want a feature we have to go out and pay out cash for it," said Kirk. "I don't see why we couldn't handle it on a commission basis with the owner. Our house is the only one to buy his feature for this section. The others are too small to handle it. We don't like to walk into his office and lay down the money, losing the use of it. If he will deal with us on a commission basis, figured from what such pictures usually do, his picture will be shown here and we will make something from it. Until that plan is worked, we cannot buy the picture and the money it would make in our states will be lost to the owner."

Eight-Part Wharton Feature Has First Showing

"The Great White Trail," in eight reels, first feature produced by the Whartons for state right release, will have its initial showing at the Broadway theatre, New York, on June 1. The subject is entirely the work of Leopold D. Wharton, he writing and directing the photoplay—a story of New York and Alaska.

Varied phases of life and the love of life are presented in the play, which has its beginning, with all the problems of city life, the noise and jangle and rush of New York, only to swerve to the great silent stretches of the Klondike, where the muckers trail their way along the snow-covered passes in their search for gold. And it in this place of silence and frigidity and primeval surroundings that the threads of the problems are gathered and the skein completed.

Doris Kenyon is featured in the production. She is supported by Thomas Holdin, Miss Roberts, Paul Gordon, Edgar Davenport, and a large cast. The showing is to be by invitation.

Photographic Difficulties in Filming "Curse of Eve"

Several difficult photographic feats were necessary in the taking of the Corona Cinema Company's production, "The Curse of Eve," which contains a modern story introduced by a Biblical prologue dealing with the creation of the world.

William C. Thompson, the man behind the camera, had trouble in the Garden of Eden scenes through the necessity of double exposure through the entire frame in one continuous dissolve. This necessitated taking each scene at the same diaphragm aperture, regulating the exposure throughout by the shutter opening, a process which cameramen will recognize as being next to impossible when continuing dissolve in a large number of scenes.

Considering the difficulties encountered, it is expected "The Curse of Eve" will be judged as quite a triumph for the photographer.

Eastern Feature Company Handling Terry Subjects

Herman Rifkin of the Eastern Feature Film Company, reports that his firm has made arrangements with the A. Kay Company to handle their burlesque cartoons of big subjects made by Paul H. Terry. The Eastern Company will also handle from its Boston office the Terry Human Interest Red cartoons, five hundred feet of cartoon and five hundred feet of scenic.

"The Web of Life," produced by the Gold Medal Company, has also been purchased by Mr. Rifkin's organization and with the Ivan productions also gathering bookings. Eastern is not complaining about war slackness.

Sell Australian Rights

King-Bee Films Corporation have disposed of the Australian rights of their Billy-West Comedies to Clement Mason's Superpictures of Sydney. New South Wales, Australia.
Well-Known Comedy Team in Hoyt Subjects

James Harris and William Fables are the new comedy team which is starring in the Hoyt Comedies, released by the Selig Company in K-E-S-E. They will appear in ten or more of the Hoyt Comedies, including "A Hole in the Ground," "A Brass Monkey," "A Day and a Night," "A Rag Baby" and others.

Harris, born in San Francisco, has starred in the John Robinson and the London circuses, played in "Eight Belts" and created the role of "Rollo" in vaudeville for two seasons. For five years he starred in vaudeville.

William Fables scored successes in Rice's "The Silver Slipper," in "1902," with John Curt in "The Alaskan," and in other well-known stage productions. He starred in vaudeville and has also appeared with leading burlesque companies.

Fannie Ward in Dramatic Role in "Her Strange Wedding"

A dramatic role which surpasses in suspense anything she has yet portrayed is allotted to Fannie Ward in "Her Strange Wedding," according to advance reports from the Lasky Company. The story is by George Middleton, and concerns two brothers who both love the same girl.

One is a physician, extremely studious, and the other is a sufferer from heart trouble, though a charming and attractive chap. Lee, the invalid, marries the frivolous girl, Corinne. There are many dramatic instances, including a shooting affair between the two brothers, and finally Lee dies during a heart attack.

Jack Dean and Tom Forman have the leading masculine roles. George Melford is the director.

Extra Prints Necessary to Fill Demand for "Womanhood"

A record demand for prints of "Womanhood, the Glory of a Nation," is reported by the V-L-S-E offices. Heretofore, it is said pictures released by these exchanges have reached their maximum demand within forty days of release date, but precedent in this case has been upset, as instead of a decrease in demand, the increase has been so great that within ten days it has been found necessary to order fifty-two extra prints from Vitagraph.

Upon delivery of these there will be one hundred and forty-six prints of this unparalleled picture working through the United States.

New Subject for Miss Saunders

Jackie Saunders is working on the last scenes of "Betty, Be Good," her next feature to be released through Mutual, and will start immediately on her new production, entitled "Ebb, the Fixer."

Essanay Offers Only Light Subjects During War

President Spoor Announces Revival of Program for Summer and Winter—Sees Depression in People—Purchases Many Comedies

In anticipation of a depression that will sweep the country as a result of war, Essanay has rearranged its entire program for this summer, and probably for the winter to come. George K. Spoor, president, announces that practically all future Essanay feature releases will be of the straight comedy or comedy-drama type. The sole aim of these pictures will be to make people laugh and forget the sufferings of their relatives in the war zone. Acting along this line, Mr. Spoor has purchased rights to many fiction stories written in light vein.

Among the stars both of the screen and stage who will appear in these productions will be Taylor Holmes, late of the stage success, "His Majesty Bunker Bean"; Bryant Washburn, creator of the "Skinner" of the screen; Jack Gardner, musical comedy favorite, who already has been launched in a series of screen comedy-dramas of far Western life; Margarette Clayton and others.

"Moving pictures will play an essential part in this war and our country is now engaged," said Mr. Spoor. "The sooner exhibitors come to a realization of this fact the better they will be enabled to meet the demands of their patrons."

"I have just received elaborate reports from our offices in London and Paris. These reports carry the changes which the war has wrought in pictures in those countries. Whereas photodramas which tore at the heart and unfolded the depressing conditions of life were in vogue prior to the opening of the war, the fact is just the reverse now. The people have enough to depress them with the suffering which their kinsmen are undergoing on the battlefields. They demand pictures which will ease their minds momentarily. Comedy-dramas and straight comedies are what they want, and are about the only pictures they will patronize."

"Filling His Own Shoes," presenting Bryant Washburn in a screen version of a novelette by Henry B. Rowland, will be the first of Essanay's program thus outlined. This comedy-drama of the adventures of an American shoe clerk in a Turkish harem will be released June 11.

The first of the Essanay-Westerns, featuring Jack Gardner, will follow. "Land of Long Shadows" is its title. The release date will be June 18. "The Man Who Was Afraid," a feature with Bryant Washburn in the lead, will be next.

Following these at the rate approximately of two per month will come "Efficiency Edgar's Courtship," presenting Taylor Holmes in his debut on the screen. This feature will be a picturization of the story by Clarence Buddington Kelland in the Saturday Evening Post, then "Skinner's Baby," the third of the Skinner pictures, with Bryant Washburn, supported by Hazel Daly and the original company; "The Range Boss," the second of the Essanay-Westerns; "The Golden Idiot," "Lost Paradise," and others.

The Kleine-Edison-Selig-Essanay Service will release all those films, and already has opened its bookings on them and reports business good.

Hayakawa This Time Has Part of Mexican Bandit

Sessue Hayakawa, the Japanese actor, who has starred in a number of successful Lasky-Paramount pictures, adds another characterization to the already lengthy list which he has presented upon the screen when he plays the Mexican bandit in "The Jaguar's Claws." Hayakawa has been seen as a Japanese, a Chinese, a Hawaiian, and East Indian in various Lasky pictures, but this is the first time that he has ever donned sombrero and chaps.

The story of "The Jaguar's Claws" was prepared for the screen by Beatrice De Mille and Leighton Osmun and directed by Marshall Neilan. The cast includes Marjorie Daw, Frizelle Brunnelle, Mabel Van Buren, Tom Moore and Tom Forman.

The story tells of a powerful Mexican bandit who terrorizes American oil men on the border. He is finally killed by a Mexican sweetheart as he is attempting to make advances to the fiancée of a young oil man whom he has captured.

Mutuals Booked Before Work on Them Is Started

Julia Sanderson, just signed by John R. Freuler, president of Mutual, to appear in a series of productions, is reported to be breaking records for premature bookings.

Even before the subject has been chosen for her first picture, before her director has been selected and before studio arrangements have been completed, her picture has been booked on the Goldstein Brothers' England circuit.

V-L-S-E Forging Ahead

All existing booking records of V-L-S-E now is new distribution only the productions of Greater Vitagraph, and has not the advantage of the combined footage of four manufacturers as was the case when the company was first organized.
Uncertainty on Distribution Method of "One Law for Both"

No definite plans for the exploitation of Ivan Abramson's super feature, "One Law for Both," have yet been adopted, according to a statement issued this week by the Ivan Film Productions, Inc. The production is still playing to excellent business at the Lyric theatre in New York City, where it is engaged for an indefinite run. I. E. Chadwick, general manager of the Ivan Company, speaking of that company's plans for the production, said:

"We have not yet finally decided what method will be pursued in the exploitation of "One Law for Both." We have received a number of requests for information from managers of legitimate theatres, and the owners of important motion picture circuits, who wish to book the attraction. Of course, a great number of state rights buyers, especially those who purchased the rights to "Enlighten Thy Daughter," the last Ivan production, have also asked for information regarding our plans. However, nothing definite has yet been determined on. Careful consideration is being given a plan for direct routing of a number of shows to play extended engagements in legitimate theatres and in the larger motion picture theatres. Such a plan is a possibility, as is the selling of territorial rights. I expect to be able to make a definite statement of the plan to be followed within the course of the next week."

A surprisingly large amount of bookings have been offered this company from circuits in and around New York, as well as from circuits in all parts of the country. From present indications "One Law for Both" will exceed the bookings on even "Enlighten Thy Daughter" by far.

Clara Laughlin's Works to Be Screened by Wholesome Films

WHOLESALE FILMS CORPORATION, the newly organized producing and distributing company of Chicago, is to present the literary works of Clara E. Laughlin, recently interviewed in Motion Picture News.

A series of daily articles is being contributed to metropolitan newspapers by Miss Laughlin at present, and the subject matter of these as well as the writer's novels will be screened.

"We believe that the film presentation of Miss Laughlin's novels will bring to the vast American picture-loving public a new standard of screen wholesomeness," declared M. J. Weisfeld, general manager of the Wholesome Films Corporation. "Miss Laughlin's works are typical of what we shall offer on the Wholesome program."

Starting at the age of eighteen, Miss Laughlin has had a noteworthy literary career. Her contributions to Harper's, Ladies' Home Journal and other big magazines quickly made her known. Her first novel, "Fidelity," was published in 1907. In 1910 she completed "Just Folks," and a year later "Children of Tomorrow." The latter part of 1911 Miss Laughlin wrote "Everybody's Lonesome" and a year later followed this with "The Penny Philanthropist."


There are two more books by Miss Laughlin now on the presses. In August of this year I. P. Pulvain Sons will publish "The Heart of Her Highness," and in October of this year George H. Doran will bring out what Miss Laughlin calls her most important novel, "The Keys of Heaven."
Locale for "Modern Othello" Taken Over by U. S.

With the completion of all the exteriors for the next Robert Warwick picture, "The Modern Othello," the famous Billings estate, Cars Neck Farm, at Richmond, Va., which has recently been turned over to the United States Government, will become a matter of historic record. The military activities at the Billings farm will no doubt change the aspects of the estate and the beautiful mansion, overlooking the St. James River, in which many of the interior scenes of "The Modern Othello" have been laid, so that this film will probably be the only authentic record of how the place looked before the war.

The opening scene of the photoplay shows Mr. Warwick on one of the famous Billings horses. A race between Elaine Hammeisen and Mrs. Warwick on the famous blue bloods, Harvester and Lou Dillon, is followed by the camera all over the farm, which consists of 5,000 acres.

12,000 Attend Opening Day of Fairbanks Picture

According to William H. Clune, owner of Clune's Auditorium, Douglas Fairbanks in his initial Arclacraft release, "In Again—Out Again," played to over twelve thousand people on the first day of its showing in Los Angeles, and a like record has been uniformly maintained at each succeeding showing.

Mr. Clune had originally intended to exhibit "In Again—Out Again" at his Broadway theatre, which seats about eighteen hundred people, but contemplating record-breaking business, decided to open the Fairbanks film at his large Auditorium theatre, which has a thirty-five hundred seating capacity. He is running the picture on schedule time, four performances a day, in addition to a one-reel news film and an elaborate musical program.

Douglas Fairbanks was present at the second performance on the opening night, and addressed the audience.

First Atlas Production Is Under Way

The Atlas Film Manufacturing Company has begun making its first film at its newly completed studio in Newton. Work was begun May 14, following a meeting of stockholders which was attended by sixty-five. At the executive meeting Leon Daman of Boston, was elected president; E. Helly, clerk; J. C. Morse, treasurer. The board of directors is composed of F. H. Miller, J. J. Leaman, F. Mason and Eugene Turner. The formal opening of the studio will be held Monday, May 28.

Great Activity in New Jersey World-Brady Plant

Carlyle Blackwell and Arthur Ashley Both Directing and Playing

Little Madge Evans to Be Featured Kitty Gordon Hard at Work

ACTIVITIES are at their height in the Fort Lee Studio of World-Pictures Brady-Made, where at least one interesting experiment is being made, engaging the services of two of the foremost male players of this organization.

Both Carlyle Blackwell and Arthur Ashley, who have confined their attention hitherto to acting for the screen, are at present directing new plays in which they will also appear prominently—Mr. Blackwell as star and Mr. Ashley featured.

Mr. Blackwell's play is called "Jack, the Good-for-Nothing," in which he has the role of Jack Burkshaw. Associated with him in the cast are Evelyn Grecley, Murid Ostriche, William Sherwood and others.

The piece being produced under Mr. Ashley's direction is titled, "The Guardian," and will be the second of the series in which Montagu Love is to have the star role. The young woman of whom Mr. Love is the supposed guardian in this photoplay is personated by June Elvidge.

Kitty Gordon is also at work in this studio upon the third of her present list of World-Pictures, this time under the direction of George Archainbaud. The feature play carries the title "Frenzy for Short," and the full name of its juvenile heroine is Geraldine Carmichael. Harley Knolles is the director for Little Madge.

Kitty Gordon

Other picture plays upon which the final touches are being made are "Dandy Dick," directed by Mr. Brady in person; "A Self-Made Widow," starring Alice Brady, director of Travers Vale, and "The Wastie," directed by Romaine Fielding.

Increased Arbuckle Bookings

With the second Paramount-Arbcuckle comedy, "A Reckless Romeo," still but a week old, there has been reported to Paramount Pictures Corporation, by its exchanges, an increase of over 35 per cent in contracts over the first two-reeler made for Paramount by Fatty, "The Butcher Boy," which was issued one month ago. These two-reel comedies are being released by Paramount to all exhibitors on the open booking plan.

Notre Dame Subject of Topical

"Mutual Tours Around the World," scheduled for May 29, shows views of Notre Dame, the great church of Paris and intimate views of its gargoyles, expensive Gothic structure and the clock gallery. Another section shows Teneriffe, one of Spain's Canary Islands, and still another a pretty Bavarian lake, Koenigsee, with its picturesque banks, with luxurious foliage hiding the cozy nooks along its banks, and the distant views of the landscape are wonderful to behold. It is a scenic masterpiece.
BEN WILSON CAUSES RIOT IN NEW YORK

Popular Star of “Voice on the Wire” Serial Appears in Person at Many Theatres and Receives Ovation

NEW YORK — A near riot was caused in the vicinity of a number of the Marcus Loew circuit theatres in Greater New York early in the week which must have been gratifying to the innocent cause. The occasion was the personal appearance of the popular Universal star, Ben Wilson, who greeted the fans at the conclusion of an episode of “The Voice on the Wire,” in which he plays the lead. Owing to delayed trains Mr. Wilson had no time to rest after the tedious journey from the Universal Studios at Universal City, Cal., but was hurried to the New York Theatre at 45th and Broadway to greet an immense throng whose interest in the current episode of the popular mystery serial was heightened only by his presence. Later the American, another downtown Loew house, was visited, and from there the round of the Loew circuit was begun. A continuous ovation greeted the popular player, who promptly forgot the fatigue of his long journey in the evident sincerity of the warm greetings extended to him.

The entire circuit of Loew theatres covered, Mr. Wilson began a round of visits to the hundreds of theatres now showing “The Voice on the Wire” in the territory near New York City. With this Eastern section behind him, he will begin an itinerary which includes all the principal cities of the United States, the route being now in preparation. Rarely have cold New York audiences risen to an occasion in the manner which marked Mr. Wilson’s appearance. The combination of the most popular serial ever filmed and the presence of its leading character proved an irresistible attraction and augurs well for the reception of this brilliant player in other cities on his proposed route.

If You Are Not On the Mailing List of the Moving Picture Weekly — GET ON!

SAVED THE SHOW

Universal Screen Magazine Sends Fans Home Happy in Spite of Poor Feature

LOS ANGELES, Cal. (Special Correspondence). — The Los Angeles Tribune of a recent date said: “No doubt the patrons of the Superba Theatre are delighted that the last spasm of (mentioning a widely advertised serial—not Universal) has been gone through, and they don’t have to figure on coming late or leaving early to avoid it. That defunct serial engendered a spirit of preparedness, but it was not of the type that the authors intended. In its place the theatre now shows The Universal Screen Magazine—a most interesting film of educational type. It covers a wide range of subjects and is very entertaining.”

Universal Film Mfg. Co., Carl Laemmle, Pres.

BOOST BOND SALE

Popular Universal Animated Weekly Gives Impetus to Sale of “Liberty Loan” Bonds

NEW YORK.—The Universal Animated Weekly’s latest big move was launched in the current issue and involves a widespread co-operation with the U. S. Treasury Department in the floating of the “Liberty Loan” Bonds. To this end there have already been shown Secretary of the Treasury McAdoo presenting the first check for $200,000,000 to Sir Cecil Spring-Rice, British Ambassador, and other intimate views of interesting details connected with the raising and application of the money secured through the “Liberty Loan.” Information regarding the progress of the bond flotation, together with inspiring cartoons by Hy. Mayer, one of which is shown here, are also included in this big “Animated Drive.”

For further details of the Universal Program see the Moving Picture Weekly.
“FRANEY FANS”

Popular Joker Comedian Acquiring Tremendous Following Throughout the Country

PHILADELPHIA (By a Staff Correspondent)—Franey's fans forget when Franey's funny films appear. That's the very latest screen news from this town which is rapidly losing its reputation for slowness thru its appreciation of these superb Joker Comedies, its record breaking enlistments in the Army and Navy of its subscriptions to the “Liberty Loan.” Local Exhibitors say that never in the history of films have single player leaped into universal popularity in such a short time. It has taken for William Franey's name to become a household word. Every Joker since Bill Franey began showing that a fall can be funny, and that there is more humor in his spontaneous freshness than there is in a tremendous reputation, has as much to commend it as the Universal who produce the Joker among other brands of comedies. Franey is the most original comedian that ever concealed a regular set of features beneath a ludicrous make-up. Exhibitors are eagerly waiting for the Universal Programme which contains the first, last and middle of the Universal Program. It's the kind of programme the people like because they can slide into a seat any time convenient to them, and know they won't leap into the middle of the tale-end of a feature. Get the point? Then, ACT!

SPECIALS

On the Universal Programme Week of June 18

BUTTERFLY—“THE FIRE OF YOUTH” (Five-Reel Comedy Drama) Jack Mulhall and Dorothy Gish.
NESTOR—“HIT AND RUN!” (Two-Reel Comedy) Eddie Lyons, Helen Morgan, and Edith Roberts.
GOLD SEAL—“THE BRAND OF HATE” (Three-Reel Melodrama) Tina Marshall, Helen Morgan, and Greta Nissen.
LAEMMLE—“HARRIED YOUTH” (One-Reel Drama) Wm. Mong and Gretchen Lederer.
L.K.O.—“WHERE IS MY CHE-ELD” (Two-Reel Comedy) Dan Russell and Greta Nissen.

REGULARS

On the Universal Programme Week of June 18

VICTOR—“A PIRATE BOLD” (One-Reel Comedy) Pat Rooney.
VICTOR—“PUPPY LOVE” (One-Reel Comedy) Ruth Stonehouse.
REX—“HELEN GRAYCOW'S STRATEGY” (Two-Reel Comedy Drama) Irene Hunt, Malcolm McGregor and L. C. Spaulding.
VICTOR—“SHE MARRIED HER HUSBAND” (Two-Reel Comedy Drama) Matt Moore and Jane Gail.
BINGE—“JOSE LARRY” (Two-Reel Comedy Drama) Eileen Sedgwick, Kingsley Benedict.

BIG L—“THE TWO-GUN PARSON” (One-Reel Drama).

When you book the complete Universal Program you get two kinds of punches for your show—the “specials” and the “regulars.” These regular, one, two and three reel dramatic and comedy subjects are brilliant and powerful, and don't make the mistake of thinking otherwise. They can be booked separately if desired.

Here are specials that are the cream. They cost a slight advance, just as cream costs more than milk. And they are worth the little extra because they are the money magnets that make the nimble coins change from the crowds' pockets to your cash-box. They can be booked separately if desired.

Song Hits in Photo Play—A Hit on the Screen

NEW YORK—The general manager of exchanges in the Universal Office report that “Song Hits In Photo Play” is the firstsplit reel that has ever jumped into the popularity of a long feature. Exhibitors report, too, that the fans say “It's hit.” They are crazy to see a moving picture of their favorite song. Universal Exchanges report big bookings.

Watch for “The Gray Ghost”—first Saturday Evening Post Serial ever filmed.

How can an advertiser continue advertising? By giving YOU value.
Butterfly Pictures present
Jack Mulhall
in "The Fire of Youth"

The Dramatic Story of
"A Chip of the Old Block"
Directed by Elmer Clifton
Produced by The Universal Film Mfg. Co., Carl Laemmle, Pres.
Book through any Universal Exchange.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
You don't need to beg, borrow or steal a copy of MOVING PICTURE WEEKLY—you don't even need to buy it. Simply fill out the coupon and we'll gladly place your name on the free mailing list for THREE MONTHS. This offer is made to actual Exhibitors or Theatre owners only. DON'T WASTE YOUR TIME AND STAMP IF YOU ARE NOT AN EXHIBITOR OR THEATRE OWNER.

The MOVING PICTURE WEEKLY

is full of real health-giving heavy food for live Exhibitors and Theatre Owners. It keeps you right up to the tick of the clock as to what is doing—what real important things are happening in the moving picture field. We know that after you have had the Moving Picture Weekly three months, it will prove itself to be of such great value to you that you will want it every week thereafter. Let us prove this to you by sending it for three months FREE. Sign the coupon and return it right away. THIS OFFER IS MADE ONLY TO BONA-FIDE EXHIBITORS OR THEATRE OWNERS. COUPONS WILL NOT BE ACCEPTED FROM THOSE WHO ARE NOT IN THE TRADE.

Moving Picture Weekly 409 Pearl St.,
New York
Widely Known Editor Heads F. P.-Lasky Scenario Department

Robert E. MacAlarney, former city editor of the New York Tribune and well-known short story writer and playwright, succeeds Hector Turnbull as head of the Famous Players-Lasky scenario department on June 1. On that date Mr. Turnbull will resign his position as head of the producing organization's scenario department in order to devote himself exclusively to the writing of original photoplays and to the completion of several plays for which he has contracted.

The motion pictures which emanate from Mr. Turnbull's pen are to be produced upon the screen by the Famous Players-Lasky Corporation in accordance with an arrangement entered into by Jesse L. Lasky, vice-president of the corporation. Though Mr. Turnbull has written a number of original scripts which have been produced upon the screen, he will be chiefly remembered as the author of "I by Cheat," a motion picture which created a furore when it was presented by Jesse L. Lasky, with Ennie Ward and Sessue Hayakawa in the leading roles. So great was the success of this production that Mr. Turnbull disposed of Mr. Turnbull's pen are to be produced upon the screen by the Famous Players-Lasky Corporation in accordance with an arrangement entered into by Jesse L. Lasky, vice-president of the corporation. Though Mr. Turnbull has written a number of original scripts which have been produced upon the screen, he will be chiefly remembered as the author of "I by Cheat," a motion picture which created a furore when it was presented by Jesse L. Lasky, with Ennie Ward and Sessue Hayakawa in the leading roles. So great was the success of this production that Mr. Turnbull disposed of his scenario department in order to devote himself exclusively to the writing of original photoplays and to the completion of several plays for which he has contracted.

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Metro's Women Stars Begin Work on Four New Productions

Four of Metro's most scintillating stars began work on as many plays last week.

Ethel Barrymore is busily engaged in the picturization of Basil King's popular novel, "The Lifted Veil," Mabel Taliaferro returns to the screen in "The Will of the Wise," the novel of Katherine Kavanagh. Emily Stevens is rushing work on William Christy Cabanne's romantic story, "The Slacker," and Emily Welten is to be seen in "The Trail of the Shadow," written by O. C. Land, and adapted for the screen by June Mathis.

Miss Barrymore will be assisted by William B. Davidson and by Frank Gilmore, who makes his debut in this play. George D. Baker is directing. The role is said to allow the star the widest latitude for the exercise of her talents.

As Sheila Desmond in "The Will of the Wise," it is believed Miss Taliaferro will add many to her large list of admirers. Her leading man will be Thomas J. Carrigan.

Others in support are: Samuel J. Ryan, Nathan Sacks and Chica Hanshaw. This will be the first Metro Picture directed by Tod Browning.

Walter Miller, Leo Delaney and Dorothy Haydel are among those appearing in support of Emily Stevens in "The Slacker," which is a play such as is indicated by the title.

Emily Welten, in what is said to be the biggest part she has yet had, has a cast which included Eugene Strong, Frank Carriere and De J. Alma West. Edwin Carewe is directing.

Elaine Hammerstein Again in Support of Warwick

Elaine Hammerstein, who has just finished the third Warwick Production, has been engaged by Mr. Rapf to support Mr. Warwick in the next forthcoming production, "The Road to Love."

Miss Hammerstein's work in "The Argyle Case" was of such nature that Mr. Warwick wanted Miss Hammerstein for all future productions, and those who have seen "A Modern Othello" on the screen at a private showing are of the opinion that it is the best thing Miss Hammerstein has done, and her work will soon bring her in the front rank as a star.

Miss Hammerstein comes of a theatrical family, being the daughter of Arthur Hammerstein, the theatrical manager, and granddaughter of Oscar Hammerstein.

Terry Picture at Strand

The first of the series of Terry Human Interest reels will be shown at the Strand theatre, New York, on June 3.
Mary Garden to Return for Film Work in July

According to Goldwyn Pictures, word has been received from Mary Garden that she hopes to leave Paris the last week in June or early in July, and come to America to begin the screening of "Thais.”

Miss Garden's opera engagements end this week. In the event she arrives in time, she intends going to Chicago to open the annual exposition of the Motion Picture Exhibitors' League.

The diva states that three famous members of the French Academy have spent two months designing costumes for her motion picture debut under the Goldwyn banner, in "Thais.”

Edna Goodrich Prefers Screen to Stage

Edna Goodrich, who is one of the late additions to Mutual's list of stars, has become so fascinated with her work before the camera that she has almost decided never to return to the legitimate stage.

"I never realized before," said Miss Goodrich, "how difficult the work for the screen was. I had rather an idea that anyone could act before the camera, but find that it takes all the talent I possess, and I am working a great deal harder to gain the right effect on the screen than I ever did to make the success I have on the legitimate stage.”

New Leading Man in Emmy Wehlen's Next Metro

When Emmy Wehlen appears in "The Trail of the Shadow,” a forthcoming Metro play, she will have a new leading man in the person of Eugene Strong.

Although this is his first appearance in a Metro feature, Mr. Strong is well known to patrons of motion pictures. He was cast as Robert Clarke, the artist, in the serial, "The Crimson Stain Mystery." He was starred in "In the Hands of the Law,” and was the featured artist in "Infidelity.”

New Order of Production Reigns in Vita Plants

Snappy Work Now the Rule in Order to Have Pictures Scheduled Far in Advance; Temperament Forgotten in Interests of Harmony

A GENERAL speeding up in production is evident both in Vitagraph's Eastern and Western studios. Employees of the company have been informed that enough pictures must be completed to allow the sales end of the organization to announce a list of releases at least sixteen weeks in advance. In order to attain this schedule, it is necessary to finish on an average of two five-reel pictures a week for several weeks.

During the past fortnight four five-reel features have been completed, have been criticized by the sales force and are ready for release. These pictures, which have been in the making for several weeks, are "The Soul Master,” starring Earle Williams; "The Magnificent Meddler,” co-starring Antonio Moreno and Mary Anderson; "The Question,” with Alice Joyce and Harry Morey; and "The Maelstrom,” featuring Earl Williams and Dorothy Kelly.

Other pictures well underway and which probably will be completed within the next two weeks are: "Mary Jane’s Pa,” with Marc MacDermott and Mildred Manning; "A Son of the Hills,” with Antonio Moreno and Belle Bruce; "Richard the Brazen,” with Alice Joyce and Harry Morey; "Lincoln by the Nile,” with Earl Williams and Corinne Griffith; "The Message of the Mouse,” starring Anita Stewart, and "The Lady Sheriff,” starring Antonio Moreno.

A seven-day-a-week working time with night work as extra was found to be necessary owing to the manner in which the Executive Board of the sales force of V-L-S-E, refused to sanction the release of pictures until they were beyond criticism.

As a sample of the new order of things, it is related by V-L-S-E that during the past five weeks four five-part Blue Ribbon features have been entirely thrown away after thousands of dollars had been expended in the making. The Executive Board took the stand that the pictures were not up to standard. In two instances it was said the stories were old and hackneyed, in a third the plot was not clear, and in the fourth one of Vitagraph's stars had been cast in a role unsuited to him.

With these and other upsets in the producing end, it was found that the announcement that V-L-S-E would rotate its stars in five-reel features, and have the productions far in advance, meant a general upheaval in methods of production in fact, that the plan to rotate the stars would have to be held in abeyance for a short time at least.

It is said that for the first time the production and sales end of Vitagraph V-L-S-E are working in harmony. Temperament of directors and stars has been relegated to the background, as has also the "chip-on-the-shoulder" feeling of the business end of the organization.

Owing to the termination of the contracts of several more or less well-known motion picture leads within the last few months there have been rumors that Greater Vitagraph purposes to discontinue contracts with all stars and engage well-known players for the parts in each feature. The Greater Vitagraph management feels that it should be unnecessary to deny this story owing to its absurdity. And the only comment that will be made regarding this statement is that Greater Vitagraph is in the market at all times for motion picture stars.

"Road to Love" for Warwick

Harry Rapf announces that Robert Warwick's fourth Selznick production will be "The Road to Love," from the original story by Leonice Prever, work on which was begun last week. Elaine Hammerstein will again play opposite Mr. Warwick.

It is announced that this book has many humane points, all of which have been taken full advantage of in the filming.
Norma Talmadge in Three Stirring Scenes from Her Latest Selznick, "Poppy"

Universal Star, Ben Wilson, to Make Countrywide Tour

Ben Wilson, actor and director, who has achieved new honors by his work in the Universal mystery serial, "The Voice on the Wire," will make a transcontinental trip, appearing in person at the leading photoplay houses in connection with the showing of this picture, which has been accorded a welcome everywhere.

As John Shirley, the criminalologist, in "The Voice on the Wire," Mr. Wilson added to his popularity, and there was a demand from exhibitors for him to personally appear at their theatres, that their patrons might see the hero of the serial as he really is. He had planned to take a needed rest, but the repeated requests for his appearance following the completion of this picture were such that he could not deny them.

Mr. Wilson will begin his countrywide tour in New York, appearing at the entire Marcus circuit in the metropolitan district, where "The Voice on the Wire" has proven to be a big success.

From New York Mr. Wilson will go to Philadelphia, and then south to Washington, and then west. He will appear in the leading theatres in forty-seven cities in all parts of the country, planning to make this the most comprehensive personal appearance tour ever made by a motion picture star.

Another Baby Osborne Picture Announced for June 24

"When Baby Forgot," the Pathe-Gold Rooster release for June 24, is the first Baby Marie Osborne Picture made by the La Salita. Much interest has been shown by admirers who have been wondering how the infant star would conduct herself under a different director and in different surroundings.

It is felt that "When Baby Forgot" will be a most effective answer to speculation. W. Eugene Moore is the new director of the little star.

Mixed in with much pathos and human interest there is said to be some delightful comedy. Where the baby wanders into the colored church in search of some one who can tell her the prayer her mother taught her, but which she has forgotten is illustrative of this. The funny little pick-anony playmate is another instance. This fat little chap with his sunshine grin and white teeth literally and figuratively gives color to the scenes he is in.

Fitzmaurice Picture by Pathé on June 10

A fast action picture is promised exhibitors in "Blind Man's Luck." She detects the crook and escapes--The police follow her, thinking her the accomplice of her guardian--The story is that of a young girl who is the ward of a crook. She detects the crook and escapes--The police follow her, thinking her the accomplice of her guardian.

The picture is directed by Pathe and distributed by the Pathé-Gold Rooster for release June 10.

"Forbidden City," from Pathé

Never before shown views of China's "Forbidden City," holy of holies, ten thousand Chinese troops in a great military spectacle, Chinese Army Aviators, in a country more progressive "in the air" than our own country, with many other interesting subjects completed in a comprehensive trip taken by official invitation of the Chinese Government, are being shown in split-reel series with International's Pathe releases. C. H. Hubbell spent nine months in China to get these pictures.

Pearl White's Next Serial in September

Announcement is made by Pathe that a new serial starring Pearl White is now being produced by Astra for release some time in September. "The Fatal Ring" will be the title of this serial.

George B. Seitz, author of some of Pathe's serial successes, is directing "The Fatal Ring." It is stated that this serial will have one of the greatest all-star casts that has ever appeared in a continued production. Two of the other prominent members of the cast are Warner Oland, the villain of "Patria," and Ruby Hoffman, who has appeared in vampire roles in a great many important productions.

The serial is adapted from a series of stories by Fred Jackson, which appeared in one of the popular magazines.

Cinema War News, Nos. 3 and 4

Marshal Joffre's visit to New York, drilling of the Harvard students by French officers, visit of West Point Cadets to Columbia University Reserve Corps Officers, and a sham battle between motorcycles and armored cars, are the featured sections of Cinema War News No. 3; Dedication of American Red Cross new headquarters, President Wilson presiding, views of the U. S. Flying Service Patrol at New Orleans, a 'scoop' showing the U-boats leaving for France, and Marshal Joffre in Massachusetts comprise another reel of all-war-news "No. 4."

WHAT WAS THE LADY OF HERCULES?
Vita Players Gain Publicity Posing for Music Cover Designs

The Witmark Company now possesses additional illustrations from Vitagraph which are in the process of being colored and will be ready for release in about two weeks. One is a scene laid in an Irish locale depicting Adele DeGarde as a beautiful daughter of Erin going to a well and will be used for a Gachie melody called "Somewhere in Ireland." The Witmark Company predicts that this number will score one of the greatest hits of any popular song ever placed on the market.

The other cover design was posed by Kathie Jensen, Harry Morey and Mary Maurice, and will be used for a patriotic melody named "For Your Country Needs You Now."

Noted Author Joins Paramount— Play for Billie Burke

Famous Players-Lasky has engaged W. Somerset Maugham, author and dramatist, to write especially for its photoplay productions. The motion picture rights to Mr. Maugham's successful play, "The Land of Promise," have been obtained by the producers, and will be adapted for Billie Burke by Mr. Maugham himself. This will constitute Billie Burke's second Paramount picture, as it is planned to have "The Land of Promise" follow the adaptation of Gekett Burgess' "The Mysterious Miss Terry," which is now being produced under the direction of J. Searle Dawley. The selection of "The Land of Promise" as Miss Burke's second picture is of singular interest in view of the fact that she has already starred in the stage version of the play when it was produced at the Lyceum theatre a few years ago. Joseph Kastman will direct the adaptation of "The Land of Promise."

Among the more notable of Mr. Maugham's plays are: "Mme. Zampa," "Lady Frederick," "The Explorer," "Mrs. Dot," "The Hero" and "The Magician."

Babbling Tongues," Ivan Film, Almost Ready

Cutting and titling of Ivan Films picture, "Babbling Tongues," is about completed. William Humphrey considers the subject to be the best he has ever directed, attributing this to the free hand he had in production. The story is based on verses of the third chapter of St. James: "The tongue is a fire, a world of iniquity. It setteth on fire the course of nature and is set on fire by hell."

The cast is composed of Grace Valentine, James Morrison, Arthur Donaldson, Paul Capellani, Louise Beaudet and Carolyn Birch.

Another Feature with Theda Bara Completed

Theda Bara has just finished work on a new super de luxe production for William Fox. This is the fifth picture made by the "vampire woman" since Mr. Fox inaugurated his super de luxe features.
Cave Man Era Pictured in Pallas-Paramount Film

"The Heir of the Ages," a Pallas-Paramount picture, starring House Peters, has two distinct phases; one which concerns only the Cave Man era and the other pertaining to present-day conditions in a Western mining town. The cast supporting Mr. Peters includes Nina Byron, John Burton, Henry A. Barrows and Adele Farrington. John Burton will be remembered for his extremely clever character interpretations and Adele Farrington is well known for her clever work in support of numerous Famous Players-Leslye stars. Miss Byron and Mr. Barrows have also appeared in previous pictures, the latter most recently in "The World Apart."

The prelude to "The Heir of the Ages" shows all the characters in the Cave Man era and pictures the strong man making love after the peculiar fashion of the Cave Man and doing battle against his rivals. The main body of the story shows the same characters in a present-day setting—a Western mining town.

Pantages Houses Take Pathe's "The Neglected Wife"

A full week's run in the Pantages houses in Portland, Seattle, San Francisco and Los Angeles will be given the Pathe serial, "The Neglected Wife." Announcement is also made that negotiations are under way to show this serial in the Pantages houses in Spokane, Tacoma, Oakland and Sacramento.

Tom Mix in "Movie Stunts"

In a private view of the special two-reeler Selig release, "Movie Stunts," featuring Tom Mix, a committee of General Film executives voted this one of the most interesting short-length subjects ever received by this company for distribution. The film is heralded as a succession of quick, snappy cowboy stunts. Roping, riding and shooting feats follow in quick succession.

Farrar Starts Film Work Soon

Geraldine Farrar, who recently arrived in California to appear in Aircraft pictures, will commence work on her initial offering under the direction of Cecil B. De Mille, July 1. Director De Mille, who is at present staging the new patriotic Mary Pickford subject, "The Little American," at the Lasky studios, will shortly conclude his work on this film, upon which he will take a vacation.

Forthcoming Gold Rooster with Mollie King

Mollie King, star of the Pathe serial, "Mystery of the Double Cross," is the featured player of the forthcoming Gold Rooster play, "Blind Man's Luck." With her in the cast are Earl Foxe, William Riley Hatch, Zelma Tilbury, Helen Chadwick and Francis Byrne.

"Blind Man's Luck" was directed by George Fitzmaurice of Astra. Briefly it is the story of a girl born into a family of somewhat shady connections, but who hates the atmosphere of ill fame and fear of the police in which she lives. Though innocent she is sought by the police as an accomplice in a crime. To escape them she is forced by a strange chain of circumstances into marriage with a wealthy young man who has been spending his time and money in folly. This is really the beginning of her adventures and not the end.

Moreno and Mary Anderson Co-Starring

"The Magnificent Meldler," Greater Vitagraph's release for June 4, will serve to introduce to filmdom a new co-starring combination, Antonio Moreno and Mary Anderson.

The story is of the Great West, and depicts the attempt of a breezy easterner, of indomitable spirit, to uplift a corrupt Western town, where he is the proprietor of a newspaper. The opposition which he incurs, and his ultimate triumph is said to make a thoroughly absorbing play, the appeal of which is enhanced by a charming romance between the principals.

The play was written by Lawrence McCloskey.

Another Broadway House Takes Art Drama Program

Directly following the announcement that Loew's New York theatre had decided to add Art Dramas to its regular bill comes the news that Proctor's Twenty-third street house will also show this program every week. At the Proctor House, the pictures will be shown for three-day runs.

Two other Proctor houses, the one in Schenectady, and the one in Yonkers, are also about to show Art Dramas. As only two features are shown weekly at the Proctor theatre, one for the first half and one for the last half of the week, it is considered a distinction that this comparatively new program should be selected from the many on the market.

Bessie Love Starts Work on Second Ince Play

Bessie Love, under the direction of Charles Miller, has begun production of her second Triangle-Ince play. This is a story by J. G. Hawks, in which Miss Love will be seen as a poor orphan in Ireland, who, after many romantic misadventures, comes into her own.

The many quaint characters in the production will be played by a large supporting company, including Frank Borzage, Charles K. French, Walter Perkins, William Jeffers, Walt Whitman, Aggie Herrington and Alfred Hollingsworth. The action calls for many beautiful exterior settings with true Irish atmosphere.

The first Ince production starring Bessie Love lately made at the Culver City Studios and soon to be released on the Triangle Program, is a story of the circus.

Atlanta Fire Depicted in Mutual Weekly

Excellent pictures of the great Atlanta conflagration have been secured by Mutual Weekly and are shown in its issue No. 126. The views are said to be of the most varied nature, efforts having been made by the camera men to get away from the stereotyped.

A war picture of interest presents General Pershing, who will head the first troops sent to France. Scene of Roye, a town around which the opposing armies have been surging in France, are shown in this issue of the weekly.

WHAT WAS THE LABOR OF HERCULES
June 9, 1917

**V-L-S-E Will Call in Any Unsatisfactory Film**

A recent conference of members of the executive council of the selling organization of Vitagraph it decided that V-L-S-E would withdraw from the market every Vitagraph picture that does not meet with the approval of the exhibitors.

In order to get the opinion of the exhibitors on pictures all branch shipping clerks of V-L-S-E all over the country, have been instructed to deliver with each booking a printed slip upon which there are spaces in which the exhibitor shall designate just exactly what he thought of the picture and what his patrons thought of it.

If forty per cent. of the exhibitors who have presented a picture condemn it as being either "only fair," "mediocre," or "poor," the picture will be withdrawn from the market.

In coming to the decision V-L-S-E realizes that it is giving to the smaller exhibitors of the country an advantage over the big first run houses which book V-L-S-E pictures chiefly upon the decision of the executive board of the V-L-S-E, which passes on every picture before it is released.

It is the opinion of the V-L-S-E officials that should audiences announce their disapproval of a picture by remaining away from their theatre showing it, the picture be withdrawn and the exhibitors protected in as far as possible.

Just as soon as the decision to withdraw pictures without the drawing power was reached thousands of blanks were distributed to exhibitors who have been presenting Greater Vitagraph pictures.

Replies from several hundred theatre managers were frank in their approval or disapproval of the pictures, and in praise of the move made by the V-L-S-E.

**$1,000,000 Worth of News Space Given Cartoons of Pathé**

Three hundred of the largest newspapers through the country are publishing the cartoons which are released in animated form by Pathé and produced by International. The subjects are, "Bringing Up Father," by George McMann; "Happy Hoohican," by F. Opper; "Jerry on the Job," by Walt Holan; "Krazy Kat," by George Herriman; and "The Original Katzenjammer Kids."

The cartoons are published in such papers as the New York Journal, with its immense circulation, with a line calling attention to the animated cartoons released by Pathé and showing at leading theatres. This means that the hundreds of exhibitors running them are cashing in on the immensely valuable advertising. They are printed in strips measuring about four inches or sixty-four lines deep by eight columns wide, and a conservative estimate of the value of this space is more than fifteen thousand dollars a week or nearly a million dollars a year.

It is estimated by Pathé that $1,000,000 of this worth of space is given to these cartoons, and for this reason it is felt that the exhibitor who does not run them is missing something worth while. Where they are not published it is suggested by the film concern that exhibitor and newspaper get together, and the Pathé Exchange promises to cooperate in an effort to secure them for the paper while the exhibitor runs them on the screen.

**British Army Officer Aids in Pickford Production**

In order that every detail in connection with the intimate war scenes of Mary Pickford's forthcoming Arclerata production, "The Little American," should be correct, Cecil B. De Mille, the director, inducted Captain Ian Hay Beith of the British Army, and author of the story, "The First 100,000," to personally supervise these scenes.

Captain Beith happened to be in Los Angeles on a lecture tour, and hearing that Mr. De Mille was staging Miss Pickford's new patriotic story, "The Little American," immediately offered to put his knowledge of modern warfare at the disposal of the director.

The scenes depicted the French army being driven back by the invading Germans through a French village.

**Washburn’s Next June 11**

June 11 has been fixed by Essanay for the release of Bryant Washburn's next feature, "Filling His Own Shoes." This picture, which has been adapted from the novel of that title by Henry C. Rowland, the noted light fiction writer, has been completed and will be given wide showings at all Klein-Edison-SELIG-Essanay branch offices within a few days.

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**To Exhibit Costumes Worn by Metro Stars**

Displays from the wardrobes of Metro stars have been sent to Chicago for exhibition at the National Photoplay Exposition, which will open in that city on June 4.

W. R. Van Courtland is the managing director of the exposition. He left New York last week for Chicago to arrange the final details of the exposition. With him he took many costumes worn by the artists who have made Metro pictures popular. Included in the lot were gowns worn by Viola Dana, Mabel Talafaro, Emmy Wehler, Emily Stevens, Ethel Barrymore and Beverly Baynes.

Following an exhibition of ten days in Chicago, the exposition will be taken intact to the principal cities of the United States. Cleveland, Philadelphia, Boston, New York, St. Louis and Cincinnati will be visited in the order named.

**Triangle Picture with Child Players Starring**

A late announcement from Triangle-Ince Studios, at Culver City, details the beginning of a new production ... which was written by L...

Although the story is primarily for children, it is said that there is plenty in it that is calculated to interest and amuse grownups.

**Happiness.**
Film Men Aid Benefit Show for Theatrical Hospital

At a benefit performance given at the Auditorium theatre, Chicago, on Sunday afternoon, May 20, nearly three thousand dollars was cleared for the American Theatrical Hospital Association. Alfred Hamburger, prominent film man of the Windy City, is vice-president of this organization, and scores of other film men are interested in it.

The performance was made up of vaudeville acts and specialty bits by performers from the various vaudeville and legitimate houses in the city, together with several reels of motion pictures. Fred C. Eherts, manager of the Majestic theatre, was chairman of the arrangements committee.

The American Theatrical Hospital is located on Irving Park boulevard, near Broadway, and was opened just a couple of weeks ago. It provides a place for the sick and indigent people of the stage and motion picture studio.

Alfred Hamburger donated the equipment for a delivery room in the obstetrical ward.

M. P. Editor of Herald Thanked for Boost Efforts

H. C. Holch, head of the Motion Picture Department of the Chicago Herald, has been the recipient of thanks from the National Convention committee and many other men in the motion picture field for the "booster" letter that he has sent out to more than a thousand exhibitors and managers in all parts of the country. The letter, while offering the cooperation of the Herald's services to exhibitors and manufacturers in making their preparations for the coming convention, contains an urgent message to these men as to the importance of this next annual event to be held at the Chicago Coliseum the week of July 14.

Reel Fellows Entertain

The Reel Fellows Club of Chicago gave themselves another boost on Wednesday night, May 20, when they attended a performance of the Dan Coleman show at the Columbia theatre in a body. After the show they entertained the members of the troupe with a buffet luncheon and speechmaking at the clubrooms.

George Offerman of the Sunshine Film Company was toastmaster, and he called upon a dozen of the prominent members of the Reel Fellows and invited city officials present, who delivered addresses of greeting and welcome to the guests. Dan Coleman responded on behalf of his company, and several of the members of the troupe showed their gratitude with songs and instrumental music that went to top off a pleasant evening.

New York Firm to Dispose of "Should She Obey?"

The Arizona Film Company, of Chicago, who made the multiple reel divorce film, "Should She Obey?" now having a run at the La Salle theatre, announce that they have placed the film in charge of the renowned Picture Corporation, 1600 Broadway, New York, for the state rights market.

Abba Weinberg is head of the renowned Company and is said to have very good luck with state rights propositions.

The selling of the rights for the entire United States, with the exception of Illinois and Indiana, will be under their sole direction. The Indiana rights have already been taken by Greiver and Herz, a newly organized exchange in the Windy City circles. The Arizona Company will take care of the Illinois end. They report having already signed up fifty theatres throughout the state.

Plan Auspicious Showing of "Screen News Magazine"

The "Screen News Magazine," put out by the American Bioscope Company, will be honored with an auspicious debut at St. Louis, where it is to be shown to the delegates attending the Ad Club's convention there the week of June 27. The first issue is to get a daily showing to the assembling delegates. In addition to this, J. E. Willis, president of the American Bioscope Company, has made arrangements for a regular nightly showing of the magazine that week at the New Grand Central theatre, of which William Siever is manager.

LEAKS IN THE LOOP

The following selected list of visitors to the Rothacker studio during the past ten days prove by their number and worth that both Watson and his film plant make its reappearance in the popular parts of the community. Let your eye rove: R. E. Norman, Jackson ville, Fla.; former Lieutenant Governor of Illinois Barratt O'Hara; James Quirk, of Photoplay Magazine; Walter Early, Ralph O. Proctor, of Artcraft; Jack Luit, Sydney Cohan, Mel L Vary, Don Bell, of Bell-Howell; Hobart Henley, Norman Manning, of Horsley; Harry Carlin, Chaplin's general manager; Leo Wharton, of Wharton, Inc.; Don Meany and others.

Greiver and Herz, the new exchange that have established themselves in the Loop, have purchased the Indiana rights to "Should She Obey?", the Arizona Film Company's divorce preachment.

The wife of Peter J. Schafer, one of the theatre owning firm of Jones, Linick and Schafer, was buried last week, following her death as the result of a lingering illness.

The Williamson underwater picture, "Twenty Thousand Leagues Below," is to make its reappearance in the Loop at the La Salle theatre this week. It was seen before at the Studebaker. Aaron Jones has the state rights for Illinois, Indiana and Kentucky.

Hobart Henley began last Saturday to make a tour of the Hamburger houses. He is meeting the audiences and doing some propaganda work for the Parentage film.

"Within the Law" will make its Chicago premier at the Ziegfeld theatre. Three employees of the Rothacker studio, calling themselves the Rothacker Film Company's Pleasure Club, are to give a dance at the Hamlin Park Refectory. A special plate glass and steel compartment, practically a roof within a room, has been made at the Rothacker laboratory for the assembling of negatives.

Jones, Linick and Schafer announce a revised scale of prices at their Rialto theatre. Matinee prices, beginning last week, were raised to 15 and 25 cents and night prices are 20, 30 and 35 cents. The Rialto plays a continuous program of vaudeville and pictures.

Watson Rothacker has been invited to address the Ad Clubs convention at St. Louis in June on his favorite subject, "The Motion Picture as an Advertising Medium." He will also show the film he has made on the method of making the modern motion picture.

The third edition of the Motion Picture News Studio Directory has been placed on five newsstands in the Loop for sale. They are: Powners, Postoffice News, Chicago News, Sherman Hotel, and the Antiquarian Book Shop.
Interest in West Increases in National Convention

As the time draws nearer for the seventh annual exhibition and convention of the Motion Picture Exhibitors' League of America, to be held in Chicago, beginning July 14, the various committees in charge, working at the Chicago league headquarters in the Masonic Building, find that their work is piling up on them in greater quantities each week. Manager Ludwig Schindler is kept on the jump arranging for his space contracts for the exposition and the allotments and payments for the 150 exhibitors, 85 film companies, and 160 film business people expected to attend.

A communication has been received at the Chicago headquarters during the past week from Edward J. Fischer, secretary of the Washington Theatre Manager's Association of Washington. He states that the Exhibitor's League of America has offered a booth for the Red Cross at the coming convention, free of charge. The publicity department at the league headquarters announce that they are anxious to hear from exhibitors all over the country in regard to any new or novel idea that will increase the attractiveness of the convention.

War Takes Pathé Men

The Pathé Philadelphia office has lost three men who have heard the call of Uncle Sam and enlisted in the regular army. They are: Wm. B. Bran, the poster man; J. J. Keating, the shipping clerk, and Albert Spein. The Pathé organization is now represented in the Army, Navy, Naval Reserve and National Guard by a considerable number of its employees.

Philadelphia Branch Notes

Robert Lynch, for several years manager of the Bluebird Exchange, Philadelphia, has become manager for Metro, succeeding J. D. Clark, who goes to Washington to manage the Paramount office in that city. It is said that Mr. Lynch is now the highest salaried manager in the Quaker City.

Vita Manager on Tour

W. K. Howard, manager of the Minneapolis Exchange of Vitagraph V-L-O-E, is making a tour of the theatres in South Dakota in order to become more familiar with his exhibitors in that territory. He is accompanied by Harry Rosenberg, a recent acquisition to his sales force and a film solicitor of wide experience.

Among the Exchanges

Three Western Selznick Exchanges Are Opened

Ben Cohn Completes Organization Work, Opening Seattle, San Francisco and Los Angeles Branches in Record Time

H. H. Hicks, who is to be manager of the Los Angeles exchange, has been affiliated with the film business on the west coast for the past four years, and is one of the best known exhibitors of the region. He was first manager of the General Film Exchange in Los Angeles from 1917 to 1919, and this position was promoted to the office of district manager, supervising all exchanges of the seven mountain states. This position he held until he tendered his resignation to go with the Selznick organization.

Mr. Cohn made a new record for speedy opening of exchanges when he arrived in Seattle at noon one day, had a lease written and signed by 2:30 that afternoon, and opened the office for business the following morning at 9:30, with furniture, telephones, advertising display and signs on the windows. The entire office staff was employed by the opening hour, and five minutes later he claims the first rent money was paid into the office, and the whole trade will agree this is a record.

Coast Exchange Briefs

E. H. Emick, of the Peerless Film Service, San Francisco, is shortly to make a trip in his machine from Frisco to Los Angeles, and will make a number of stops on his way, visiting theatres.

H. D. Naugel, western division manager for the Greater Vitagraph Exchange, left Sunday for a trip to Salt Lake and the entire territory west of Chicago. He will be gone about eight weeks.

J. J. Unger has resigned from his position as western representative of the Metro and has purchased the Metro franchise for all Canada.

G. H. Atwood, late of the International, is now connected with the sales force of the Los Angeles exchange of the World Film Corporation.

Dave Burston, manager of the Los Angeles California Film Exchange, has returned from a week's vacation, which he spent at Big Bear Lake.

Reid Shifted to Toronto

William J. Reid, who has been in charge of the St. John, N. B., office of the Regal Films, Limited, since its establishment several months ago, was last Saturday transferred to Toronto to assume the management of the head office. Mr. Reid is succeeded in St. John by Edouard Soursnes, formerly manager of the Midway theatre, Montreal, and until early in May manager of the St. John office of the Fox Film Corporation, Limited.
THERE is the secret of the public's curiosity about the name of a new Universal coming out this week. The leading lady's name will be vastly appreciated by the trade, for instance. Pat Sullivan, cartoonist extraordinaire, is married. Asked who the lady was, he replied, “Mrs. Pat Sullivan.” Well, to coin a phrase, we wish the couple all happiness on the sea of matrimony.

DOUGLAS FAIRBANKS celebrated his thirty-fourth birthday last week. A lengthy telegram from Bennie Zieiman to the Articrat headquarters in New York, which indicated the amazing bit of intelligence. Mrs. Fairbanks had plans for a surprise party and members of the Fairbanks’ producing company congregated early in order to spring it. But some way, somehow, Doug went wind of the situation and surprised everybody else in the surprise party intending to surprise him by not showing up. He had gifts ready for every one, while as a present from the company he received a pair of silver spurs engraved with his own smiling countenance.

THE following entitled, “To My Favorite,” comes to hand from the inspired typewriter of D. F. C, who wishes the leading lady to run the gamut of human emotions.

THE great mystery surrounding the identity of the author of Douglas Fairbanks’ coming picture, “Wild and Woolly,” formerly known under the title of “A Regular Guy,” has been cleared. Horace Carpenter, a motion picture actor, has claimed and proven authorship.

WIN THANHouser tells this one on himself: “Of course, we haven’t given much publicity to those in the ‘literary’ end of the game. The press agent who takes three pages to tell that...”

“I think I’d better wait. I say this because I think Emperor William will be out of a job soon, too, and then you could offer him and Romanoff a chance as a ‘team.’ Things of the double advertising! Dick Thanhouser and Bill Ayres had a thrilling film, ‘Did They Fall or Were They Pushed?’—why, Thanhouser and Pathe would get so rich they wouldn’t notice more.”

For the well-known United States Government is going to tax the pictures in every way in all probability and we wonder if it will take a few suggestions offered free of charge. For instance, what a film studio could be collected if the Government taxed every closeup of a baby! How its treasury would be swelled if every time a character drew a gun from the recesses of his desk drawer, the producer paid two and a half cents! What a gold mine it would encounter if the domestic animals used in closeups were taxed! And there would be lucrative returns if every scene with the ingenue playing with a canary bird were taxed.

For, if the producer decides, the taxes might shift to those in the “literary” end of the game. The press agent who uses superlatives in every story would soon send out readable stuff if the “greater” and “greatest” were assessed. The press agent who takes three pages to tell that Exhibitor So-and-so has finally decided to use this-and-that program could be taxed severely. To say nothing of a tax on the reviewer who insists that a picture “holds the interest from start to finish” and that the leading lady “runs the gamut of human emotions.”

JUST FOR FUN

By LONGACRE

The Longacre Lampoon

All the News That Fits, We Print

Longacre Square, N. Y., June 9, 1917

EDITORIAL

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LOCAL NEWS

Geo. Purdy printed a wicked, nefarious, malicious, libelous story in his hospitality page last week, which he knows to be so libelous that we strenuously deny every word of it, particularly that part which refers to our connection with Farragut, which we must and never will have.

Frank Woods, the w. k. scene writer and mgr. of the production was a pleasant caller last wk. Come again Frank.

Harvey Thew, formerly ed. of the defunct Bayside Bugle, arrived in T. L. Angeles to do outside work.

Bill Hart was a vigorously applauded visitor to N. Y. last wk. and immediately thereafter he became cold again. We wrote him a letter and others had just cause to laugh.

Evelyn Nesbit as a film star is creating furors on B’way.

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Jerry Wilson is still confined in Fort Lee. The atmosphere there must be peculiar from the sort of letter Jerry writes.

Many of the boys around here bought straw hats one warm day last wk. and immediately thereafter it became cold again. We wrote him a letter and others had just cause to laugh.

Terry Ramsaye was a recent and welcome visitor to N. Y. last wk. and immediately thereafter it became cold again. We wrote him a letter and others had just cause to laugh.

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Jerry Wilson is still confined in Fort Lee. The atmosphere there must be peculiar from the sort of letter Jerry writes.
Nebraska Houses Suffer from War Excitement

Business in Nebraska is just "a little bit off" because of the war excitement, exhibitors complain. A trip from Omaha last week, showed this situation. Nearly every exhibitor, while not suffering a great loss, found cause to complain. The patriotic campaign to save, to work gardens and to farm is having its effect.

One instance, one evening in Aurora, Neb., when a patriotic meeting was held, one house had twelve people in it and the other house had twenty-two, when, under normal conditions, they would have been crowded.

The manager of the Opera House in York, Neb., has turned this spirit into a profit, at the same time showing the spirit of patriotism. At each performance the house is darkened and one lone light in the rear shines on a five-foot flag, fanned by an electric fan. The orchestra starts "The Star-Spangled Banner" and the audience arises. At every show the patrons yell, sing, clap their hands and in other ways show their patriotic enthusiasm. As a result the theatre has received the commendation of the military authorities and is decidedly popular with the people of the town.

IN AND OUT OF TOWN

Hospitalized 73 Years

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Abe Warner

Abe Warner, representing the Selnick Enterprises in Cleveland, arrived in town early last week.

British Film, "Labour Leader," Widely Heralded

From England come reports of great interest, manifested in the first British-made super production of International Exclusives, Ltd., "The Labour Leader." In view of the fact that it is the first production by Thomas Bentley since "Milestones," the screening of the story is awaited with interest. The players include Owen Nares, Fred Groves, Lauri de Frece, Fay Compton and Christine Silver.

St. Louis Airdromes Open for the Summer

Beginning May 19, a number of the large and pretentious airdromes of St. Louis, began to spruce up with an air of general freshness caused by new decorations, the greenness of many plants and generous displays of three and six sheets in front announcing new photoplay features to be seen on the inside.

The Crystal Feature Dome, across the street from the Pageant theatre and under the same management, that of the Skromas Brothers, was a close follower of the Maple. On Monday, May 21, the Lyric Skydome at Delmar and Taylor, and the Delmar Airdome at 4936 Delmar Boulevard, both under the management of Mrs. J. W. Cornelia, were opened for the season.

Buffalo Women Say Censor Deletions Are Disregarded

A committee headed by Mrs. Frank Stryker, representing the Federation of Women's Clubs of Buffalo, called on Mayor Fuhrman on May 22 and demanded that drastic steps be taken to censor films shown at the local theatres. Complaint was made that certain parts of pictures ordered cut out by the National Board were run in Buffalo without deletion.

Mrs. Stryker asked that an inspector be appointed by the mayor. Harry W. Killeen, representing motion picture owners and film producers, said every effort would be made to comply with the restrictions of the National Censor Board.

Newark Folks Demand Kid Shows

Residents of Newark and vicinity are asking for special shows for children. Representatives of the Parent Teachers' Association of Summit makes a like demand. The Board of Education is asked, too, to have shows fit for them, says the chairman of this committee.

Managing New Theatre

Joseph A. Murphy, long manager of the Ruby theatre, Philadelphia, has left to assume a similar position at the New Family theatre, Broad and Market street, considered one of the finest small theatres in the Quaker City.
WITH a script which called for a great deal of astral work, Metro had to resort to much trick photography in the photoplay "Abbadon's Other Lamp", in which Viola Dana is starred. The gentry is seen in the background, and novel double exposures were resorted to by photographer John Arnold.

It is said hundreds of feet of film were spent before a scene, wherein one room was dissolved into another, was satisfactorily taken.

THERE was no hint that the "taking" of Fatty Arbuckle's picture "A Reckless Romance" had anything to do with it — but the title of the subject is mildly suggestive. However, Frank E. Williams, cameraman for Keystone, has become a victim of Cupid, the ceremony being performed May 19, at the Little Church Around the Corner, New York. Midsred E. Hansen of Los Angeles is the bride, and the marriage was performed a few hours after her arrival in New York.

Williams will continue his work with Arbuckle.

MAUD HILL has been engaged for the part of Margaret Palmer in the Metro production of Basil King's "The Litled Veil," in which Ethel Barrymore will star. Miss Hill was seen in Lionel Barrymore's Metro feature, "The End of the Tour," as the haughty leading lady in the barnstorming troupe of the story, playing Camille to Mr. Barrymore's Armand. She is considered one of the most versatile of the Metro family of players.

THEDA BARA is doing her share in a novel way, toward aiding the floating of the Liberty Bond issue. The Fox star herself has subscribed to the issue, and is urging all Americans to do likewise. She has had a rubber stamp made with the following inscription "Buy a Liberty Bond and Help the Cause of Humanity. Theda Bara." In receipt as she is of about five hundred letters a day asking for photographs, the Fox "vampire" in replying is stamping each likeness.

ADJECTIVES of the most complimentary nature are being bandied about regarding the work of Beatrice Joy, ... recently joined the ranks of comedienne, and appears in Black Diamond Comedies under the Paramount banner.

And it does seem that Miss Joy deserves all the nice things being said of her. For four years she has followed every angle of silent work, and though but twenty has the pleasing knowledge that her success, while not of the spectacular, rapid-rise variety, was deservedly won by hard work.

S. RANKIN DREW, son of Sidney Drew, the popular Metro comic star, has made his father proud in sailing for Europe, where he will join the American Ambulance Corps and see service on the Western Front.

Rankin Drew directed and played the leading part in Metro's "The Belle of the Season."

MARQUERITE MARSH, who appears in two of the earlier Goldwyn Pictures and sister of Mae Marsh, was suddenly stricken with appendicitis ten days ago, and was operated on at a private hospital in Sixty-sixth Street, Manhattan.

Her recovery from the effects of the operation has been very rapid, and her return to work is expected soon, after a short rest at Lakewood.

PAULINE FREDERICK, who is perhaps as well-known for the beauty and "versatility" of her wardrobe as any star on the screen, has been relegated to the mop and pull in her next famous Players-Paramount Picture "The Love That Lives." Casual visitors at the studio, if they can elude the watchdogs at the entrance, will find the delightful star rapidly accumulating callouses on her knees as she industriously scrubs the studio floor.

JOSEPH A. RICHMOND is the director in charge of the Hoyt Comedies, released in K-E-S-E by the Selig Polyscope Company. He has appeared in "Ben Hur", played in stock at St. Louis for two seasons; has also appeared in the support of Amelia Bingham, James K. Hackett, Virginia Harned, Henrietta Crossman and other players.

StUDIO records were recently broken at the Metro New York Studio, when eighty people who appear in support of Viola Dana in the forthcoming Metron, wonder-play, "Abbadon's Other Lamp," worked continuously for nineteen hours without leaving the studio or changing from their costumes to street clothes. Three meals, one of them served in the Metro dining room, the other two served on the studio floor, were brought in from a nearby restaurant.

The occasion of the long stretch of work was the taking of scenes in a balloon set which required the entire floor space of the studio. Trick photography and double exposures lengthened the task. Forty-eight scenes were taken.

IN view of the fact that Ann Pennington is dividing her time between the New Amsterdam Roof performance and the Famous Players Studio, Director Francis J. Grandon has been forced to find locations for his exterior scenes at distances not too remote from the studio. As a result, he is transporting much Mexican atmosphere over the mesa of Long Island. This is quite contrary to Mr. Grandon's recent experience in staging "Heart's Desire" when he went to Florida, and was forced to cut down much tropical vegetation before he could so develop the surrounding scenery as to make it appear realistic as a setting for Brittany.

GEORGE ARCHIBALD has "signed up" with World-Picture Brady-Made to direct a new series of photoplays. He has just completed "The Brand of Satan," in which Montagu Love makes his first appearance as a star, to be published June 18. Mr. Archibald's next World Picture will be "Partnership," in which Arthur Ashley, Gerda Holmes and Edward Langford have the leading roles.
ALTHOUGH no official announcement has been made to the effect that Henry McRae is to be general manager of Universal City, nevertheless, Mr. McRae is now handling affairs pertinent to that office. Arrangements have been made to increase production by the addition of about twelve new companies in the immediate future. President Carl Laemmle who, at present, is at the West Coast studios, will remain here for two or three months.

Jacques Jaccard, J. D. Davis and Jack Ford are three new directors on the Universal roster. Jacques Jaccard, who will be remembered as the director of Marie Walcamp in the Universal serial "Liberty," and of Mrs. Vernon Castle in the last five installments of "Patria," is back at the Big U to direct Miss Walcamp in a new patriotic serial, "The Quest of Virginia." J. D. Davis will take the direction of Helen Gibson, formerly featured by Kalem, in "Hazard of Helen" and "The Daughter of Daring," serials, and direct Miss Gibson in a railroad series.

Col. Brady, for months scenario editor for the Vitagraph, and who went to New York after organizing the Universal scenario staff, is back again, and is now managing the scenario department at U City. Jack Cunningham is scenario editor.

Lynn Reynolds has completed his filming of "Back to the Primitive," and will undertake his second Alice Hegan Rice story. Mr. Reynolds produced "Romance of Billy Goat Hill," by this author satisfactorily some time ago, and will film "Mr. Opp. Myrtle Gonzales, Arthur Hoyte and George Hernandez, will be in the cast.

CARMEL MYERS, former leading woman with the Fine Arts and Fox companies, has just signed a contract with the Universal Company, and will appear in features for that concern during the next two years.

W. W. Beaudine is directing a comedy "A Jungle Cruise." The story was written by Charles Wilson and Pop Hoadley.

Ruth Stonehouse, now under the direction of Louis Chaudet, at the Universal plant, is starring in a five-reel feature. The production has shoes as its subject matter, but the title of the story has not yet been announced.

Director Roy Clements, after completing his comedy "A Proxy Elopement," has begun the filming of a hospital comedy "The Impatient Patient," featuring Eddie Lyons and Lee Moran.

"The House of Gloom" is a five-reel feature now under production at the Universal. The director is Charles Swickard. Jack Mulhall is being featured in a society comedy "Safe," which is being filmed by Universal Director, Elmer Clifton. The story is from the pen of Tom Gibson.

"The Innocent Plotter" is the name of a three-reeler, starring Neal Hart now under production at the Universal Studios. Jeanette Eastman will be in support of Mr. Hart, and the production is being directed by George Marshall.

"Into East Africa" is the name of a two-reel animal story, which is now being filmed at the Big U plant. The story is the combined effort of W. D. Pierson and Rex Hodge. Babe Sedgwick is featured with Fred Church and Frank Lanning in her support.

THE latest Ince-Triangle release, "The Faves of the Bear," by J. C. Hawks, will feature William Desmond, who has recently appeared in several screen successes. The story is one of plot and counterplot, involving a battle of wits between Russia's diplomatic corps and the secret service of America. The locale includes scenes in Belgium, Russia, France and the United States.

Desmond plays the part of Ray Rourke, a young American traveler, who suddenly finds himself an object of intense interest to several different governments. His love for the Countess Olga Ramnoff, a clever secret service agent of Russia, who is portrayed by Clara Williams, leads to many strange adventures. The role of the Countess is said to take delicate handling as the character is shrouded in mystery until the final scenes of the picture. The supporting cast includes Robert McKim, as Boris Drakoff, of the Russian secret service; Wallace Worsley, as Curt Schreiber, the diplomatic agent of the United States, and Charles French. Reginald Barker has directed the production, and the photographer is Robert Newhard.

BESSIE BARRISCALF has commenced work on her last picture at the Ince-Triangle Studios at Culver City. The story is by C. Gardner Sullivan, and Miss Barriscal's supporting cast includes Howard Hickman, Aggie Herring, Katherine Kirkwood, Jules Fringet and Melbourne McDowell, the character actor, recently engaged by Thomas H. Ince.

M. Doner, head of the sculpturing department of the Culver City Studios, for the past two years, has been appointed technical director. Mr. Doner is a sculptor and artist of international reputation, and has been awarded prizes abroad.

Ruth McCord, who is traveling to the four corners of the United States to meet Ince-Triangle exhibitors, was escorted from Los Angeles by a company of U. S. Cavalry, and two aeroplane scouts sailed over the property until they arrived at San Diego, their first stop.

Mary Jane Irving, known at the Culver City Studios as "Hart's Sweetheart," is playing an important part in the forthcoming Ince-Triangle feature, presented by Ince. Mary Jane is only two years old.

Emid Bennett, who recently appeared in the Ince-Triangle release "Happiness," appeared at a leading Los Angeles theatre this week, which was running the photo.
ORMAL PICTURE NEWS

THE original stage at the Lasky West Coast Studios will shortly be torn up and a new modern stage set equipped with a new lighting system. A long set built for "The Rose of the Rancho," and later used for "A Girl of the Golden West," is to be reconstructed. The new stage, short-ly to be built, will be equipped with a new lighting system.

THE Christie release for the week of July 18, with Eddie Barry, "A Bold, Bad Knight," the Christie release for the week of July 18, will present Betty Compson, Neal Burns and Ethel Lynne, with the action started by two Boston bulls, Pat and Runt. Next week, the week of June 11, Margaret Gibson will make her third appearance as a Christie star in the release "A Lucky Slip." She is supported in the comedy by Eddie Barry. "A Bold, Bad Knight," the Christie release for the week of July 18, will present Betty Compson, Neal Burns and Eddie Barry with a ball masque as one of the features of the production. For the release for the final week of June, "He Fell on the Beach," will offer Margaret Gibson an "acting role." Harry Ham plays opposite Miss Gibson and Eugene Corey portrays the jealous husband.

The second Lasky production with Lou-Telegen as director has started. Kathryn Williams and Wallace Reid are co-starring in photodynamagrams, while Marshall plays a prominent part in their supporting role.

George Beban, the Morosco star, has about finished the production written for him by Kathryn Williams. Miss Williams, Mr. Beban and Donald Crisp are working out the direction together.

Vivian Martin has completed scenes in the vehicle at the Morosco Studios, in which she has been starred under the direction of Robert Thurney. Miss Martin appears in the role of a news girl.

The final scenes for "Sudden Jim" in which Charles Ray will be presented as star by Thomas H. Ince, have been completed, and the company has returned from Santa Monica, California, where many of the scenes of the picture were filmed. The story is by Clarence Buddington Kelland, and the direction was handled by Victor Schertzinger. Sylvia Bremer and a company of twenty people support Mr. Ray.

BESSIE LOVE is working on her second photodrama feature at the Culver City Studios. The story, by J. G. Hawks, has to do with the adventures of a poor Irish orphan, portrayed by Miss Love. Quaint characters in the production will be played by Frank Borzage, Charles R. French, Walter Long, William Jeffers, Walt Whitman, Aggie Herring and Alfred Holingsworth.

The action will call for many exterior settings with Irish atmosphere.

"Time Locks and Diamonds," the next Ince-Triangle play in which William Desmond will be starred, has been completed under the direction of Walter Edwards. This is a gripping detective story by John Lynch and J. G. Hawks, and the supporting cast includes William McMan, Margaret Thompson, and Roland Lee.

Thelma Salter, George Stone and other Triangle kiddies are in the scenes of a picture being filmed by Director Irvin Willat at Inceville. The story, by L. V. Jefferson, is written for and about children, but is said to contain a lesson for grown-ups also.

The final scenes for "Shenandoah," the first stock play produced at Culver City Studios, will be taken. The story, by Clarence Buddington Kelland, and the direction was handled by Victor Schertzinger. Sylvia Bremer and a company of twenty people support Mr. Ray.

OFFICIALS at the E. and R. Jungle Company wish to deny the report that their plans to sell to the Universal Company for the production of animal films. A contract has been signed by the owners of the E. and R. and by Mr. Selig, in which the contracting parties agree that the manager of the E. and R. supervise all of the Selig animal films, and that such pictures will be released under the joint brand of E. and R. Jungle and Selig Feature films. The contract is under effect now and will continue in force for five years.

Director T. H. Helfand and Business Manager Harry Drum of the Nevada Film Company are at Reno, completing and assembling their feature film "The Planter." Isadore Bernstein of the Bernstein Film Productions, addressed the May meeting of the club women of Southern California, on "Clean Pictures for the Clean Minded." The club women has formed a Union Committee consisting of one delegate from every woman's club in Southern California, which will view films at the club in the rainy season. It is said that the purpose of the organization will be to raise the standard of film productions.

"Humility," the first of Bernstein's "Seven Cardinal Virtues" series, has been shipped East, but will not be released until September, as it will be circulated through the Hoffman Distributing Exchanges, which are not active until that month. In this film, Mr. Bernstein features Betty Brice, an actress from Washington, D. C., who had served an apprenticeship in stock.

LOIS WEBER, a former director at the Universal, has just returned from a business trip to New York, and will set up her own studio in Hollywood. Miss Weber will engage her casts by the picture as she is of the opinion that this method obtains more artistic results. She engaged Carmel Myers to play one of the leading roles in her first picture, the name of which has not yet been announced. Miss Myers first appeared upon the screen a year ago in a Fine Arts Picture, and has since been featured by Fox.

Film circles were this week given a surprise, when the marriage of Kathleen Kirkham, best known for her work as Mrs. Taine in the Clune production of Harold Bell Wright's "The Eyes of the World," became known. The groom, Harry Woodruff, is a prominent clubman and insurance broker of Los Angeles.

Margaret Fischer and the supporting Mutual company are filming "Little Miss Missionary," a story from the pen of J. Edward Hungerford. Producer Harry Pollard has just returned from a business trip to New York City.

A number of film stars have been temporarily weaned from the silent drama to take part in "Shenandoah," the first stock play produced at Clune's Auditorium. Monroe Salter, Willfred Woodward, Tyrone Power, and many others are prominent stars, who will play in the speaking drama.

THE original stage at the Lasky West Coast Studios will shortly be torn up and a new modern stage set equipped with a new lighting system. A long set built for "The Rose of the Rancho," and later used for "A Girl of the Golden West," is to be reconstructed. The new stage, short-ly to be built, will be equipped with a new lighting system.

On account of the illness of Mildred Lee, who was cast for a part in a forthcoming Sunshine Comedy, released under the Fox banner, Gertrude Selby has succeeded Miss Lee in the role.

The organization of the Home Guards of the William Fox employees is progressing rapidly and the entire company of recruits has been formed into a regimental nucleus which is preparing for the battle which is to be held at the Los Angeles Studios, the night of June 9, and Theda Bara will be officially welcomed at this affair and will lead the grand march.

The Christy release for the week of June 11, "A Lucky Slip," featuring Betty Compson, Neal Burns and Ethel Lynne, with the action started by two Boston bulls, Pat and Runt. Next week, the week of June 11, Margaret Gibson will make her third appearance as a Christie star in the release "A Lucky Slip." She is supported in the comedy by Eddie Barry. "A Bold, Bad Knight," the Christie release for the week of July 18, will present Betty Compson, Neal Burns and Eddie Barry with a ball masque as one of the features of the production. For the release for the final week of June, "He Fell on the Beach," will offer Margaret Gibson an "acting role." Harry Ham plays opposite Miss Gibson and Eugene Corey portrays the jealous husband.

At Christie, director of the Christie Comedy films, has engaged Tom Walsh as assistant director. Mr. Walsh brings extensive experience to the service of Mr. Christie, as he has been assistant to Manager Lee Dougherty of Biograph, assistant and casting director of Quality-Metro, and assistant to Henry McRae at the Universal.

Frank Mills, to Co-Star with Catherine Calvert in "House of Cards" (U. S. Animation-Art Drama)
WILLIAM H. TAYLOR has made final cuttings on the Kathlyn Williams-Wallace Reid picture "Big Timber," many of the scenes of which were laid in the timber district of California.

The Helen Holmes Company has completed the twelfth episode of its serial "The Railroad Raiders" and has begun the production of the thirteenth episode, which will be released under the installment title "The Best Policy." It is the title of the latest Kalem-Ham comedy which Lloyd V. Hamilton is directing. Hamilton takes the leading part, that of the mayor of a town, chief of the fire department, and all the other offices of the township. Director Al. Santell will be able to resume work on the same comedy, following his recovery from a recent automobile accident.

THE Kalem American Girl Company are completing the last episode of this serial, the seventeenth, titled "The Ghost of the Desert." The direction is by James Horne, and Marion Sais is the featured player. A new series is shortly to be taken up.

The Kalem Stingaree Company are now on the thirteenth episode, entitled "The Signor's Ransom," which is made under the direction of Paul Hurst.

Hollywood Hookum

June 9, 1917

MOTION PICTURE NEWS

HOOKUM

Six sundries.

Tom Gibson has moved over to Glendale to have room for a garden.

Hollywood Hookum

June 9, 1917

MOTION PICTURE NEWS

MORE NEWS

WILLIAM H. TAYLOR has made final cuttings on the Kathryn Williams-Wallace Reid picture "Big Timber," many of the scenes of which were laid in the timber district of California.

Instead of building the set for a Western village, Douglas Fairbanks has arranged with the city officials of Burbank, Cal., for the use of their town in his coming Articraft release "A Regular Guy."

Douglas Fairbanks has been host to John Kendrick Bangs, humorist, during the past week at his West Coast Studios.

Capt. Bill Duncan, the popular writer, who uses the pen name of Ian Hay, was a recent guest of Cecil D. De Mille at the Lasky Studios. He acted in an advisory capacity in the production of the latest Mary Pickford picture, which has to do with the present world war. Captain, Beth also addressed members of the Lasky Home Guard.

Director W. H. Taylor at the Morocoo, is filming "The Varmint" by John Storm Johnson. Jack Pickford, Louise Huff and Theodore Roberts are featured.

THE Kalem American Girl Company are completing the last episode of this serial, the seventeenth, titled "The Ghost of the Desert." The direction is by James Horne, and Marion Sais is the featured player. A new series is shortly to be taken up.

THE fourth of a series of comedies featuring Alice Howell, which are shortly to be sold on a regular basis, is "Physical Torment and Mental Culture." Another Kalem comedy in two reels titled "Vamping Reuben's Millions," has also been completed by Director Dick Smith.

MOTION PICTURE NEWS

SHREDDED WOODS

CHAPTER XV

She talks like a magpie, sings like a mockingbird, and whistles like a blackbird. She's a bird! Her name is Kathleen Clifford. (The End)
"Poppy"
(Norma Talmadge-Selznick—Eight reels)

Reviewed by Peter Milne

"Poppy" makes its way to the screen through a variety of channels. The novel by Cynthia Stockley first furnished the foundation of a play written by Ben Teaf and John P. Ritter, and this in turn was adapted for the screen by Edward Jose who served also in the capacity of director. As is the case with the majority of pictures which run above five or six thousand feet "Poppy" is more or less episodic, covering as it does a variety of phases in the life of its titular character. It works, not to one climax, but successively to several and of a necessity the interest falters somewhat after each major event but picks up again rapidly as the incidents of the following episode accumulate.

Indeed, "Poppy," judged on the principles of the narrative is, on the whole, a most worthy picture. Well produced and enacted by a cast that is thoroughly competent it may easily rank with the best of the pictures coming into extra reels. And inasmuch as the very character of the story immediately suggests the unusual, as the interest of the spectator, though it is juggled with particular in the latter reels, is never allowed to fall far from the center of action.

Norma Talmadge, as Poppy Destin, gives at first a remarkable portrayal of a young girl still short of days, and later scores equally as well as the grown woman who believes herself intentionally wronged and neglected. Frederick Perry, as the heavy, gives a most thorough performance, and Eugene O'Brien as Carson is a dominating figure. Mr. Jose's direction is realistic from first to last. In the print shown for review the photography was rather blurred.

The Story and Players
Poppy Destin (Norma Talmadge), a mistreated orphan, runs away from her home in inland Africa and becomes lost in the jungle. Pursued by a native, she is rescued by Carson (Eugene O'Brien), but refuses to stop long enough to make his acquaintance because of her fear. She then takes refuge in the home of Luce Abinger (Frederick Perry), a man who has little respect for women. Under the pretense of adopting her he marries her, the ceremony being spoken in French, which Poppy does not understand. Luce goes away on a trip. One evening, Carson, suffering from fever, slugs into Luce's garden, meets Poppy and they swear their love. When he recovers his mind, he only recalls the meeting as a dream.

With the birth of Poppy's child Luce is infuriated. She runs away from him and takes passage for London where after numerous trials and tribulations, including the loss of her through an accident, she blossoms forth as a successful novelist under an assumed name. Returning to Africa, she again becomes acquainted with Carson who tries in vain to recall the exact circumstances of their former meeting. Luce, his better nature asserting itself, agrees to annul the marriage and Poppy finally accepts him after she has explained and he has repented the incident which transpired in Luce's garden.

Jack Meredith, Dorothy Rogers, Edna Whistler and Marie Haines head the supporting cast with capable performances.

"Wolf" Lowry
(William S. Hart—Five reels)

Reviewed by Peter Milne

William S. Hart's latest characterization is bid in an exciting, to say nothing of an appealing, western drama written by Charles Turner Dazey. Mr. Hart always appeals, his deeds always thrill, but it is seldom that he impersonates such a sentimental character as "Wolf" Lowry. The situation wherein he discovers that Thorpe is not the half-brother of the girl he loves but her long lost sweetheart is one full of paths that will certainly cause all eyes in the house that are open to become wet.

The romance of Lowry which refuses to terminate conventionally puts an entirely different complexion on the picture and distinguishes it sharply from other Hart pictures which have gone before. True, there is his sudden reformation when he first sets eyes on an innocent girl, there is a fight that causes one to sit breathless and there are other incidents common to all Hart pictures, but these we have come to look upon as being distinctly a part of the actor. Without them the magic spell of Mr. Hart might not cast its loo-k in the storm. But on the surface "Wolf" Lowry" does all comparison with his other work in the past. It is an all-absorbing feature and one that the followers of Mr. Hart will most assuredly enjoy.

The western atmosphere has been faithfully reproduced and the supporting players enter into the spirit of the picture with a sincerity that raises realism to a high degree.

The Story and Players
"Wolf" Lowry (William S. Hart), owner of the Bar Z Ranch, becomes wrathful at the fact that a settler has squatted in a log cabin on his land. The settler turns out to be Mary Davis (Margery Wilson) and Lowry's anger vanishes. He grows to love her. Buck Fanning (Aaron Edmonds), a real estate agent, journeys to her cabin one night and attacks her. She is rescued by Lowry and a fight ensues in which he is dangerously wounded. Nursed back to health by Mary, Lowry clumsily declares his love and she accepts him. Preparations for the wedding are in order when Owen Thorpe (Carl Uffman), a lover, who Mary has given up for lost and who she tells Wolf is her half-brother, appears. It is not long before Lowry discovers their true relationship and though broken in spirit he sees them married and then departs for north leaving them in possession of the ranch.

"Bringing Home Father"
(Bluebird—Five reels)

Reviewed by Peter Milne

This comedy, presenting Franklyn Farnum and Brownie Vernon, though some bits of it register to good effect, is rather stilted on the whole. The trouble can be traced to a too slight story and the fact that the producers relied upon certain personalities that are not magnetic enough to carry a picture minus the twists of plot and the complications usually present in a successful five-reel comedy. The idea contained a number of possibilities that, omitted, appear in the same light as errors of commission. Looking at the finished production there seem to have been plenty of chances to get more laughs from the first meeting between Drake and Mrs. Swazey, the parade and many of the subsequent episodes.

"Bringing Home Father" also has the disadvantage of being based upon the mooted question of prohibition. Not that this is no legitimate topic, but the champion teetotaller of the lot, Mrs. Swazey concludes her appearance tippling. Such an episode would seemingly be beyond reproof on the stage, but when screened it appears that it gives offense for some undeniable reason.

H. O. Davis is author of the story and Bess Meredith scenarioized it for William Worthington's direction. Mr. Farnum and Miss Vernon appear to pleasing but never striking advantage while the support is of the same character.

The Story and Players
Drake (Franklyn Farnum) in order to allay the suspicions of Mrs. Swazey (Florence Mayon), ardent supporter of prohibition and suffrage, whose daughter Jackie (Brownie Vernon), he loves, poses as an anti-vice crusader. He is forced to lead Mrs. Swazey's campaign parade and is given charge of Pa Swazey (Arthur Hoyt) with instruction to reform him. Quite the contrary Drake and Mrs. Swazey proceed to drink a certain bar dry and the former ends in jail at being accused of burglaring the Swazey's home while Pa gets away with a bluff. Drake is released through the good services of Mike Clancy (Dick La Reno), Mrs. Swazey's political opponent, upon condition that he forer her to withdraw from the prohibition ticket within a certain time. This he accomplishes by doctoring the prohibitory punch and disgracing Mrs. Swazey before her supporters. Then Drake and Jackie make haste toelope.
“The Undying Flame”  
(Lasky-Paramount—Five Reels)  
REVIEWED BY GEORGE N. SHOREY

SIMPLECTE itself in plot development, this is none the less a most extraneous in production, and we believe will appeal to audiences generally. It does not mark the tenses pitch of dramatic realism, and what might have been one of the most effective scenes of all was spoiled by the writer by a too obviously “staged” closing of the tomb, burying the hero alive at the close of the “first act” but artistic beauty as a production, with Madame Petrolou in the most impressive role have we have yet seen in, clearly enters this picture to first rank.

Two distinct “episodes” are told in five reels. The action does not drag for a moment, and indeed the transition from the early Egyptian days to the present-day Egypt is smoothly accomplished, as only a capable artist like Tournour can do it.

The settings are lavish and most impressively chosen, the usual wonderful lightings characteristic of Lasky plays aiding materially in putting over the “atmosphere” which really makes the picture all it is. Without Tournour’s mastery, Petrolou’s art, and many subtle indications of most painstaking editing, the exact balance between dramatic requirements and scenic embellishment could easily have been lost. As it stands, this picture is both forcefully told and unquestionably artistic.

The story has its obvious difficulties in telling dramatically. To the writer these appeared splendidly overcome, and this play can be brought to the screen with “fad of contradiction. None will question the sincerity of the man who produced an exceptionally fine offering, even though to some the heart appeal may not appear of the strongest.

Mahlon Hamilton makes a very fine hero-lover, first as a shepherd, later as an English army officer.

THE STORY AND PLAYERS

In ancient Egypt a Princess (Madame Petrolou) loved a simple Shepherd (Mahlon Hamilton), to the great displeasure of the King (Edward Mordant), who ordered the offending lover buried alive. For four years the Shepherd to the Builder of the Temple (Herbert Evans). Breaking a double scarab in twain, the Shepherd and the Princess each keep a broken half, a pledge that their souls will be reunited in death.

Centuries later, Captain Harry Paget, of the English garrison at the Soudan, is greatly attracted by Grace Leslie, daughter of Sir Hector Leslie (Warren Cook), in command of the garrison. Mrs. Harvey (Violet Reed), wife of a brother officer (Charles Martin), is also in love with Paget, and while he is toiled to a false meeting on the desert by this jealous woman, a surprise drill is called. Grace hears from her father the intended surprise, and savvies Paget from disguise, telling him, thus interrupting the meeting with Mrs. Harvey; Paget volunteers for a dangerous outpost duty in desperation, but Mrs. Harvey explains, and Grace falls into her lover’s arms and announces she will go to the desert with him, alone; when it is singularly discovered that each possesses a piece of a broken scarab which just match. Are these “souls reunited”?

“Blind Man’s Luck”  
(Astra-Pathe—Five Reels)  
REVIEWED BY PETER MILNE

“BLIND MAN’S LUCK” is constructed on the plan typical of other features produced by the Astra, Company. It launchers straight into its subject, and the narrative begins to weave on atmosphere of mystery about one of the leading characters—in this case it is the heroine. It then proceeds, touching only the high spots, disregarding much pretense at character development, but laying more than the ordinary stress on action. Action, indeed, is the main element in practically all of the Astra features, and “Blind Man’s Luck” is no exception. It contains fully as much action as do five reels of a serial, and as in a serial, considerable attention is paid to thrills while the detail of the story is left to care for itself.

The conventional plot, made the basis of “Blind Man’s Luck,” has benefited largely by this treatment. The twist of mystery injected at the very outset by keeping Eileen’s relationship to Crow in the dark arouses much suspense and serves to make one forget and condone the fact that the actual story is merely another version of the “woman with the past” idea. However, it must be confessed, the final reels are not near as snappy and sustaining as the introductory two. The Guidance Hand discovers Eileen’s exalted position in society, after believing her dead for four years, the observer knows full well that he will attempt blackmail and in all probability be killed at last to leave the way unobstructed for the happy ending.

Eileen Cavetly has given the picture a production in accord with his usual fine work. Mollie King is a charming heroine, Earle Foxe a pleasing juvenile with a good sense of comedy, while William Riley Hatch and Goffs Tillary are pleasing in the prominent character parts of Mr. and Mrs. Guerlon.

THE STORY AND PLAYERS

Eileen Cavorley (Mollie King), escaping from a smuggler, boards a train, the north. Boby Guerton (Earle Foxe), a disenchanted son of a millionaire, has terminated a carouse by marrying a certain young lady, and they also board the train. In a wreck the newly made wife is killed, and Eileen, to save herself from the police, takes her place. Boby, so drunk the night before, fails to penetrate the deception and only congratulates himself on his fortunate selection of a wife. Four months later he discovers Eileen and his child prove to the means of reconciling Boby with his father. Crow, the smuggler, turns up again and attempts to blackmail Eileen, but is killed by Boby, who believes him a burglar. It turns out that Crow was Eileen’s guardian.

Essanay’s “Do Children Count?” Series

(THE GUIDING HAND,” “THE WONDERFUL EVENT,” “STEPS TO SOMEWHERE,” Two Reels Each)  
REVIEWED BY PETER MILNE

These three pictures of Essanay’s two-reel series featureing little Mary McAllister, to be known under the general title of “Do Children Count?” reveal themselves as average numbers. The presence of the pretty little lead, who monopolizes a large number of closeups, will probably win more than the usual amount of success for pictures of such length, even though it is at times rather artificial in her attempts to luminous self-consciousness. Particularly will “The Wonderful Event” score, because of the appearance of a baby, who shares a number of scenes with little Mary. The picture also has the most natural story of the three shown, and has an abundance of comedy.

In the case of the other two, “The Guiding Hand,” and “Steps” to Somehwone,” the author, James Mortimer Peck, has resorted to situations and characters that are rather unreal, and at times even foolish. In “The Guiding Hand,” for instance, none of the Apperson family give evidence of possessing much intelligence. In their scramble to secure their old relative’s fortune their affected sincerity, punctuated by their lapses in writing, is due to fail to convince, due to exaggeration. The two Apperson girls, of about fourteen and fifteen years, never act in the least like real children.

But inasmuch as each picture does give prominence to little Mary McAllister, to be known under the general title of “Do Children Count?” reveal themselves as average numbers. The presence of the pretty little lead, who monopolizes a large number of closeups, will probably win more than the usual amount of success for pictures of such length, even though it is at times rather artificial in her attempts to luminous self-consciousness. Particularly will “The Wonderful Event” score, because of the appearance of a baby, who shares a number of scenes with little Mary. The picture also has the most natural story of the three shown, and has an abundance of comedy.

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"The Guiding Hand" presents little Mary McAllister as Billy, an orphan, the ward of Bell (Grant Foreman), an old man whose whole interest centers on the child. His relatives, the Appersons (Mabel Bardine and John Costar), pay him a visit, accompanied by their daughters, and feign great affection for him. Bell tricks them into showing their real selves by pretending to be at death's door. They mistreat Billy and commence an inventory of Bell's fortune. With this the old gentleman makes known his bluff and drives the schemers from his home.

"The Wonderful 'X'" offers the little star as Jane, daughter of the Wiltons (John Costar and Mabel Bardine). Jane wants a baby brother, and on being told by her mother that she was found on a park bench she sallies forth alighting. She finds a baby and takes it home. The frantic parents finally discover the retreat of the robber and regain the baby, which happens to be the baby of the Wiltsons. The villain (Mabel Bardine) disagree over her and separate. At her grandmother's Jane is tied in a chair and left to contemplate her sins. She has a dream in which she sees herself at the gates of a play-room full of children, but these into the life of a big city when. When she awakes a wave of reform comes over her and she effects a reconciliation between her father and mother.

"The Night Workers" is very much of a newspaper story. Stories of the newspaper are generally recognized as hard to put over satisfactorily to the laity, because so little is understood about this great estate. But J. Bradley Smollen, the author, and J. Charles Haydon, the director of this feature, have succeeded very well in this attempt. As a newspaperman, we liked the picture, but are also pleased that the picture-going public will also like it, for its exposition has been so carefully handled and threaded with themes of love, temptation, sorrow and a final triumph. Essanay said to see it is to book it, and so would we say to the exhibitor.

"The Night Workers," as its title might also imply, gives a realistic and yet not sordid glimpse into the world of newspapermen. As the mine superintendent and model young man who neither drinks, chews nor swears, apparently, in a rather rough community—and who tries to exert his personal influence more or less by force to keep the boss's son in the same path of virtue, without success, Wallace Reid does the best he can with a colorless role. The hero can use his fists, and that saves the story from being very bad. The villain's only variety of accomplishments as shown in the picture are losing money at poker games and falsifying bank accounts in a way so crude he appears to be very stupid—not even an interesting villain.

We don't mean to say this is not good entertainment. For remember there is a punch at the beginning and the end of the film. And Miss Stedman, as a sweet heroine, and John Burton does all he can to make a good villain part out of little. We like the acting and the production, but the story is weak. Without the clever Morosco titles and big mining camp scenes and other things that make us forget it is only an average story, we would say it was a very ordinary offering. With the popularity of Wallace Reid and Miss Stedman to carry it, we know it will "go over," and the stars have pleasing roles.

THE STORY AND PLAYERS

Bob Fulton, mine superintendent (Wallace Reid), wins the love of Rose De Braisy, dance hall girl (Florence Carpenter), and the hate of Jack King, the dance hall owner (Henry Barrows), by assisting the mine girls in reforming the dance hall. He then goes West to reform, after secretly marrying Beth Hoover (Myrtle Stedman). Bob tries to reform the town. He is nursed back to health by Beth, and a posse shoots Roland, freeing Beth to a more worthy lover.

"The Crimson Dove"

(Work Film—Five Reels) REVIEWED BY PETER MILNE

I t takes one rather by surprise to see Carlyle Blackwell featured in this picture as a fighting minister. He beats up two bullies in a northern lumber camp, whose combined avoidipous must easily total four times his, and though the fisticuffs are well staged they are not at all convincing from the scientific point of view.

"The Crimson Dove" has, as one reviewer so aptly remarked after the private exhibition, just about everything it could have. The cabaret of New York, the pleasing landscapes of the Southland and the rugged timber country all have their places in the five reels. The melodrama laid in this varied setting is crammed with action, so much so in fact that a murder is parentively referred to in a subtitle. The action very often soars to heights not altogether convincing, in the main this seems to be caused by the inactivity of the players. Romaine Fielding, who directed, might have supposed certain members of the cast to better effect.

"The Crimson Dove" is hardly worthy of ranking with the ripe, old-fashioned ten, twenty, thirty melodrama, because if those pieces had a fighting hero he was pretty sure of being physically superior to his rivals, and if Blackwell doesn't appear so. His performance, however, is good, and June Elvidge in the opposite part does varied and appealing work.

THE STORY AND PLAYERS

Brand Cameron (Carlyle Blackwell), a minister, due to his attendance on a regenerated show lady, Adrienne (June Elvidge), is asked to resign from his church. He secures a position in the north woods spreading the gospel in a community of crude timbermen, while Adrienne becomes a settlement teacher. Faro Kate (Marie La Varre), nursing a hatred against Cameron for bringing about the capture of her lover, a murderer, accuses him of being the father of her child. The men, believing their fighting minister to be no more than a four-flusher, set fire to his church, thinking he is inside. However, the only occupants of the burning building are Kate's baby and a half-witted boy. Cameron rescues them both at great risk of his life. Kate retakes her lie and the minister becomes the idol of the place. His happiness is made complete when Adrienne joins him.

"The World Apart"

(Morosco-Paramount—Five Reels) REVIEWED BY GEORGE N. SHOREY

This story, by George Middleton, gives Wallace Reid a chance to show his physical prowess again by rescuing a dance hall girl from the too violent attentions of a dance hall owner, and again by a fight in the dark with the villain of the piece, who has turned burglar. These "punches" are furnished at the beginning and the end of a well-knit heart-interest theme, using the always available worthy young man protecting the girl from the worthless skunk situation as its main idea.

As the mine superintendent and model young man who neither drinks, chews nor swears, apparently, in a rather rough community—and who tries to exert his personal influence more or less by force to keep the boss's son in the same path of virtue, without success, Wallace Reid does the best he can with a colorless role. The hero can use his fists, and that saves the story from being very bad. The villain's only variety of accomplishments as shown in the picture are losing money at poker games and falsifying bank accounts in a way so crude he appears to be very stupid—not even an interesting villain.

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"The Soul Master"

(Valsh—Five reels)
REVIEWED BY GEORGE N. SHOREY

NEITHER great heights nor great depths are reached in this domestic drama of a lonesome man of wealth, whose life is contrasted with those of happy ones in earthly raiment but richer in real happiness. The story has the stereotyped beginning of the woman marrying the wrong man, and the early sweetheart returning to ruin the home. The little child makes these scenes of home-making and home-breaking pathetic and beautiful. Albert Howson as the other man and Billie Billings as Arline, the unsatisfactory wife, will thrill with skill and a restraint characteristic of Vitagraph refinement of production.

When, years later, the scene shifts back and forth from the luxurious loneliness of the flickering grate to the happy household of Mrs. Brundy, with Ruth and Peter and bright little Mildred, sympathy for the lonesome chumman whose time is spent with traveling social routes is felt. At several points strong melodramatic situations are indicated which do not develop, because this is a story of sentiment and sadness, punctuated with acceptable acting by all the principals—a notable cast, with Earle Williams in a role of quiet dignity, dramatically effective to those who will not require to be deeply moved by "puddings" and "climaxes."

It is a play that will appeal to clean sentiment and the home-loving instinct.

THE STORY AND PLAYERS

Robert Travers (Earle Williams) and his wife, Arline (Billie Billings), and their children (Elwart Ellis) are seen in their happy home, when Forest Crampton (Albert Howson), whom Arline had loved in early girlhood, returns wealthy and still in love with Arline. Robert, returning unexpectedly, sees Arline yield to Forrest's passionate pleadings, and an encounter ensues, in which Robert is knocked senseless and the other man and wife take the child and leave.

Years later, Robert, a "man without a soul," strangely loves and wants to protect a salesgirl in his employ, Ruth (Katherine Lewis). Ruth loves a working boy, Peter Grant (Donald Cameron), and is happy in her humble home with Mrs. Brundy (Annie Broady) and baby (Mildred May). Robert encourages this romance, being the keynote of the action. Molly Fitzhugh (Denton Vane), who enlists a sportsy widow, Laura Wilson (Julia Swayne Gordon), to help him meet Ruth by pretending to employ her as a "companion." Monty acts like a beast and Ruth faints. Robert and Peter arrive at the same time, and discovering from a picture of her mother that Ruth is his daughter, Robert takes her in his arms for the first time and then gives her to Peter.

"The Book Agent"

(Powell—Five reels)
REVIEWED BY GEORGE N. SHOREY

THIS is the kind of picture we believe the public like to see. It is a distinct relief from the ordinary type of melodrama, though it is decidedly spectacular, George Walsh doing some starting with roughhouse in a young ladies' seminary, and ending with the winning of a million-dollar inheritance for quick wit and extraordinary action.

"The Mystery of the Double Cross"

(Pathe—Thirteenth Episode)
REVIEWED BY PETER MILNE

AS the serial draws to a close the author has taken good care to plant the finale and even suggest it at odd moments. "The Face of the Stranger" derives this title from the fact that Philippa learns the identity of the mysterious Masked Stranger. It will be remembered that Annessley is acquainted with him also. Hale is left completely in the dark, while his suspicions are further aroused by the announcement of the engagement of Philippa and Annessley.

"Oriental Love"

(Triangle—Two reels)
REVIEWED BY PETER MILNE

THE funniest thing about this picture is a butting ram who butts all the players without fear or favor. He is brought in at the psychological moment, as it were, just when his appearance is not at all expected and consequently the resulting laugh is very large and fat.

The picture also contains some fine Indian scenery brought about by excellent double exposure work and a fair-sized story that is supported with the usual number of hilarious gags. The Keystone tank and some girls scantily clad are brought in for good measure and naturally a number of the principals end up in the water.

Ora Carew heads the cast while Baldy Belmont, Joseph Calhoun, Nick Cogley, Sid Smith, Andy Anderson, Ed Kennedy and Blanche Payson have good parts. Walter Wright directed.

"Like Wildfire"

(Butterfly—Universal—Five reels)
REVIEWED BY PETER MILNE

THIS picture of small town finance, romance, and a little plotting is given just the right touch of comedy to put it cleanly over. It was written by Louis Wainwright, scenarized by Karl Coolidge and directed by Albert Parker. It has seen to it that the comedy high lights are well emphasized. He never lets an opportunity slip by to play for a laugh and he hits the mark often. Much of the humor results from clever subtitle writing as is the case with the majority of comedies and comedy-dramas produced nowadays.

Tommie's experience as messenger boy in Potter's Five and Ten Cent Store with a high powered racing car as his means of locomotion on his various errands is indeed a very pleasing sort of comedy. The manner in which he shows his father how to do business is naturally an episode that tickles the risibilities to a great degree. Again his trip on the train after a little wine party is fraught with a good many moments that come as a result of the dialogue inserted in the subtitles.

Herbert Rawlinson, with his undeniably attractive personality, puts a lot of that which is generally termed "pep" into his part. Neva Gerber is the heroine and she might have looked prettier had she dressed her hair in the way she did in former pictures. The supporting cast is well selected and the setting given the picture is satisfactory.

THE STORY AND PLAYERS

Nina (Neva Gerber) operates her father's Five and Ten Cent Store in a small town. Tobias (Howard Crampton) wants to marry her and when she refuses, he arranges with Buckman (L. M. Wells), owner of a large chain of such stores to open one in opposition to Nina's. Buckman sent his son Tommie (Herbert Rawlinson) to look into the matter. He promptly falls in love with Nina, finally becoming manager of her store and watching with great glee...
the failure of his father's opposition enterprise. Nina has an invention which she gives Tommie to place on the market. He sells it to his father and when Nina sees it on sale and hears nothing from Tommie, she believes he has deserted her, but quite the contrary, he reappears again with her royalties and with Buckman and all three go into partnership together.

William Wayne, Burton Law and Johnnie Cook are others.

"The Mystic Hour"

(Comedy-Short 5 reels)

REVIEWED BY JOSEPH L. KELLEY

THE MYSTIC HOUR," produced by Apollo and released on the Art Drama program never approaches the high-water mark of dramatic action nor does it rise to the heights which its strong title would indicate. The scenario offers strong possibilities by virtue of its originality but many of these possibilities were apparently overlooked by the director who was obviously handicapped by the unconvincing nature of the subject matter.

Psychology, the basic principle of the story, is the one sustaining "prop" for the superstructure of its five reels and it is the one point which the director has left until the last reel to bring out and then in a half-hearted manner which fails to register. The story as told in the first four reels gives no indication of a "mystic hour" to follow, but we are not disappointed because a most interesting light drama is screened in these four reels with a touch of the everyday life which is so characteristic in the lives of our indigent social classes.

Alma Hanlon, who has the leading feminine role, presents a dainty picture of youthful girlishness. Charles Hutchinson in the role of the artist, is fine, but as the victim of suppressed desires he does not register. John Sampolski does some fine acting in the role of the rich idler. The photography is good. Richard Ridgely directed.

THE STORY AND PLAYERS

Guido (Charles Hutchinson), an artist is obsessed with the desire for the death of Clavering (John Sampolski) who has married Margaret (Alma Hanlon), the girl he loves. The thought accompanies him in his work, his sleep and all his every movement. One night he awakes from a dream in which he has murdered Clavering. In the morning he goes to Clavering's room and finds that he has been murdered and he is forced to flee. That he may rid himself of the thought he paints the picture revealed to him in his dream. The butler at the home of Clavering is ordered to move Guido's belongings from the studio atop Clavering's home. He sees the painting, which is a picture of his master lying on a bed dead. The butler, who has committed the murder for his master's money, is so horror-stricken that he loses control and admits that it was he who killed Clavering.

Two Educational

(Comedy-Short 5 reels)

REVIEWED BY PETER MILNE

THE first of seven reels photographed by Al I. Smith to be offered by the Educational Company under the general title of "Alaska Wonders in Motion" will be released shortly. It takes the form of an introductory number and gives various glimpses of Eskimo life and shows a number of interesting points. Some pretty waterscapes come toward the end of the reel, not the least marvellous of which is the scene showing a wave, five feet in height, sweeping across a swiftly running river against its current.

"Surgery at the Zoo" is a Dilmars number, showing first the bandaging of a monkey's injured limb, second the rather uncanny process of assisting a huge python to shed its skin, and third, treating a sprained muscle in a young deer's knee.

"The Whispering Smith"

(Comedy-Short 5 reels)

REVIEWED BY PETER MILNE

BASED on one of the "Whispering Smith" stories by Frank H. Spearman, scenarized by William Parker and produced by Henry McRae, "The Whispering Smith" offers a tale at times stirring of high adventure, with its complications being many and its considerable portion of suspense results from the various entanglements the principal characters weave about themselves. A mildly strenuous chase is offered in the last reel, when a running fight takes place between the pursued in an engine and the pursuers in an automobile. A couple of men fall from the engine to the cinders before it is over.

THE STORY AND PLAYERS

A run takes place on the bank of which Fuller (Don Bailey) is president. He favors settling accounts with the depositor immediately, but Simmons (M. Everett) disagrees. He plans to have Fuller and Williams (Alfred Voslberg), the cashier, accused of embezzling, owing to the fact that he covets Ethel Fuller (Mary Maclaren), who favors Williams. The presence of a dishonest doctor (Rex de Roselli) and "Hartford" Red (Eddie Polo) cause his plans to go astray, and when Whispering Smith (Charles Mailes) gets on their tracks the three are forced to flee. They are overtaken, however, and made captive. Simmons breaks down and confesses his guilt.
FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them

Art Dramas, Inc.

May 2. The Auction of Virtue (U. S. Kellogg) 5
May 10. Little Miss Fortune (Leigh Whip- stone) 5
May 17. The Mystic Hour (Apollo) 5
May 24. The Redwoods (Robert Pickard) 5
June 21. House of Cards (U. S. Amuse) 5
June 7. The Exile (Mamoulian) 5
June 14. Golden Red (Apollo) 5
June 21. Mute Appeal (Van Dyke) 5

Artcraft Pictures

Mar. 2. A Poor Little Rich Girl (Mary Pick- ford) 5
Mar. 26. Broadway Bound (George M. Cohan) 5
Apr. 30. In Again—Out Again (Douglas Fair- banks) 5
May 14. A Romance of the Redwoods (Mary Pickford) 5
June 24. Wild and Woolly (Douglas Fair- banks) 5
July 2. The Little American (Mary Pickford) 5

Bluebird Photoplay

May 7. Little Miss Nobody, (Violet Mer- ceer) 5
May 14. Treasure (Allen Houghton and Joseph Girard) 5
May 21. The Flashlight Girl (Dorothy Philips) 5
May 28. Southern Justice (Myrtle Gon- nalie, Gordon Henderson) 5
June 4. Bringing Father Home (Franklyn Farnum and Brownie Vernon) 5
June 11. A Marriage of Convenience (Dorothy Phillips) 5
June 18. The Little Orphan (Ella Hall) 5
July 23. Cinderella's Double (Rupert Julian and Ruth Clifford) 5
July 30. The Prince of Spin (Dorothy Phillips) 5

Butterfly Productions

May 7. Eternal Love (Douglas Fairbanks and Ruth Clifford) 5
May 14. The Merry Widow (William F. Anderson, Hayward Mack and Ruth Clifford) 5
May 21. Like Wildfire (Herbert Rawlinson and Neva Gerber) 5
May 28. Madagasaki (Mary MacLaren and Eddie Polo) 5
June 4. The Circus of Life (Zeke Rac, Minyon Anderson, Emory Johnson, Pom- mante and Mathilda Chick) 5
June 11. The Field of Honor (Allen Holubar, Louise Loydly and M. R. Wilson) 5

Fox Film Corporation

May 7. A Small Town Girl (June Caprice) 5
May 14. The Cook Agent (George Walsh) 5
May 21. Heart and Soul (Theda Bara—SEP- T.) 5
May 28. The Final Payment (Nance O'Neill) 5
May 29. The Dancer (Helen Thomas) 5
June 7. Wrath of Love (Vincent Price) 5
June 24. Same Boy (George Walsh) 5
July 1. When a Man Sees Red (William Far- num—SPECIAL) 5
July 8. The Siren (Valeska Suratt) 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Renne, Guy Coombs, John Reinhardt and Helen Arnold) 5
June — One Law For Both 9

Kleine-Edison-Selig-Essanay

May 7. The Saint's Adventure (Henry B. Walatka and Mary Charleson) 5
May 9. The Trailers (Nell Craig and Sid- ney Seidelman) 5
May 14. The Lad and the Lion (George Faw- kett and D. S. Selig) 5
May 21. Night Workers (Marguerite Clay- don) 5
May 28. The Happy Man (Shelley Mason) 5
June 4. The Mystery of No. 47 (Ralph Mare, Selig) 5
June 11. The Hold-Up Man (Royat Wash- burn) 5
June 18. A Case of Lost Shadows (Jack Gar- ner) 5
June 25. The Ghost of Old Morro (Robert Connors, Edison) 5

Metro Pictures Corporation

May 7. Sowers and Reapers (Emmy Weh- len), Rolfe 5
May 14.-Bath Time (Monta Nelson), Rolfe 5
May 21. The House of Mystery (Monta Nelson), Rolfe 5
May 28. The Mischief of Doubt (Emmy Weh- len), Rolfe 5
June 4. Lady Barnacle (Viola Dana) Colum- bia 5
June 11. The Haunted Pajamas (Harold Lock- woman) 5
June 18. The Greatest Power (Ethel Barry- man), Metro 5
June 25. Alladin's Other Lamp (Viola Dana), Metro 5

Mutual Film Corporation

Apr. 30. Whose Wife? (Gail Kane), American 5
May 7. The Frank Up (William Russell), Ameri- can 5
May 14. The Smiling Queen (Nance O'Neill), Powell 5
May 14. Annie for Spite (Mary Miles Minter) 5
May 14. The Eye of Envy (Crane Wilbur), La- dy 5
May 21. The Check Mate (Jackie Saunders), Powell 5
May 28. The Mirror (Marjorie Rambeau), Powell 5
June 4. The Call of Truth (Ida Goodrich), Powell 5
June 4. Shill of Truth (William Russell), Sil- ver 5

Paramount Pictures Corporation

Apr. 30. Heart's Desire (Marie Doro), Metro 5
May 7. Sacrifice (Margaret Illington), Lasky 5
May 7. The Promised Ring (Mac Murray), Lasky 5
May 10. The Silent Partner (Blanche Sweet and Thomas Meighan), Lasky 5
May 17. The Marcellini Millions, (George Be- hand) 5
May 17. The Highway of Hope (Kathryn Keith and House Peters) 5
May 21. Her Better Self (Pauline Frederick), Famous Players 5
May 24. The Undying Flame (Mme. Petrola) 5
May 28. Frightful Days (Louise Huff and Jack Dowd), Famous Players 5
May 31. Unconquered (Pannie Ward), Lasky 5
June 4. Pioneer Days (Max Muni) 5
June 7. The Iron Man (Alfred Mar- tin), Moro- coc 5
June 11. The Jealousy of Claws (Dorothy Holmes and Evelyn Greeley), Lasky 5
June 14. The Inner Shrine (Margaret Illington), Lasky 5
June 18. A Roadside Impressario (George Be- hand) 5
June 21. Heat of the Ages (House Peters) 5
June 25. Her Strange Wedding (Pannie Ward), Lasky 5
June 28. The Little Boy Scout (Ann Pen- nington), Famous Players 5

Pathé Exchange, Inc.

May 6. Hinton's Double (Frederick Wards) 5
May 10. Kathryn Adams, Eldeen Stuart and Madame Brian, Pathé 5
May 13. The Recall (William Courtney, Lil- lie Greer, William Raymond and Frank Belcher), Astra 5
May 20. The Courage (Edwin Arden, Gerda Holmes and Evelyn Greeley), Pathé 5
May 24. The Silent Master (Robert Warwick and Paul Gilmore), Pathé 5
June 3. An Amateur Orphan (Gladyes Leslie, Isabel Vernon, Franche Mosier, Ray Hallor, and Justui Barnear) 5

Selnick Pictures

March — The Eternal Sin (Florence Reed), Bron- co 5
April — The Lilies of Babel (Clara Kimball Young) 5
April — The Silent Menace (Edward W. Wormer), Talmadge 5
April — The T Splinter (Berwick Thomas), Talmadge 5
May — The Lone Wolf (Hale and Deaver), Triangle 5
May — Poppy (Norma Talmadge) 5
May — A Modern Othello (Robert Warwick) 5

Triangle Distributing Corporation

May 6. Might and the Man (Lincoln and Mc- Carty), Selma Arts 5
May 6. The Snarl (Beulah Biscuitt), Ince Kay Bee 5
May 13. The Man Who Made Good (Winfried Allen and Jack Deaver), Triangle 5
May 13. Happiness (William Segler), Ince-Kay Bee 5
May 20. South St. Louis (Lawrence Glue and Lillian Gish), Triangle 5
May 20. Wild Winship's Widow (Dorothy Deville, D. J. Delevy and Kay Bee) 5
May 27. Madame Bo Peep (Staena Owen), Tel- siphone 5
May 27. The Millionaire Vagrant (Charles Lyle), Ince-Kay Bee and Selma Arts 5
June 3. American—That's All (Jack Deaver) 5
June 3. Bayou o' the Blue Ridge (Bessie Biscuitt), Ince-Kay Bee 5

Vitagraph V.-S.E.

May 7. The Captains of the Grey Horse Troop (Antonio Moreno and Mary Miles Minter), American 5
May 14. The Sixteenth Wife (Peggy Hyland and Mark Deveraux), American 5
May 14. Within the Law (Alice Joyce and Harry Mack), American 5
May 21. Clove's Rebellion (Anita Stewart), American 5
May 28. The Soul Master (Earle Williams), American 5
June 4. The Magnificent Meddler (Antonio Moreno) 5
June 11. The Question (Alice Joyce) 5
June 18. The Mischief (Earle Williams and Arthur Ashley), American 5
June 25. Mary Jane's Pa (Marc McDermott and Mahlon Carritt) 5
July 2. A Son of the Hills (Belle Bruce and Antonio Moreno) 5

World Pictures

May 7. Mothers of France (Sarah Bernhardt) 5
May 14. More Corrode (Muriel and Pepper), American 5
May 28. Arthur Ashley) 5
June 4. The Price of Pride (Carlyle Blackwell), Ince, Bridge and Revlon Greetley) 5
June 11. The Moral Angel (Robert Warwick and Gail Kane) 5
June 18. The Brand of Satan (Montague Love, Gerda Holmes and Evelyn Greetley) 5
June 25. The Stolen Paradise (Ethel Claysin and Edward Languid) 5
July 2. Pity (Alice Brady) 5

STATE RIGHT RELEASES

(Continued from page 3625)

Variety Films Corporation

My Country First 6 reels
The Pursuing Vengeance 3 reels
The Price of Her Soul 7 reels

Warner Brothers

Robinson Crusoe (Savage) 5 reels
Are Passions Inherited (Dorothy Forby and Wm. Connors) 7 reels

Edward Warren Productions

The Warfare of the Pale

Lois Weber Productions

Even As You and I 7 reels
Wharton, Inc.

The Great White Hra (Doris Kenyon) 8 reels
Below Zero (Eddie Vogt), Comedy 2 reels

June 9, 1917

MOTION PICTURE NEWS 3623
Mutual Program

"Flirting with Danger." (Vogue. Two reels. Sat. May 26.) Larry Haines, Paddy McGuire et al. This is a very entertaining piece of work on two staffed reels, which are more devotional to the dam design and Vogue production, but, if an audience wants to have a good laugh, it is all the more apparent cause then this film will please. The plots are of the crudest description and are unable to run on account of their prodigious amount of profanity, but with various means is a sample of the author’s idea of comedy in this picture.

"Bluffing Father." (Strand. One reel. Wed. May 2.) Billie Rhodes, also directed by Jay Holm. But this comedy over in great part is the biggest. This is a good film and the film will raise a laugh wherever shown.

"Sugar." (Paramount. One reel. Tues. May 1.) A very well directed picture for the children. The parents, who have promised five thousand dollars to their son, who is born today, are taken by a man and five others. He claims to have assisted them in their work and is later found in the same situation as the children. He is later found to be a swindler and the parents are able to reclaim their son. This picture is a good one for the children and will be appreciated for the same reason.

"Mutual Tours, No. 29." (Gaumont. One reel. Tues., May 27.) — Cactus, the largest motor sport of the world, has been added to this series. The story of the tour is taken from the book by the same title. The film is well directed and the acting is excellent. The picture will be enjoyed by all who appreciate the beauty of motor sport.

"Reel Life, No. 52." (Gaumont. One reel. Thurs., May 19.) Several interesting subjects are covered in this film, including the work of the Wives in Bar Harbor, a story of the life of a small boy, and a story of the life of a small girl. These subjects are well handled and the acting is excellent. The film is well directed and will be appreciated by all who appreciate the beauty of life.

"Rioting." (One reel.)(—)In this comedy picture, Peter Morley, Rosemary Tache take to a farm for rent and Louise Givens. They find that rioting, with its rainy night, lazy roots, leur and proper, is not what they are looking for. They are not interested in the beauty of the country and the beauty of nature. They are interested in the beauty of the country and the beauty of the farm. The film is well directed and will be appreciated by all who appreciate the beauty of life.

"Copper Industry, Arizona." (Combine.)—This picture is full of the beauty of the country and the beauty of the copper industry. The picture is well directed and will be appreciated by all who appreciate the beauty of life.

"Quine." (International. Split reel. —) One of the most beautiful and characteristic views of this Chinese province recently comes under the cast of Japan. On the same reel with "Quine." This picture is well directed and will be appreciated by all who appreciate the beauty of life.

"Jumping Jealousy." (One reel.)(—)This comedy, with Harry Myers and Rosaline Roscoe, concerns a jealous husband and an equally jealous wife. Each suspect is a variety of stories to make the picture a much more interesting and a much more entertaining one.

"Police Protection." (Mayer-Thelma Comedy. One reel.) This is an amusing comedy, based on the discovery of an identity, due to the use of a wife left alone to have the house quietly guarded. She is a woman for the detection of the genuine and the genuine guardian all get into a much more serious trouble. Her husband, already tried, gets "some scare," but finally right thinking is explained. Good clean comedy and really funny. This is a picture that will be enjoyed by all who appreciate the beauty of life.

"Lonesome Luke, Plumber." (Robin Comedy. Two reels.) — This must be in the preferred class of comic, if it is not the very best one yet. "Something new under the sun," without this the story becomes far out as funny as it is. Two trained boys, one real, one real. Luke is protected under an overturned bath-tub and is really mistaken for the shop for repair. The scenes where Luke keeps pace with a last running street car, hanging onto the rear and trying to outwit the electric thrill worth special mention. This release is a sure hit.

Universal Program

"A Burglar by Request." (Nestor. Week of June 4.) — "That, in this plot, is a sure request. The husband tells his wife a lesson by having a burglar come to steal her jewels. Made fast and funny by the introduction of a apology by various artists and the introduction of various artists.

"Dry Goods and Dam Depeds." (L-Ko. Two reels. Week of June 4.) — A second title might be "Fun in a Department Store." A shop in love with the beautiful and the beautiful sewing machine. It is a fast and furious ending, in which the heroes and the heroines are saved and the place flooded, the picture with a beauty and a charm.

"Simple Sapho." (Joker. Week of June 4.) — A comedy written by Jack Cunningham and produced by Frank MacQuarrie. The changes in the usual joke, and the humor of the usual joke, and the humor of the week of May 21.) — Western melodrama. A young man who is made to do a fake Injun and after a number of gags, the end of the bundle of gas pipe, is the end of the bundle.

"The Almost Good Man." (Gold Seal. Three reels. Week of June 4.) — A pleasant little comedy made even more pleasant by the appearance of several little children. Ruth Stoneman also produced from a scenario written by Tom Grunick, the inimitable and J. A. parcel store worker and loved by the sons of her employers. It is a picture full of human appeal and spiced with real comedy, Chester Bennett, Wadsworth Harris and Lydia Veasnam in the supporting cast.

"Tacky Sue’s Romance." (Reel. Two reels. Week of June 4.) — A pleasant little comedy made even more pleasant by the appearance of several little children. Ruth Stoneman also produced from a scenario written by Tom Grunick, the inimitable store worker and loved by the sons of her employers. It is a picture full of human appeal and spiced with real comedy, Chester Bennett, Wadsworth Harris and Lydia Veasnam in the supporting cast.

"Doomed." (Trap. Week of June 4.) — Short and serious production that tends to lend a man, extract from him a confection of his tender heart, yet tender hearted man as the heroine. A sad story of a delicate man who has a much more interesting and a much more entertaining one.

"The Scrammy." (Bison. Two reels. Week of June 4.) — Written, produced and starred by Jack Ford, this picture offers a fast moving story that has a very good ending and a lot of laughs.

"Calling His pals a general fight ensues and the general gets some good."

A 40-Caliber Mystery." (Gold Seal. Three reels. Week of May 27.) — Western melodrama, somewhat different from the cut-and-dried, hinging on a technicality that carries with it more than the average supply of suspense. The usual central character, receives support from Claire Allen and Frank MacQuarrie.

"Lash of the Whip." (Foster Pegg and Bill Getling and Root Gibson.

"WHAT WAS THE MOVIE?" (Vol. 15. No. 23)
Pathé Favors Canadian System

(Continued from page 2570)

$m: Money's Mockery." (Lantern. Two reels. Week of May 24.)—Chained by a character study of an English clergyman, this picture shows a lonely church leek who learns to love his son's wife after many years of hatred, but in so doing he must part with his faithful servant, and he does this, too, but only in his heart, for he is not handicapped by an export tax, he can raise the necessary money from abroad and so charge the American importer for the film. But he does so and the entire cost of production had to be extracted from the importer. He then succeeds in dividing the picture industry into separate sections, each of which is run by a separate individual, and the section run by him still live. The American motion picture industry is like a giant bee, which ranges over the world, and if one of its wings is cut off the entire industry will fall. The section run by him will not be able to do the same thing, and he will be able to divide the picture industry into separate sections, each of which is run by a separate individual.

Dropped From the Clouds." (Bison. Two reels. Week of May 24.)—The story of a life which is unappetizing, but which becomes more interesting as it is told. The ending is a bit weak, but the acting is good. The picture is well produced and directed.

Mary Ann in Society." (Victor. Week of May 24.)—This is a really clever comedy, and it is entertaining. It is a story of a poor little girl who is taken into society by her father, who is a rich man. The picture is well produced and directed.

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Uneasy Money." (Joker. Week of May 28.)—One of Jack Cunningham's best, this comedy presents the usual characters, but with a new twist. The picture is well produced and directed.

Practically all the tax-free houses have been closed down, and the industry is now paying the full tax. This is a disaster for the industry, and it is a disaster for the producers. They are not making money, and they will not be able to continue to make good pictures.

ONE TAX AT THE BOX OFFICE IS THE ONE MIGHTY PRODUCER.

This method is one tax at the box office. Remove all other taxes from the industry, and if the producer will pay the tax, the industry will be able to continue to make good pictures. This is a disaster for the industry, and it is a disaster for the producers. They are not making money, and they will not be able to continue to make good pictures.

Pathé Favors Canadian System

MOTION PICTURE NEWS

One of the reasons why the producers are not making money is that the government is collecting too many taxes. This is one of the reasons why the producers are not making money.

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The Motion Picture Exhibitors' League of America suggests (and we believe they are correct) a tax of two cents per admission. This will not be enough to pay for the industry, but it will be enough to keep the industry going. The industry is like a giant bee, which ranges over the whole world gathering honey. If you chop a wing off this giant bee, it will die; but take the wing off another giant bee, and it will live.

The proposed bill would tax the producers and importers, but not the exhibitors. This is a fair tax, and it will not be too burdensome for the industry. The exhibitors have been selling too cheap to their public. This is one of the reasons why the producers are not making money.

Any way you look at it, the tax on five-cent houses is not fair. The government should not collect more than the seven cents per admission. The Motion Picture Exhibitors' League of America suggests that the tax should be reduced to five cents. This is a fair tax, and it will not be too burdensome for the industry.

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Carolina's Strong Protest
(Continued from page 3572)

EXHIBIT "A"

EXTRACTS FROM LETTER TO MR. WELLS FROM H. B. VARNER
N. C. M. P. E. L.

"Lexington, N. C., May 7.

Here Mr. Wells,

I am sure you will appreciate the importance of your letter of May 2nd, also your numerous telegrams. I am very glad to see that Lee Ochs and Harry Crandall and that crowd will not go up the machinery that they will prevent us from getting all the tax that is due. I am hearty in favor of the exhibitors paying their taxes. I think that is the primary duty. But a tax of ten per cent on gross receipts will defeat the object and is inequitable. It will cut 70 per cent of the theatres; hence they will be unable to pay any tax and the tax would only be a benefit to a few large theatres in the hands of Mr. Wells. New York is so anxious to have it said that they did it that they will agree to anything. You will remember that the New York Motion Picture Trade Review that they are advocating the big and the rich to pay the tax and the small and the poor to take the load. But in Washington to get their idea correct. I think that we have to put the small exhibitor in that category, think of the trouble that is going to spring up in that quarter. And in that will permit the theatres to run and all be successful.

I am glad that you have written to the North Carolina Congressmen urging them against the proposed tax. Keep the good work up and let me hear from you.

Very truly yours,

(Signed) H. B. VARNER"

EXHIBIT "B"

PRESIDENT WELLS'S LETTER OF PROOF TO WAYS AND MEANS AND FINANCE COMMITTEE

Hon. Lee S. Overman,

"May 3rd, 1917.

Dear Sir:

Representing the owners of more than two hundred motion picture theatres and two million citizens of the State of North Carolina, who get their cheer leadership at the motion picture theatres, we feel justified in expressing an opinion, if not a protest, just as strongly as it is possible to do so, against any measure that may result in the proposed tax to the theatres of the country ten per cent on the gross receipts.

In beginning, I wish to warn you that before you take the word of any man or set of men who purport to represent the National League of Exhbitors upon a concurrence to any such measure, take the opportunity to examine the proper credentials of representation. I am sure you have heard of a situation which is positively not true there unless there be a movement organized to represent the interests of the small, who can evert some unseen influence, and would sooner have the reputation of the nation wiped out.

The theatre of the American democracy, the every motion picture theatre in the United States is more deeply interested in the cause of this crisis. They are already becoming the strongest factor in the recruiting game, and right here in Wilmington I am devoting space and time on my screen for which I could get real money, to the free exploitation of the different recruiting stations. Therefore, while I believe the theatre owners of the States will gladly do their share—aye, more than their share—in order to help America maintain our world supremacy, I am the impossible, and the measure referred to would force the theatre owners in the State of North Carolina to lose the legitimate taxes they are now deriving from their theatres, a tax of 70 per cent almost halting of the theatres in this State would be forced to close.

If you gentlemen could see in its true light the overburden of taxation under which we are labored. I am the impossibility of the theatre owners of the State of North Carolina paying any more than they are now paying, as already stated, the State of North Carolina is contributing around $421 annually in special taxes to State and National Treasuries besides the State taxes which are assessed against the property, and this in addition to the average annual profit on a motion picture theatre. I sincerely trust that you gentlemen, in whose hands so many grave responsibilities rest at the present time, will find and to thoroughly investigate this matter before taking any hasty action. We realize that extraordinary occasions demand extraordinary measures, and again, I repeat, the theatre owners of the State of North Carolina will gladly pay their share.

Very sincerely,

P. W. WELLS.

President North Carolina Motion Picture Exhibitors League.

EXHIBIT "C"

ASSOCIATED PRESS STORY TO AFTERNOON NEWSPAPERS, MONDAY, MAY 14

"Henry B. Varner, representing the Exhibitors' League of North Carolina, consisting of 250 independent owners of small pictures in North Carolina, immediately after appearing to protest against the proposed 10 per cent tax on gross receipts, said that it would be impossible to continue our theatres in operation. We are not trying to dodge taxes, he said, "but we are trying to do what is right, and don't take all the profits," he added."

A New York Motion Picture Showman organization, said, "It is impossible to pass the tax on the playing cards, unless it becomes possible to make the change." (These gentlemen were the only ones named as appearing for the exhibitors.)

EXHIBIT "D"

BRIEF SUBMITTED TO THE FINANCE COMMITTEE BY HENRY B. VARNER AND A. F. SAMS FOR THE NORTH CAROLINA AND SOUTH CAROLINA MOTION PICTURE EXHIBITORS' LEAGUE

PRESIDENT WELLS'S LETTER TO THE FINANCE COMMITTEE UNITED STATES SENATE

We represent the Motion Picture Exhibitors' League of North Carolina, consisting of 250 independent owners of small pictures in North Carolina and operators of nearly three hundred and fifty motion picture theatres located in small towns and the average seating capacity of these small houses, located in small towns and the average seating capacity ranging from two hundred to three hundred seats. Our admission prices range from ten to twelve cents in a few instances, while special prices are displayed, as much as twenty to twenty-five cents, but in the main our regular prices are five cents for children all day, and five cents for afternoons performances for adults and ten cents for adult evening admissions. Our houses are limited as to patronage because of the strictly local radius of competition is such as to demand the display of some feature which will, in our opinion, give our exhibitors, for flee and free time, far from pupilage. The exhibitors, who are being asked to pay the tax on admission, are the most successful house merely returns good interest on the cost of the theatre.

The payment of one cent on a ticket in accordance with the terms of the House bill became an immediate physical impossibility. During the last twenty minutes and making change in one of our small houses where excessive summer heat cuts the year to an average of a hundred thousand persons and where the Run Line so complicates the period of summer when the audience, the profit at best cannot be large enough to pay the tax. A successful house merely returns good interest on the cost of the theatre.

In conclusion, we desire to state that, with the few exceptions herein mentioned, are we are satisfied with the provisions of the bill and are happy in the belief that this is presented on behalf of about 16,000 theatres out of a total of 24,000 in the United States."

HENRY B. VARNER, Lexington, N. C., Secretary Motion Picture Exhibitors' League.

EXHIBIT "E"

EXTRACT FROM MOVING PICTURE WORLD, ISSUE MAY 26, 1917, PAGE 6

"In conclusion, we desire to state that, with the few exceptions herein mentioned, we are satisfied with the provisions of the bill and are happy in the belief that this is presented on behalf of about 16,000 theatres out of a total of 24,000 in the United States." (Extract from brief submitted by so-called exhibitors' representatives.)

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Henry B. Varner, Lexington, N. C., Secretary Motion Picture Exhibitors' League.

EXHIBIT "F"

PRESIDENT WELLS'S LETTER TO THE FINANCE COMMITTEE UNITED STATES SENATE

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HENRY B. VARNER, Lexington, N. C., Secretary Motion Picture Exhibitors' League.

EXHIBIT "G"

REVIEW OF PICTURES FOR WEEK ENDING MAY 15, 1917.

"In conclusion, we desire to state that, with the few exceptions herein mentioned, we are satisfied with the provisions of the bill and are happy in the belief that this is presented on behalf of about 16,000 theatres out of a total of 24,000 in the United States."

(Extract from brief submitted by so-called exhibitors' representatives.)
June 9. 1917

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MONTHLY

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Through the Pages of
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FRANK E. “SPEC” WOODS

Needs no introduction to the motion picture industry.

Nearly ten years ago as editor of the motion picture department of The Dramatic Mirror, he played a large part in moulding the photoplay into something of art and meaning.

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Recognizing that the light is the foundation of profitable movie business, it is little wonder that exhibitors have pronounced Silvertip the standard negative carbon.
Pictures vs. Music

One of our regular contributors to the Music Department wrote us the following letter, which states conditions so clearly that we publish it herewith for the benefit of those who may be interested.

We had a similar condition brought to our attention recently, except that the musician, instead of trying to make the picture realistic in the various scenes, changed the whole thing into a comedy. This was done very cleverly and without the audience realizing what was happening. It was so well done that when they left the theatre they wanted to know from the exhibitor when he was going to run another of those comedies. The picture was a melodrama.

In this case, however, our correspondent points out the impossibility of musicians trying to make a real picture out of something which was evidently beyond repair:

Motion Picture News:

I was just ready to get my next article on music to the typesetter when my eyes fell on an article in a certain paper written apparently by a producer, claiming how a recent feature he viewed was about ruined by the wishy-washy music of the orchestra. I have known that all stage artists when the audience fails to appreciate their performance immediately lay all the blame on the music, but it is a new statement that if an audience fails to warm up to a picture that the music is to blame. Of course, there is never anything wrong with the picture.

It may be that the producer is right regarding this particular instance. I'll not say. But possibly on the day before, the orchestra had played to a certain picture. In that case the company should be glad the musicians were still alive.

The article goes on to state that the producers are spending much money to produce costly features and then when shown on the screen they are ruined by indifferent music. I'll admit the producers are recognizing more and more the value of music to the picture and are getting out specially prepared cue sheets, etc., to aid in giving the picture a good musical setting. But never in editing the pictures is the slightest attention paid to the musical possibilities of the picture. Flash-backs and many other things are scattered helter-skelter through a picture without any attention to the effect on the musical setting.

In another recent picture there is a low cabaret scene where the cheapest, trashiest music must be used to properly carry out the atmosphere, when suddenly the scene shifts for a few feet to the old father watching and longing for the return of his missing daughter, which calls for sympathetic music. Knowing probably that an orchestra could not make the quick change, I noticed Mr. Winkler provided a piano solo through this part of the picture, as in the cabaret scene only a piano is used. This is just a sample of how hard some of the editing of the pictures makes it for the musician. I believe such little scenes are uncalled for, as they add nothing to the picture and mean nothing. The fact that the producers are beginning to realize the value of music undoubtedly means that more serious attention may be given to this in the future, as there must be cooperation at both ends.

The producers, however, should aim to produce such pictures that by the time they are screened the second time for the day the orchestra does not feel like going to sleep or rushing for the nearest bar. The spectator, if it gets too bad, can get up and go out, but the musicians must take their medicine, as they have not that privilege. Very truly,

It is absolutely impossible for any musician to make a good picture out of a bad film. All that is possible is to smooth over the rough edges and try to make the audience think they are having a good time so they will come again. The musician as well as the operator must bear in mind that in order to keep pictures where they are now both must be always on their toes, for either can ruin the best picture ever produced and together they can do a great deal toward improving the worst picture.

Producers are beginning to realize that there must be something beside the plot which should always be the best which can be secured. The outside agencies must be reckoned with. Music must be right—cue sheets properly prepared, by men who know how, and every other aid possible given to the theatre man to make the particular picture which he is showing a success.

Very often we have gone into theatres and made the discovery that the music so far excelled the pictures that it was far more pleasant to listen to the orchestra and let one's eyes wander around the audience instead of watching the screen.

Orchestral accompaniments for pictures have improved much in the past few years, but improvement has been gradual. The difference can be appreciated by anyone who occasionally views pictures in music-less projection rooms, or, worse still, visits the old-fashioned theatre where a lone pianist beats the keys in a sleepy fashion, without regard to time, tune, or audience.

E. K. Gillett.
Up-to-Date Projection Room in New Bedford's Half-Million Dollar Theatre

WHAT is probably one of the most complete motion picture installations in New England is located in the new half-million dollar Gordon Olympia theatre at New Bedford, Mass., a city of 100,000 population. This theatre seats 2,000 and contains all that is new and modern in theatre construction, the projection equipment being complete to the smallest detail and the current supply protected against common interruptions. The operating room, located in the rear of the top gallery, is 24x9x9, giving the operators ample room in which to work. The walls are painted a dark color, and ventilation is taken care of by an opening in the front wall of the theatre, to which a vent flue leading from the operating room is connected and through which the air is exhausted, keeping the operating room supplied with a constant current of fresh air. The vent flue is 18 inches in diameter and located in the ceiling, directly over the projection machines.

Illustration No. 1 shows a partial view of the operating room and arrangement of the projectors, which are the latest Powers 6-W's, further augmented with a dissolver of the same well-known make. Automatic control of the arcs is maintained by Speedco arc controllers, located one under each machine. A Kiegl spot light is also part of the operating room equipment. This and the ballast resistances, as well as the operating room switch, are better shown in Illustration No. 2.

The control is most complete, and also in Illustration No. 2 we see the switchboard panel, and at the left of the board, at right angles to it, is an enclosed cabinet containing switching equipment. On this panel are located the ammeter, voltmeter, transfer switch, snap switch for remote control of motor-generator set, two snap switches for arc controllers, and field rheostat.

In the basement is located a 90-ampere Westinghouse motor-generator set, generator being driven by a three-phase 60-cycle, 550-volt motor, A. C. characteristics. This is shown in Illustration No. 3. In this illustration you will also note located adjacent to the motor-generator an automatic controller, as well as a hand-operated auto-starter. The auto-starter is installed merely for emergency service.

Another interesting point is brought out in this illustration, showing a D. C. stage lighting circuit, this being used in connection with stage work where direct current is required. It is well to note also that all equipment and circuits are plainly lettered, which makes it less possible for the operator to make any mistake. A mistake that might prove costly—to him if he did not watch his step when invading the “electric zone.”

Evidently no expense has been spared in making this installation, and the results obtained should be perfect, as they no doubt are. The expense should never be considered, for it is always worth while when perfect results are obtained.

Toronto Licenses

A NEW law has been put into force in regard to issuing operators’ licenses in Ontario, and that is that each license card must bear a photograph of the owner, a duplicate of this photo being kept on file at the City Hall along with the duplicate of the license. The reason for this is that so many licenses have been lost, and it is very difficult to determine the real owner when they inquire at the City Hall for a new license. This proposed new law is to avoid anyone getting a license who should not have one.
When a "Union" Is Not a Union

WHAT is in the idea of the writer one of the most desperate attempts to convey a false impression upon the minds of the theatre-going public is being perpetrated by a large exhibitor of motion pictures in Greater New York. The Theatrical Federation of Greater New York, whose members are Local 310; the American Federation of Musicians, and Locals Nos. 1, 4, 35, and 306 of the International Alliance of Theatrical Stage Employees and Manuscript Pictures Machine Operators have requested the members of the Amalgamated Stage Employees of Musicians and stage employees of Local 1, 4, 35, and the motion picture machine operators of Local 306, all members of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada, the only bona fide labor organization having jurisdiction over the theatres in the United States and Canada. Therefore the statement that "We employ only union labor" is absolutely false, for there are no members of the Theatrical Federation of Greater New York employed in any one of these theatres.

It is hardly conceivable that a business man would make these attempts to deceive the public knowing that sooner or later it would be called to his and their attention. Whatever has caused the gentleman's antagonism to union men we do not know, unless it be they ask a trifle more for their services than those who are not members of a labor organization. The fact that Mr. Marcus Loev, who operates and controls the largest chain of motion picture theatres in the United States, was willing to meet and deal with the Theatrical Federation and who finally decided to unionize all his theatres throughout the country is a matter worthy of consideration. In New York City these theatres are not members in operation, which are unfair to other theatres and it is greatly to be hoped that a victory without conquest will be attained by the members of the Theatrical Federation.

Some Stunt—Not an Ad

Jack Melcher, Sioux City, Iowa: writes: Brother Sherman—Discovered what I consider some stunt. This, I think, will help out the boys who are using double arc transcrrenters. When wired for two lights, of course, you know that the carbons are alive at all times, and one is compelled to work on mats, or take quite a jolt. Well, I stepped off mine by mistake and could not figure out why I did not get it until I happened to think that I was wearing a pair of shoes soled with "neolin." Have thrown the mats out, and believe me, they are not coming back, as I was always tripping over them. If you care to pass this along I think that the other boys will soon throw their mats out. Believe me, it is a blessing to have a floor which is clear.

In Reply: I am passing it along, Brother Melcher, but if you are getting a commission from the Goodyear Tire and Rubber Company you might have made a good job of it and said that you wore "neolin" on one foot and "ked." As good results could be obtained from shoes that are "O'Sullivanized." While it has nothing to do with keeping the floor of the operating room clear, you could have gone still further and said that you wore hose of Luxite and Boston garters. Seriously, old man, many thanks for the suggestion. Come again.

Main Switchboard, Spotlights and Ballast Resistors in Operating Booth, Gordon's Olympia Theatre

Comment: This system should be a welcome otic to the operators of Toronto and throughout Ontario. It is an improvement upon the method of setting up the switchboard wires and reproducing the signature on the license to prove beyond question that he is the rightful owner.

"That's What They All Say"

CHARLES WATTS, theatre owner and manager, Columbus, Kan., writes: The News always was the best, but it is now much better than three years ago when I first began to read it. Please enter my name as an active member of the Anti-Misframe League. (They will be done.—Ed.) We have had a run of misframes and bad patches. At a whole the film comes in excellent condition.

In Reply: Thanks for your words of commendation. Far be it from us to deny the statement made in the first paragraph of your letter. "like wine, improves with age." You know the saying. I take pleasure in placing your name on the Roll of Honor, and welcome you to the ranks of the Anti-Misframe League. Operators in this territory are not troubled to any extent by punch holes, but occasionally we have a bad run of misframes and bad patches. As a whole the film comes in excellent condition. (Signed) R. H. Thanks for your words of commendation. For let it from us to deny the statement made in the first paragraph of your letter.
We Go Visiting

On last Thursday, having a few idle moments at my disposal (remember moments, please), we decided to go visiting. Not to weary you with details as to how we reached our various destinations, will say that we first called upon Mr. Weidner, a member of Local 306 and operating at the Pictorium theatre on West Seventy-eighth street near Second avenue, arriving there at 3 P.M. The Pictorium is owned and managed by Messrs. Gannon and Solke, and gives five shows daily, each showing consisting of eight reels of film at a 5 and 10 cent admission. Occasionally, when big features are shown, the admission is raised to 15 cents. The charming young lady in the box office was so solicitous that we reach the domain of Brother Weidner safely, and we were given a "safe conduct" to the operating room, where we found Brother Weidner with a Powers Six A to the right of him, a Powers Six A to the left of him, both motor driven, a Mirror Screen to the front of him, and a large window opening directly on to Seventy-eighth street bringing up the rear.

Brother Weidner is enthusiastic over the Anti-Misframe League, and during my visit was busily engaged in his spare moments (?) in removing misframes, etc., from a five-part feature. Projection at this house was really surprising by reason of the fact that not over 25 amperes of current were being used and that the Mirror screen, which had been better days, and which was a two-piece screen with a seam showing perpendicularly in its center, was also in a bad state of disintegration. National and Silver Tip carbons were being used, and the screen illumination was perfect, or nearly, which was due to the careful handling of the illuminant on the part of the operator.

Brother Weidner, who is of an inventive turn of mind, has "invented" what he probably thought was something new, and that is perforated shutters for his machines (this type of shutter is being perfected by Messrs. Myers & Weil, of New York City, and we have something to say concerning them in the near future) over which he is quite enthusiastic, as he claims, and will bear him out in his claim, that he gets more light on the screen by their use than with the regular type of shutter, and with properly proportioned blades to eliminate the flicker, this is quite noticeable while the machines were running below normal speed, which should be entirely absent no matter what speed the projection machine was being operated, it is conceivable that he might obtain equally as good results with 15 amperes of current, which has heretofore been said is an impossibility. All in all, our visit here was a most pleasant one, and as we made our exit to the strains of the Waltz from Funst, which was being wrung from the baby grand by the lady pianist, we congratulated ourselves that we had not use for the "hammer," as there was nothing that called for severe criticism.

We next visited the Odeon theatre, at Eighth avenue and Forty-third street, for the purpose of giving the once-over to a reel and reelband, the invention of one of the operators employed at this theatre. After a tortuous climb up under the caves, we found Brother L. L. Sollish in the operating room surrounded by two Baird projectors. Surmounted is the word. The machines towered in their massiveness over the operator so that they appeared as giants, and if it were not that they were equipped with Speedco Arc Controllers it would almost be necessary for the operators to use a step-ladder in order to feed the arc. Saw the creation of Brother Sollish's brain and will try to do justice to it in a separate article. Projectively speaking, this is one difficult theatre in which to obtain perfection, through no fault of machines or operators, however, but from the fact that the pictures are projected at such an acute angle that absolutely perfect definition of the picture over the operator's entire field of view is an utter impossibility, even though the screen be tilted. The operators, Brothers Morris, Ratiner and L. L. Sollish, are to be especially commended for their observance of "cleanliness is next to godliness," the machines looking spick and span and as if they had just been received from the factory. I was surprised when Brother Ratiner informed me they were awaiting the arrival of two new Baird mechanisms. But, of course, this is probably for the reason of the added improvements upon the newer mechanisms. He is an ardent devotee of Baird projectors, so any further words from me would be superfluous.

Leaving Harlem we crossed the river and entered the wild and wonderful West, and noticing that "Within the Law" was being played in conjunction with vaudeville at Loew National theatre, 144th street and Bergen avenue and being desirous of seeing the
picture, we purchased our ticket, which, by the way, cost us 35 cents, and entered. The Bronx is either the other theatre mad or else the picture was a superlatively attractive film; for at this hour, 8 P.M., the theatre, which I should estimate seats about 2,500 people, was packed from pit to dome, the lobby was crowded with those trying to gain admission, and many were turned away. The mystery is, How was I enabled to obtain a seat? But I did and was greeted by a colored song and dance team that reminded me of the colored minstrels featured at Huber's Museum on Fourteenth street some years ago. The style was so different. The colored entertainers at Huber's could and did sing. The dancing of the male member was well received. This team was followed by a singing trio, after which Universal's serial, "The Voice on the Wire," was shown. Ben Wilson is evidently a favorite with Bronx audiences if one is to judge from the thunderous applause which greeted the introduction of this picture. Following the showing of this a comedian appeared upon the stage with an act on the style of that of the late Cliff Gordon, and while not a riot, finished big with a plea for humanity, a recitation dedicated to the present situation of this nation upon our entrance into the war. He was followed by a novelty musical act which was really good and was the hit of the show. Then came the piece de resistance, Alice Joyce and Harry Morey in the Vitagraph production "Within the Law," a photoplay which held the attention of the spectator from start to finish and which at frequent intervals brought forth rounds of applause. It is surely one with a punch, and the Bronxites allowed themselves to run out of their emotions, from tears of laughter back to tears of joy. The tears were caused for the reason that it seemed almost impossible for the operator to maintain a steady light, there being hardly any one of the eight reels which we could honestly say was perfectly projected. Whether this is due to carelessness on the part of the operator or not we do not know, but it is something we have noticed in not a few of the houses on this circuit in recent weeks, and if, as was the case in a number of these theatres, are controllers are used there seems to be no reason why the light should not be maintained steadily throughout the entire projection of at least such a masterly production as this greater Vitagraph. I forbear mentioning the names of the operators, who are not observing closely their screen illumination, but if they are who are guilty read this it is to be hoped they will effect a remedy and that our idle moments which ended at 11:30 P.M. that evening will not have been in vain. I. G. S.

In Trouble

J. E. B., Conn., writes: "Am writing you concerning several things. First of all, put my name down for the Anti-Misfire lamp. I always fix every misfire before running, and have spent from one to seven hours in so doing, and I used to stay after the show on nights we shipped the reels away in order to personally clean each reel of any dirt or oil that happened to get on it. The question I wanted to ask is: I had been operating near here for over three years and delivering results that built our house up from nothing to a good thing. Now the union came to me about taking a position here in ----. I gave up my former position and came here, for more money, of course, with the understanding that the position was open to me as long as I wanted it. I made good on the job and everything has gone along fine until last Saturday I got my two weeks' notice without any reason at all. The manager, I have found out since, is closing his other house and going to bring the operator back from that house to the one I am at. He has told other people that he likes my work very much better than the other fellow's, but having employed him longer has got to take him back. The union says I can get other work to do and can wait around until they feel like giving me another position. The way I feel about it is after one has spent a long time studying a trade, you cannot take up another one without losing the knowledge you have already gained in your chosen profession. The union has nothing in view, and, as I understand it, you cannot go to another locality to look for work until you have been in the locality for two years. I have moved my family over here (am married and have an invalid mother to support). Now, would you please inform me if I could advertise in your paper and the amount it would cost. Have been a subscriber for two years and always found it fair and square. I hope you will excuse me for this lengthy letter and am sincerely yours."

In Reply: The fact that you have been operating and delivering the goods is something that should be taken into consideration, as well as the fact that you are the sole support of a wife and invalid

"Cut-in"

and get your share of the steady patronage which comes to the live exhibitor whose lens equipment insures the kind of picture that pleases.

Bausch and Lomb Projection Lenses

will give your pictures the clear, brilliant illumination and sharp definition which make them stand out vivid and lifelike.

Ask the owner or operator whose machine is equipped with Bausch & Lomb Lenses. He, too, will say: "Perfect." All Edison and Nicholas Power machines have Bausch & Lomb Lens Equipment. You can get them at your film exchange, too.

Westinghouse Cooper Hewitt Mercury Rectifiers

Stronger Light

The light from an Alternating Current arc lamp alternating from both positive, while from a Direct Current arc is always same from the same current. The Direct Current arc can therefore be arranged so that the maximum amount of light always passes through the lens, while it is impossible to do this with an Alternating Current arc. A Direct Current arc also gives off less light than the same current than an Alternating Current arc.

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will convert it into the Direct Current you need. It saves you money and satisfies your requirements. Write for Bulletin No. 6675 for more particulars.

Westinghouse Electric & Manufacturing Co.
EAST PITTSBURGH, PA.
mother. And if the manager prefers your work to that of the other operator there is no reason why you should not be retained in your present position. Of course, it is reasonable to suppose that when a manager has had an operator in his employ for a long time he naturally wants to look out for him, but unless the other operator is in similar circumstances you should be given the preference. It is much easier for a single man to obtain a position which will at least furnish him his room and board than it is for one burdened with a family. As far as the union saying you can get other work to do is concerned, that is a matter that is purely and simply up to the local. If it is that local of which you are a member, it seems to me they should be able to secure positions for their members and not take in more men than there are positions for. Your understanding with reference to going to another locality to look for work is just a little bit off. According to the International constitution and by-laws, "An operator is not permitted to go upon the road until he has been a member of the International Alliance for at least two years." This has nothing to do, however, with transferring to another locality. For instance: You may join 999 today and continue your membership for one, two, or three months, and then, desiring to affiliate with some other local through your intention of moving, we will say, to that local's jurisdiction, it would be necessary for you to pay up all indebtedness to Local 999 and take out a transfer card, stating your intention of joining the other local. This card will hold good for a period of ninety days, and should be presented to the local you are desirous of becoming affiliated with for acceptance or rejection. Action must be taken by that local within sixty days from time your transfer is presented to them, and if you are rejected you still have left thirty days in which to deposit your transfer card into your own local, thus continuing your membership therein. I do not believe that it is advisable for you to advertise in a trade paper, but will be glad to send you in any way that is in my power if you will send me a letter giving references and salary at which you will be willing to work. I have, as you will note, placed your name on the Roll of Honor of the Anti-Misframe League, and wish to compliment you in taking the time to see that each reel of film leaves you in the best possible condition.

UNION ANNOUNCEMENTS

A Movie Operator's Heroism

D OCTOR, they told me I would have to be operated on before I'd be accepted as a recruit in the army. Look me over and do your duty, will you?"

The above words, uttered by George Miller, of 104 Garden street, Hoboken, N. J., moving picture operator and member of Local 384, to one of the interns at St. Mary's Hospital some few weeks ago, caused the said intern to open his eyes in amazement at the grit and determination on the part of this young man, imbued with the spirit of patriotism and a desire to obey the summons "Your Country Needs You." Miller, who was evidently born with a chip on his shoulder, has since the declaration of war been more than anxious to do his bit, but was prevented by physical disability; a disability which could only be overcome by undergoing an operation where the chances were one in fifty that he would recover, resolved that nothing should stand in his way and appeared at the hospital ready for the sacrifice.

We are pleased to state that Brother Miller was operated on most successfully and has been discharged from the institution. While he has not entirely regained his former prodigious strength, he is, however, on the rapid road to recovery, and with spirit undaunted is still determined to obey the summons and give his life if need be for his country, the U. S. A.

Local 453 Elects Officers

LOCAL 453, Westchester County, N. Y., at their annual election, held recently, elected the following officers to preside over their destines for the ensuing year: Louis Goldshlag, president; A. Martin, vice-president; T. W. Dougherty, recording secretary; E. Kesseler, financial secretary; F. C. Lamb, treasurer; Bert Le Roy, business agent (B. A.); E. A. Bell, sergeant-at-arms; M. Orlack, press secretary, and three trustees consisting of W. Walker, chairman; C. R. Davis, and C. L. Jackson.

ARGUMENT

ARGUMENT WITHOUT PROOF IS USELESS—WITH CORROBORATION, IT CONVINCES AND JUSTIFIES PREJUDICE AND PRACTICE.

WHEN WE ARGUE IN FAVOR OF "SPEER PROJECTOR CARBONS," WE ARE WILLING TO PROVE EVERY STATEMENT.

THE FACTS ARE:

That a combination of a Speer "Cored" upper and a "Hold-Ark" lower will improve your projection.

That the hard core of the "Hold-Ark" assures absolute steadiness of the arc.

That ghosts and aggravating shadows are eliminated by the brilliancy of the light.

That every carbon is uniform and can be depended upon for efficient results.

That a mere trial of "Speer Carbons" will cause you to use them unhesitatingly thereafter.

That samples will be supplied willingly, to those who desire additional proof of the foregoing arguments.

"The Carbons with a Guarantee."

SPEER CARBON COMPANY
ST. MARYS, PENN'A.
This local, while not yet having attained its first birthday, is nearly a 100 per cent. local. Every one of its members is employed. And under the able leadership of Brother Goldshlag, who is, by the way, a young man possessed of great executive ability, there is no doubt that the 100 per cent. will be attained before they celebrate their first anniversary on July 17. It was he to whom is given the credit of making Local 366, also of Westchester County, what it is today. Both locals are a credit to the I. A., and with their membership living up to the slogan "All for one and one for all" great progress is to be expected. Brother Le Roy, the business agent, has business agenting reduced to a science, therefore he was re-elected to the office, which he has held since the inception of this live wire local. Formerly a member of 306, he has profited by the things learned there and, filled with enthusiasm, is determined to do all in his power to put Local 453 in the first division of bustling, wide awake, progressive, and live wire locals of the International Alliance. Here's wishing you all success.

"Anti-Misframe League"

Pledge

As a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practiced in the operating room, I promise that I will to the best of my ability return film to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way cooperate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

The Roll of Honor follows:

Editor's Note: To Brother Pastre belongs the honor of heading the roll, for it was he who proposed the "League." Names of operators will be added as fast as they are received, and copies of letters will be sent to the various film exchanges asking their support.

The Right Idea—Nicely Expressed

W. A. S., Providence, R. I., writes: I have been a subscriber of the Motion Picture News for two years, and, believe me, I am pleased when it arrives. I am a firm believer in the Anti Misframe League. I have the pleasure of operating in a theater where we project first-run films, so you see I can't kick on misframes, but believe I have seen some and all other troubles in the ten years I have been in the game. My only trouble now is small patches. (Continued on page 3644)

CAMERAGRAPHS NO. 6B

CATALOG D MAILED UPON REQUEST

Nicholas Power Co., 90 Gold St., New York, N. Y.
Color Sensitizing

IN the course of our writings upon “Color Cinematography” we have endeavors to consider such phases of actual work along this line, as would be of practical value and interest to workers on the color processes.

Of articles and formulae on the subject of rendering plates and films sensitive to light of all colors there is no end, but up to the present the subject has not been treated with regard to the requirements of the color cinematographers, and it is undoubtedly a fact that the lack of suitable panchromatic negative film has been more or less of a stumbling block in the path of most workers in the field of color cinematography.

Abundant as is the literature on color sensitizing, the valuable scientific contributions on this subject are widely scattered, and are, perhaps, in numerous instances, inaccessible to workers on color photography. Believing as we do that the possession of exact and detailed knowledge is a factor in successful experimentation, we shall endeavor to set forth in collective form some of the more interesting and important data relating to color sensitizing, and the dyes used in the preparation of so-called “panchromatic” negative film.

Unlike most other articles upon the subject this will not be a presentation of varied formulae; in fact we hope to traverse our entire subject, without the presentation of a single quantitative sensitizing formula. For good and sufficient reasons, not the least of which is the present scarcity and prohibitive price of sensitizing dyes, it would be idle for us to advocate experimentation with any given formula or set of formulae, but with a knowledge of the constituencies and properties of the various sensitizing dyes, the intelligent worker, will be enabled to select and formulate the combinations best suited to his specific requirements.

To describe, compare and investigate the more important sensitizing dyes is the province of the present article, and as a result of comprehensive examinations on a practical scale we shall limit ourselves to the consideration of that group of modern dyes known as the “isocyanines,” for experience has shown that the older dyes used in color sensitizing do not well lend themselves to the production of color selection negatives at extremely short exposures, such as are required in practical color cinematography.

Finally we shall consider how the isocyanines, as a class, differ from other dyes as regards their chemical constitution and mode of preparation. While there still seems to be some difference of opinion among authorities as to the exact chemical reactions, which result in the formation of true isocyanines, we cannot do better than quote Dr. E. König in this connection. As the Research Director of the photographic division of the Hoechst Farbwerke, in Germany, Dr. König has long been recognized as the leading authority on the isocyanine color sensitizers, and the following notes on the constitution and characteristics of the isocyanines are translated from König’s Fifth Edition of Vogel’s “Photochemie” (pages 325-330).

THE CYANINES

“...The Cyanines are among the oldest of the artificial dyes...”

CH₃

\[ \text{CH₃Methylquinolin} \]

which constitutes the mother substance of the Cyanines. The preparation of the solution of Lepidin-iodylates and Quinolin iodylates (Quinolin is likewise contained in the raw materials employed by Williams) is the first step in the formation of Cynain. E. König drew attention to the fact that singularly enough Lepidin quinolin amlycyaniniodiide had been used for decades as a sensitiser, for better or worse, although this particular Cyanin, on account of its characteristics, must be said to be very unsatisfactory for photographic purposes. The great difficulties and the many failures in working with Cyainin (bathed) plates caused many sensitizing formulae to be devised, but, nevertheless, none of these proved entirely satisfactory.

The use of Cyaininiodiides was especially recommended instead of the Iodides. The Chloride was produced from Cyaniniodiide by steaming with Hydrochloric acid. E. König (loc. cit.) proved that the iodine contained in the dye was not changed through this treatment, and that at best only a purification of the impure dye was brought about by the Hydrochloric acid.

By treatment in conjunction with silver salts cyaniniodiide may be easily converted into Cyaninichloride, bromide, sulphate, nitrate, etc. According to E. König (Handbuch III, 182), these salts do not act differently than Cyaniniodiide. E. König recommended instead of the Amycyanines (the Cyanines) the use of the previously manufactured Ethylcyanin (Lepidin quinolin ethyl-cyaniniodiide), which was much easier to purify, and much more readily soluble in water than the older Cyanin. The latter is readily soluble in alcohol, but practically insoluble in water. Ethylcyanin dissolves somewhat less freely in alcohol than Amycyanin, but quite easily in water. The alcoholic solution is a beautiful blue-violet, the solution, when dissolved in water is considerably redder in color. By the addition of a small amount of acid to the solution it is decolorised completely, as is the case with all the Cyanines, but upon the addition of ammonia the color reappears. The alcoholic solution can only be decolorised by large quantities of acid. The color free acid salts of the Cyanines (and isocyanines) are freely soluble in water and by constant steaming they are partly condensed into colored salts, undergoing a loss of one acid molecule (see E. König, “Photo. Korr.”—1904, Page 111).

Water solutions of Cyanin are extremely sensitive to light and become rapidly discolored in bright daylight; the alcoholic solution is somewhat more stable.

Cyanin strongly sensitizes Bromide of silver collodion, as well as Gelatino-bromide, for yellow, orange and red. In spectrograms the slightest effect (minima) is seen to be between E and F in the green; the sensitizing action extends as far as C² B. A considerable reduction in total sensitiveness resulting from the use of Cyanin (according to “Eder’s Handbuch” III, Page 182, to 1/3 or 1/5 of the original sensitiveness) was not found by the author (König).

As a red sensitizer Cyanin is being steadily replaced by Pinacyanol (this was printed in 1906.—En.).

DICYANIN

This dye is produced by the action of caustic potash on an alcoholic solution of alpha-gamma-Dimethylquinolinium salts; the assistance of atmospheric oxygen is necessary to the formation of Dicyanin. (This dyeing gets its name from the fact that it contains two Lepidin atoms.—En.). The dyes stuffs forms in glittering green crystals which dissolve in alcohol with a pure greenish-blue color; by diluting with water the solution becomes colored somewhat redder, due to traces of acid. Dicyanin sensitizes Bromide of Silver-Gelatine up to the a line, but the spectograms show a deep minimum between E and F with.

The sensitiveness of Dicyanin (bathed) plates behind a red filter is less than that of Pinacyanol or Pinachrome plates, although the sensitizing action extends much farther into the red. For scientific spectrum photography Dicyanin is one of the most valuable sensitizers. For three-color photography Pinacyanol de-
serves preference, as a sensitiveness extending so far into the red is not necessary for this purpose.

Silver-bromide collodion is also very strongly sensitized by Dicyanin. A Von Habi discovered that without the use of a color-filter red would be more strongly recorded in the negative than would blue (meaning that collodion emulsion is isochromatic without the use of a filter when treated with Dicyanin —Ed).

Plates sensitized with Dicyanin work entirely free from fog, even while they are being handled, not even the darkest red light is employed. Dark green illumination may be appropriately employed.

(To be continued next week)

Photographic Optics
Mr. R. C., Chicago, Ill., Writes:

In your current issues you review numerous treatises on photographic optics. These all seem to be of such a technical nature that the layman would have difficulty in understanding them. Is there anything published that treats of these subjects in such a way that the uninstrated mind can grasp their import and gain at least a slight knowledge of the subject? I await your reply with interest.

In reply.

Here is a letter which doubtless expresses the sentiment of scores of photographers and cameramen. It is regrettable to state that there have not been many treatises on photographic optics published in English, but we believe that our bibliography takes cognizance of all the works (in English) which treat of the fundamentals of optical imagery. It is not difficult for even the uninstrated worker to see that a positive lens (for instance a photographic objective) produces a real image, which may be received upon a focusing screen or upon the photographic film or plate, and by means of diagrams and text photographs the effect of various aberrations of a lens upon the definition and accuracy of the image can also be shown.

The study of these effects (or defects) cannot, however, be said to constitute even a superficial knowledge of, or training in, the science of photographic or geometrical optics, for all importance is the knowledge that under certain conditions a lens produces an unsharp, or a distorted picture, if the cause of the aberration and the means of correcting it are unknown to the student. Unfortunately for those who have not received an adequate mathematical training the subject must be left at first glance an unapproachable one, for when the construction and action of lenses and lens systems is considered, it is at once apparent that the entire proposition is of a geometrical nature, and that mathematics must play a dominant part in the science of optics.

How, for instance, could an optician produce a lens capable of fulfilling conditions that are obtained by the relations (such as focal length, relative aperture, size of image, etc.), without recourse to mathematical calculation, and how could he make a duplicate of the original objective unless certain numerical constants relative to its design had been established?

The study of lens aberrations by photographers is to be encouraged by all means. But after a certain point is reached the limitations of empirical trial are apparent, and further ground cannot be gained without recourse to mathematical reckoning. By this we mean that progress in the optical phases of cinematography, and more particularly motion picture projection will not be apparent until some of the "experts" and "engineers" (so called) have acquired the scientific training necessary to the intelligent treatment of the subject, and have furthermore fortified themselves with the study of good books on the basic theory of optics—such, for instance, as those reviewed in our photographic bibliography.

We hope that in commenting upon the subject in this manner we will discourage no one who sincerely desires to become well versed in technical optics. Some one has wisely said that "it is never too late to learn," and the science of optics is undoubtedly interesting enough to justify the necessary study and training.

This will be readily apparent to any photographer or projection-man after an intensive study of Lummer's "Photographic Optics" or Nutting's "Outlines of Applied Optics," and we recommend the perusal of these works as a preliminary in the acquisition of accurate knowledge upon the optics of photography and the theory and use of optical instruments.

When we say that Eastman Film is dependably uniform, we are not making a claim but stating a fact. Look for the stencil mark "Eastman" in the film margin.

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It introduces six wonderful improvements increasing your speed—new framing adjustment, better film transmission, advanced film channel, new focusing tube, new footage indicators, and the elimination of static. Know these great features.

This “far ahead” camera is sold at less than half the price of cameras of similar quality—200 feet magazine capacity. New automatic dissolve now ready.

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INFORMATION

I am interested in Motion Picture Photography and would like

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on my part to obtain information on the equipment as checked

CAMERAS
CAMERA ATTACHMENTS
TRIPODS
LENSES

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STUDIO LIGHTS

LABORATORY APPARATUS

DEVELOPING AND PRINTING

In using this diagram the brother is enabled to operate from either rectifier, economizer or rheostat. Should anything happen to the A. C. line all that would be necessary to continue the show would be to manipulate the switches according to the key, and operate with D. C. through the rheostat. The advantage of such a wiring scheme is obvious, and the throw overs on rectifier and economizer should enable the operator to maintain at all times, as near as possible, direct current at the arcs.
MUSIC AND THE PICTURE

Good Musical Program Suggestion from Correspondent

EDITOR MOTION PICTURE NEWS:

DEAR SIR:

I am enclosing cue sheet I have used twice for Paramount Picture of Pauline Frederick in "The Slave Market," and knowing there are many musicians, like myself, who are glad to have a good musical program for pictures, I send this one, trusting it may be of assistance to some of your readers of the "Music and the Picture" department. Enjoyed very much the reading of the two different selections of numbers that were used for a "Truant Soul." There is a place for popular music just the same as there is for any other kind of music. I have in mind a Russian story that was played at one of the theatres in this city some few nights ago, "The Dancer's Peril." The piano player used a great amount of popular music through the picture. I noticed one in particular that was entirely out of its place was the song "Aloha Oe." At another place in the picture when the drunken Pavlov is killed by Lola and lies stretched across the bed, the song "Mother" was played. Another important thing, especially where only one musician is employed, should be that he be provided with a good instrument. I had to use an instrument last summer where the back of the theatre was damp, and had to put a 60-watt carbon lamp near the action to keep it dry, as the hammers would stick and make it nearly impossible to get anything out of it. In playing a different picture every day I have all the orchestrations for each country or nation in a separate folio, so that today if I have an Italian picture I can pick out the following named "Italian" and have all the music ready that gives an Italian atmosphere to the picture. If there are other numbers that are in other folios or books that can be used, I mark them down on the inside of the cover. Also have a special line of song arrangements, as nine out of ten pictures should be closed with a good love song of the theme. In my experience with moving picture theatres I have found that good music would bring the crowds and business better than anything. I have noticed in your valuable magazine in letters from musicians that some of them favor popular music. Well, one reason that the managers want popular music is that a certain class of people, particularly the young dancing boys and girls appreciate this style of music and very often they will go out and sing one of the popular numbers played by the orchestra. How many would have been satisfied after paying $1.50 to see the "Birth of a Nation," "Intolerance," etc., if it had not been for the music.

The "Dumb Girl of Portici" is a fine picture of eight reels, but I have seen people get up before the picture was over and leave and call it rotten (a favorite word with movie fans), but it would have been altogether different had a good orchestra played it using excerpts from the orchestra and the music of the opera "Masaniello." There are a great many other little items that I might write that would interest some other musicians but will finish by giving my list of numbers for Pauline Frederick in the "Slave Market.

Musical setting for "The Slave Market" (Paramount Program).

1. Opening Bridal Tour Overture (Cundy), play through to last Allegro until S: "Bastian brings bird to Ramona.
2. Segue Mi Amo (Spanish once through as written Cue "Pirates")
3. Segue Overture Die Schone Galatea stop at 6/8 Allegro Scene Ramona leaves convent.
4. Segue Viscayan Blues (Spanish once as written Cue "Hispania")
5. Segue-finish of Overture from 6/8 Scene on ship.
6. Segue A. B. C No. 10 a. i. Stern until

8. Romantique Overture (Fischer).
9. Segue Ripples (Spanish Serenade) Stern till "O Lady Don't."
10. Anita Serenade (Jacob), mance S. Pirates in cave.
11. Ein Marchen Fantasia (Fischer), S. Ramona at window after title "Firebrands sudden return."
12. Canonetta (godard (Fischer), repeat S. "The Market place."
13. Broken Melody until end (about twice through).

I did not use any theme for this picture as it hardly called for it. I would be pleased to have brother musicians try out this program if they have the opportunity and let me know their success with same.

Thanking you for publishing this at earliest convenience, I beg to remain,

Yours for better music,

Nelson A. Heffener,
608 Hope Avenue,
Frankfort, Ky.

Installs American Fotoplayer

PROFESSOR A. G. TRAVERS, owner of the Maplewood theatre, at Eighteenth avenue and Fifty-fifth street, Bath Beach, has recently installed an American Fotoplayer, Style 40, in his theatre. The instrument was sold to him by the American Fotoplayer Company, who have offices and showrooms at 62 West Forty-fifth street, New York City.

The Maplewood is one of the most modern and up-to-the-minute theatres of that section of Brooklyn. It shows only first-run pictures, has a seating capacity of 600; admission prices are ten and fifteen cents.

"Stenopaic" Glasses Save Eyes—Claim

The latest in inventions arising from the motion picture industry's sudden growth is "stenopaic glasses," so-called by their inventor, Dr. F. C. A. Richardson, who makes wonderful claims for his invention as relieving eye strain in a recent issue of the Optometrical Record.

These "glasses" are not glasses at all, but shell eye-glass frames, with cardboard "blinders" where the glass would be, with a narrow slit through which the picture is seen. Properly adjusted, they shut out all extraneous light, yet the picture can be seen clearly. The Stenopaic Optical Company, 437 Fifth avenue, New York, manufactures these novel "glasses."
**Plaza Theatre and Poli Theatre in Bridgeport**

**Engage Musical Expert**

REALIZING the importance of appropriate music in the correct presentation of the motion picture of today, the managers of the Plaza and Poli theatres have engaged in services of W. Winkler, of New York City, to attend to the adaptation of music scores for each and every feature, booked in the future.

The first production performed with Mr. Winkler's musical arrangement was Mary Pickford in "A Poor Little Rich Girl," the second will be Geraldine Farrar in "Joan the Woman."

**Pyle, of Bartola, Has Successful Trip**

CHARLES C. PYLE, General Sales Agent of the Bartola Musical Instrument Co., who has been in the East for the last two weeks, reports a most successful trip. He claims that the majority of motion picture exhibitors are not being affected by the war and are showing their confidence of the future by purchasing musical instruments.

Mr. Pyle has sold six large sized Bartolas on this trip, two in Philadelphia, two in New York City, one in Montpelier, Vt., and one in Boston.

T. D. Waits, who has been representing the Bartola Company in the East for the last three months, has returned to the Chicago office and is being succeeded in the East by a well known musical instrument salesman.

**"THE FINAL PAYMENT"**

*In Fox Production*

**Theme:** Mexican Kisses (Slow Habanera) by Robert

1—By the River (12 & Andale Postenue) Romance by Morse until—T: "And master of all was Alfredo."

2—Agitos to action until—T: "You're a fool to let anyone, etc.

3—Continue pp until—T: "Ah, the appearance, etc."

4—Theme until—T: "Let's hurry and tell everybody."

5—Spanish Characteristic by Sanger until—T: "And so their wedding is on the feast, etc."

6—Manana Spanish Intermezzo by Brooks until—T: "August,"

7—Silvery Brook Waltz by Graham until—T: "Marie, who's Alfredo, etc.

8—Continue slowly until—T: "I won't go with you, etc.

9—Senorita Escapade by Bixie until—T: "I Casiere to be, etc.

10—Continue with ad. lib. Tympany Rolls until—T: "September"

11—Spanish Moderato by Redia until—T: "Never mind what your sister says.

12—Theme until—S: "Two men fighting with knives,

13—Good Hurry pp or ff until—T: "The jury five men are chosen,"

14—Choo-choo (Characteristic) by Durand, play it very slowly unti—t: "The trial."

15—Organ improvise to action until—T: "And Oh the look in his eyes."

16—Spanish Love Theme by G. Sanger until—T: "Flashback to court room."

17—Organ to action until—T: "Guilty."

18—Chant Due Voyaguer "(Characteristic) by Paderewsky until—T: "I saw you."

19—Continue to action until—T: "The gray and dreary waste, etc.

20—Theme until—T: "If you speak to my sister, etc.

21—Continue if with Ad. Lib. Tympany Rolls until—T: "June,"

22—Subject Spanish Intermezzo by Brooks until—T: "Go and see what all that noise.

23—Heavy Dramatic by Oehler until—T: "Priest coming out of house.

24—Silence just produce and watch effects of big church bell until—S: "Woman on floor under chair."

25—Short Organ to action until—T: "October."

26—Andante Religioso by Thorne until—T: "And at the same hour."

27—Continue to action until—T: "Swayed by an infatuation."

28—Theme until—S: "Interior of shop, Alfreito struggling with girl.

29—Good long Hurry or Agitos until—T: "Nicola's."

30—Brassy Mystery until—T: "Nicola I did it, etc.

31—Good Hurry or Agitos until—T: "God's justice is sure."

32—Another Hurry with Tympany Rolls—watch explosion and continue until—** * * * * END.

**"THE CAPTAIN OF THE GRAYHORSE TROOP"**

*In Vitagraph Production*

**Indian Theme:** Indian Love Theme by Winkler

**White Men Theme:** By the River Romance by Morse

1—"Ramona Indian" (Intermezzo) by Lee Johnson until—S: "Indians see white men."

2—Continue watching shot until—T: "One comes bearing a stick."

3—Indian Theme until—T: "What the Indians would give."

4—Select Good Agitos until—T: "Thus their destiny sealed.

5—Minnehaha (Andante) by Graham until—T: "George Curtis Capantes by Graham until—T: "Curtis starts on his secret mission.

6—Select good 4/4 Allegro (watch effects, such as Horseshoes, etc.) until—T: "Breakers ahead of the Tetons Reservation."

7—"Scherzo" (Intermezzo) by Langcy until—T: "I'm glad to see you again."

8—Romance (6/8 Allegretto) by Rubens until—T: "Indians talk to Curtis."

9—Indian Theme until—T: "He'll surely get him for the cattle."

10—"Reprise Ramona" same as cue No. 1 until—T: "At the nation's capital."

11—"Dramatic Tension No. 2" by Reissiger until—T: "Call stretcher becomes distributor."

12—"Illusion Dramatic Intermezzo" by Busanoby until—T: "Only one emotion, etc."

13—White Men Theme until—T: "Back to Washington."

14—Select good 6/8 Moderato until—T: "Do you know what will happen."

15—Select, short Galop until—T: "Flashback to scene back in Washington."

16—White Men Theme until—T: "A Man of your talent is wasted."

17—Select long Agitos until—T: "When Captain Curtis leaves.

18—Continue pp until—T: "News the Cattlemen have lost."

19—Just a Gem" (Characteristic Intermezzo) by Tobani until—T: "The beginning of the war."

20—"Select good Hurry until—T: "Fearful, antagonizing, etc."

21—Continue pp until—T: "Elsie sees a formal council."

22—Indian Theme until—T: "The Visitors dance."

23—"Indian War Dance" by Smith until—T: "After a week of restless excitement."

24—Select short Galop until—T: "Like a wind in the grass."

25—Continue pp until—T: "The signal of the revolving horse."

26—Select good Agitos until—T: "Curtis goes after the Indians."

27—Continue pp until—T: "Sheriff, this is the daughter."

28—Continue pp until—T: "Sheriff, this is the daughter."

29—Indian Theme until—T: "And as the blush dawn, etc."

30—March Bizarre (Characteristic) by Graham until—T: "Remember your fatter, etc.

31—Select good Hurry until—T: "Curtis makes this word good."

32—Morning on the Plains" (Indian Moderato) by Wheeler until—T: "Curtis goes after the Indians."

33—"Pastel Menuet" (3/4 Allegretto) by Paradis until—T: "Mob at stretcher—on—note."

34—Select good 4/4 Allegro until—T: "Keep out of the streets."

35—Select good Agitos until—T: "The major stops the fight."

36—"No. Co. No. 30, March until—T: "END."

For Better Music

The Fotoplayer

AMERICAN PHOTO PLAYER CO.

New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
"In Again, Out Again"  
(Reviewed on page 2861)  
(Artcraft Pictures)  
Fairbanks Theme: "Ballarina's Vision" (Valse Lentel) by Ibrahim  
Ukelele Theme: "One-Two-Three-Four" or "Sweet Levi Leb"  
Peace Meeting Theme: To be played as an organ solo  
1-st Just a Gem" (4/4 Moderato) by Tobani until—T: "A meeting of New Jersey Pacifics.  
2- Peace Meeting Theme until—T: "A mysterious stranger.  
3- Short Mysterious until—T: "The explosion.  
4- Effect of explosion until—T: "But even in Jerry's darkest.  
5- Fairbanks Theme until—T: "You punny punny fellow, etc.  
6- Peace Meeting Theme until—Flashback T: "Fairbanks with Girl.  
Fairbanks Theme until—S: "Fairbanks broken stone wall.  
9- Continue watching carefully for scene—where he throws stone through window, unless "The county jail.  
10-A Curious Story" (Alllegretto) by Frommel until—T: "And here comes Jerry.  
11-Continue Allegro until—S: "Fairbanks coming along—he stops near drug store.  
12- Les Sylphs" (Impromptu Valse) by Bachman until—T: "Sleuthing.  
13-Continue to action until—S: "Girl and young man in chair.  
14- Peace Theme until—T: "Flashback to Drug Store.  
15- Continue "Les Sylphs" until—T: "There is the man who wrecked my life.  
16- "Eccasy" (Alllegro passionate) by Zamecnik until—S: "Fairbanks is pulled into jail.  
17- Le Secret" (2-4 Allegretto) Intemесtio by Gauthier until—T: "But next morning Teddy learns.  
18- Little Puritan" (Gavotte) by Morse until—T: "At the end of a perfect trial.  
19- Short Organ to action until—T: "Have you anything to say?  
20- "Fairbanks Theme until—T: "Fairbanks sleeping on couch.  
21- Short Agitato to action until—T: "Out!  
22- Better Scene (S 4-3 Moderato) Intemecxo by Engelmann until—T: "That night.  
23- "Novella" (4/4 Moderato) by Ambrosio until—T: "I know it ain't caught.  
24-Continue R-watch for explosion until—T: "Teddy consults a heart specialist.  
25- Ukelele Theme until—S: "The mass meeting in street.  
26- Peace Hymn until—T: "Preparedness, my friends.  
27- "Aragonaise" from (6/8 Allegro brillante) "Le Cid" by Massenet until—T: "Gall and Weary.  
28- "Melody" (4/4 Moderato) by Kreisitcher until—S: "Your car is here.  
29-Continue to action until—T: "Are you a traffic cop?  
30- Good Gapo to action until—T: "But heavens! what have we?  
31- Continue pp until—T: "Out again after 10 terrible days.  
32- "Fairbanks Theme until—T: "The parting.  
33- Peace Theme until—S: "Fairbanks as a burglar jumping over fence.  
34- "Andante Mysterioso" by Becker until T: "I've got him, Mr. Pinch.  
35- Continue pp until—T: "And then that evening.  
36- Short Organ to action until—S: "Dynamiter in view.  
37- Short Mysterioso (watch for explosion) until—S: "Fairbanks writing letter.  
38- Very Short organ to action until—T: "A protest and warning.  
39- "Agitato" to action until—T: "Tuesday night.  
40- "Mysterioso" by Becker until—T: "In at last.  
41- Continue to action until—S: "Fairbanks in cell.  
42- Ukelele Theme until—T: "But there is trouble brewing for Teddy.  
43- Fairbanks Theme until—T: "We must take the law into our own hands.  
44- "Eccasy" (Alllegro Passionato) by Scherzando by But- onothy until—T: "The lyncher.  
45- Continue or repeat to action until—S: "Flashback to lyncher.  
46- "Storm Scene" by "Eliah.  
47- "Lighting" until—T: "You pretend to love the mob.  
48- Continue or repeat No. 45 until—T: "At the Cheese factory.  
49- "Another Hurry to action until—T: "That's the real Dynamiter.  
50- "Agitato to action until—T: "But after all they are sentenced to life.  
51- "Short Organ to action until—T: "Sentencing.  
52- Silence until—T: "Song of Freedom.  
53- Ukelele Theme until—T: *** END.  
54- "The Flashlight Girl."  
(Reviewed on page 314)  
(Hitchcock Production)  
Love Theme: "Pause (1/8 Andante)" by Gaume  
Water Theme: Characteristic by U. Lovenberg  
1- "Rosemary" (Revere) (3-4 Andante Moderato) by Harton until—T: "In all that wilderness.  
2- "La Chasse" (Hunting Song) by Tschakovsky until—T: "As the forest grew dim.  
3- Simple Avens" (4/4 Moderato) by Theme until—T: "watch for effect—such as—the explosion, etc.) S: "Interior of room.  
4- "Dramatic Adagio" by Kreisitcher until—T: "Lane's easy running.  
5- "Ein Mahrchen" (Meloious Fantasia) by Bach until—T: "A picture of a friend of mine.  
6- "Characteristic" (for waterfalls), by Lovenberg until—T: "We stop at Barclay's Cabin.  
7- "Dramatic Tension" by Winkler until—T: "Get your woman and take her.  
8- "Simplicity" (4/4 Moderato con grazia) by Dorothy Lee until—T: "Hear anything?  
9- "Dramatic Tension No. 1" by Archer until—T: "Fire on him.  
10- "Theme until—T: "The steady beat of the sun.  
11- "Salute D'Aram" (2/4 Andante) by Elgar until—T: "It's a bargain.  
12- "Dramatic Andante" by Archer until—T: "If they catch me.  
13- "Characteristic" by Lovenberg until—T: "The passing hours.  
14- "Hurry to action until—T: "For the first time he felt.  
15- Short 4/4 Moderato until—T: "The first glint of moonlight.  
16- "Agitato to action until—S: "The light.  
17- "Theme until—T: "I saw you captured.  
18- "Assessment" (3/4 Andante) by Zamecnik until—T: "Their scant supply of food.  
19- "Parnidc D'Amour" (4/4 Allegro Appassionato) by Tobani until—T: "The strangest part of it is.  
20- "Dramatic Tension" by Reissiger until—T: "I'll trouble you, etc.  
21- "End of dramatic number.  
22- Orchestra rest until—T: "The trial had been under way.  
23- Organ or Piano Solo—improving to action of screen until—T: "Backwoods justice.  
24- "After Sunset" (4/4 Dramatic Moderato) (by Pryor) until—T: "I found the scarf.  
25- "Heart Wound" (Dramatic Allegretto) by E. Grig until—T: "He was my half brother.  
26- "Serenade" (Dramatic Andante) by Widor until—T: "Interior of cabin.  
27- "Dramatic Tension No. 1" by Archer until—T: "As far as you will."  
28- Theme until— *** END.  

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SPECIAL IF YOU MENTION THIS NEW PRICE  
Small Orcheatra and Piano $25,  
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BARTOLA  
279 7th Ave., New York
Popular Philadelphia House on Site of Nickelodeon

The Poplar theatre, at Sixth and Poplar, Philadelphia, is one of those modern houses with every up-to-date equipment that has risen, phoenix-like, on the site of the old nickelodeon.

It was in the summer of 1916 that the owner of the Poplar, A. Stiefel, had his old five-cent theatre razed to the ground. On the same site by early autumn of the same year had risen this substantial structure of brick and concrete, 65 by 165 feet, of which Carl Kruger of Philadelphia is the architect.

The theatre is heated by steam, has a direct lighting system and perfect ventilation, having two large exhaust fans, twenty smaller fans, twenty doors and windows, with a disinfecting of the whole once a week.

There are 1,000 seats, all on one floor. A Rembrandt Crystal Gold Film Screen, two Power 6B machines with Gimball lenses No. 2, a throw of 165 feet, and Lou Gravel as chief operator ensures a good projection. The lobby is only 15 by 40 feet, detracting somewhat from the otherwise pleasing appearance of the theatre. The effect of the lobby will, however, be much enhanced when the contemplated improvement of enclosing it in glass doors is effected. The lobby is neatly stenciled in buff and green. There is a ticket chopper, and the ticket taker, as well as the young men ushers, are in maroon and gold braided uniforms.

In the interior of the theatre the general color scheme of green and gold is carried out in the attractive stencils and frescoes. Fifteen employees are needed to care for the well-being of the house, which is situated in a residential district. There are two performances each day except Saturday, when five are crowded in. Seven reels are shown with a price of ten cents. Children find the house especially likable.

N. Stiefel, the young son of the owner, is the manager of the Poplar, and also of the Fairmount, another house owned by A. Stiefel in the immediate vicinity. Another son assists in this family affair management.

The same program is run at both the Poplar and the Fairmount, and the same conditions in regard to children prevail. The Stiefels pride themselves especially on two things in their Poplar house—one is the superior lighting effects and the other the $10,000 Barioli organ, the first to be installed in Philadelphia. There is also an echo organ, with every attachment possible.

Lloyd Crew, a well-known musician, is the capable organist.

Fox, World, Vitagraph, Mutual releases are used with Keystone and Drew comedies. Advertising is done through a mailing list, window cards, a display wagon and billboards for special features.

High Class House in Small Town Draws the Crowds

The Duchess theatre, of Warren, Ohio, is owned and operated by J. A. Reeves. The theatre was completed during 1914, the plans and specifications for the structure having been drawn up by J. L. Decker, and architect, with offices in Youngstown, Ohio.

The theatre dimensions are 44 feet in width by 152 feet in depth. It is constructed of steel, concrete and brick. The lobby, which measures 11 feet 6 inches in width by 52 feet 6 inches in depth contains numerous one, three and six sheet poster frames and several photo frames. The box-office is equipped with a National Cash Register ticket selling machine which saves a great deal of time in handling crowds.

The interior of the theatre is neatly decorated, the walls being adorned with beautiful oil paintings. The theatre has a seating capacity of 600; comfortable opera chairs having been furnished by the A. A. Andrews Company.

A Buffalo Forge ventilating system used in conjunction with a steam heating plant keeps the theatre well heated and ventilated at all times. The semi-indirect lighting system is used in the interior.

The projection room, which is located above the lobby, contains two Powers projectors. The length of throw is 100 feet onto a Mirror screen. The music for the picture is furnished by an American Fotoplayer which was installed at the cost of $10,000.

There are four performances daily consisting of seven reels each. The weekly program consists of Paramount, Fox, Artcraft, Pathé, Bluebird and other high class productions.

The theatre, being located in the business district of the city, advertises extensively in the daily newspapers and on billboards throughout the vicinity. The management expends approximately $500 each year on improvements and in this way retains its old patrons and gathers many new ones.
New Crown Theatre Opened

THE new Crown theatre, which recently opened at Crown Point, Ind., exceeded the most sanguine expectations of the promoters, for at each showing on the opening day the S. R. O. sign was displayed. This theatre, which has a seating capacity of 530, is arranged and equipped in such a manner that patrons' comfort seems to have been a paramount feature of construction.

The heating and ventilating systems, both of latest design and proven efficacy are giving the best of satisfaction, and Cyrus Haydon, the proprietor, is being congratulated on all sides. The screen is of the latest, most approved style, and the projection room wherein are installed two machines are a joy and a comfort to the operator.

East St. Louis' New Theatre Acme of Uniqueness

THE new theatre now in course of erection, by Maurice V. Joyce, at East St. Louis, Ill., will, according to Architect George Pfeifferberger be a model of uniqueness. It is to be constructed of steel, stone and concrete, 50 x 100 feet in dimensions, facing on Main street, abutting Broadway, and will have exits on all four sides.

Not only will it be available for motion picture pictures, for a large stage and necessary accommodations for vaudeville shows are to be installed. It will be two stories in height, and every conceivable device is being utilized to insbre its being as nearly fireproof as is possible to erect such a house, and the convenience and comfort of patrons is being studied from every angle.

The estimated cost is $25,000, and special efforts are being made to have it ready for opening early in September.

The plans call for a roomy, well ventilated projection room to accommodate two machines, and the screen selected is of the most modern make.

New Theatre on Site of Hotel Recently Burned

THE new theatre, in course of construction at Burnsie, Ky., is fast approaching completion, and when completed will compare favorably with many of the picture houses of much larger towns.

The site of this theatre is the old Dobbs Hotel, on Fifth street, which was recently destroyed by fire and will face the Seven Gables Hotel.

L. M. Lloyd, the owner, is personally supervising the construction, which will be of concrete floor and walls, with an iron roof, and will be 80 feet long by 25 feet wide. On the first floor will be a confectionary and candy store, and on the second will be the cloak and toilet rooms. Other conveniences will include smoke and rest rooms.

Officers of Turner and Dahmen, Operating the Magnificent "T. & D." Theatres in West Coast Cities—Left to Right: J. T. Turner, General Manager and Vice-President; Fred Dahmen, President; E. B. Johnson, Secretary and Legal Advisor; C. L. Langley, Directing Manager and Treasurer
NO MORE DULL NIGHTS!

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NEW YORK

4 PAGE GRAVURE PROGRAM

that will individualize your theatre, also 8 x 8 inches. Front page contains a beau- tiful head of a leading player (latest pose) which covers entire front, leaving a small space for the name of the theatre. Your patrons will certainly carry this picture home. You won't sweep any of these pro- grams from your floor. 32 BIG NAMES NOW READY. Your local merchants would gladly buy space on back cover, thereby es- tablishing a House trend for your theatre without any cost to you. Write for speci- mens. Please state weekly requirements. A flat low price irrespective of quantity if used weekly.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.

14th Floor, CANDLER BUILDING.

Send for Catalogue of over 500 players and samples free. Write us giving details of your dull nights, and we will send you a comedy.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

ACCESSORY NEWS SECTION

Vol. 15. No. 23

Work on the vaudeville and motion picture theatre to be erected by the Blankers' and Brokers' Association upon the site of the old Apollo in Chicago will begin next week, according to an announcement made by E. H. Harang, representative of the ground lessees, realistically.

According to the slightly revised plans, the new theatre will cost in the neighborhood of $65,000. It will have a frontage of 85 feet and a depth of 100 feet. There will be 600 seats on the first floor and 760 in the balcony.

After reserving a space 26 x 26 feet for the lobby there will be room for four store rooms, each 14 feet wide by 30 feet deep.

All store rooms have been spoken for, and Mr. Harang was embarrassed by the number of applications for these rooms, there being barely half a houger for each of the four rooms available.

"The stage will be of standard dimensions," said Mr. Harang. "We will be equipped to present first-class vaudeville in conjunction with motion pictures."

ILLINOIS

Carl Pearson opened the new Princess theatre at Rushville last week to good business. This new house was erected to replace the one destroyed by fire last winter. It is absolutely up to date in every detail.

A permit was recently issued by Building Commissioner George Guenther to M. V. Joyce to construct a theatre at 11 and 13 South Main street, East St. Louis, for the cost of $10,100. The plans indicate that this building, which is to be up to date in every particular, will be completed for the fall season.

KANSAS

The Royal theatre, owned and managed by E. H. Hollister, Kansas City, opened its doors to the public recently with Paramount Pictures. Kansas City has a population of 400,000 people, and Mr. Hollister has built in the town and the industry and invested about $10,000 in a new building and equipment. The new theatre is screened thorough and is equipped with the latest technical equipment.

Another community in Kansas has just reason to be proud of its brand new theatre. H. E. Crabtree, a native of the town, has purchased a new location and equipment of a theatre so that the people of Kansas would not only get a first-class program, but the presentation would be equal to the best.

KENTUCKY

The Masonic and K. of P. lodges of Cynthiana have purchased the building occupied by the light plant. They have bought the last lot before it was built on, so they have possession of the entire building. The lower floor will be used for picture shows and any other entertainment. Something of this kind has been needed badly here. The upper room will be used as a lodge room. The amount involved was about $4,000.

MICHIGAN

A new theatre is to be erected in Flint by Lester Matt, who now operates the Strand theatre. He reports that it will seat 1,500 and that work will be up to date in every detail. An announcement was made recently by the building contractors, the K. L. Ford and J. G. Smith, that the new structure to be erected in Flint by Lester Matt, who now operates the Strand theatre. He reports that it will seat 1,500 and that work will be up to date in every detail. An announcement was made recently by the building contractors, the K. L. Ford and J. G. Smith, that the new structure will be erected to replace the one recently destroyed by fire. The new theatre will have a seating capacity of 1,000, and will be equipped with the latest technical equipment.

MONTANA

Another community in Montana has just reason to be proud of its brand new theatre. R. E. Crabtree, a native of the town, has purchased a new location and equipment of a theatre so that the people of Montana would not only get a first-class program, but the presentation would be equal to the best.

NORTH DAKOTA

W. E. Kurke is preparing the plans for the new moving picture house for Moultrie to be owned by Sam F. Field, present manager of the Palace theatre, which will be located in the Rasmussen building on Front street between Fifth and Sixth streets.

This building will be remodeled throughout and the back of it extended to the present which will be used for car service, with 130 feet in width, and a seating capacity of 900. In the front part of the building will be the lobby, ticket offices, a cigar store and an ice cream parlour.

The stage will be 16 feet deep and 28 feet wide, and an indirect lighting system will be used.

TOOLS

Many high class tools are attrac- tively priced in our "Odds and Ends" pamphlet which is mailed free on request.

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Adjustable Opera Chair

Can be changed from adult's chair to child's chair by pressing catch and raising. Write for booklet.

Family Opera Chair Organization, St. Louis, Mo.
NEBRASKA

The Nate Desks Loan and Investment Co., of Lincoln, Neb., have purchased the Opera House at Gothenburg, Neb. The company will expand between 350,000 and 400,000 in remodeling the Opera House, making it one of the best houses in Central Nebraska, with a seating capacity of 245 on the ground floor and 100 in the balcony. The Opera House will be redecorated and modernized from cellar to roof, with a new front to the building. The best motion pictures will be shown that the market affords, also read shows and vaudeville. As this theatre has a stage 36 feet, with fly galleries, any company can be accommodated. Other notable features will be a ladies' rest room and nursery, a gentleman's smoking room. The building as it stands is 50x100 feet.

OHO

William Gordon announced last week that he had purchased the old Hopwood property on the east side of Main street, just south of Fourth street, Middletown. This is one of Middletown's old landmarks and passes into Mr. Gordon's hands after being in possession of the Hopwood family for several years. Mr. Gordon plans to erect a modern open-air theatre similar to but more magnificent than his building on Second street, which was destroyed by fire two years ago. The expanse and high price of building material may prevent Mr. Gordon from starting on the structure this summer, but his plans will eventually be carried out.

PENNSYLVANIA

Frankford, a thriving suburb of Philadelphia, is to have a new theatre which, J. E. Rowan says, is to be the handsomest neighborhood house on the state. The same lady reports William Frechfeld, already interested in several large picture houses in the Quacker City, as the owner. It is positive that L. Tupper, associated with Mr. Frechfeld in the Frankford, Tunga, Coliseum and Uptown theatres, will be managing director of the new house.

It will be erected near the present Frankford theatre on the same block, in fact—and will be an 1,800-seated house, to cost $150,000.

The company has purchased the property of Charles Lang and Dr. W. G. Williams, forming the building. The theatre will extend from East Mifflin through to East Dayton street.

The new house will have a seating capacity of 1,988, which will make it available for conventions.

The plans for the theatre were drawn by George Rapp, Chicago architect, who designed the Orpheum and the projection theatre at Baraboo. It will be modeled on metropolitan lines, with a foyer extending from the entrance on Mifflin street to the alley, a distance of 132 feet long and 22 feet wide. There will be no balconies, but a number of boxes are to be installed.

The P. and H. Amusement Company, which will build the new playhouse, is present the operator of the Orpheum, Fuller and Strand theatres.

One of the largest theatres in Milwaukee, which was opened as a vaudeville house and is now being devoted part of the day to pictures and the balance of the time to presenting legitimate vaudeville. The house is the nearest rival house.—the Miller theatre. This huge theatre seats over 2,000 people, yet has found it advisable to play pictures for a certain portion of the day. And the strange part of it is that the house is always well filled for pictures. These people fill the theatre for all the hours of the day, according to the performance of the married couples and families, with the result that the house is always well filled for pictures.
THE movie theatre owner is responsible for his own success. He must provide two things to insure continuous patronage—good films and an attractive interior.

At reasonable cost, you can add to the decorative treatment of your theatre interior by installing Berger's "Classik" Steel Ceilings. The illustration shows the distinctive effect obtained by the use of these ceilings, which can only be duplicated by the most expensive plastic relief work.

The unequalled variety of patterns offers a wide range of treatment. Effects appropriate to any size or style of room are provided for, yet with harmony and consistency of style prevailing throughout.

Berger's "Classik" Steel Ceilings are also sanitary, easily erected, fire retardant and indestructible—cannot crack, chip or fall down. Aside from an occasional coat of paint, they require no upkeep expense. These ceilings will give you permanent satisfaction.

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Two years ago Motion Picture News foresaw the inevitable prominence of the state rights market and set about meeting it.

Data was compiled and a representative sent out over the entire country to visit the independent exchanges.

Today the State Rights Department of Motion Picture News occupies a strategic position. The data we have exists nowhere else. We are, moreover, in immediate daily touch with the entire state rights field.

To publish this information would require an entire edition of this paper.

This is impossible and unnecessary; but all this information, or most of it, is immediately available to any producer, distributor or exhibitor of state rights pictures.

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Our office is headquarters for the makers and buyers of independent pictures. We offer to each a practical, complete and real service.

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Make every man prove his proposition and submit proof of established ability and actual accomplishment.

We claim to have the largest and best laboratory-studio in America and to be able to serve the motion picture trade completely and well.

When you visit our plant you will see that we have everything, have done everything and can do everything we advertise or talk about.

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There are reasons—Come and see them.
JUNE 16, 1917

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

For

The new “open booking” plans of Paramount and the future Artcraft attractions

See pages 3657 to 3680

VOL. XV-NO. 24

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NEW YORK CITY.
More than 5,000 exhibitors in America bear testimony to the superlative quality and drawing power of Artercraft productions and to the fairness of Artercraft's leasing policies.

Famous Players-Lasky Corporation has acquired control of Artercraft and adjusted distribution dates so as to enable the exhibitors to play the great Artercraft pictures without having to pay for the Paramount features of the same release date.

Artercraft Pictures in the future as in the past will be distributed under the “star series” selection plan. The coordination with Paramount commencing August 5th gives the Artercraft exhibitor protection so that when he plays a new Mary Pickford-Artercraft feature he will not be in competition with one of her previous program releases.

Artercraft distributes the productions of the world’s most popular stars and directors.
“She is more vital to the success of a motion picture theatre than seats to sit in,” said a commentator about Mary Pickford.

He should have added that where her pictures play there are never enough seats!

Known as “The World’s Sweetheart,” Mary Pickford has been the most potent power for increasing patronage than any other single agency in motion pictures.

Her Artcraft releases include “The Poor Little Rich Girl,” “A Romance of the Redwoods,” “The Little American,” (for early release) and “Rebecca of Sunnybrook Farm” (now in course of production).

There will be eight Mary Pickford releases during the coming year.
Douglas Fairbanks

Seven Productions

Douglas Fairbanks proved the greatness of men screen stars. His tireless vitality, teeming with good humor, won instant popularity. His name is synonymous with capacity houses.

His first Artcraft picture was "In Again—Out Again." A good title, since audiences throughout the country came again and again to see him. A typical Fairbanks photoplay, "Wild and Woolly," will be released soon.

Artcraft announces seven of his pictures during the coming year.
George Cohan is the man who made "Broadway" famous—the author and actor who has closely touched the hearts of the great American public and reaped the tremendous benefit of his joyous nature and "drawing power," both for himself and exhibitors showing Artcraft Pictures.

"Broadway Jones" has proved a tremendous attraction from the "box office" point of view and from the standpoint of satisfying and pleasing audiences.

His proved ability and "drawing power" demand all the pictures he can make, but his dramatic engagements only allow time for two great Artcraft Pictures for the year.
ELSI E FERGUSON
Seven Productions

One of the most beautiful and talented actresses in the world.

Since her earliest stage days she has always been a "box office" attraction that could be counted on anywhere in the United States.

Her great dramatic talent and successes, among which are "The First Lady of the Land," "The Strange Woman," "The Outcast," "Margaret Schiller," "Shirley Kaye" and brilliant revivals of the classics, and her position in American theatrical history as the successor of Mary Anderson and Julia Marlowe, demand at least seven Artcraft productions for the coming year.
CECIL B. DeMILLE
Four Productions

Master mind, genius, artist, the personification of directorship and founder of the Lasky School of Motion Picture Art. Master of photographic illusion and a man schooled by David Belasco, Artcraft Pictures Corporation has in Cecil B. De Mille's productions four great attractions.

"Joan the Woman" is still in the minds of all—as an example of the heights to which the motion picture can ascend when in the hands of a master of his art.

Mr. De Mille's four personally directed pictures do not include his two productions in which Geraldine Farrar will star.
Geraldine Farrar

Two Productions

America's most popular prima donna and one of the greatest screen attractions in America to-day.

Her histrionic ability, physical fortitude and courage, placed her in the enviable position of being the one possible living choice for the part of Joan of Arc in the great photoplay, "Joan the Woman," and the only actress who could have accomplished such a masterly piece of work.

Her triumphs in "Carmen," "Maria Rosa," and "Temptation" have made her pictures some of the most desirable attractions obtainable to-day.

Miss Farrar's grand opera engagements limit her pictures to two productions, each to be personally directed by Cecil B. De Mille.
The name of Griffith is a magical one in the motion picture industry. It means super-production, limitless imagination and directorial genius.

The man who conceived "The Birth of a Nation" and "Intolerance" will personally direct six shorter, but no less tense, photoplays for release through Artcraft during the coming year.

These pictures will bear his name, a "capacity" mark for any theatre, anywhere.

Mr. Griffith will return soon from the European battle front where, under the auspices of the British War Office, he is recording for all time the greatest struggle of the ages.
Commencing August 5th next, Paramount and Artcraft Pictures Corporations will coordinate their systems of photoplay distribution, and the productions of both companies will be leased to exhibitors along identical lines.

This means that the opportunity to exhibit the great productions and unrivaled stars of Paramount Pictures is open to all exhibitors. Paramount's policy of fairness, cooperation and protection which has won and deserved confidence in the past will be enhanced in the future by a great effort to achieve even a higher degree of service.

On succeeding pages is additional data about the Paramount plan and the stars, old and new—with the number of Paramount Pictures in which each will be starred for the coming year.
The newest and one of the greatest of all Paramount's vast array of stellar attractions is Mme. Petrova.

Her world-wide tours in concert and vaudeville and distinguished theatrical engagements, and her many screen successes in which sheer dramatic power and histrionic force have carried her forward to personal triumphs, have created for her a host of patrons. Her following is one of the largest enjoyed by any screen star, as shown by the "box office."

Her first Paramount Picture has been by long odds her greatest screen triumph to date and its reception betokens great returns for future Petrova triumphs, of which there are eight scheduled for the next year.
This stellar combination has jumped to stardom in a remarkably short time by their ability to portray “youth.” They look it and they act it. They make you and me and the whole American public dream again the dreams of our youth.

Booth Tarkington’s “Seventeen,” Dickens’ “Great Expectations,” and Gene Stratton Porter’s “Freckles” have played to the largest number of “extra days” through the “big towns” of any Paramount Pictures for the same period since release date.

The famous authors and stories helped, but the “drawing power” and ability of these young stars to put their pictures over give exhibitors an opportunity to book eight of them in the next year. The Pickford and Huff pictures are the kind that make your patrons come back for more.
One of the best known character artists appearing on the screen today is George Beban. He stands without peer in character delineations on both stage and screen. Comedy and pathos are intermingled in such pleasing proportions as to make his pictures marvels of dramatic skill.

Since his first motion picture, “The Italian,” followed by “An Alien” and “Pasquale,” his pictures have been unequalled drawing cards in several of the largest cities and very popular the country over.
One of the most charming and versatile actresses, with a long string of stage successes, surmounted by a remarkable screen career, is Fannie Ward.

Best remembered as a comedienne on the stage, it was no wonder to her long list of admirers when she portrayed the leading role in “The School for Husbands,” a light comedy.

Fannie Ward is best known to photoplay patrons, however, as a tragedienne, and no one who saw her play the irresponsible society woman in “The Cheat”—branded by a Jap for selling him out, will ever forget it. This picture started photoplay history, startling the amusement world by giving to the stage its first play from the screen. The success of this picture was largely due to Miss Ward’s dramatic power and her subsequent successes have proved her right to a place with “the greatest drawing cards on earth.” Miss Ward will appear in eight Paramount productions during the coming year.
Unique in the American theatre, Julian Eltinge has won great fame and thousands of followers because he does one thing better than anyone else. As an impersonator of feminine characterizations, he has no equal.

After five years a headliner in high class vaudeville, Mr. Eltinge became a star in musical comedy and his successes, “The Fascinating Widow,” “The Crinoline Girl” and “Cousin Lucy,” have been seen in practically every city of size in America. In New York where his popularity has grown with the years, a theatre—The Eltinge—bears his name.

Paramount anticipates distinctive photoplays with Mr. Eltinge, of which three are announced for the coming year.
Vivian Martin, with her big appealing eyes, her blonde curls and her way of witchery, is one of the big stars of the Paramount Program. There is an illusive charm about her, a sort of mingling of shy youth and mature depth, that has placed her among the most popular artists of the screen. Miss Martin has appeared in "The Stronger Love," "Her Father's Son," "The Wax Model," "The Spirit of Romance," "The Girl at Home," and other photoplays, which have attracted and held public patronage. She will appear in eight productions for Paramount next year.
Wallace Reid is one of the most popular male stars on the screen today, who first attracted attention among screen patrons in "The Birth of a Nation."

When a fitting "Jose" was desired for Géraldine Farrar’s "Carmen" Mr. Reid was selected for the part. Again he appeared with Miss Farrar as Eric Trent, in the great masterpiece "Joan the Woman." His physical prowess quite as much as his perfection of feature has made him steadily advance in popularity, until without question he is one of the biggest stars appearing in Paramount Pictures.

Among his best known Paramount successes are "The Golden Chance," "The Yellow Pawn," "To Have and to Hold," and "The Prison Without Walls." Mr. Reid will star in eight big productions under the new plan.
Little "Ann of the Follies"—one of the brightest stars that twinkle on Broadway, or "The Great Right Way," no matter what the name of the town!

In "Susie Snowflake" the little dancer displayed a sincere, intelligent, gifted power of delineation that made a host of patrons, and proved when "The Rainbow Princess," her next picture, came along—by the number of rebookings and the gross business reported by exhibitors—that there should be at least two of her pictures for the next year.

With the superb quality of Paramount Pictures the variety of subject and appeal of such stars as Ann Pennington makes it a necessity for an exhibitor to book all the Paramount Pictures.
Sessue Hayakawa has brought to the American motion picture the mysterious, the magic and mystic of Japan. No foreign-born actor of a generation has won so many admirers as this brilliant young Japanese, whose interpretations of the problems of the Oriental in Occidental lands has given him a unique place in the motion picture firmament. His wonderful playing in “The Cheat,” “Alien Souls,” “The Soul of Kura-San,” “The Bottle Imp” and “The Jaguar’s Claws” foreshadows brilliant and popular productions, of which he will contribute eight through Paramount to exhibitors during the coming year.
Miss Burke's piquant beauty, her appealing femininity and the gentleness of her impersonations have made her name a household word throughout the land. Miss Burke has attained an enviable position as a screen favorite. She is undeniably America's premier stage comedienne.

Paramount is privileged to announce, by arrangement with F. Ziegfeld, Jr., three of her productions during the ensuing year. The first of these will be "The Mysterious Miss Terry," by Gelett Burgess, followed by a visualization of W. Somerset Maugham's great drama of the Northwest, "The Land of Promise," in which Miss Burke appeared on the dramatic stage. The greatest authors, directors and players will contribute their genius to her new Paramount productions.
No one who witnessed it will ever forget Pauline Frederick's last appearance on the stage in "Joseph and His Brethren." This was the climax of a successful stage career which gave her the enviable position of the leading emotional actress of the day.

At the height of her career Miss Frederick deserted the stage for the screen, where she appeared in the Famous Players' production "The Eternal City." From the beginning she became one of the biggest drawing cards on the Paramount Program. Her artistry has marvelous depth and power, and she has duplicated a brilliant stage triumph on the screen.


Pauline Frederick will appear in eight Paramount Pictures under the new plan.
Long will "Miss George Washington" and "Snow White" live in the minds of exhibitors as direct return boosters.

Each of Miss Clark's pictures seems to "outdraw" her last. The reputation she has built up with the aid of the superb Paramount Pictures and her long chain of successes have absolutely established her future "drawing power" as one of the leaders in that charmed circle of the "sure-fire," "rain or shine," dependable stellar attractions that "crowd" theatres.

With such famous plays as "The Amazons," from which her next picture is adapted, she will have even greater triumphs.
PARAMOUNT-BURTON HOLMES TRAVEL PICTURES

are the most famous travel pictures ever released, and are fast bringing the people of the United States to realize the truth of Mr. Holmes' famous slogan, "To travel is to possess the world."

The Exhibitor's Salvation:

"The feature picture cannot with any degree of certainty be relied upon for an evening's entertainment for all kinds of people. When such a condition arises the miscellaneous part of the program made up of short and diversified subjects, combined with a superlative musical program, has proven to be our salvation."

Harold Edel, Managing Director Strand Theatre, N. Y. (From Dramatic Mirror)

Paramount-Burton Holmes Travel Pictures are sure to please. They are also "drawing cards" since thousands of people have read Burton Holmes' books and seen his lectures advertised for thirty years or more.

Get a few new people every week—and keep them all coming back—and soon you won't have seats enough to hold them.
“FATTY ARBUCKLE”

will make one of his two-reel famous laugh and money makers each month. They are unequaled, good, clean humor, and out and out “house fillers.”

Single Reel Comedies

Victor Moore

has lately been releasing a series of single reel comedies among which are “Flivvering,” “Moving,” “Bungalowing”—probably the best single-reel laugh-makers ever released. Each one of them has been selected from the thousands on the market for the famous Strand Theatre, New York, each week.

Black Diamond Comedies

are the last word in tricks, photographic illusion, and rollicking, riotous, screamingly funny one-reel comedies. In certain localities these pictures have proven the biggest drawing cards among the Paramount short subjects.

Paramount-Bray Pictographs

are the most advanced single reels released. It is a semi-comedy one-reeler, blending entertainment with education in a most palatable style. “The Magazine on the Screen” and the Bray Cartoons make one of the most popular and “best sellers” of the Paramount single reels.

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE
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Controlled by FAMOUS PLAYERS-LASKY CORP.
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Isaac L. Lasky, Vice Pres.
Cecil B. DeMille, Dir. Geo.
Advantages of the
New “Open Booking” Plan
for Distributing

Paramount Pictures

The “Star Series” System combines all the stability of the program plus the advantage of selective open booking.

Particular advantage to the Paramount exhibitor is the elasticity of the plan, whereby he may play the great attractions released through Artcraft without having to pay for the program pictures of the same release date.

He may choose for his patrons the stars he knows by past performances attract the greatest audiences and please the greatest numbers. Through the establishment of the finest service department ever created, Paramount will lend such aid and assistance as never before has been given to the exhibitor. Big and small—all will benefit. From national advertising to local circularization, the hand of cooperation will be untiring in the service of the Paramount exhibitor.
We are Preparing a List

OF SOME OF THE COMPLIMENTARY THINGS WHICH HAVE BEEN WRITTEN US BY MANAGERS, DIRECTORS AND ARTISTS CONCERNING THE WAY WE CONDUCT OUR ENGAGEMENT DEPARTMENT.

FROM STARS TESTIFYING TO THE GOOD WE HAVE DONE THEM THROUGH CAPABLE MANAGEMENT AND EFFECTIVE PUBLICITY;

FROM MANUFACTURERS FOR THE JUST MANNER IN WHICH WE DEAL WITH THEM;

FROM CONCERNS WHICH WE HAVE SUCCESSFULLY FINANCED;

FROM EXHIBITORS FOR THE "TIPS" WE HAVE GIVEN THEM WITHOUT CHARGE;

FROM MAGAZINES, JOURNALS AND NEWSPAPERS ALL OVER THE WORLD FOR THE EXCELLENCE OF OUR WEEKLY NEWS-NOTES, INTERVIEWS AND ARTICLES;

FROM THE STUDIO TECHNICAL HEADS REGARDING THE EFFICIENT AND COURTEOUS HANDLING OF OUR STUDIO LAMP AND TRAVELLING-POWER-HOUSE AGENCY.

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ANITA STEWART in "Clover's Rebellion"

PEGGY HYLAND and MARC MACDERMOTT in "The Sixteenth Wife"

EDITH STOREY and ANTONIO MORENO in "The Captain of the Grey Horse Troop"

ALICE JOYCE and HARRY MOREY in "Her Secret"

EARLE WILLIAMS in "The Buck"

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"I have only been playing Vitaphone pictures for three weeks and my business has increased fifty per cent."

C. A. NOLAN, Manager.
Gem Theatre,
Jamestown, Pa.

GREATER VITAGRAPH

A Five Part Blue Ribbon Feature

J. STUART BLACKTON and ALBERT E. SMITH Present

ALICE JOYCE and HARRY MOREY in "The Question"

by Lawrence McCloskey
Directed by Peter N. Vekroff

Can a man and woman sign their love away?
Can they starve their souls and heart-hungry
go their separate ways at the bidding of the law?

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
EVERY SHOT A HIT!

Most timely. I wish every theatre in the land would run it. If you have any more like it I want them.

GEM THEATRE, GRUNDDY CENTER, IOWA

"A wonder! Played to capacity twice—a record here—and will play it again. A money getter and a powerful attraction."

LYRIC THEATRE, TULARE, CALIF.

Thomas Dixon’s Mighty War Drama

The FALL OF A NATION

IN SEVEN TREMENDOUS PARTS

GREATER VITAGRAPH

Music by VICTOR HERBERT

If you like the “News,” write our advertisers; if not, tell us.
Goldwyn’s Exhibitor Policy

The policy of Goldwyn is one of sanity and cleanliness; of honor and dignity. It is a policy under which the Goldwyn organization and all exhibitors will meet as business men.

With this policy we feel sure all exhibitors will come to regard Goldwyn, from the start, as “the company that keeps its promises.”

Goldwyn proposes to eliminate much of the red tape of the picture industry; to remove many of the sources of irritation that exhibitors have heretofore encountered.

This should make all exhibitors feel that here, at last, is an organization that wishes to feel it is in actual partnership with the men who show Goldwyn Pictures to the public.

May we ask you to wait until our branch managers and other representatives in all sections of the country call on you before you decide upon any plans or contracts involving the future and the prosperity of your theatre?
Goldwyn Is Not Building On Sand

The rock bottom foundation of all Goldwyn Pictures will be the stories we purchase for production. We do not fear to tell exhibitors that Goldwyn ranks the story itself as the first essential.

Next, and of equal importance, is the manner of its production. A hundred skilled factors are contributing their talents and genius to every Goldwyn Picture.

The powerful personality of a popular star in every picture is Goldwyn's third element.

Goldwyn has not trusted to any one element to make its productions successful. We have combined three elements into one. By doing this Goldwyn utilizes every ounce of star values without placing exhibitors at the mercy of stars.

That sane critic, Mr. Hector Fuller, of Indianapolis, had uncanny foresight when, as long ago as last December, he wrote of Goldwyn as “the picture company with brains.”

Goldwyn Pictures

16 East 42d Street, New York City
Telephone: Vanderbilt 11
William Fox films are in every corner of the globe. If you do not show them, you’re behind the times.

**“WRATH OF LOVE”**

The Cast
Roma Winet......Virginia Pearson
Ethel Clark.............Louise Bate
Bob Lawson......Irving Cummings
Mrs. Lawmon......Nellie Statter
Dave Blake.........Frank Glendon
Caddy.............John McCann

Story by Mary Murillo

A splendid story of love and jealousy in which intrigues by international spies furnish the complications, makes "Wrath of Love," Virginia Pearson's newest production, of timely interest. This is the plot of Miss Pearson's coming release:

Roma Winet suffers from passionate jealousy but lives happily with Bob Lawson, whom she has just married. When war comes, she grows violently jealous of Ethel Clark, who has been left in Bob's care by Dave Blake, his chum. Dave has left to enter his country's service. When he returns on a furlough, he goes to the home of Bob's mother, where Ethel is staying.

While Dave is there, Bob joins them. He warns Dave that spies are following him. Just after Dave flees, Roma chances by and her finding Bob and Ethel together drives her frantic. Jealousy at subsequent events makes life almost unbearable for her. She sees Bob go on mysterious missions to the rear of his estate where Dave is hiding; then she sees Ethel go there. Roma does not know the girl is carrying important papers, and she upbraids Bob for his apparent attentions toward Ethel.

Roma persists in misunderstanding the motives of her husband until a hard battle with the spies in which Dave and Bob are successful, clears away the difficulties, and she realizes how unjust she has been. The woman is freed at last from her one besetting fault.

**NEW KIDDIE FEATURE**

Another marvelous picturization of a great story has been practically completed in William Fox's studios at Hollywood, Calif. Telegraphic advice from the coast are enthusiastic over this new product for the Fox Kiddie Features. C. M. and S. A. Franklin, undoubtedly the most capable child directors in the world, were in charge of the cinema and they have made a masterpiece.

The perfume Theda Bara uses in aiding her portrayal of Cleopatra in William Fox's coming release was made for her by Anne Haviland, famous psychic perfumist, from a 2,000-year-old formula. The fragrance is so strong that it would not be strange if it were detected on the screen when the pictures are shown.

There's not a dull moment in the entire five reels of "Some Boy!" George Walsh's newest production. The picture opens with a laugh and it ripples along in smiles. It closes with a hearty chuckle. Doris Pown, one of the prettiest girls in pictures, again appears opposite "Smiling George." The others in the company are known widely among film fans.

**“SIX CYLINDER LOVE”**

"Six Cylinder Love," the current Fox film comedy release, is two reels of jollification, two reels cheek-full of chuckles. Tom Mix, the world's champion cowboy, is featured in this laughbringer. Mr. Mix also directed it. This new comedy's release was delayed for a short time while a sufficiently large adding machine to count the laughs was installed. "Six Cylinder Love," is a fast riding, twin-six comedy in every way.

**BARA HAS TRIUMPHAL TRIP**

Famous Fox Artiste in Los Angeles This Week

Theda Bara's transcontinental journey to the William Fox studios in Hollywood, Calif., continues to be a real triumphal trip. When Miss Bara left New York on the Twentieth Century for Chicago, her private car was filled with flowers from admirers.

At Chicago, the world-famous William Fox artiste received a tremendous ovation. Miss Bara then proceeded to Kansas City, Mo., for a brief stop-over. Although her train arrived there at 8:45 a.m., the depot was thronged by crowds waiting to catch a glimpse of the world's best-known actress.

It is expected that Miss Bara will be at Los Angeles early this week. The Fox studios in Hollywood, Calif., have been put in gala dress in the star's honor.
An electro of this series of Pearson pictures will be supplied free to any Fox exhibitor upon request.

TAKES FIRST PRIZE IN ALL FEMININE GRACES

William Farnum in "American Methods"—Special.

Virginia Pearson in "Royal Romance."

June Caprice in "A Small Town Girl."

R. A. Walsh’s Drama, "The Silent Lie."

Theda Bara in "Heart and Soul"—Special.

Stuart Holmes in "The Broadway Sport."

Nance O’Neill in "The Final Payment."

Valeska Suratt in "The Slave."

Virginia Pearson in "Wrath of Love."

George Walsh in "Some Boy."

FOX FILM COMEDIES

Hank Mann in "His Love Fight."

Ray Griffith in "An Aerial Joy Ride."

Billie Ritchie in "His Smashing Career."

Tom Mix in "A Roman Cowboy."

Charles Heine Conklin in "His Bomb Policy."

Hank Mann in "Suds of Love."

Tom Mix in "Six Cylinder Love."

WALSH A PRESS AGENT

George Walsh, the effervescent William Fox star, has immortalized the down-trodden press agent for the silent stage. George’s peppery impersonation in "Some Boy!" is so "wild and wooly" that he has to disguise himself as a woman to overcome the effects of one of the stories he sends out. The plot moves with the rapidity characteristic of all of George’s features.

130 W. 46th St.
New York City
WILLIAM FOX

Presents

The Million Dollar Film Fantasy

A DAUGHTER of the GODS

with

ANNETTE KELLERMANN

NOTICE!

MANAGERS of high class theatres, with big capacities, who play road attractions, operas and big motion picture productions, are invited to communicate for dates for the William Fox Film Fantasy A DAUGHTER OF THE GODS, with Annette Kellermann.
Show runs two hours and ten minutes.
Cost $1,000,000 to stage in the West Indies.
Special musical score by Robert Hood Bowers.
Prices from 25c to $1.00. No lower scale will be considered.
A box office record smasher in any city or weather.
In applying for dates give full particulars, stating capacity by floor.
Number of pieces in orchestra.
Number of projection machines and make.
What is your regular scale of prices?
What is your regular policy of productions?
PERCENTAGE * TERMS * ONLY
Seating capacity must not be less than 1000 seats.
Many cities still open.
Only the best theatres will be booked.

Wire, Write or Call
SAMUEL F. KINGSTON
Daughter of Gods Booking Office
130 WEST 46th STREET NEW YORK CITY
"EVERY SELZNICK-PICTURE MADE MONEY FOR ME," says Exhibitors Circuit Officer.

(COPY OF TELEGRAM)

T. L. Tally, vice-president National Exhibitors Circuit, just arranged to "play SELZNICK-PICTURES" at his famous TALLY'S BROADWAY Theatre, Los Angeles. Tally states every SELZNICK-PICTURE has made money for him. While he realizes that a great number of National Circuit members are now using SELZNICK-PICTURES he is going to use his efforts to get pictures to members who are not using them.

THEY MADE MONEY FOR TALLY; THEY'LL MAKE MONEY FOR YOU
HERE THEY ARE!
The Latest SELZNICK Favorites.
Box Office Winners at a Glance.

NORMA TALMADGE in "POPPY" An adaptation of the famous novel by Cynthia Stockley; directed by Edward Joseph

HERBERT BRENON Presents "THE LONE WOLF" by Louis Joseph Vance with Hazel Dawn and Bert Lytell

ROBERT WARWICK in "The SILENT MASTER" By E. Phillips Oppenheim Directed by the Renowned Leonce Perret

CLARA KIMBALL YOUNG in "THE EASIEST WAY" By Eugene Walter Directed by Albert Capellani

"THE BARRIER" by REX BEACH
A Red-blood Drama of the Last Frontier
Action—strong, vigorous, atingle with impulse and dramatic fire—that’s what carries you to the very height of exciting pleasure in Triangle Plays. And such human action it is, so full of gripping interest, that you rise in your seat in anticipation of what is coming next. You can’t help it.

Characters in Triangle Plays *live*. They breathe. They have *real* personality. They make you forget that they are but the vehicles for the finished expression of genius. Players who are unusually individual lose themselves in their work of the silent drama, the picture-romance of *Triangle Plays*.

*The Foremost Productions in Motion Pictures*

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
Mack Sennett-Keystone Comedies

Fun Thrills and Girls

Are You Wearing The Keystone Smile?

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

How can an advertiser continue advertising? By giving YOU value.
Motion Picture News

James Oliver Curwood's virile story of the Canadian Northwest has been given a magnificent setting by the producers. Several times was the invitation audience at the Broadway theatre moved to applause by the transplendent beauty of the scenes. In all respects "Her Fighting Chance" is a picture the likes of which are seldom seen. The story has one long, powerful vein of suspense. Technically, the scenes have been so arranged that the utmost has been gotten from this valuable property. Certain incidents are withheld from the audience just long enough, and when finally they are flashed across the screen their effect is thrilling, to say the least.

Morning Telegraph

This story of love and revenge in the North country is an intensely interesting feature, a thrilling and inspiring production. Acting, story and setting are superb and the film ranks among the most artistic and entertaining features ever produced. A novel double exposure introduces Jane Grey as herself and in character, and from the opening scene there is interest and action in the film and suspense held throughout. The wonderful Arctic country has been vividly pictured, and yet film footage is not taken up for the sake of scenery alone. The background of every scene is picturesque, and every scene a vital part of the story.

The Dramatic Mirror said: "Frank Hall should have no trouble whatever disposing of the rights in every territory. That makes it:

Unani

Controlled by Frank Hall Productions, Inc.
Three very important points that constitute a thoroughly entertaining photoplay are embodied in this production, namely, an interesting and consistent story, splendid photography and a high water mark in productive perfection. The locale is laid in the Northwest, which affords ample opportunity for some very realistic snow scenes, and in this respect not one point of value has been overlooked by the director that would in any way add to the thorough convincing atmosphere and realism that the photoplay undoubtedly contains.

"Her Fighting Chance" is an entertainment of value and one worthy of the exhibitor's attention. It lacks all sex elements and avoids the melodramatic, but sticks closely to consistency, making it all in all a production of merit.

New York Star

Edwin Carewe, under whose direction this film was produced, has seldom done anything better. In fact, all the way through, direction and photography stand out preeminently.

Jane Grey, for once in her life, has been properly cast, and her support, who include Thos. Holding, Percy G. Standing, Edwin Porter, Fred Jones and Wm. Cohill, capable artists, help the general morale of the picture. The story, an out-of-doors tale, will appeal to both old and young, and is quite refreshing in spots. The titles, toning and tinting are all that could be desired. "Her Fighting Chance" ought to be a corking State Rights seller.

Viewed purely on its dramatic side, the picture is an excellent example of what can be accomplished on the screen with a good story and a competent star and cast in the hands of a thoroughly capable director. The picture gets over on the strength of story and manner of presentation without resorting to the spectacular. The characters are well selected both as to type and ability. This also holds good of the minor characters, who furnish convincing "atmosphere" to Mr. Curwood’s virile story of the North woods. The novel is full of plot-action and permits of many tense situations, all of which have been retained in the film.

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
“Vic” buys a bungalow on the “dollar down, a dollar when they catch me” plan, and— but see it yourself—it’s worth while, unusually so—taking into consideration the entire market now or ever.

Released June 4th
FOR the summer months, when business ordinarily suffers a slump, Mutual Film Corporation offers exhibitors an unusual lot of five and six reel Mutual—"Big Stars Only"—Pictures. Exhibitors should plan to make their summer business their season of biggest profit taking. The announcement that Mutual Pictures starring such popular favorites as Mary Miles Minter, Nancy O'Neil, Gail Kane, Marjorie Rambeau and others of like name are on the screen at any theatre should pull capacity houses.

All Quality Productions.


Repeat Bookings

Prove Profitable

Exhibitors more and more are coming to realize the value of the repeat bookings. Practically every theatre that has played a return date on any of the "Big Stars Only" series of Mutual Pictures, has done an even bigger business on the second showing than when the production was first presented. Pick out your Mutual star most fitting your patrons. The nearest Mutual Exchange will be able to arrange repeat bookings for you. The second showing will reap a golden harvest from the seeds planted by the advertising on the first presentation.
ONE million, two hundred and ninety-five thousand dollars—($1,295,000.00)—has been invested in the Mutual Film Corporation’s Summer offerings listed below. This is an example of our faith in the coming Summer business. You need big stars in big attractions for big Summer business. Look this list over. These feature productions in five and six reels each—together with handsome posters, serviceable press sheets, cuts and all other accessories—are available now at your nearest Mutual Exchange.

MARY MILES MINTER
Presented by American Film Company, Inc., in
“Yourth’s Endearing Charm”
“Dulcie’s Adventure”
“Faith”
“A Dream or Two Ago”
“The Innocence of Lizette”
“The Gentle Intruder”
“Environment”
“Annie-for-Spite”
“Periwinkle”
COMING: “Melissa of the Hills”

MARJORIE RAMBEAU
Presented by Frank Powell Producing Corp., in
“The Greater Woman”
“Motherhood”
“The Debt”
“The Mirror”
COMING: “The Dazzling Miss Davison”
“Mary Moreland”

MARGARITA FISCHER
Presented by Pollard Picture Plays Company, in
“The Pearl of Paradise”
“Miss Jackie of the Navy”
“The Butterfly Girl”
“The Devil’s Assistant”
COMING: “Little Miss Missionary”

BOOKINGS AT ANY MUTUAL EXCHANGE
PICTURES
FOR BIG SUMMER BUSINESS

YOU exhibitors who are seeking big business this Summer — you who want
to guard against a Summer lull — book these Mutual Pictures featuring
such big stars as Mary Miles Minter, Gail Kane, Marjorie Rambeau,
Nance O’Neil and the others listed here. Book each one for several days’ run.
There is business insurance in these big star attractions. We’ve invested more
than a million dollars in these offerings—for YOU! Write or see your nearest
Mutual Exchange for SERVICE!

GAIL KANE
Presented by American Film Company, Inc., in
“Whose Wife?”
“The Serpent’s Tooth”
COMING: “The Upper Crust”
“The Woman in Black”

EDNA GOODRICH
Presented by Mutual Film Corporation, in
COMING: “Reputation”
“Queen X”

JACKIE SAUNDERS
Presented by E. D. Horkheimer, in
“Sunny Jane”
“The Wildcat”
“The Checkmate”
COMING: “A Bit of Kindling”

NANCE O’NEIL
Presented by Frank Powell Producing Corp., in
“Mrs. Belfame”
“Hedda Gabler”

WILLIAM RUSSELL
Presented by American Film Company, Inc., in
“My Fighting Gentleman”
“High Play”
“The Frame-Up”
“Shackles of Truth”
COMING: “The Weakness of the Strong”
“Pride and the Man”

ANN MURDOCK
Presented by Empire All-Star Corporation, in
COMING: “Outcast”
“The Imposter”

MUTUAL FILM CORPORATION
John R. Freuler, President
EXECUTIVE OFFICES: 220 State St., Chicago, U. S. A.
MUTUAL

AMERICAN FILM COMPANY, Inc.

Presents

MARY MILES MINTER

IN

"PERIWINKLE"

A story with an intense heart appeal.
Fresh as a breeze from the ocean itself.
In five acts. Directed by James Kirkwood. Released the week of June 11th.

"On Wednesday evening Mary Miles Minter, at the new T. & D. Theatre, 11th & Broadway, Oakland, California, America's largest and finest picture palace, was welcomed by over 4,000 people. Miss Minter received an ovation seldom accredited to a star of the screen, for the people could not resist the sweet and appealing beauty and the unconscious charm of this little girl," says the Dramatic Mirror.

You can pack YOUR theatre with Mary Miles Minter—Mutual Pictures. Now available at all Mutual Exchanges are the following Minter five reel productions:—"Youth's Endearing Charm," "Dulcie's Adventure," "Faith," "A Dream or Two Ago," "The Innocence of Lizette," "The Gentle Intruder," "Environment," "Annie-For-Spite" and "Periwinkle." Arrange without delay to show them all. Book them TODAY.

Producer
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, President

Distributor
MUTUAL FILM CORPORATION
John R. Freuler, President
June 16, 1917

MOTION PICTURE NEWS

MUTUAL

Jimmie Dale
Alias "The Grey Seal"

Starring
E. K. Lincoln
Doris Mitchell
Edna Hunter
Paul Panzer

Motion Picture News says:
"Seven Detroit theatres are giving week showings of each picture of Jimmie Dale, Alias The Grey Seal. The same number of Brooklyn houses also give a week's run to the subjects."

The fact that they can run for a solid week in these metropolitan centres is a guarantee of their worth.

Booking NOW
At All
Mutual Exchanges.

Adapted from Frank L. Packard's "The Professional Adventures of Jimmie Dale" as published in People's Magazine.

Produced by
Monmouth Film Corporation

Harry M. Rae Webster, President
Jules Burnstein, General Manager
Directed by
Harry M. Rae Webster

How can an advertiser continue advertising? By giving YOU value.
David Horsley's

CUB COMEDIES

Featuring

GEORGE OVEY

Motion Picture News recently reviewing one of the Cub Comedies said:—

"Another of George Ovey's amusing comedies that will more than cement the good feelings already existing between Jerry and any audience before which he has made his debut. This reel is brimful of harmless, laughable incidents, which are bound to insure for it a hearty reception anywhere."

This can truthfully be said of all Cub Comedies, for they are consistently good. If you are looking for such subjects and are not already running Cub Comedies begin now. Your audience will like them and they will help your business. Book the next subject:

"Jerry's Get-Away"

RELEASED JUNE 14th

Through the Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS
GAUMONT RELEASES OVER TWICE AS MANY SINGLE-REEL SUBJECTS AS ANY OTHER MANUFACTURER

With the Greatest Range of Choice offered by Gaumont Single-Reels, you can easily make your programs bright and entertaining by booking subjects from the three Gaumont weekly releases: "Reel Life", the Mutual Magazine in Film; "Tours Around the World", Scenery and Peoples Under Foreign Flags; and The Mutual Weekly, Gaumont's reel of news scoops.

BIGGEST AND BEST

For the first three months of 1917 Gaumont released 100 subjects. The nearest any other producer came to that record was 43; third, 24; fourth, 16. All others under these headings: 22. Gaumont was within 5 subjects of having as many releases as all others combined.

Book at any Mutual Branch

Gaumont Co.

LONDON    FLUSHING, N. Y.    PARIS
William A. Mooney & Robert Bolling
Present
The most enthralling photo drama of to-day

HATE

By J. Walter Meade

A thrilling dramatic story based on the theme of pre-natal influence.

A question that has been perplexing the medical scientists and sociologists of the world.

A story crowded with big vital thoughts that hit hard and ring with truth.

Seven parts of stirring drama, interwoven with a charming love story and a mother's self-sacrifice for her boy, whom fate had made a victim of the heritage of hate.

Splendidly produced and acted by a notable cast.

Directed by Walter Richard Stahl
STATE RIGHT BUYERS

HATE

The all powerful picturization of a tremendous theme.

A giant problem that is confronting the human race.

The production that will become conversation in every household.

A production that will cause millions to think.

A gigantic box-office attraction.

Suspense!

Surprise!

and Thrills!

BIG ADVERTISING CAMPAIGN

Write or Wire
FAIRMOUNT FILM CORP'N.
CANDLER B'L'D'G.
NEW YORK CITY
A MOTION PICTURE

Story, Cast, Direction and Photography are the four essential points of a motion picture.

You will find these essential points in their highest form in the SEVEN CARDINAL VIRTUES.

I. BERNSTEIN.

Released Through
M. H. HOFFMAN, Inc.
729 Seventh Avenue
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BERNSTEIN FILM PRODUCTIONS
LOS ANGELES
CINEMA AD-ART SERVICE, L.A. CAL.
HARRY RADER SUBMITS

AMERICA'S MAGNETIC STAR

ALMA HANLON

IN A

DYNAMIC DRAMA

THE

GOLDEN GOD

Produced by Apollo Pictures, Inc.

in five acts

For bookings communicate with nearest Art Dramas Exchange

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How can an advertiser continue advertising? By giving YOU value.
EXHIBITORS:
ARE YOU IN ON THIS?

“Trooper 44” is a big picture with a military punch—and your patrons want it now.

GET IN TOUCH WITH YOUR EXCHANGE

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203 WEST 40TH ST., NEW YORK CITY, TELEPHONE BRYANT 8155
OR THE SALES AGENT
JOS. R. MILES-220 W. 42ST., N.Y. CITY
We Oweston folks
Wish to Entertain You
In Our Homes—

Considering Vital Life
Questions Humanly
Told in Hобatt Henley’s
Thought Film of Real Life

PARENTAGE
A MESSAGE

At The RIALTO THEATRE
42nd Street and Broadway

10 A. M. Wednesday June 6, 1917
Presented by Frank J. Seng
Admit You and Party

The "NEWS" advertisers believe YOU worth while; justify them.
MOTOY COMEDIES APPEAL
TO THE ENTIRE FAMILY

These Snappy and Refreshing Novelties Delight the Young and the Old

Your Patrons will appreciate

MOTOY COMEDIES

BOOK AT THE FOLLOWING EXCHANGES:

Educational Films Corporation of America,
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Standard Film Service Co., 11 West 7th Street, Cincinnati, O.
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Standard Film Service Co., 7th floor, Columbia Bldg., Cleve-
land, O.
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Standard Film Service Co., 10th floor, Peter Smith Bldg.,
Detroit, Mich. For Michigan.

William T. Binford, Denver, Colo.
M. R. Dick, 814 Produce Exchange Bldg., Minneapolis, Minn.
Minnesota, North and South Dakota, Northern Wisconsin.
Upper Peninsula.
Western Pennsylvania and West Virginia.
Lea Bel Co., 61 Randolph Street, Chicago,
Illinois, Indiana and Southern Wisconsin.

PETER PAN FILM CORPORATION
729 Seventh Ave.
New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
The Whartons present the
STATES-RIGHTS SUPER FEATURE

"The GREAT WHITE TRAIL"
(AN EPIC OF THE ARCTIC)

By
LEOPOLD D. WHARTON

FEATURING
DORIS KENYON

"WE MADE PATRIA!"

Wharton, Inc.
Ithaca, N.Y.
HOME OF CORNELL AND QUALITY

Comedies for early release
"BELOW ZERO"
"THE MISSIONARY"
"THE FATAL WEDDING"

Many a packed house is directly traceable to an advertisement in the "News."
JUNE RELEASES

CARLYLE BLACKWELL
JUNE ELVIDGE in "The Crimson Dove"
Cast including DION TITHERAGE

ROBERT WARWICK in "False Friend"
GAIL KANE
Story by FLORENCE C. BOLLES

ETHEL CLAYTON in "The Stolen Paradise"
Cast including EDWARD LANGFORD

ALICE BRADY in "Divorce Game"

Pictures I'm proud of and pictures that should make big money for every exhibitor.

William A. Brady.
MACK SENNETT

presents

Mabel Normand

and her own company in

MICKEY

"The Little Girl You Will Never Forget"

Date and method of release announced later

Mabel Normand Feature Film Co.
Longacre Bldg.
New York City

We have secured good advertisers to talk to YOU. Listen to them!

State Rights

Cinema Distributing Corporation

Room 1005, 220 West 42nd St., N.Y.C.

Henry J. Brock, Pres.

Be sure to mention "Motion Picture News" when writing to advertisers.
WE PRESENT
AS OUR INITIAL SELECTION

"ON TRIAL"

Elmer L. Reizenstein's enormous success which ran for two years at the Cohan and Harris Theatre, N. Y.

Picture produced by Essanay Co. under the personal supervision of Geo. K. Spoor

DIRECTED BY JAMES L. YOUNG

The First National Method of selecting pictures is the only feasible one ever inaugurated in the Industry.

The majority of our board of review (all of whom are leading exhibitors) must first approve of a picture before it is bought or booked for our Circuit.

"On Trial" was unanimously endorsed by our Board

Exhibitors desiring exclusive Franchise rights in cities in U. S. and Canada on all First National selections communicate direct with our Members for your territory.

Call personally on any of our members and let them explain to you what First National Service means.

First National Exhibitors' Circuit, Inc.
EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK CITY
"Nesbit movie sold out; hundreds turned away"  
Julius Sieger presents  
EVELYN NESBIT  
and her son  
RUSSELL THAW  
in  "REDEMPTION"  
A PHOTO-DRAMA  
FROM LIFE DEPICTED  
WITH RELENTLESS TRUTH  
Directed by Julius Sieger & Joseph A. Golden  
Now playing at GEO. M. COHAN'S THEATRE  
at $1 scale  

"Courageous Womanhood—strong appeal"  
"Exhibitors will do four times the business"  
"A Surprise—a Revelation"  
"Almost crushed into pulp, trying to get into the theatre."  
"Box Office Magic. A certainty for State Right Buyers"  
"Many worthy folk will approve and enjoy it"  
"Playing to capacity at every performance"  
"A veritable sensation"  
"This play is bound to fill theatres"  

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Pathé

Two strong one reel attractions

Myers-Theby Comedies

are legitimate, refined comedy, clean and really funny. Suitable for any house and any audience. Ask the nearest Pathé Exchange to show you one. You'll like it.

The epochal Pathé-Combitone Series

Know America

Each State beautifully photographed for its best in scenic, industrial, historical and archaeological lines.

Beautifully toned by the F.W. Hochstetter process.

Rosemary Theby
Big names draw big business!

Every exhibitor realizes the value to his box-office of productions in which appear celebrated stars, especially if the plays are written by famous authors and directed by men who have proven their mastery of the art.

Pathé Gold Rooster Plays

have big names in the casts, big names as the writers, big names as the directors and are big attractions.

Irene Castle

Pearl White, Mollie King, Baby Marie Osborne, Gladys Hulette, Frederick Warde, Florence La Badie are Gold Rooster stars. Their names in front of your house mean business!
One of the world's most celebrated actors,
Frederick Warde
is announced with
Miss Jeane Eagels
the star of the very successful "The
World and the Woman" in the
five part Gold Rooster Play
Fires of Youth
Produced by Thanhouser
Coming soon

"The ripe art of Frederick Warde in Hinton's Double
gives to both the characters he plays so
distinct a personality that it is
difficult to re-call any finer specimen of
acting for the screen.

"There is a certain inimitable
charm about the Baby Osborne
pictures that can be found no-
where else and when once you
have found that charm you will
not miss a single picture that
stars Baby Osborne." 
Des Moines, Ia. Capital
For you

When you are ill you go to a doctor and not to a blacksmith for relief. When you wish to be well dressed you go to a good tailor and not to a carpenter for your clothes. When you want

15 weeks good business

you book a Pathé serial for Pathé knows how to make serials that bring out the crowds and keep bringing them back.

The Neglected Wife

Is written, acted and produced right.

Book it!

Advertised everywhere

Produced by Balboa
A star of proven box-office worth. Ask the exhibitors who showed "The Red Circle" and "Who Pays?"

Ruth Roland
star of
The Neglected Wife
Thank you, Mr. Jacobs!

We commend your sound judgment on the merits of the MYSTERY OF THE DOUBLE CROSS

"I consider the Mystery of the Double Cross the best serial ever made. It opens with a punch that will hold up for fifteen weeks. It pleased all my patrons very much."

J. C. Jacobs, Liberty Theatre, Houston, Texas.

Thousands of exhibitors agree with Mr. Jacobs that the Mystery of the Double Cross is the best ever.

Produced by Astra
Directed by Wm. Parke.
Mollie King
star of
MYSTERY OF THE DOUBLE CROSS
Through her fine work in it has leaped into the front rank of photoplay stars.
The readers of over 400 newspapers enjoy the funny pictures by Geo. McManus, Tom Powers, Geo. Herriman, Walt Hoban and F. Opper, the famous cartoonists.

As Animated Cartoons
They are superlative attractions. Your audiences know and want to see "Krazy Kat," "Jerry on the Job," and all the rest.

Split with a first class scenic-one reel every week.

Produced by International, Released by Pathé

Cartoonist No. 1
George Herriman

The most timely, instructive and patriotic of all pictures

Our Fighting Forces

The army, navy marines and national guard shown in all their phases. The newspapers everywhere are praising this picture.
Did you ever see such notices?

The success of "The Candy Girl" and its predecessors will be repeated by "An Amateur Orphan." - M.P. World

Managers of the Better Theatres Book

THANHOUSER

PATHE GOLD ROOSTER PLAYS, BECAUSE THE CRITICS TELL THEM TO!

"AN AMATEUR ORPHAN"
(Released June 5th)

"Novelty of plot, good supporting cast and Gladys Leslie's winsome prettiness takes picture out of the ordinary class."

—Motion Picture News.

"THE CANDY GIRL"
(Current Release)

"Another Gladys Hulette picture, reversing the usual order of the Hulette pictures, but entertains quite as fully as did its predecessors."

—Motion Picture News.

"HINTON'S DOUBLE"
(Recently Released)

"Aside from the drawing power of the star, the play itself is of exceptional interest and will do much toward upholding the high standard set by Thanhouser productions during the past six months."

—Exhibitors' Trade Review.

"VICAR OF WAKEFIELD" (Thanhouser-Pathe Super-Film)—(Special Release)—
This subject, in which Frederick Warde was featured at the Rialto, preserves all the qualities which characterize Oliver Goldsmith's classic novel."

—Moving Picture World.

"WHEN LOVE WAS BLIND"—"The characters portrayed will arouse sympathetic interest, while the fine continuity will please. What little of the 'Sex problem' there is in the story has been handled with great delicacy."

—Sunday Telegraph.

"POTS-AND-PANS PEGGY"—"Another very entertaining Thanhouser picture. It is a grateful relief to view a picture that avoids the sordid side of modern life."

—Exhibitors' Trade Review.

"HER BELOVED ENEMY"—"A mystery story from a little different angle, that may be added to Thanhouser's ever-growing list of unconventional screen stories."

—Sunday Telegraph.

THANHOUSER PERFECTION AND PATHE PUBLICITY ARE IRRESISTIBLE!
By the Critic of the NEW YORK TRIBUNE:

"The Strand chose Benjamin Chapin to present the whole pictorial programme. It is divided into four distinct stories, 'My Mother,' 'My Father,' 'Myself,' 'The Call to Arms.' The most sweetly tender of these is 'My Mother,' where Mr. Chapin plays Tom Lincoln, the father of the President. It seems incredible that the father and the son were played by the same actor, for as Tom Lincoln Mr. Chapin has managed to suggest a character quite different from that of Abraham Lincoln. Even physically he seems totally different, but this is art. Mr. Chapin has gathered together a splendid cast."

By the Critic of the NEW YORK AMERICAN:

"The 'Lincoln Cycle' is something more and higher than a picture-play. It is at once an inspiring appeal to the patriotism of the nation, a page from history red-lettered with great things, and a public document of inestimable value."

By the Critic of the NEW YORK GLOBE:

"The faithful portrayals by Benjamin Chapin which are thrown on the screen at the Strand give the audience many glimpses of the purposes, the struggles, the aspirations, and anxieties, and open, so to speak, the window of Lincoln's great soul."

By the Critic of the NEW YORK EVENING SUN:

"The 'Lincoln Cycle' justifies the moving picture. It is by all odds the most sincere and most uplifting feature picture ever seen at the Strand, or at any other theatre, for that matter. Benjamin Chapin and the other players lived their parts like real human beings."

By the Critic of the N. Y. EVENING TELEGRAM:

"The 'Lincoln Cycle' is a big epic film. Here is shown a life history, with its comedy and tragedy, its struggles and failures, and its mighty triumph, so graphically portrayed that the audience is held spellbound."

PRAISED BY THE PRESS

ARTIST: "THE LINCOLN CYCLE"

MOVES TO THE GLOBE
THEATRE for Indefinite
Run, Starting SUN. JUNE 3rd

AFTER PLAYING TO RECORD BUSINESS AT THE STRAND

BENJAMIN CHAPIN
AUTHOR, DIRECTOR, STAR.
Four Distinct Features

"My Mother" "My Father"
"Myself" "The Call to Arms"

Mind-Gripping
Heart-Touching
Soul-Thrilling

ENDORSED BY EVERY N.Y. CRITIC

By the Critic of the NEW YORK SUN:

"Benjamin Chapin is said to have devoted five years to the finishing of the 'Lincoln Cycle,' shown at the Strand yesterday, or longer than it took the great emancipator to settle the Civil War. The verdict of an impartial judgment is that both endeavors were worth the total elapsed time. Chapin has welded various incidents of the martyred President's life into a coherent, dramatic story."

By the Critic of the NEW YORK TIMES:

"Patrons of the Strand should be condemned to seeing trashy modern photoplays all the rest of their days if they do not flock to see the 'Lincoln Cycle.' The pictures, made by Benjamin Chapin, are replete with episodes, humorous, and full of pathos, of the humble life of the Lincolns."

By the Critic of the NEW YORK JOURNAL (ZIT):

"There have been war pictures, sex pictures, melodramatic pictures, educational pictures, religious pictures—pictures that cost a million—pictures whose directors get more than the picture earns, but it has remained for Benjamin Chapin to give to the world a picture that will go down in history as positively the most artistic, most educational and most beautifully acted. Every theatre in the United States is going to play this picture. Thank goodness there is a picture being presented that hasn't any lovesick, mushy stuff, or a villain running around to stab another man in the back, and the hero jumping out and saving the girl. This is a picture that will go down in history as a tribute to the motion-picture camera, and if the managers and Benjamin Chapin don't make a million, they have the honor of presenting to the public an artistically finished piece of work, which in later years, when we are all dead and gone, will stand out when others have been put to sleep and buried. Be a volunteer and see the 'Lincoln Cycle.' Don't wait until Draft Day, for you may be ordered to see it."
As the FIRST ATTRACTION under their NEW POLICY of SELECTION

THE UNITED BOOKING OFFICES, THE EXHIBITORS BOARD OF TRADE
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have booked, for all their houses
THE SPECTACULAR FILM DRAMA of RUSSIA and AMERICA

"ONE LAW FOR BOTH"

Written and directed by Ivan Abramson through the MERIT FILM CORP.
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KING-BEE COMEDIES

Featuring: Billy West; Ethel Burton; Babe Hardy; Ethlyn Gibson; Leo White; Bud Ross.

The Most Brilliant Comedy Company on Earth
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Fill up the coupon below; cut it out; mail it to us, and we will tell you where you may book King-Bee Comedies, "a machine-gun series of laughs," the greatest money-making pictures in the world.

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PLEASE TELL ME WHERE I MAY BOOK KING-BEE COMEDIES

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A magazine's success is measured by its advertising. Look at the "News!"
up Goes the Curtain on

The LAND OF THE RISING SUN

ALL ITS MYSTERY - ITS BEAUTY
ITS HUMANITY - ITS QUAINNESS

Brought to America
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JAPAN

Our Friend and Ally

The Serial that is Different
IN 10 REELS
Indescribable in their Charm
Baffling as the loveliness of
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AMERICA-JAPAN PICTURES CO. 15 WILLIAM ST., N.Y.C.
A Special Showing of "CHRISTUS" for the Trade will be given at the Criterion Theatre, Broadway and Forty-Fourth Street, Friday, June Eighth, at Ten Thirty A. M.

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Sole Owners of the American Rights

200 Fifth Avenue New York

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RIALTO THEATRE

HARRY RAPF

Announces

The first private presentation of

FLORENCE REED

in the Feature De Luxe of the year

“TO-DAY”

By GEORGE BROADHURST and ABRAHAM SCHOMER

Directed by

RALPH W. INCE

Presentation at the Rialto Theatre, arranged especially by

S. L. ROTHAPFEL

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
as John Webster in "AMAN'S MAN," by Peter B. Kyne, whose "Cappy Ricks" stories jumped the circulation of The Saturday Evening Post by a quarter of a million—Oscar Apfel, another famous man, is directing the play.
THE motion picture exhibitor today is just as legitimate a mercantile as the local druggist or the corner grocer. He is entitled to exactly the same protection. Neither the druggist nor the grocer will promote the sale of any line of goods that is likely to be taken from him at any time. WHY SHOULD THE MOVING PICTURE MAN?

A LL experience in merchandising teaches that “Restricted Territory” and “Exclusive Sales Rights” are the greatest incentives to full co-operation by the retailer. The exhibitor is nothing more or less than a film merchant—a caterer in entertainment to the people in his community. Why should he spend his money making popular a certain program or line of productions that may be taken from him on a few days notice—or without notice at all—and turned over to a competitor?

UNDER the Paralta Plan an exhibitor owns and controls Paralta Plays in his own exhibiting territory for twelve months, with the privilege of cancellation on any two-productions notice. He can cancel but Paralta Plays cannot. He absolutely owns and controls them for twelve months. He has the satisfaction of knowing that he is working for himself from the moment he secures a Paralta Exhibiting Franchise. A Paralta exhibitor, working under a Paralta Exhibiting Franchise, “saves money and makes money the same day.”

IT ONLY COSTS A POSTAL CARD TO GET ALL THE DETAILS.

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NEW YORK CITY
Richard Golden's
Greatest Stage Success

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The Acme of Rural Comedy Drama

It's Clean, Whole- An Idyll of New some, Different England Life

Produced in the atmosphere of the story with careful attention.
Playing in all the principal theatres in Greater New York.

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Hiller & Wilk
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Longacre Building
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SELIG
Offers

"KNIGHTS OF THE SADDLE"

A multiple reel feature with Tom Mix and other Cowboys in feats of riding, roping and "bulldogging." A Far Western Rodeo presented in all its exciting details. Book in General Film Service.

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A weekly release in General Film Service that has won instant popularity. Both educational and entertaining. A Reel Magazine of Worthiness.

"THE FONT OF COURAGE"

Every Saturday in General Film Service the Selig Company releases a one-reel comedy or drama. "The Font of Courage" deals with an only son who inherited the weakness of cowardice—the lack of physical courage. How he overcame this weakness is interestingly shown.

Selig Polyscope Co.
Chicago, Ill.
NEW YORK THEATRES ABLAZE WITH LIGHTS ON "THE TRUFFLERS"

"'The Trufflers,' Samuel Merwin's beautiful story of Bohemian life in the city's Latin quarter, published in the Cosmopolitan Magazine, attracted great crowds at theatres throughout the city," says the New York American. "It was a wonderful success at its premier in the great chain of B. S. Moss playhouses. Nell Craig imparts a reality to the photoplay that will live long."

The Motion Picture Reporting Service says: "'The Saint's Adventure' is a drama of human interest, featuring Henry B. Walthall and Mary Charleson. Typical Walthall production, very well acted and story very well told. It will hold interest all through and go over good. Photography and settings good. Rated 90."

"'Skinner's Bubble,' a comedy-drama featuring Bryant Washburn and Hazel Daly. Equally as good as 'Skinner's Dress Suit.' CLEAN, WHOLE-SOME, ABSORBING and very PLEASING all through. Good plot. Will go over good with any audience. Acting, photography and settings very good. Rated 95."

Lee L. Goldberg, manager of the Strand Theatre, Louisville, Ky., says: "I desire to enroll myself with the great and ever increasing army of exhibitors who have pronounced 'Skinner's Dress Suit' the greatest attraction of the time. We also wish to place 'The Truant Soul' and 'Little Shoes' in the par excellence class."

GEORGE SPOOR PRESIDENT

1333 Argyle St., Chicago

How can an advertiser continue advertising? By giving YOU value.
"GUARANTEED TO SATISFY"

This is how the Motion Picture Reporting Service, a review by exhibitors from the exhibitor's standpoint, stamps

MAX LINDER'S

latest comedy

"MAX IN A TAXI"

It continues: "Pleasing situations and pleasing plot. More action than former releases. Acting good, photography and settings very good." If you haven't already booked

"MAX COMES ACROSS" and "MAX WANTS A DIVORCE"

Do it now!

His only three American made comedies, EACH ONE IS A SCREAM!

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
Washington Wants Facts

As the week ends it is apparent that the industry has passed the first trenches of the gravest crisis in its history.

Last week a double war tax which would have annihilated the industry as certainly as certainty itself. The tax proposed by the Ways and Means Committee was an out and out confiscatory one. It was perhaps the most unjust and unscientific item of a bill which would have paralyzed business in general. Had it become a law its utter impossibility would have undoubtedly caused its repeal—sooner or later.

Today a bright light shines from Washington. The Finance Committee of the Senate has lifted the film foot-age tax, and exempted from taxation all admissions up to 25 cents.

The industry is breathing easily again; and there probably isn't a man who by this time has failed to appreciate fully the gravity of the situation which at least has been partially passed.

We wish to call particular attention to two phases of the situation.

In the first place the industry owes considerable gratitude to the men who have labored so hard in the behalf of all. It is fully evident that some very intelligent and forceful work has been done—for the entire industry.

Several factors, individual and otherwise, deserve much credit. But we believe that a full measure of such credit should be given to the National Association of the industry, its President, Special Committee and those members who helped.

We trust that the industry appreciates this work. It ought to. And it ought to evidence that appreciation by its immediate and continued support of the National Association.

This body stands for the organization of this industry. It represents all its branches. It works for the perpetuation of the industry. And it is only through such an organization that the threatened confiscation of the business can be met and successfully passed.

This means—business or a job and want its very existence made reasonably certain.

Do you belong to the National Association and do you contribute your due share to it? This doesn't mean money alone; it means your interest; it means your work.

The second phase is self-evident, but it cannot be over emphasized. It is this: see not by any means out of the woods.

From the Senate Finance Committee the bill goes to the floor of the Senate. From the Senate it goes, before final passage, to the Conference Committee of the Senate and House. A sharp fight is probable.

We need more effort; but the effort must continue to be united and intelligent.

This is simply a campaign of facts. Lobbying and ballyhooing are as inadvisable as unnecessary.

The double tax proposal is positively confiscatory. Let us show why—by plain statements of the present earnings and conditions of the business.

The ten percent admission cannot be collected at motion picture theatres in this country without killing the bulk of the picture theatre business. Show why—with figures on the present earnings and losses of picture theatres, their over-competition, the difficulty of collecting penny taxes, the history of admission tax in Canada and Australia.

A tax on motion pictures is distinctly a poor man's tax. The government does not want to haunt the poor man's face, nor lay the burden heavily upon his shoulders. The motion picture is his newspaper and magazine.

And finally let us—candidly and intelligently—explain away the million dollar salary bugaboo; let us put it in its right place, so far as the motion picture is concerned. Let us erase the buncombe of the business—strip it from the surface of the industry which, through our publicity, has been so literally plastered with it.

Let us maintain the excellent attitude so far observed; that the industry is patriotic, that it wants to do its full share and more; but in return we ask only the right to exist and keep our business doors open.

There is no reason for any division within the industry. Any tax proposed—save only a net profits tax which no one can object to, if reasonable—is a box-office tax. Whatever branch of the industry it is laid up to, it will have to be paid at the box-office window. We are fighting for the perpetuation of the box-office.

And finally, the right is on our side. Washington wants facts—to guide equitable legislation. Let us give them—from a united industry.


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Speaking Editorialy:

Attend Your State Convention

EXHIBITORS in the following States should bear in mind the State League conventions to be held, and make every effort to be present: Maine—at Bangor, June 7th; Michigan—at Grand Rapids, June 12th-13th; Iowa—at Des Moines, June 12th; North Carolina, South Carolina, and Virginia—at Wrightsville Beach, N. C.—June 14th-15th; Tennessee—at Memphis, June 19th-20th; Pennsylvania—at Philadelphia, June 25th-27th; Louisiana—at New Orleans, July 4th; Texas—at Galveston, July 9th-10th.

The big war tax may be escaped; but also there may be others. Organize if you want to save your business. Vote for uninstructed delegates to Chicago, and eliminate politics from the National League. Attend your State Convention. And go to Chicago yourself. This is organization year!

Pictures and Pepsin Gum

"MOTION picture films, jewelry and chewing gum!" Thus read the reports in all the New York newspapers respecting the recent action at Washington on the war Revenue bill.

This grouping may be a mere coincidence. But we have an idea that many a congressional mind considers motion pictures in just such a scrapbag of luxury and amusement knock-knocks. They fit in somewhere between a diamond necklace (this being a sub-conscious reflection of our million dollar salaries) and a five-cent package of gum or crackerjack.

The motion picture is the fifth estate. The motion picture business is the publishing business. The publicity power of the motion picture is greater in many respects than that of the press.

We—or many of us—know these facts. But we haven't told the public or the law-making bodies about these. In fact in all the mass of publicity on the motion picture presented to the public in the form of magazine articles, newspaper stories, scandal items and stock-jobbing literature very few of the real facts, if any, have been registered.

Next to complete organization the thing we need most this year is an educational campaign through the public press. Attend Your State Convention.

A Word for the Manager

"The manager of an exchange," writes a correspondent, "is a most important factor, yet he gets less consideration than any individual in this industry."

This, we are bound to admit, is often near the truth. The exchange manager is generally only the mouthpiece of the home office. His hands are tied; yet he is held responsible for the success of his office. His compensation is often less than that of his salesmen who have their expenses supplied; and the constant uncertainty of his position increases his living expenses.

He is too often the innocent victim of home office politics.

Good exchange managers are scarce; their cultivation ought to pay.

Where is Coxey?

TO the producers of state rights pictures who stop advertising them the moment the middleman buys, we suggest the following excerpt from the American Magazine:

"Twenty-one years ago Coxey's Army marched to Washington. All the papers were full of it. Mention Coxey to anybody over thirty-five years old and see the understanding in his face. Know Coxey and his blooming army? Well, I should say so! Now try Coxey on men and women in the twenties. It will open your eyes. Coxey? Who the blazes is Coxey? Looks of confusion and ignorance.

"Coxey, you see, quit advertising. That is, the Coxey publicity ceased. And the world has filled up with people who never heard of him. Millions and millions of them. That is the way with some advertisers. They speak up a few times and then go back to their factories. There, by George, we've told 'em! And, first you know, the world is peopled with new bosses, new buyers and new housekeepers who never heard of you."

The New Film Capital

NEW YORK, because of the war, has become the film capital of the world. That has a very significant sound. Yet it may mean very little.

Success in a foreign market means controlling that market.

The foreign market is in the same hands as before. After the war, if American producers don't show more enthusiasm than is manifested now, the world film capital will shift back to London.

It cannot move back if the foreign market learns to demand American films.

You as a producer—what are you going to do about it?

Conspicuous by its Absence

R. A. ROWLAND, in a recent announcement, says:

"In the Metro productions the sex picture will be conspicuous by its absence."

We hope that the entire industry can say this very shortly; and we believe furthermore that the Chicago convention will have something sharp and definite to say upon the subject, binding the industry to united action. The convention will fail of its most immediate duty if it does not take this action.

"Conspicuous by its absence" will then apply also to attempted censorship legislation.

Lincoln Made Real

BENJAMIN CHAPIN, in his Lincoln Cycle Pictures, has made a notable contribution to the fame of the motion picture. They stand for what the motion picture will eventually and pre-eminently stand for, namely, clean, heart-interest, instructional entertainment for one and all, presented in a manner beyond the power and scope of any other medium of expression.
June 16, 1917

MOTION PICTURE NEWS

Senate Committee Kills Tax on “Poor Man’s Theatre”


THE Poor Man’s theatre, if the latest amendment attached to the tax measure by the Senate Finance Committee goes into effect, will be exempt from tax. This decision, according to J. D. Williams, has been effected by the joint action of the members of the First National Exhibitors Circuit.

When the Ways and Means Committee put the bill through, Mr. Williams got busy with the typewriter. Every member promptly had the wires working to Washington, getting in touch with Senators who were personal friends.

As a tangible result, the Senate Finance Committee came to this important conclusion:

“Don’t burden the poor man’s theatre!”

The Senate Committee decided by a 7 to 6 vote to adopt the amendment of Senator Hole Smith of Georgia, exempting from tax those theatres which charge twenty-five cents or admission or less. It is said, that the entire committee is firmly opposed to taxing the “poor man’s amusement.”

Various tentative plans were proposed and voted down before the “twenty-five cent and under” amendment went through. The suggestion to tax all theatres charging five cents and over was killed.

The next proposal was to tax all theatres charging admissions of ten cents and under, and this went down to defeat also.

Then Senator Hoke Smith took the floor and in his characteristic way introduced the plan to “let the poor man off easy.” He wound up with the suggestion that all admissions under twenty-six cents be tax-free.

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Under the Smith amendment, theatres not showing films are not exempt. That is to say, a vaudeville theatre with admissions of twenty-five cents and over would be taxed.

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Then Senator Hoke Smith took the floor and in his characteristic way introduced the plan to “let the poor man off easy.” He wound up with the suggestion that all admissions under twenty-six cents be tax-free.

In the last minute activity which is believed to have caused the favorable action is specifically laid at the door of Percy Wells, H. B. Varner and A. F. Sams, president, secretary and general counsel, respectively, of the National League of North Carolina, and the film interests of Philadelphia.

Picture men are giving a major share of credit to Secretary H. B. Varner, Lexington, N. C., who brought various members of the committee in accord with his proposition in the face of stern opposition.

Expelled League Members Form New Chicago Body

Frank and Choyinski, Ousted from Have Sixty-one Legitimate Theatre Owners’ League, Declare They

A NEW association of motion picture exhibitors for Chicago is already well on its way to formation. It is to be a rival organization of the Chicago Motion Picture Exhibitors’ League, which is now the recognized branch of the Motion Picture Exhibitors’ League of America.

The launching of the plans to organize the new league is the result of the internal disturbances that has shaken and threatened the Chicago League for the past six months and which came to a climax a fortnight ago when their Senator, Frank, former national exposition manager, Maurice Choyinski, Henry Schoenstadt and Adolph Powell were expelled from the Chicago body by a vote at a special meeting.

Leading with their efforts in the organizing of the new Chicago league are Frank and Choyinski. They claim that sixty bona-fide theatre owners of Chicago have already assented to aligning themselves with the new organization. It is to be called the Chicago Motion Picture Theatre Owners’ Association, and one of the first and most stringent rules for membership in the new body is that each one must be a bona-fide theatre owner or manager.

“Those are the words as they came from the mouth of J. D. Williams, and they leave no loopholes. They will appeal force-fully to the legislator.”

“They must not give him cause to rebel. In other words, such as this, you must ‘humor’ the mob.”

The Hoyt Company, operating some of the largest theatres in Australia, have sent a man over here to buy films, because when he tried paying the ticket tax himself, the exchanges cut off his films.

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“Another of the arguments we put to the Congressmen is that collecting the tax, by tickets, means a tremendous expense to the Government. Moreover, I defy any one to show me how the Government can raise as much as $15,000,000 by it.”

“Reports from the Washington correspondent of Motion Picture News, received Monday, and based upon the expressed sentiment of legislators and picture men of the Capital place credit for the exemption tax clause adopted by the Senate Finance Committee, affecting all moving picture houses charging admission of twenty-five cents or less.”

Hays Williams, “Tell Your Congressman the Truth”—Advances a Bullet-Proof Argument

The bulk of the population of the nation, in flouting this war tax in his face every time he goes to the theatre, he is apt soon to rebel. You must not give him cause to rebel. In other words, such as this, you must ‘humor’ the mob.”

“Let me tell you that it has hurt business in Australia and, if it goes through, it is simply going to raise the devil with American exhibitors. That’s putting it pretty strong, but it’s true.”

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Germany Grasping Control of Switzerland's Film Business

Frederick Burlingham, of Burlingham Films, Switzerland, Says Germany Is Throttling American Films


Among many interesting points brought out in a letter to Motion Picture News from Frederick Burlingham, of the Burlingham Films, Switzerland, is the information that Germany is creeping into that country and is attempting to get a strangle hold on the film business. Now is the time for American producers to get busy, enter Switzerland, and have the market for their pictures.

Mr. Burlingham’s letter follows:

"There is a loud cry over here for American films.

"The better class of them are clean human documents, full of ideals and original treatment, and people like the fresh air about them and their universal, democratic appeal.

"Cinemas are surfeited with films now, dramas, western mysteries, and what happens to the marquis and his mistress and the abandoned wife who has no more originality than to blow out her brains. What people want to see on the screen is not denounced, but the screen is. They have seen enough already—but real men and women bringing the message of eternal hope, and human failures with the courage to start fresh again. After the war, literally, nothing will have to begin life all over again—men with broken hearts—and the screen should play a part in this vast reconstruction. America, virtually untouched by the war, has this great opportunity.

"Europe just now is in need of films of crime, immorality and lurid sensation produced by firms probably hard pressed and looking for quick, easy money. It is up to America to prove that such films in that country are not made. My advice is that Switzerland, Holland, Scandinavia and the like have been selling them in Europe and have been selling them so well that the Swiss, who don’t like to spend money, have been kicking themselves ever since.

"The principal reason why Americans are now in the soup is because they turned over to the British all their foreign business. It is to the British credit that they worked hard and conscientiously to popularize American films in England and succeeded in building up a thriving business. Then came the war and the violent attacks by the powerful Northcliffe press on American films and overnight this vast industry was killed by the British Government for reasons best known to itself. British firms and independents both invested many thousands in London offices and printing plants, and both are now in the same pickle.

"Formerly free trade London was the clearing house for films which were re-exported haphazard from London all over the world. Now that both imports and exports have been virtually stopped by the British Government, it is evident at present that Americans don’t know where they are at. My advice is that America is not to be expected that they should do a rattling trade with American ones. The Britisher is a fine fellow when you know him, but when you go up to doing business on the continent he puts his foot in the pie. British and continental methods are entirely different. I have known British firms, with positives too badly printed to sell, to send them out as samples, which is one way of getting rid of duds. And I find that many exhibitors sent to Paris with French titles which the French could not read. The French, being used to the perfect printing of Gaumont and Pathé, insist on impeccable work, and La France wants good colors in tinting and toning while London is not overparticular about anything. The main reason, however, why British agents have failed on the continent is that they want their penny a foot, or 2 cents, for selling, whereas the big American houses are interested in distribution. Nevertheless the continental market, where American films are conspicuous by the absence, is twice as big as that of London.

"Just now, owing to the war, people are living on their nerves, and to relieve the strain and forget for a moment are crowding the moving pictures. Owing to the shortages, which threatens to become a famine, films many years old are being put out again as new on the market, and I understand the situation. Old Keystone, Ford Sterling, Hazards of Helen, and even poor old John Bunny have reappeared. In Switzerland they don’t know he is dead.

"The closing of the British import and export market, however, does not altogether explain the absence of American films. The British cannot sell their own films on the continent, so it is not to be expected that they should do a rattling trade with American ones. The Britisher is a fine fellow when you know him, but when you go up to doing business on the continent he puts his foot in the pie. British and continental methods are entirely different. I have known British firms, with positives too badly printed to sell, to send them out as samples, which is one way of getting rid of duds. And I find that many exhibitors sent to Paris with French titles which the French could not read. The French, being used to the perfect printing of Gaumont and Pathé, insist on impeccable work, and La France wants good colors in tinting and toning while London is not overparticular about anything. The main reason, however, why British agents have failed on the continent is that they want their penny a foot, or 2 cents, for selling, whereas the big American houses are interested in distribution. Nevertheless the continental market, where American films are conspicuous by the absence, is twice as big as that of London.

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"What the people want, however, is America’s newest and best, and, in spite of the shipping restrictions, which are great, it is America’s opportunity, and if the moment may not be one for realizing fortunes, it is the time..."
Capital of Film World Shifts from London to New York

FOREIGN BUYERS TRANSPLANT ACTIVITIES TO NEW YORK—EXODUS MAKES NEW YORK "FILM CAPITAL OF THE WORLD"—PROTEST IS MADE AT WAY AMERICAN PRODUCERS MISUNDERSTAND FOREIGN MARKET

"NOW is the time for American film men to jump in and corner the market of the world. We are doing huge business in London any more; war conditions have become more and more oppressive, and the opportunities for securing films and disposing of them are so much better when conducted in America, that we have simply been compelled to transplant our offices to New York."

That is a summary of the statements made to Motion Picture News last week by prominent foreign film men when questioned regarding the astounding way in which London, as a film center, is being deserted for New York City.

New York has slowly become the capital of the film world. Films that were formerly shipped to the Orient by way of London now are routed via San Francisco from New York.

Within the past few months no less than a dozen firms have transplanted their activities from "film row," London, to Times Square, New York.

Among these concerns are Australasian Films, Ltd., controlling a powerful circuit of theaters in Australia; John Olsen & Co., the largest handlers of films for Scandinavia, Frank Brockless, of the South African Film Trust. There are many South American buyers now operating exclusively in New York. In this connection it is interesting to note that at one time South America would not tolerate American films. A friendly feeling in that section is responsible for the change.

The only markets now fairly healthy in Europe are Scandinavia and Holland, according to John Olsen, who has just removed his office from London to New York.

Olsen & Co., of Copenhagen and London, represent three of the largest renting concerns in Sweden, Norway and Denmark, including Fotorama, the Swedish Biograph and the Scandinavian Film Central.

Messrs. Olsen & Co. are exclusive buyers for the Scandinavian firms mentioned and will be in the American market from now on for the right to current film productions. John Olsen, the head of the firm, arrived last week, accompanied by O. Hemborg of the Swedish Biograph, and Ernest Mattson, who has been their London representative. The latter will remain in this country and will have charge of the American offices in the Times Building.

"All of the belligerent countries are taking a rather hostile attitude towards films," said Mr. Olsen to Motion Picture News. "They class them as luxuries, and Europe is in no mood now for luxuries.

"We can't ship into Russia, because it is against the law to send money out of the country in payment for luxuries. Spain is a poor market. Italy makes it very difficult to get film from England to Holland," said Mr. Olsen. "American films are in demand, but few of them are in circulation. The prices are too high, due to the fact that the films pass through so many hands. The only way to get hold of pictures is through the agent of the foreign firm."

"That producer immediately wanted to charge me a price based on the population. He did not understand ... The main fact is this: The Scandinavians are farmers, few of them living in the cities. The fifth largest city in Scandinavia has a population of 200,000. Compare that with your fifth city!

"The foreign markets, is a plum for American producers; but it is not a gold mine. Their rich field is the United States. Outside the boundaries of the United States should be considered as a sort of by-product."

Mr. P. Bishop, who is in close touch with Holland film conditions, told a Motion Picture News reporter that after the war Germany will have a strangle hold on the Holland market if American producers don't wake up and get there ahead of them with a supply of pictures.

"Holland has been relying upon England in the past, but it is now impossible to get film from England to Holland," said Mr. Bishop. 

"American films are in demand, but few of them are in circulation. The prices are too high, due to the fact that the films pass through so many hands. The only way to get hold of pictures is through the agent of the foreign firm."

"Why, the Imperial Government gives film producers the run of the Kaiser's palace and of all the buildings of the no-

American producers have neglected a fine opportunity in the Orient," said Mr. Howells. "Picture theatres are sprouting up like mushrooms."


The Hoyt Company, of Australia, has established a New York office for the purpose of buying films. Heretofore all of their buying has been done through London agents.

The Moss Motion Picture Corporation announces that Crossas and Company, of San Juan, Porto Rico, and Max Gluckman, man of Buenos Ayres, closed a deal whereby the Moss Producing Company received the exclusive rights for Porto Rico, Cuba, San Domingo and Venezuela (Crossas and Company); Uruguay, Paraguay, Chile and the Argentine (Max Gluckman).
Federal Buys Output of United Film Service

IT was learned last week that Edward Schwartz, president of the Federal Feature Film Company, had consummated a deal with the United Film Service of New York whereby he had secured the rights to that company's productions.

Why such important news was not made public to the trade before this was explained by General Manager Nat Nathan- son of the Federal in an interview.

"We planned to surprise the exhibitor," said Nathan- son, "but since some of them already know of the news, we may as well let all know now.

"The deal went through last week, and involved thousands of dollars, but we think that we got the best of the bargain. This taking over of the United Service exchanges should concern every wide-awake exhibitor in New York.

"We will now be able to send out a staff of salesmen to establish distributed to buyers.

Admission Increase Will Be Fatal to Exhibitor
Lower Production and Distribution Problems, Says Herman Fichtenberg

HERMAN FITCHENBERG, New Orleans exhibitor, and father of the Paralta plan of distribution, last week came out strongly against any proposition to increase prices of admission to moving picture theatres at this time beyond covering any per capta admission tax the Government may impose.

"To advocate any increase in prices of admission now, when the cost of living is so high and likely to go higher, is a bad proposition," said the big exhibitor, "especially when there is no actual necessity for it beyond providing to keep the barrier of a per capita tax on attendance off the now overloaded small exhibitor, should the Government require payment of such a tax.

"Instead of advocating increase in prices of admission, producers will do well to find a way to decrease rental charges to exhibitors.

"The exhibitor has a right to live as well as the producer and many producers may have cause to regret in time to come that they did not give more thought to keeping the little things and Fifth Avenue theatres alive. This is the real velvet of the producing interests. Unfortunately the number of picture theatres in this class showing a profit is very small indeed.

"These theorems in community propositions, most of them; and to raise prices of admission at this time would mean an appreciable falling off in attendance. I believe that if the Government adds a per capita admission tax, the people will pay it in addition to the present prices of admission without a grumble as a contribution to the cost of the war, but they will not stand to pay fifteen cents for what they now get for ten cents, or twenty or twenty-five cents for what they now get for fifteen cents. Why should they be taxed one cent by the Government and four cents or more by somebody else?".

"We all know the cheaper exhibitor is just pulling through. What would happen to him if he increases prices from ten to fifteen cents, and then people stayed away?

"Who, then, will save the situation? The producer and distributor? Hardly! The exhibitor will go to the wall as the result of an experiment tried for the benefit of those higher up, who could help themselves if they would only clean house, throw out the waste and stop the leaks.

"If the moving picture is to continue as the poor man's amusement, the greater part of the exhibition of pictures must continue to be done in the main on a ten cents basis of admission.

"The ideal situation is not higher rentals. It lies in decrease in cost of production and distribution on one hand, and increase in attendance in general on the other. Make fewer productions, and make them better at no higher cost by cutting out "rush" in the making. Work for quality rather than quantity.

"Three good pictures handled well will produce more money for all concerned than any six of the mediocre things we now see every week.

"To make each picture draw more money in longer runs with increased attendance as the result of its merit being personally commended by one spectator to another, and to show greater profit on the capital invested by producer, distributor and exhibitor is the real solution of the picture problem in these, or any other times."

Virile Story First Independent Kerrigan Production

J. Warren Kerrigan's first production as an independent star at the head of his own organization, will be a photo-dramatic version of Peter B. Kyne's first book-length novel, "A Man's Man." Mr. Kyne is best known as a writer of short stories. Several of them have been translated to the screen.

The scenes in this story are laid in the West and in a Central American republic, which holds a fabulously rich gold mine and an incipient revolution. Mr. Kerrigan will play the role of John Stuart Webster, a mining engineer, who goes to this republic to finance and help develop the mine discovered by a young protege of his, who had been his assistant in a Western mine.

Goldwyn Gets Alfred Weiss as Executive

Alfred Weiss, former Triangle executive, has joined the Goldwyn organization and will become one of the vice-presidents of the Goldwyn Distributing Corporation at an election to be held in a few days.

Mr. Weiss' resignation from Triangle thirty days ago was a big surprise to the few persons who heard of it. Immediately he started on a tour of the United States for Goldwyn, and has closed all of the realty contracts and leases for the opening of the Goldwyn exchanges in nineteen cities, covering every part of America.

"Parentage" Landed—Private View June 6

The private view of "Parentage" will be held at the Rialto theatre, New York, on Wednesday, June 6, at 10 a. m.

According to the producers, this film, presented in a clean wholesome manner will meet with wide success wherever shown. The story is said to be interesting throughout, and of a nature to arouse the sympathies of the most hard-hearted person.

Mr. Rothapfel of the New York Rialto, says: "It is the greatest exposition of types ever shown in one film, and is most entertaining."

Promise of Patriotic Theme in "Spirit of 1917"

Despite that there is little military or naval training or maneuvering depicted, the release within a short time of "The Spirit of 1917," a Radio Film production, is considered most opportune.

The dramatic action, which it is stated is contained in the subtitle, but has possibilities which may be imagined from the title, will it is thought make the blood of Americans tinge. As a matter fact Carl Strummer's portrayal of one of this country's artists, Carter B. Harkness, is heralded as an epic in itself.

Chautard's First Thanhouzer

"Fires of Youth," the Thanhouzer-Pathe Gold Rooster play, released June 15, is conspicuous as the first production directed by the veteran Emile Chautard for the Thanhouzer forces.

Under Mr. Chautard's direction in the new Thanhouzer-Pathe production are Frederick Warde and Jeanne E aggels.
Pay-as-You-Enter” Tax Boomed Business in Montreal

M. Kashin, Prominent Montreal Exhibitor, Relates Pleasant Consequences of Ticket Tax in That Region—Irwin of V-L-S-E Reports Canadian and British Investigations Show Business Is Booming

The “pay-as-you-enter” or ticket tax, which was applied in the Province of Quebec about six months ago, actually helped business, according to M. Kashin, manager of the Midway theatre, Montreal, who came to New York on a business trip last week.

“The only difficulty we had was explaining to the public the first few nights what the ticket tax was all about,” said Mr. Kashin to a Motion Picture News representative.

“I read in the News a couple of weeks ago that the Government helped by inaugurating a big publicity campaign. They must have inaugurated it pretty well under cover. I didn’t know about it. The tax measure was rushed through in a couple of days — so quickly, in fact, that we did not have time to organize and make a protest.”

“The first night or two I had to stand out in front of the theatre and explain to my patrons why they must pay one cent more for a five-cent ticket and two cents more for a ten-cent ticket. After that it was easy sailing.

“My ticket seller has the four reels in a rack above her, and she tears them off two at a time without any difficulty or inconvenience. We have no delay in making change in pennies, and our admissions exceed forty thousand a week. The receipts from the ticket tax are divided between the government and the hospitals. Rather, the government allows me as a commission for selling the tickets amounts to enough every week to pay the salaries of my cashier and doorman. Why should I kick?”

“The receipts from the ticket tax are divided between the government and the hospitals. Rather, the government receives the other half of the two-cent tax.”

For a few months following the declaration of war, conditions in Canada were chaotic. There were two reasons, they are as follows:

“First: Exhibitors became panic-stricken and stopped patron-getting campaigns, economizing on the extent of false economy. The second: In the first few months people talked and thought war to the exclusion of everything else.”

Wheels of Industry Well Under Way for Bond Loan

Frank Hall Launches Unique Campaign to Boost Loan

—Vitagraph, Fox, Metro, Lozky and Others Active

The wheels of the machinery governing the Liberty Bond activities of the Motion Picture Industry, which started with such telling effects last week, are at this writing well under way and are consistently gaining momentum, and gathering thousands of buyers of many more dollars with every revolution. A daily appeal is being made from the screen of myriad theaters in the most thickly populated sections and in the remotest corners of the United States. Trailers and slides are the means to the end — the purchase of Liberty Bonds.

The National Association of the Motion Picture Industry, launched forth its campaign with its representatives of theaters, seventy feet in length, to all theaters. These trailers contain patriotic messages and the slogan, “The Bond That Buys Us All.” An extract from President Wilson’s message is contained. Accompanying each trailer is a letter from William A. Brady, president of the National Association, Walter W. Irwin, P. A. Powers, B. N. Busch, Lee A. Ochs and Lewis Selznick are active in his movement. More than 500,000 feet of this campaign has been donated to the Government for this purpose by George Eastman of the Eastman Kodak Company.

Frank Hall, state rights buyer and seller, theatre owner and a representative of the motion picture picture, has his own ideas concerning the exploitation of the Liberty Bond loan. His plan is not only unique but will, as he says, afford an opportunity for picture-going people to subscribe in a most inexpensive way to this cause. His plan is simple and can be launched without preliminary precautions. It is best set forth in the following telegram which Mr. Hall sent to the executive heads of distributing organizations throughout the country:

“I am giving away a Liberty Bond at each performance in all my theatres for a period of one week, from June 21 to June 27, and the public will gladly help pay for them. I am mailing you particulars of this plan to the patrons of the theatres. The plan to give bonds away through the theatres is most feasible and will, I am sure, bring results.”

Mr. Hall’s campaign started yesterday at the Broadway theater, New York, where “The Bar Sinister” is showing. His theatres in Hoboken and Newark, New Jersey, are also scheduled for Liberty Bond Week.

More than a million dollars worth of Liberty Bonds will be taken up by the employees of the Greater Vitagraph and V-L-S-E distributing organization, when their plans to meet the weekly payroll in part by the distribution of bonds is perfected. As far as possible the fifty-dollar denomination will be used. It has been explained to all the employees that the Liberty Bonds are as negotiable as fifty-dollar bills and will be excepted as legal tender. Not only will Vitagraph meet their payroll with Liberty Bonds, but V-L-S-E has empowered all managers to accept Liberty Bonds in payment for film rental from exhibitors. The sales organization has received instructions to carry on an intensive campaign with a view toward making Independence Day the next Liberty Loan day in every motion picture theater in the United States. The plan, as well stated, is in line with methods employed by the large department stores, when they desire to “push” one or more particular articles. Advance tickets will be sold at a cut rate.

Instructions were sent to the Fox publicity department and to every branch manager throughout the United States last week by Mr. Fox, that every photograph issued by him be stamped on the back: “Buy a Liberty Bond and Help Humanity.”

Thousands of photographs of the various Fox stars are weekly sent out, the majority to newspaper editors, but many to the fans. Each of the Fox exchanges also mails out scores of photographs to exhibitors, and it can be realized that the plan adopted by Mr. Fox will prove effective.

In addition Mr. Fox has sent a circular to his employees urging them to take part in the subscription. Every star in the organization has already done so, it is announced.
Theatrical Federation Against Suggestive Film

When plans now under consideration by the Theatrical Federation of Greater New York are perfected, a method of censorship will be established and enforced in all motion picture theatres in the United States, where musicians, stage hands and operators affiliated with this organization are employed, which will require that all pictures to be shown in theatres employing the services of these men will first have to be passed upon by a central board representing the theatrical federation.

"The purpose of this censorship," said Harold Williams, who represents the Theatrical Federation of Greater New York, "is to raise an impenetrable barrier against the running of offensive films. It is not the intention of the federation to supplant any other form of censorship, but we have taken this step because we think that greater precautions should be taken along these lines. The active forces now at work cannot be too greatly augmented in numbers, and the membership of the federation think it not alone their duty but their right to step in and assist the forces already at work in the field of censorship.

"There are approximately 97,000 members of this federation in the United States, and it is expected that everyone will work together in this matter. The Theatrical Federation is affiliated with the American Federation of Labor, and we have the added support of a strong union organization. It is not our intention to take the initiative in placing the mark of disapproval on any one film, but we will follow as much as possible the dictates of the public. The federation is particularly opposed to the showing of pictures which reflect in any way on the religious beliefs of any one class of people, and we shall voice the opposition of our organization, as one, against the exploitation of films bearing these characteristics."

Superlative Pictures Corporation is Launched

Irv Cummings and Lois Meredith to Star in Own a Co-operative Proposition

2. Lois Meredith Pictures, Inc., of which Maurice F. Tobias is president, Lois Meredith is vice-president, and Arthur Blumenkrum is secretary and treasurer.

The voting stock is held jointly by the two companies, while the remainder will be divided among the individual members, pending increased interest. The stock corporation is subdivided into two parts:

1. Irv Cummings Pictures, Inc., of which Maurice F. Tobias is president, Irv Cummings is vice-president, and Arthur Blumenkrum is secretary and treasurer.

Harry Raver Brings Over Another Big Film

Successor to "Cabiria," Entitled "The Warrior," with Mariste

As Central Figure to Have Elaborate American Showing Soon

That the originator of the two-dollar movie in America is to introduce another important production, after a lapse of two years, was conveyed in Harry Raver's announcement today outlining the scope of the new offering. It was stated that the makers of "Cabiria," which created a sensation here when first presented at the Knickerbocker theatre, New York, have been working under severe difficulties during all this time in order to complete the picture in time for its premiere, simultaneously, in Paris and Rome.

"The Warrior" is the title of the new production, and it is issued in seven parts. The famous character creation of D'Annunzio, Mariste, is the central figure in the story which has for its atmosphere the Italian and Austrian Alps during the progress of the present war, divulging the difficulties experienced by the opposing forces on the Italian front.

Permission and co-operation of the Italian government was enjoyed by the producers, and the picture was being staged, and the directorial methods of the story were greatly enhanced by the local color of actual war maneuvers and combats. The grand Mariste as an Alpine soldier wins fresh laurels for himself and company, and it is expected that the novelty of the production together with its topical value and the popularity of the star in this country should duplicate "Cabiria."

Harry Raver will probably send "The Warrior" out as a big theatre attraction.

Wheels of Industry Well Under Way for Bond Loan

(Continued from page 374) at a large Brooklyn department store last week and disposed of more than $12,000 worth of bonds. Jane and Katherine Lee, known as the Lee Kids, also Fox stars, were with Miss Pearson, and sold bonds to the amount of $10,000.

The Famous Players-Lasky Corporation has subscribed $100,000 to the Liberty Loan. Frederick G. Lee is chairman of the Finance Committee. Employees of the Lasky Studio in California have purchased $750 worth of bonds, under the direction of the command of Cecil B. De Mille, producing manager at the Lasky Studio, the Lasky Home Guard is rounding into military form and give a substantial demonstration of Lasky's patriotic zeal.

Metro is active in assisting the Government in the disposition of its Liberty Loan, and is putting forth every effort both within and without its organization to render the most needed assistance. Emery Whelen, a Metro star, subscribed personally for $5,000 worth of bonds, and is expected in disposing of bonds aggregating much more, from the Metro booth at McCrory's store. William Christy Cabanne, director for Metro, purchased a $1,000 bond from Millard Fisher, and other Metro stars, Ilean Hume sold 219 bonds, Lecy Hovey, Emma-Jean Parker, Aurora Platt, Frank Gilmore, Leo Delaney were others who were active at the Metro booth.

Mitchell H. Mark Realty Corporation, owning the Saxon and the Amex, has issued a statement to the employees that any who wish to purchase Liberty Bonds may do so on a small monthly installment.

King-Bee Booking Service

With a desire to assist exhibitors in obtaining information as to where King-Bee Comedies may be booked in any part of the United States, the King-Bee Films Corporation, Lonsagre Building, New York, is circulating a coupon for exhibitors to fill up and return to the company. In return for the names and addresses of exhibitors, the King-Bee Corporation undertakes to state where these comedies may be booked, the nearest state right buyers being indicated.

Several Offers for Services Made Marguerite Snow

Marguerite Snow, who has been making a picture in Trenton, Ontario, with Holbrook Blinn and Barry O'Neil for the Canadian National Theatre, Ltd., returned to New York last week. She is considering several New York engagements, as well as one from California. She last appeared with George M. Cohan in "Broadway Jones."

Report Rebookings of "Mutt and Jeff" Comic Strips

"Return engagements" are becoming frequent occurrences with exhibitors who book the "Mutt and Jeff" animated cartoon comedies. Among the many "Mutt and Jeff" attractions that have been recently requested are those that exhibitors say are of such a timely nature that numerous requests for repeat-bookings keep coming in.
MOTION PICTURE NEWS

June 16, 1917

**Star Series** Booking Feature of Paramount’s Plan

PARAMOUNT'S long awaited announcement of the policies resulting from the recently announced co-operation with Artcraft and the entry into the open market was made public last week. The keynote of the plan is a co-ordination of open market policies with those of program booking. Exhibitors will be enabled to contract only for those series of pictures featuring the stars they desire, or should they desire to eliminate all competition they may bide the entire output of both corporations. But it is the ability to select particular box office stars that is expected by Paramount to be the feature most acceptable to exhibitors.

This system will make it possible for exhibitors to give their public the stars they most desire. The popularity of stars fluctuates in different sections of the country, declares the announcement, and by this new method it will enable exhibitors to give their patrons all the stars they desire.

Under this plan, through Paramount, Mme. Petrova will make eight pictures; Margaret Clark, eight; Pauline Frederick, eight; Fannie Ward, eight; Jack Pickford and Louise Huff, eight; Susse Hayakawa, eight; Vivian Martin, eight; George Beban, three; Billie Burke, three; Ann Pennington, two; Julian Eltinge, three, and Wallace Reid, eight.

Other stars will be added to this list during the year to make series of pictures as it appears that their popularity warrants their inclusion.

Under the former Paramount plan of distribution a condition existed by which Artcraft and Paramount productions were competing with each other, in many of which the same stars appeared. For instance, the new and important Artcraft productions starring Mary Pickford met the national competition of the old Paramount Pickford productions, thereby making it impossible for exhibitors to obtain the fullest possible returns on these subjects.

Under the newly co-ordinated system the forthcoming Pickford productions will be booked without the opposition of this star’s previous releases, the latter appearing only where they will not interfere with the fullest returns to the exhibitor who presents the newer subjects.

To this end exhibitors will be enabled to choose their list of pictures for the forthcoming year. The producing companies have already formulated their entire schedule for the year, beginning Aug. 5, and the exhibitor may choose his entire program a week in advance, obtaining an opportunity to plan his exploitation further in advance than he was ever before enabled to do.

Commenting upon the new plan of distribution, Adolph Zukor said:

"The Famous Players-Lasky Corporation is in a very fortunate position in outlining its future plans for improved production and distribution of photoplays, because it feels that the trade believes its past endeavors in these directions to indicate the future progress we are determined to make. When we promise, therefore, to increase the cost of our productions and to make this increased cost buy its full measure of merit and artistic advancement in our productions, the promise is backed by five years of effort to present, consistently, the most meritorious photoplays in the world."

"We have the experience and the years of development behind us, besides the necessary organizations that come only of long duration in the business, to enable us to make any promise with the fullest assurance that it will be fulfilled.

"We have the stars, the directors, the scenario writers, the studio forces and equipment, and all the mechanical and personal resources necessary to the completion of the greatest series of motion pictures yet presented."

"We have already secured some of the greatest names in the world to form our star companies of the day as vehicles for our stars. We are constantly obtaining the exclusive original works of the greatest authors and fictionists throughout the world. Our own force of trained scenario writers is constantly adding the most talented and capable originators of screen creations."

Artcraft's Plans for Year on Ambitious Scale

"Little Mary," Douglas Fairbanks, Geraldine Farrar, George M. Cohan and Elsie Ferguson in List of Stars - Further Announcements Promised

COINCIDENT with the detailed announcement of the new Paramount- Artcraft system of "star series" booking, the latter corporation announced its production plans for the coming year. The number of productions featuring each star will be determined, which will be released in the coming year is detailed in the announcement, thus making it possible for Artcraft exhibitors to plan their campaigns many months in advance.

The plans of the Artcraft Pictures Corporation for the forthcoming year in accord with the new Paramount-Artcraft co-ordinate booking policy were officially announced last week. Thirty-six productions are already scheduled for release under Artcraft trade-mark for the coming year.

The star series selective booking policy inaugurated by Artcraft at its inception will be continued as in the past. The only change affecting the distribution of Artcraft pictures that will be experienced by exhibitors as a result of the schedule for the future will be evidenced in the fact that they will be able to present these productions without waiting for the exclusion of another film already contracted for, as hitherto. Artcraft and Paramount releases will dovetail so that neither will interfere with the other.

Mary Pickford, the first star to appear under the Artcraft trade-mark, will present eight productions on the new schedule. Seven photoplays will be released through Artcraft by Douglas Fairbanks, conceded to be the greatest male attraction in the world. At the head of his own complete organization, Fairbanks promises pictures that will duplicate the record-breaking business displayed with "In Again—Out Again," his initial Artcraft subject.

The acquisition of the phrase, "Tandy and Lynch," though no such firm exists, Mr. Tandy is a director in the S. A. Lynch enterprises, is not concerned in the Triangle move. The confusion arose over the use of the phrase, "Tandy and Lynch," though such a firm exists. Mr. Tandy is a director in the S. A. Lynch Enterprises, Inc., which has exclusive management contracts for Paramount and Artcraft in the Southern country, and will continue to devote his energies to that work.
Film Man Active in New Patriotic Movement

R. V. Rothermel, of Filmcraft Corporation, 220 W. 42nd street, New York City, has been selected as chairman of the 19th Congressional District branch of the Patriotic Service League, recently organized under the supervision of and at the suggestion of Prof. Ellery C. Stowell, of Columbia University.

The purpose of the league is to serve the Government in any way possible in its present struggle. The organization is now in its infancy but it is planned to have its influence felt by the end of the year. The motion picture theatre, it plans to have serve as a medium through which its intentions may reach the public and Mr. Rothermel says that he expects the motion picture field to play an important part in its activities.

This movement if carried throughout the country should prove of vast importance and assistance to the Government and it presents a true spirit of patriotism which will not be greatly assisted in many ways by the motion picture industry.

Mayfair Film to Have National Ad Campaign

Announcement is made by the America-Japan Film Company, 15 William street, New York City, that their 10,000-foot film, "The Land of the Rising Sun," is to be released as a ten-episode serial picture with a nationalized advertising campaign by the Hesser Publicity Bureau to back it up.

J. B. Millett, the creator and director general of the enterprise, has been known as an authority on Japanese matters for a generation, and has written many of the most delightful novels on the land of the cherry blossom and eternal loveliness. On his recent film-making expedition to Japan his attitude was entirely different from that of most people who start such an enterprise. He wanted to show the human side of Japan in all its quaintness and charm, and his ideal was to make a picture that, while treating of a nation, its customs and its people, could not in any sense be called a "scenic," "travel," or "educational" film.

100 Fox Features Released on Weekly Policy

In sending forth "The Broadway Sport" to its thousands of motion picture exhibitors and its great public Fox Film Corporation celebrates the release of its one hundredth photoplay feature since its adoption of the weekly release policy on Sept. 6, 1915.

At the time of the weekly release policy's inception by Fox Film Corporation the company had approximately a half-dozen directors and an equal number of stars. Since then Mr. Fox has increased his directorial staff steadily until he has gathered together thirteen well-known film-makers for his photodramatic subjects alone.

Roosevelt to Attend "Womanhood" Showing at Patriotic Event

Former President Theodore Roosevelt will take part in a patriotic evening unique in the country, where a majority of the exterior scenes for Mayfair's first production, "Persuasive Peggy" are being taken.

Knowing the interest Colonel Roosevelt takes in motion pictures, Miss Elizabeth F. Swann, who has charge of the affair, has arranged with V-L-S-E for a showing of "Womanhood, the Glory of the Nation," during the evening.

Mayfair Co. Working on "Persuasive Peggy"

M. A. Schlesinger, president of the Mayfair Film Corporation, and his company of Mayfair artists, are at present in the country, where a majority of the exterior scenes given under the auspices of the Red Cross Society at the Lyric theatre, Oyster Bay, on the evening of June 18. Knowing the interest Colonel Roosevelt takes in motion pictures, Miss Elizabeth F. Swann, who has charge of the affair, has arranged with V-L-S-E for a showing of "Womanhood, the Glory of the Nation," during the evening.

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King-Bees in Far East

David Howell, the Australian buyer of motion pictures, who recently returned from an extended trip in the Far East, where he made an exhaustive study of conditions, has again left New York on a second visit to the same territory, which includes Java, Sumatra, the Malay Archipelago, China, Japan, India—the Asiatic Orient in fact.

On this occasion Mr. Howell carries with him the first three King-Bee Comedies, "Back Stage," "The Hero," and "Dough-Nuts," which he will introduce to exhibitors in the countries named.

Rowland Sizes Up State Rights Market

Interest has been aroused by the announcement that "Alma, Where Do You Live?" on State Right Basis

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Apollo Abolishes Special Trade Showings

Harry Raver, president of Apollo Pictures, Inc., announces that in future there will be no special press showings of his pictures. The critics will be notified of the date of their appearance at Loew’s New York theatre, Broadway and Forty-fifth street, where they will be shown regularly.

"The Mystic Hour," the Apollo-Art Drama, starring Ruth McTammany, will be the first picture to be shown in the new way.

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Edward Nern, president of the Sherman Elliott Company, begs to announce that his company has no office in New York, nor has it any representative there, and that the only office possessed by Sherman Elliott is at 854 McKnight Bldg, Minneapolis.

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**HATE** is the name of a seven-reel feature drama, which the Fairmount Film Corporation of Philadelphia, will put on the market during the early part of June. The picture is said to answer the demand of exhibitors for stories involving a vital problem of momentary interest. The story has for its theme the mysterious workings of pre-natal influences on the human soul, a subject which has been occupying the attention of medical scientists and sociologists for years. Walter R. Stahl, who directed the production, is in New York making the final arrangements for giving the picture its New York premiere.

The story was written by J. Walter Meade, a Southern newspaper and magazine writer, and is based on an actual life tragedy which stirred Boston and other cities of the North and East several years ago. The action revolves around a young woman of the lower strata of society, untaught and unguided, who plans to kill her derelict lover. After the birth of her child, she learns to love the man who offered her sympathy in the dark hours of her misery, and just as she is about to realize the happiness she longed for, she notes in her son the growth of evil tendencies which were the result of pre-natal influences. The climax is said to drive home the truth of the old adage that the sins of the parents shall be visited upon the children.

Director Stahl selected his cast of players with the idea uppermost of selecting people to fit the characters, rather than to make the parts conform to the players.

**Engage Players for One Picture Only, Backer Plan**

George Backer, president of the George Backer Film Corporation, whose products are being marketed through the M. H. Hoffman, Inc., has announced his intention of engaging players only for individual productions, and not on contract.

Hoffman, who was interviewed on the subject, stated that both Backer's and his idea was that by this latter plan a union of theatre and even better professional players would be created, caused by having to pay salaries to players under contract when not working, and as under the ruling that all Foursquare Pictures (as the product which is being marketed through M. H. Hoffman is called) must be up to an unusually high standard, much time must necessarily be consumed in preparation, during which no use could be made of contract players.

The subject of the Geo. Backer production—the "Sin Woman"—is now being booked, and exhibitors are reporting excellent results. The second Geo. Backer offering—which is not yet named—will be ready soon.

**Rural Drama for State Rights**

Robt. Russell, president of the Monarch Photo Play Company, has decided to dispose of his interest in the five-reel rural comedy-drama, "Common Sense Brackett," and has appointed Hiller and Wilk, with offices at the Longacre Building, Forty-second street and Broadway, New York, as the sole selling agents. "Common Sense Brackett" is a drama of New England life.

**Contradicting current reports that the motion picture industry in Minneapolis and the Northwest was generally depressed, W. K. Howard, manager of the Minneapolis branch of V-L-S-E, on a flying trip to the home office last week, reported that business there in his territory is better than they have been for some time. This report may be taken in part as an outgrowth of the strong movement for a permanent get-together organization, instituted by Fred Herrington, national organizer, on his recent visit to the Northwest.**

Quite a number of theatres are closing, according to Mr. Howard, but in nearly every case this is due rather on account of lack of necessity for motion picture houses in particular localities than any lack of interest on the part of the public. "In the Northwest," said Mr. Howard, "the business appears to be finding itself. The period of disorganization has run its course, and the reconstruction period is well started. Successful exhibitors are adding to their theatre holdings, while the unsuccessful houses are closing. It is a fact that the chain house owners sometimes expect a cheaper film service because they rent for several theatres, but even in this case they have found extremely reasonable, and have obtained regular list prices for all of Greater Vitagraph's product. This is made possible by the fact that V-L-S-E's selling plans consider each theatre as a distinct unit, thereby giving the one-man house an equal chance."

**Industry in Northwest Reported in Fine Shape**

W. K. Howard, Manager of Minneapolis V-L-S-E Branch, Tells of Conditions—"Chain Ownership" Has Had No Deterrent Effect at All

**Opposition Halts Pennsylvania Legislators**

Popular Indoor Sport of Law Makers in Playing with Picture Bills

Hit Snug—Age Limit Bill May Be Given Further Consideration

Representative Jefferson W. Smith, author of the bill before the Pennsylvania Legislature fixing an age limit for children attending motion picture theatres, who already had agreed to cut down the limit as prescribed in his measure from 16 to 10 years, has let it be known further that he is willing to lift the age limit entirely when applied to theatres located in summer tracts where such a provision is unnecessary.

This further concession was announced on May 29, the day on which it was proposed to have a public hearing on the bill. The hearing, however, was postponed, and it is probable that it will not now be held until June 6 to 8. This postponement, it was understood, was made at the request of Maurice J. Speiser, of Philadelphia, counsel for the exhibitors of that city, who has been in Harrisburg to testify on the subject. The session opens against the passage of the Smith measure. It is understood the theatre interests are determined to fight the ten years provision just as vigorously as they have been fighting the plan to make the age limit for children 16 years.

Of the bills proposing to impose taxes on the motion picture industry now before the Pennsylvania Legislature the George Plummer Baker bill is meeting with increasingly vigorous opposition. It places a 2 per cent, tax on gross earnings of all motion picture and theatrical corporations.
WITH THE EXHIBITOR

Big Entertainment for Louisiana Theatre Men

July 4 Set for Gathering of State Picture Representatives in New Orleans—Committees Appointed to Work Out the Plans

At a recent meeting of the Exhibitors' League of Louisiana, held at New Orleans, it was decided to make July 4 a big day for the exhibitors in the state, and every one will be invited to visit New Orleans on that day and be entertained by the M. P. E. L.

Finance Committee: E. V. Richards, chairman, Nathan Sobol of the Washington and Morris Huer of the Napoleon.

Entertainment Committee: Mr. Tansey, Folly theatre, Algiers, chairman, Ross Hardenbrook of the Royal theatre and Mr. Marx of Marx theatre.

Publicity Committee: B. F. Brennan, I berville theatre, chairman, Mr. Jacobs of the Poplar theatre, and J. Brunet of the Harlequin.

Invitation Committee: Nathan Earleich, Isis theatre, chairman; J. Akini, Famous theatre, and B. Kern, Happy Hour theatre.

The Smugger Amusement Company, through E. V. Richards, donated $50 toward the fund to entertain the visitors, and all members present donated to the fund. Up to date there has been over $1,000 subscribed, and the different committees are hard at work arranging entertainments for the visiting managers.

Part of the program will consist of an automobile ride all over the city, a dinner at one of the local hotels; passes to all local theatres and a moving picture taken of all the visitors as well as the members of the local organization.

The local F.I.H.M. Club will assist the exhibitors in entertaining the managers, and have several surprises in store for them when they reach this city for the convention.

Iowa Judge Rules Sunday Opening Is Legal

Municipal Judge Joseph Meyers of Des Moines Decides That Sunday Pictures Are Not Violations of the Law

Several score of exhibitors throughout the state were arrested last Sunday on a charge of violating the Sunday closing law—old “Blue Laws” that have been unenforced for the last seventy years. With very few exceptions the cases were all continued until word was received from Des Moines, the state capital.

The Des Moines arrests, made one week before the others, were test cases. Police and county judges throughout the state have been awaiting the Des Moines ruling before penalizing those arrested in their jurisdiction.

In nearly every Iowa town the picture shows remained open on Sunday, but the exhibitors were served with writs of summons before him for alleged violation of the Iowa Blue Laws, has passed down judgment in which he takes a favorable stand upon the Sunday opening of motion picture shows.

Priest Praises “The Crisis”

Twenty girls from St. Joseph’s Academy, Louisville, Ky., attended a performance of “The Crisis,” under the chaperonage of Mr. Father Murphy at a recent showing. Though not kindly disposed to pictures in the past, Father Murphy declared himself and the girls delighted with the picture.

Price raised to ten cents and “business rotten,” as a result, is the report of Dr. L. K. Hirschberg, Dream Theatre, Baltimore, Md., which changes programs every day. Douglas Fairbanks is his pick of the stars. Is going to stick to the new price.

From Battle Creek, Iowa, comes the news that the past Winter has been the worst season in six years at the Luna Theatre, J. D. Warner, manager. Louise Lovely, Ella Hall, and Baby Osborne are popular in the order named. Serials are not liked.

R. B. Wright, Mulvane, Kas., manages the Lindel Theatre. “Liberty” is the best drawing card he has run since he took over the management of this house last February. He paid a big price for the Castles in “The Wife of Life,” and runs other pictures “on the side.” Says the Castle picture was not worth the price charged.

Father’s “Shine Girl” and “World and the Woman” are the greatest pictures he has seen lately, says P. C. Smith, Ideal theatre, Clinton, Ala., and business is good. Perhaps this is because he also “co-operates with the ladies’ clubs and schools with appropriate pictures.”

The St.-Non Theatre, Demopolis, Ala., Harry Simon, manager, says his people enjoy Bennett comedies, but “couldn’t draw six people with a Chaplin.” After Marguerite Clark, Clara Kimball Young, Pauline Frederick, Vivian Martin and Douglas Fairbanks draw the best. Says, Paramount has shown a slump for several months, and he can’t get either reels in good condition or satisfactory advertising service from Triangle local exchange, though Triangle pictures are good. A five-reeler often runs about three and a half reels when it reaches him.

When high water does not delay his films, Manager R. H. Morris of Elk River, Idaho, can find nothing to kick about. Marguerite Clark, Douglas Fairbanks and Wm. S. Hart get the money for him. “Miss George Washington” went big. Business is fair, with two Paramounts, two Triangles, Universal serial and weekly and comedies as his program. “Nothing doing” with juvenile programs.

Barney Hatke, Sabetha, Kas., a little town of 1,700, is using every standard feature service with “big stuff” on Wednesday day only. Regular admission ten cents, varying price on the extra attractions, according to rental cost. He tries to make the attractions always worth whatever the charge is, and hopes his patrons appreciate his policy of never varying the price except on Wednesdays.
Herrington’s Organization Plea Strikes Fertile Ground

June 16, 1917

MOTION PICTURE NEWS

HE exhibitors of the country know that organization is a necessity. They feel, however, that the national body as now composed has not produced the results that were expected.

“There is too much selfishness—lack of faith—do the other fellow spirit—predominant among the theatre owners and managers,” said Mr. Herrington.

“If exhibitors will give more time to their own business, and less to that of their competitor, fifty per cent. of the imaginary evils will disappear.”

Back from his trip through the Northwest, Middle West and South, Fred J. Herrington, national organizer, who has left a trail of wholesome truths, better understanding, and organizations of exhibitors behind him, voiced these salient opinions.

Mr. Herrington was in New York last week in the interests of the Pennsylvania State Convention, which will be held in Philadelphia, June 26 and 27. The enlistment of his aid in promoting this gathering had brought him from his home in Pittsburgh, where he had gone following his months’ swing around the country.

Since April 25, when the national organizer left for Cleveland on the first lap of his tour, reports have come from the various cities visited of the intensified efforts put forth by him with most satisfying results among the wide-awake exhibitors.

At Cleveland, a most enthusiastic audience heard his plea for better organization and support of the National Association. By unanimous voice the exhibitors in the sixth city expressed their recognition of the necessity of having a powerful and united body, by voting to give their support to the National League.

“Turmoil, disturbance, and a house divided against itself is the condition in Chicago,” was the statement made by Mr. Herrington during his observations in the Windy City, as found by Mr. Herrington in a brief visit. From there he went to Des Moines, Iowa.

“I arrived on the evening of the meeting, which, however, was not held as scheduled, but delayed for two days,” said Mr. Herrington. “Attendance was not what was expected, but I was made to feel I was at home. The result was similar to that in Cleveland, the theatre men declaring their intention of getting back in line in the interests of a nation-wide organization. Best of all, they meant what they said.”

In St. Louis came one of the high spots of the trip—the grant of a charter to the exhibitors for the state of Missouri. Mr. Herrington is warm in giving credit for the rousing reception there to Mr. Mogler and Mr. Peemuzaglanz, leading exhibitors. From St. Louis, after the gratifying reception accorded his message, Mr. Herrington wired Mr. Newman of the Royal theatre, Kansas City.

It must be remembered that in the western portion of Missouri there is no remnant or semblance of an organization. In view of this the efforts put forth by the exhibitors, the sincerity displayed and the hopeful results attained, are considered by Mr. Herrington to make a bright page on the record of his tour.

Throughout his entire trip Mr. Herrington closely observed conditions among the exhibitors. He found a depressed condition general, due, he states, to the fact that there is not the slightest doubt, judging from his observations, that the exhibitors will change the management of many theatres, which are haphazard affairs, and that there will be a united organization in the Buckeye state.

In Minneapolis I attended the three-day convention, and feel it would be useless to say anything of the enthusiasm present, and the enthusiasm manifested was proportionate. I want to say the reception tendered me was most gratifying, and I was made to feel I was at home. The result was similar to that in Cleveland, the theatre men declaring their intention of getting back in line in the interests of a nation-wide organization. Best of all, they meant what they said.”

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Following is the tentative itinerary of the tour of National Organizer Fred J. Herrington for June.

Mr. Herrington will endeavor as far as possible to fill in any vacant dates with visits to cities not listed.

June 4-5 Wichita, Kansas
June 5-6 Oklahoma City, Oklahoma
June 12-14 Galveston, Texas
June 16-17 Jackson, Miss.
June 18-20 Memphis, Tenn.
June 21-22 St. Louis, Mo.
June 24 Wheeling, W. Va.

There was no meeting arranged in Cincinnati, but nevertheless Mr. Herrington’s message reached home where it would do the most good. The officers of the exhibitors organization of the Chamber of Commerce, headed by John J. Hays, treasurer, and a number of the theatre men, including Charles Weyg, spared no efforts to aid the work of the national organizer. Of his visit here Mr. Herrington is most enthusiastic:

“I talked with many of the exhibitors,” he said. “It now looks possible for the first time in three years that there will be a united organization in the Buckeye state.”

A short visit to Pittsburgh was followed by a trip to Richmond. At a meeting arranged by the studio, Mr. Herrington wired Mr. Newman of the Royal theatre, Kansas City.


There is not the slightest doubt, judging from his observations, that the exhibitors will change the working methods of the National League, as now composed. A general feeling prevails throughout the country, he declares, that the organization in its present condition is not satisfactory and does not produce results—hence is lamentably lacking in force and purpose.

“I have made it a point in all my addresses to tell the exhibitor that if the organization is not what it should be, it is the fault of the exhibitor not getting in to give us one that is better. As I said before much of the exhibitor’s troubles is due to his own selfishness.”
The Mutual office calls to our attention a number of ingenious ideas that exhibitors are making use of. Let us have a look at a few:

**SPARKS OF GENIUS**

MANAGER SAMUEL PINANSKI of the Modern theatre, Boston, has just created an innovation for his patrons in the shape of a baseball schedule printed in his own print shop at the Modern. The card contains both the American and National League ball games played, both in and out of the city. On the reverse side is a theatre advertisement. This is only one of the many novel features made up on the Modern print presses.

C. D. BUSS, who manages the Third Street theatre, August, Pa., got in touch with the American Chicle Company, and found that the Artcraft Picture, "Broadway Jones" had something to do with chewing gum. The American Chicle Company obliged him with hundreds of small packages of gum which he gave away free in the lobby at showtime. As a return courtesy, Manager Buss ran a slide setting forth the merits of American Chicle.

**THE REAL LIVE WIRE EXHIBITORS**

The real live wire exhibitors always take prompt advantage of events in the day's news, twisting them, if he can, to apply to whatever productions he is playing. Charles Decker, proprietor of the Majestic theatre, Grand Junction, Colo., dressed up a boat to advertise the Selznick play "Pantheon," allowing his imagination to "dope out" Russian hunting costumes. It attracted attention, comment—and patrons.

ET A. RUSSELL of the Windsor theatre, Hampton, Iowa, publishes a newsy sheet in place of a program and calls it "Windsor Theatre Winds." While not as compact as the folded program it is a departure from the accepted rule. It measures about 12 by 12 inches, and contains cuts of stars, casts, synopses. Each "Wind" is numbered. Every week, certain numbers are posted in plain view at the box office. Holders of lucky numbers are admitted free.

Marie Gets the Business

Pueblo, Col., is witnessing the rebirth of the "Good morning, have you used Pear's soap?" idea, only "The Great Secret" is benefiting. Shortly after the telephone became a habit, the Pear's soap people called upon folks and asked them that. It was good advertising.

Out in Pueblo, the telephone will jingle, say, in Mrs. Smith's boudoir. Then comes a girlish voice.

"This is Marie," it says, "I thought you'd like to know what Francis X. does this week."

"Oh, yes, Marie," says Mrs. Smith.

"Well," gurgles Marie's musical voice, "he pulls the most beautiful rescue. He gets the heroine away from robbers—and and everything! Oh, Mrs. Smith, it's just grand!"

And then Marie goes ahead and tells just enough about the "beautiful rescue" to get Mrs. Smith aroused.

"Marie" is a professional booster for Pueblo's Princess theatre. In the four months she has been employed Marie has compiled a long list of names. She has them classified into those who love thrillers, gentle dramas or bounding comedies, etc. It is surprising how many people not only listen to her but who actually call her up. The plan was originated by Ward C. Robertson, the Princess's manager. The telephone costs $6 a month, and Marie's salary makes the outlay about $50 altogether.

Marie, the telephone booster, is one of the many innovations in the world of advertising.
The exhibitor will never shoot wild in any advertisement when he links up the name of a well-known producer with his theatre.

Through a campaign of several years, the Fox publicity bureau has emphasized the box-office value of the name William A. Fox.

This sign lured more than one hesitating ticket buyer into the Pitt theatre, Pittsburgh, to see "Joan the Woman." The statue is over thirty-six feet in height and could be seen for blocks. Unlike a great many of the "Joan the Woman" advertising stunts, this has the virtue of being dignified.

Her Veiled Past

Comes to light and the man who had befriended her has taken her into his home and married her finally is driven away.

WILLIAM FOX PRESENTS HIS NEW R. A. WALSH PRODUCTION "THE SILENT LIE"

Story by Larry Evans

the appealing advertisement makes generous use of white space.

Through a campaign of several years, the Fox publicity bureau has emphasized the box office value of the name William A. Fox.

The exhibitor will never shoot wild in any advertisement when he links up the name of a well-known producer with his theatre.

What City, Please?

Sometimes when we receive programs from exhibitors we are unfortunate enough to mislay or discard the envelopes in which they are mailed. At this moment, by actual count, there are, in our basket, seventeen programs, all worth commenting upon; but not a one of them bears the name of the city from which they came.

For Wife Beaters and Such

Edward C. Klapp, managing the Regent, Lyceum and Rialto theatres, New Amsterdam, N. Y., applies severe treatment to men who attend his theatres without their wives.

Mr. Klapp's method, which any theatre manager can apply, consists simply of distributing small envelopes among the unattended husbands. The envelopes contain this striking message:

I DARE YOU TO HAND THIS TO YOUR WIFE!

Investigation proved that nearly every guilty husband took the envelope home, carefully refraining from opening it, just to show that he wasn't as curious as the female of the species, and handed it over to his wife.

Friend wife found this loving message within:

Dear Wife: I confess that I have been very neglectful of late. It's about time I took you out for an evening's entertainment. Let's go to the Regent theatre tomorrow night and see E. H. Sothern in "The Man of Mystery." What do you say?

Your Loving Hubby.

This simple little message is said to have gained Manager Klapp much business.

An Athletic Comedy

Bloomers and middies, track suits, punching bags, foils, traveling rings, horizontal bars and bowling alleys are very much in evidence in "Flirting with Danger," the Mutual-Vogue release for May 26.

Many of the scenes are laid in a gymnasium and show the girls and men taking their various exercises. A quarrel between the owner of the gymnasium and his rival ends in a deep laid plot in which the bowling balls are filled with dynamite and the gymnasium wrecked.

To give "Maternity," Alice Brady's latest Brady-World release, a flying start at the Strand, Seattle, Manager W. H. Smythe ran this advertisement in the newspapers:

Wanted, 500 photos of the babies of Seattle. Free admission to the mothers who comply with this request up to Saturday night, May 12, and prizes to 15 of the prettiest. The picture opened on Mother's Day to fine business.

Where Have You Seen a Longer Single Billboard Display? Liberty, Seattle, Seattle, Did This. A Big Flash all in Different Colors
Ready-Made Ad Talks

Imperative!
Have You a Suggestion to Make?
This Department Is Yours.
We Want This Department to Be the Medium Through Which Your Business Is Increased.
His Ideas May Not Be Yours. If Not Tell Us.

Vivian Martin—"Give Becky a Chance" to Demonstrate Her Dancing Ability
(Paramount Five Reel Production)
Innocent deception is often the means to an end which is not all agreeable to the one deceiving. It is natural, however, and what is practical. A young chemist and assistant to a very noted chemist, who has just returned from the receipt for which he has been long striving. Harry May, who he might die with the formula in complete, makes his will and leaves his fortune to his assistant providing he doesn't marry, for he wishes his assistant to devote all his time to experimentation. The young chemist loves Mary, that is thought, and Harry lights it will be changed and the couple are married, but an accident is kept to keep the newlyweds together. Reputation is lost and an old friend comes to see Harry May, and live together. The question is answered by Alice Joyce and Harry Morey.

"The Field of Honor"—Brond Whitlow. United States Minister to Germany wrote "The Field of Honor" the next day. It is a story of the Civil War perimeter are featured. Allen Holubar and Laura Lovely are captured. William Davidson is in love with Laura. While Allen returns home, Robert Weatherly and Laura Lovely are married. War is declared and Clayton returns a captive. After much persuasion, Clayton joins the company. After every scene, it is told with a genuine heart interest.

"The Field of Honor" will be shown at the theatre on

"The Girl, Glory?"—Enid Bennett—Sure Glory and Her Granddad Are Both Here
(Paramount Five Reel Production) Did you see Enid Bennett in "Happiness" a few weeks ago? If you didn't, you might as well see "The Girl, Glory?" You will wonder why this world has not more of her kind, for she accomplishes through her own efforts what millions are seeking to accomplish today by their concerted efforts. What is it? She doesn't accomplish the impossible, she can't be made to act the impossible. It is all so perfectly natural that you will wonder why it has not been thought of before. This much can be said: Git it, and you can't have it. The simplest way to satisfy curiosity is to see the subject which has given rise to it. "The Girl, Glory?" on—of—week. It shouldn't be a hardship. On the contrary your theatre will revive your spirits with even more telling effects than the beverages did the spirits of Granddad. Enid Bennett will reward you a "hundred fold."

Domestic Problem—Modern Ideas
(Paramount Five Reel Production)
"Dixie's Children"—Charley Chase
(United Artists Five Reel Production) Questioned in "House of Cards" among the most modern ideas in the world today. This offering questions these ideas and brings out the child's share in the family organization. The home life of Mr. and Mrs. Howard, presented by Paul Brown and Mabel Nisbett, respectively, has suffered disruption because the children, presented by Kittens Reichert, does not receive the proper education and upbringing of their parents' views at the husband. The husband is District Attorney, with a wreath of flowers in The little child's share in the family organization is considered in the courtroom. The result of a mother's neglect and brings this stirring story to a climax when it becomes stronger in its conception. James O'Neill, Howard, and Richard Duquette, and Helen Nagel composite a strong supporting cast. Blanche Blache wrote the scenario and directed the pro-

Robert Warwick and Gail Kane in "The False Friend"—Three Stages in Life's Drama
(Paramount Five Reel Production) Did you see Enid Bennett in "Happiness" a few weeks ago? If you didn't, you might as well see "The False Friend". There is a fascination about this photograph which is bound to be adequately interpreted words. It is one of those subjects conveying a human interest which falls under an avalanche of descriptive adjectives. Its intense interest is so tightly wound around the characters portrayed that it is not subject to dissection. "Why", you will ask, "do we go further in the argument?" Because it is our desire to call to your attention, not the detailed value of it as a source of entertainment, but its importance as a lesson to all. If you would understand the delicate mechanisms of the machinery you would examine the subject of interest, not rely upon the descriptive picture, but some one's words. Therefore you are urged to see Robert Warwick and Gail Kane, the next day. You will see a new stage on the screen, in this Peerless-World drama "A False Friend". If you are looking for a lesson of honesty, if you are a poet, there is a lesson for you, and if you have been deceived or have deceived, this picture will be for you. The theatre will present Robert Warwick and Gail Kane on the screen in "The False Friend" on—of—week.

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diction. Miss Calvert is the widow of the late Peter Calvert, "House of Cards," a strong offering for the motion picture theatre. Catherine Calvert and Frank Mills featured.

Ibsen's Great Work Exposing Truths in Domestic Relations — "A Doll's House," which will be seen at the Theatre on a Saturday night of week.

Another of Henrik Ibsen's noted works has been visualized on the screen, ... There is a lesson for all in "A Doll's House." The Theatre never has a seat vacant when "The Neglected Wife" serial is shown. "Beyond Recall" is the next episode. Margaret Warner ... shown three episodes of this serial we have a right to assume that the opinion is unanimous, ... and is shot in high light. The ex-convict discovers that he has shot his own son. That night Peter Hale and Bridgey Bontlev determine to learn the identity of the "Masked Stranger," and sends a note to Peter telling him to meet her at a designated place. Phillippa tries to prevent Peter from going, but he insists. He is followed by Phillippa. Peter captures the "Stranger" at the point of a revolver. Bentely and the ex-con are waiting for him. Peter, Phillippa, and the "Stranger" approach the stage and away is shot in high sport. The ex-con discovers that he has shot his own son. That night Peter got to Philippa's home and finds Dick Annoozie@m an envious and covetous respect which astonishes Peter. "The Face of the Stranger" is in the direction of this message. The place which carry you nearer the solution of "The Mystery of the Masks." Don't miss this Thirteen Episode for it is an important link in the chain of mystery which has kept your attention all through the week.

Polly Finds Herself at the Mercy of the "Voice" in the Thirteenth Episode.

The story of Christ is read from the pulpits of ... Madrid. There are more than one hundred camels introduced in one scene. "The Mystery of the Double Cross" is about to reveal the identity of the "Voice" when the telephone rings and the "Voice" is heard through the telephone to say that he will be there in a few minutes. He asks them in their attempts to get the information from "Ida" that she will help them and they accept his offer. What will Shirley and the authorities decide to do?

The thirteenth episode of "The Voice on the Wire" will be shown at the Theatre on a Saturday night of week.

A "Stranger" Appears in the Late Episode of the "Double Cross" Mystery

Peter Bentely and Bridget Bentely determine to learn the identity of the "Voice," which is a member of the "Railroad Raiders." In this, the thirteenth episode of the "Double Cross" mystery series, ... to hold him at a designated place. Phillippa tries to prevent Peter from going, but he insists. He is followed by Phillippa. Peter captures the "Stranger" at the point of a revolver. Bentely and the ex-con are waiting for him. Peter, Phillippa, and the "Stranger" approach the stage and away is shot in high sport. The ex-con discovers that he has shot his own son. That night Peter goes to Philippa's home and finds Dick Annoozie@m an envious and covetous respect which astonishes Peter. "The Face of the Stranger" is in the direction of this message. The place which carry you nearer the solution of "The Mystery of the Masks." Don't miss this Thirteenth Episode for it is an important link in the chain of mystery which has kept your attention all through the week.

Helen's Ingenious Turn of Mind Saves Two Persons in Latest "Mystery Series"

Zing Wool's place, San Pedro, were the muflled instructions which Helen Holmes heard given to her taxi. She followed the man's instructions and having shown three episodes of this serial we have a right to assume that the opinion is unanimous, because the Theatre never has a seat vacant when "The Neglected Wife" serial is shown. "Beyond Recall" is the next episode. Margaret Warner ... home of a heathen Chinese. A cord is used to transmit a message to her friends. How is it done?


"Christus" Reveals the Life of Christ

"No Other Medium Has Ever Done It" (Historical Posters Great News, Propaganda)

The story of Christ is read from the pulpits of thousands of churches, told in more than 2,000 languages and dialects, repeated a thousand times, always with renewed interest and inspiration. It is the definitive interpretation, which Helen Holmes heard the "Voice" say in "The Mystery of the Double Cross," has given to many a man a revelation of the heart of God's mission and the depths of discouragement and despair. "Christus" is a straining appeal to all. All of the scenes were taken in the Holy Land. The costumes and incidents of our Saviour's life from the crib at Bethlehem to the Cross at Calvary, the resurrection and ascension are shown in the most impressive and majestic way. "Christus" is a spectacle of the most exalted dramatic presentation, it is the true and educational value. "Christus" is the picturesque religious motion picture interpretation of a celebrated Biblical Post, Pausto Salvadori, depicting the life of Jesus by John was elevated to make a more momentous picture. River Jordan. The flight into Egypt introduces the Egyptian Sahara with pyramids, the sphinx, and the temples of Karnak. The Cradle of the arts to thousands by thousands in the great European cities of Paris, Florence, and Moscow. If you have seen more than one hundred camels introduced in one scene. This is the greatest and most impressive picturization of the life of Christ revealed, to be shown at the Theatre on a Saturday night of week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

Features

June 9, 1917

TITLE OF PLAY

PRODUCER


SERIALS


MOTION PICTURE NEWS

3755

THEATRE OF HAROLD LOCKWOOD IN "HAUNTED PAJAMAS"

His First Attempt at Straight Comedy

March 30, 1917

Frederick Warde—"Iron-Hearted" Steel King Remembers Too Late the "Fires of Youth"

(Fathe Five Reel Production)

"Fires of Youth" is a story of the noblest heart of all, William S. Hart, in "Wolf Lowry," will be seen on the screen of the theatre on one of week.


"Christus" Reveals the Life of Christ

"No Other Medium Has Ever Done It" (Historical Posters Great News, Propaganda)
ADVANCE OFFERINGS OF THE PROGRAMS

Triangle Rearranges Releases for Month of June

"Wolf Lowry," with W. S. Hart, Put Forward from June 10 to May 27—Charles Ray's Vehicle Also on Same Date—Other Close Releases

There has been a rearrangement of the Triangle releases scheduled for June. "Wolf Lowry," the William S. Hart production which was originally announced for release June 10, was put forward on the program two weeks and shown in first-run houses May 27, together with "The Millionaire Vagrant," in which Charles Ray is being starred.

The releases for June 3 remain unchanged, Jack Devereaux appearing in "American That's All!" under the supervision of Allan Dwan, and Bessie Bart- rice appearing in "Ewoks o' the Blue Rider," under the supervision of Thomas H. Ince.

Emil Bennett and Louise Glau are the stars of the Ince-Kay Bee productions for June. Leslie Iss Bennet will appear in a play by C. Gardner Sullivan, entitled "The Girl, Glory," while Louise Glau will be headlined in a silent drama of life among society's misfits, called "Love or Justice?"

A comedy with an interesting dramatic structure, "The Girl, Glory," deals with the troubles that were encountered by Glory Wharton, the pet of the village, in trying to reform her grandfather, whose capacity for strong drink seemed at times greater than his prestige as a Civil War hero. How the girl accomplished this laudable purpose by closing up the local fire-water hazzar, is said to be shown with many amusing touches.

"Love or Justice?" is the title of Louise Glau's starring vehicle, which is said to give her opportunity for the most forceful and vivid characterization that she has yet contributed to the Triangle program.

Wilfred Lucas, Eddie Millar and William Desmond will be starred in the Triangle Eastern and Kay Bee productions released June 17. "Her Excellency, the Governor," is the name of the play in which Wilfred Lucas and Eddie Millar are to be jointly featured under the supervision of Allan Dwan. Thomas H. Ince will present William Desmond on the same date in a Kay Bee drama from the pen of J. G. Hawks, entitled "Paws of the Bear."

"Her Excellency, the Governor," tells the story of an intelligent American girl, who is elected lieutenant-governor of her state. An unusual crisis develops when an appropriation bill designed to furnish war funds to the national government is about to be vetoed by Barclay, the governor, who has fallen under the influence of the hypostated interests. Wilfred Lucas takes the part of Barclay, while Eddie Millar is seen as Sylvia Marlowe, his lieutenant and good genius.

"Paws of the Bear," William Desmond's starring vehicle, is a story of plot and counterplot, in which the black art of Russia's diplomatic service is pitted against the droll Yankee wiles of our own secret service. The scenes of the story rapidly shift from Berlin to Russia, from Russia to Paris and through France to the United States, where the final chapters in this drama are worked out.

Toto Ready for Work

With the arrival in Los Angeles of Toto, the Hippodrome clown, work will immediately be begun at the Roin Studios on his comedies for Pathé. Hal Roach, who will direct him, predicts that the clown will make film history.

Pathé Buys New Serial

Pathé announces that it has bought a new serial, written by Arthur B. Reeve and Charles Logue, entitled "The Hidden Hand."

Astral Signs Antonio Moreno.

Antonio Moreno has been signed by Astra and will soon be at work in Pathé Gold Rooster plays. Moreno comes from a long engagement with Vitagraph, where he had leading parts in many of that company's best known pictures, among them "The Island of Regeneration," in which Charles Ray is being starred.

Moreno was born in Madrid, Spain, on September 10, 1885. He came to the United States at the age of fourteen, and much of his early education he acquired in the public schools of New York City. He began his theatrical experience in a summer stock company at Northampton, Mass. Then followed engagements with Mrs. Leslie Carter, Tyrone Power, Constance Collier, Winton Lackey, William Hawtry, and various other theatrical celebrities. Some of the plays in which he appeared were "Thais," "C.O.D." and "The Man from Cook's." Moreno joins the fast-growing company of Pathé Gold Rooster stars, a company which now includes Mrs. Vernon Castle.

Former Vita Star, for Pathé

Pearl White, Molly King, Gladys Hulette, Florence La Badie, Frederick Warde, and others. He will be under the direction of George Fitzmaurice, who directed "Kick In," "The Hunting of the Hawk," "Via Wireless," and many other Gold Rooster successes.

Drew Comedy on June 4

Metro's June 4 comedy release is the Metro-Drew one-act screen farce, "Her Anniversaries," written by Miss Helen Duce. In this playlet, Mr. and Mrs. Sidney Drew appear as Mr. and Mrs. Mason. Practical married life has never cured Mrs. Mason of her sentimental memories in connection with her engagement and honeymoon. Her life is filled with anniversaries of one kind or another, such as the day they met, their first visit to the opera, and other dates equally important, or more likely unimportant, to him, and she makes her husband's life miserable because he cannot remember them.
Wide Distribution Cause of Fox Particularity

The international scope of the productions issued by Fox is the predominant cause of the vast expenditure on the de luxe offerings by that company, according to a statement issued by William Fox last week.

"You must remember that Fox Film Corporation is distinctly more than a national institution," said Mr. Fox. "Its scope is international in the widest degree. Our potash plays are projected not only throughout the United States, in thousands of cities and towns, but also in every foreign country of any consequence.

Four Astra Companies Busy on Pathe Pictures

With the largely increased force of stars now under contract and two large studios in full operation, Astra, producing for Pathe, is exceedingly busy. Director George Fitzmaurice has just finished Mrs. Vernon Castle's first Gold Rooster play, "Sylvia of the Secret Service." Dexter Elliot, E. H. Gilmour and Suzanne Willa are also in the cast.

William Parke has just finished another Gold Rooster play in which Gladys Hulette stars. The working title of this play is "Seven Pearls." George B. Seitz is working upon "The Fatal Ring," a new serial starring Pearl White.

Burton King, the fourth of the Astra directors, is directing Mollie King and Creighton Hale in another Pathe serial known at present by the title "Seven Pearls."

High-Class Feature Array on Week's Pathe List

FREDERICK WARDE with Jeanne Eagles in a Gold Rooster play, two serial episodes, and a Lonesome Luke two-reel comedy are features of the Pathe program for the week of June 17.

Frederick Warde is seen with Jeanne Eagles in "Fires of Youth," a five-reel Gold Rooster play produced by Thanouther under the direction of Emile Chautard and written by Agnes C. Johnston. The story tells of a steel king who has given his boyhood and youth in exchange for his massive fortune, and the manner in which he finally finds happiness. The cast includes, in addition to Frederick Warde and Jeanne Eagles, Helen Badgley and Robert Vaughn.

Ruth Roland appears in the sixth episode of "The Neglected Wife," entitled "On the Precipice."

Mollie King stars in the fourteenth episode of "Mystery of the Double Cross," and is said to be tense with mystery well sustained. "Lonesome Luke, Plumber," is the title of the Lonesome Luke comedy, produced in two reels under the personal supervision of Hal Roach. The series is supported by Bud Jamison, Bebe Daniels and Harry Pollard. In addition to the two-reel Luke comedy, there is also a one-reel Myers-Theby comedy.

The 12th release of the "Know America" combination scenes is entitled "Southwestern Texas" and shows views of the wonders of our largest State.

An International split-reel cartoon and scenic release, and Hearst-Pathe News No. 50 and No. 51, complete the program.

Film Debut of Julian Eltinge to Be Made in August

JULIAN ELTINGE, impersonator of feminine roles, signed by Famous Players-Lasky, will make his motion picture debut under the new selective booking arrangement which is to go into effect on August 5.

The impersonator has but recently completed his second season in the comedy, "Cousin Lucy," in which he has toured the country.

Beginning his remarkable feminine impersonations as an amateur, Julian Eltinge soon found that they were very enthusiastically received. He then took part in a number of private entertainments given in the homes of various wealthy people of note, for which he received what was then considered very handsome remuneration. Then, after six months on Broadway, in his first real play, Mr. Eltinge heard the call of the vaudeville managers and played for two years on the best circuits in the country. He then went abroad; where he was received with delight and won instant recognition. After a few seasons abroad he returned to America and made the declaration that he would not re-enter vaudeville for less than $1,000 a week. As soon as the managers realized that he meant what he said, the offers were forthcoming.

The next turn of the wheel found Mr. Eltinge at the head of his own company—he has been there ever since. "The Fascinating Widow" was the immediate predecessor of "Cousin Lucy," which has just completed its second successful year. The title of Mr. Eltinge's first photoplay has not yet been announced, though it is understood that the story is one which will give him an opportunity to display his "dual personality" by assuming both a male and female role on the screen.
Nine Features Scheduled by Paramount for July

**U.S. Diplomat Author of Butterfly Production**

"The Field of Honor," Heading June 11, from Brand Whitlock's Universal Program for Week of Pen--Many Interesting Releases

**MOTION PICTURE NEWS**

**Vol. 15. No. 24**
Many Mix-Ups in Current Bickel Comedy

The Bickel comedy subject for June 4, released through General, is entitled "A Mixed Color Scheme."

The action hinges around the efforts of the Caprioli family to replenish finances. The head of the family, the Warings, go to a nearby gypsy encampment and told their child will be returned. The gypsies, seeking reward, steal the child and take it to the Warings, only to find the youngster is little Rastus, of Ethiopian descent. Meanwhile Caprioli, reading of the reward, sets out to find the real child to the gypsies, who substitute the colored baby. Caprioli is, of course, "given the door," and the gypsies arrive with the right baby.

Erbograph banner in "Little Miss Fortune" in this latest unnamed picture, is said to have an appealing role which will please, June 7 is set for the release date.

Marian Swayne in Her Second Erbograph June 7

Postponement of "Charity Castle" to release on an indefinite date and the substitution of a subject as yet untitled is announced by Art Dramas, following requests from exhibitors for another Marian Swayne production. The star who made her debut under the Erbograph banner in "The Golden God," which tells a story of a man who becomes obsessed with the desire for wealth, and who sacrifices all else to his mad fever, is announced by Art Dramas, following requests from exhibitors for another Marian Swayne production.

In the supporting cast are Tom Moore, Marjorie Daw, Tom Forman, Mabel Van Buren, Lucien Littlefield and Horace B. Carpenter.

June Productions of Art Dramas Present Three Stars

TWO Lasky productions, "The Jaguar's Claws," featuring Scoube Hayakawa, and "The Inner Shrine," starring Margaret Illington, are offered on the June 11 Paramount Program.

Two Stars Appear on Program for Week of June 11 in Strong Subjects—Japanese Actor as Mexican Bandit Surrounding Pictures

MOTION PICTURE NEWS

TWO Lasky productions, "The Jaguar's Claws," featuring Scoube Hayakawa, and "The Inner Shrine," starring Margaret Illington, are offered on the June 11 Paramount Program. Marshall Neilan produced the Hayakawa vehicle, in which the Japanese actor is seen as a Mexican.

As the bandit, he captures two American girls, and the young American oil field manager, who is the bridegroom of one of the girls and the brother of the other one. Having the three in his power, El Jaguar gives the man the right to take one of the girls into safety, but the other must remain with him. The young American is at a loss what to do; whether to leave his young sister to the mercy of the bandit, or his bride of a few days.

How the problem is solved is said to be brought about in a most startling and unusual manner.

In the supporting cast are Tom Moore, Marjorie Daw, Tom Forman, Mabel Van Buren, Lucien Littlefield and Horace B. Carpenter.

The third production is an Erbograph, "The Road Between," starring Marian Swayne. The release for June 28, which will probably be from the United States Amusement Corporation, is as yet announced.

Choose Gail Kane's Next

"The Unafraid," an original scenario by L. Case Russell, has been chosen as the next vehicle for Gail Kane. This will be produced under the direction of Henry King, who has but recently joined the directorial forces of the American Company, and will be released by the Mutual Film Corporation.

Miss Kane is now working on the finishing scenes of "The Woman in Black."
Favorite Mutual Star Leads in Week's Offering

MUTUAL presents Mary Miles Minter in "Periwinkle" as the chief attraction on its program for the week of June 11. The little star appears throughout the greater part of the story dressed in old-fashioned clothing and with a child at her side. She is the wife of the star of the company, and pictures the many troubles he has to take because of her husband's exalted position.

The comedy for the week, featuring George Ovey, is "Jerry's Getaway," ready June 14. Louis FitzRoy, Goldie Colwell and Janet Sully assist in the comedy, which is said to be much in demand.

In the thirteenth story of "The Railroad Raiders," scheduled for June 15, Jimmie Dale at last meets the "face to face," but at the time he is partly unconscious from a blow and has only a dim remembrance of her face. Mutual Tours Around the World and Keel Life, with an issue of the Mutual Weekly, complete the program.

Dramatic Problem Offering by Vitagraph

Vitagraph's Blue Ribbon feature for the week of June 11, will be "The Question," featuring Alice Joyce and Harry Morey. It is a story of contemporary times, the theme of which deals with the question of whether the fulfillment of a life-long ambition should supersede love, and depicts the struggles of a woman, who found the solution through defying the laws of convention.

"The Question" was written by Lawrence McCloskey, and produced under the direction of Perry Vekroff. Supporting Alice Joyce and Harry Morey is a cast composed of such well-known players as Charles Kent, Gladden James and Edward Davis. The story tells of the struggle of a young chemist, John Stedman, who, according to the conditions of a will, is forced to choose between his work on discovery of a new serum, and marriage with the girl he loved. Illness falls upon him, and the girl realizing she needs him, and torn between the question of love versus convention, decided in favor of the former. The very climax comes a "dream" ending, and all is well.

Latest Pickford Expected to Break Booking Records

That the new Mary Pickford as disclosed in Cecil B. deMille's current creation for Artcraft, "A Romance of the Redwoods," has taken a firm hold on the heart of the country, has become an established fact, it is announced by Walter E. Greene, president of the Artcraft Pictures Corporation.

In confirmation of the splendid notices given this picture in the trade and daily press said Mr. Greene, "A Romance of the Redwoods" discloses another great triumph for Mary Pickford, which is borne out by the fact that this production bids fair to establish a new record in the way of bookings and extended engagements. One trade paper said: "Exhibitors will find this picture a certain drawing card, a picture of undoubted merit, with much human appeal." The production has more than fulfilled the prediction that it would be found a 'certain drawing card.' It has positively established itself as one of the greatest attractions of the cinema theatre.
Film Specialties

New Character Introduced in Bray Picto Cartoons

In the seventeenth release of the Paramount-Bray Pictographics two new individuals have been introduced, the first being Wallace Carson, the well-known boxer, who has just joined the art staff of the Bray studios, and second "Otto Luck," a character which Mr. Carson has conceived, and which, if the initial cartoon in which he appears is a fair sample of his work, is going to take his place with "Colonel Heeza Liar" and the "Quack Doodle Family" as a prime favorite with motion picture fans. In this edition there are also two new kinks of the picture, the perfected results of experiments undertaken years ago by the plant wizard, Luther Bankhead, and which has made it possible to grow material value on the desert. Another very interesting subject dealt with is the school which is being conducted in New York for "the White Wings," for there is a right and a wrong way even to wield a common thing as a broom.

Universal Current Events No. 4

Packed solid is Universal Current Events No. 4 with timely subjects, of which the following list is self-explanatory:

- Annual Athletic Meet of Massachusetts Institute of Technology
- A U. S. Marine Gives Demonstration Drill in Streets of Philadelphia
- Mikado's Cruisers Enter Golden Gate—Japanese Training Ships
- Knight Templars at Seventeenth Conclave
- Boy Scout Manoeuvres in Central Park, New York
- Officers' Training Camps at Fort Sheridan and Naval Training Camps at Annapolis, Md.
- Annual Alliwhi, Miter of Israel, 1917
- Gaumont Featurettes for the Week of June 17
- Managers are reported taking a spirited interest in Miss Howell's Centenary Features

Forbidden City and Oppen Car- toon Pathe Split Reel

Released June 17, "The Forbidden City of Pekin, China," an International-Pathe split reel, showing various scenes of the city, most of chief interest being shots of ancient palaces. "Happy Hourigan, Around the World in Half an Hour," an animated cartoon by F. Opper, completes the reel. This is full of good stuff.

Boxing Pictures and U. Weekly

The only motion pictures ever made of Benny Leonard, who won the light-weights championship from Freddie Welsh, will be seen in the current issue of the Universal Animated Weekly. These pictures were made two days before the New York boy captured the light-weights title, and are the first pictures he has ever posed for the screen. It is stated on reliable authority that Benny, through his picture to the screen, shows up to great advantage in this picture.

Ten Thousand Chinese Soldiers Ready for World War

The first and only picture ever taken of Lieu. Col. Hu Hung, President of the Chinese Republic, has reached this country. After much effort, the necessary arrangements were consummated between Vice-President Feng and the International Film Service, and an American cameraman was cordially received at Peking. He visited the executive palace and secured a remarkable picture of President Li at his desk; in conference with his secretary and War Minister.

In the beautiful conservatory attached to the palace the President again invited the cameraman to review with him a body of ten thousand Chinese troops, "that the great United States may see how China is preparing," for her artillery and cavalry swept past the reviewing party in precise military array and engaged in a series of tactical maneuvers for the benefit of American and British officers. An aeroplane swept overhead and well-drilled companies quickly assembled field wireless outfits. The pictures prove in a marvelous fashion the efficiency of the new Chinese army.

They show an interesting commentary on the present world war. Before the severance of diplomatic relations with Germany the Chinese troops were drilled by German officers. Hence the seemingly incongruous Prussian goosestep of the Chinese infantrymen.

These remarkable pictures are now being shown in the International weekly split-reel, in conjunction with its animated cartoon comedies, released through Pathe.

Gaumont Featurettes for the Week of June 17

In Mutual's "Tours Around the World No. 33, released June 19, three wildly differing places in Europe are seen. First comes Nantes, France, a seaport on the western coast. This city, near the month of the Loire, is rich in buildings of picturesque value. Strange ferryboats depend on rafts on bridges far overhead. Pozzobon, near Naples, Italy, contains many pictures of architectural remains of the classical Roman period. There are several pretty temples and an amphitheater almost as large as that at Rome. A Russian village in winter makes plain as no description possibly could the beauties and miseries of the long cold season. The photography here is exceptionally beautiful.

Mutual Weekly No. 129, which is issued just at the close of the whirlwind Liberty Loan campaign, will contain the highly interesting pictures of the last days of the last "big push" for money to carry on the war. The release date is June 20.

The third "featurette" from Gaumont studios this week is "Reel Life," No. 60, released June 21. "Knitting Homely" takes spectators for a visit to a large mill, where every process is carried on before the camera. "Reclaiming the Everglades" shows America's richest farmland in the making. "The Perfect Child" shows the little girl who won the Panama-Pacific Exposition contest. "An Auto-Driven Train" is a picture of the latest transportation method at summer amusement parks. The management of the Rialto, New York's leading motion picture theatre, has secured "A Tilt Off the Water" from this reel. It is something entirely out of the ordinary, made in France, which will prove highly diverting and certainly interesting.

Alice Howell in a Comedy of the Circus

During her service to the screen Alice Howell, star of Century Comedies, has undertaken many pretenses to create laughable situations, but has never tried the circus as a "stunt" inspiration until, under General Director J. G. Blystone, she lately completed "Alice of the Sawdust," a two-reeler in which she impersonates a daring queen of the arena.

President Julius Stern, of Century Comedies, announces this subject as the release to be distributed on State rights, following the three features in which Miss Howell has already been announced—"Ballonatics," "Automaniacs," and "Neptune's Naughty Daughter." In these subjects Miss Howell made her initial appearances as a busy woman, taking her place in opposition to male stars who have hitherto had the comedy field all to themselves.

State rights buyers are reported taking a spirited interest in Miss Howell's Century animat-humpr-provokers. The marketing is done by President Stern from the Mecca Building, New York, Director Blystone operating in Hollywood, Calif., for the production end of the enterprise.

Burton Holmes in Ceylon

Burton Holmes in his seventy-first weekly tour around the world gives an interesting contrast between the rich and the poor in the Far East, under the title of "Bread Lines in Occident and Orient." No saying is more true than that "East is East and West is West," yet there is much that is similar in humanity all over the world, regardless of color or class, clothes or conditions. We hear of poor people and the East has its starving millions; even in far-away Ceylon there are great hearts breathing beneath their dark skins, and Mr. Holmes shows some of the methods of taking care of the people in his travels to Ceylon.

He faithfully depicts their characters and their habits.
U. B. O. and Exhibitors’ Circuit Take Ivan Film

“One Law for Both,” Going Into Twenty Big Time Theatres - Ninety-Nine Houses Will Get It from Newly Organized Board of Trade

FOLLOWING the run of “One Law for Both,” the Ivan Film Productions’ latest release, which is now being shown at the Lyric theatre, Broadway and Forty-second street, New York City, the picture will be shown in all of the theatres controlled by the United Booking Offices, and the newly organized Exhibitors Board of Trade, according to an announcement made this week by the Merit Film Corporation, of 130 West Forty-sixth street, New York City, the distributor for the production in New York and New Jersey.

The booking of “One Law for Both” in the entire chain of theatres controlled by the United Booking Offices is considered to be one of the most important bookings obtainable in the East. The circuit comprises over twenty theatres in and about the Metropolitan district. Speaking of booking the attraction in his theatres, J. J. Murdock, one of the executives of the United Booking Offices, said:

“One Law for Both” is the first attraction that we have booked for our entire circuit, since the adaptation of our new policy of showing only those motion pictures that could be considered first class attractions, even when in direct competition with the first companies of legitimate productions.

“We have had submitted for our consideration every big picture released since the formation of the rule— the greatest universal interest, in the discussion of the single standard of morality for the two sexes.

“Mr. Abramson, the author-director has handled the subject with the greatest tact and delicacy, without, however, sacrificing any of the dramatic strength of his story.”

One of the officials of the Exhibitors Board of Trade, which controls ninety-nine theatres in and about New York, expressed similar views with regard to the production.

Summer Runs of “Daughter of Gods” Planned

“A Daughter of the Gods,” William Fox’s $1,000,000 spectacle, is booking now for high-class theatres during the summer and season of 1917 and 1918.

This spectacular Fox fantasy, with Annette Kellerman in the stellar role, is probably the best summer entertainment that could be offered for the silent stage. The very nature of the production—the greatest aquatic film ever screened—makes it ideal for showings in the writing months.

Many of the biggest theatres in the country recognize the drawing power of “A Daughter of the Gods,” and instead of remaining dark through the summer, as they have in the past, they will project the Fox picture as a regular attraction.

To insure the standard of excellence observed in the past, it is announced that “A Daughter of the Gods” will not be booked at less than $1 top price.

Unprecedented Ad for “Motherhood” in Boston

“Motherhood,” the Brady Made World Film release which Manager Thomas Sorriero has booked for the Park theatre in Boston next week, has been getting some unheard of advertising in that city. For the first time in Boston’s history, a big advertising board has showed scenes of the picture on Boston Common.

Through the recruiting officers in charge of the army, navy and marine corps enlisting office in the city, Manager Sorriero arranged with Mayor Curley to allow the Park theatre to erect this big bulletin board on the Common. While some of the conservative aristocratic Bostonians registered a serious kick at first, they all agreed that anything that would aid enlistments was not only right, but Manager Sorriero has publicly been commended for his patriotism.

Photoplays the West Coast Is Taking to

The Williamson Brothers’ “The Submarine Eye,” which is being booked in Southern California and Arizona territory by William G. Colvin, opened Monday, May 21, at Trinity Auditorium, Los Angeles, and has played to fair business during the week, which is the length of the engagement. The undersea picture elicited many complimentary remarks from the Los Angeles photoplay critics, and it is very probable the subject will be shown at a more centrally located theatre at an early date. The prices for the opening engagement were from twenty-five to fifty cents.

Beginning May 28, the Triangle program will have two first run downtown houses in Los Angeles, Clune’s Broadway and the Woodley theatre. At the latter the Mack Smemett comedies are featured in connection with the Triangle drama, and a travelogue and a Mack Sennett novelty compose the bill.

Manager B. C. Cunningham of the Seattle Artcrafte Exchange, reports the first George M. Cohan subject, “Broadway Jones,” booked solidly until August 15. Mr. Cunningham recently took charge of the Seattle office, having been transferred there from the Philadelphia Artcraft Exchange, which he opened.

Demand for World-Brady Films in Washington Territory

Robert Smeltzer, manager of the Washington, D. C, World exchange, reports the Brady International productions greatly in demand in this territory. These feature the foreign stars, Regina Buldel, Albert Signer and Susan Grandais, and their initial presentation has been secured by Harry Crandall, directing manager of five large houses in Washington.

Sarah Bernhardt in “Mothers of France” and Alice Brady in “Maternity” are meeting with exceptional favor.

Every Gaumont Reel on the Rialto Program

A compliment to Gaumont Pictures was paid by the management of the Rialto, New York’s leading motion picture theatre, in the last week’s program. Every Gaumont single-reel was represented. “Tours Around the World” offered the palace at Versailles, France. “Reel Life” contributed “A Tilting Match on the Water,” and Gaumont’s Mutual Weekly entertains with late news.

Bernhardt Film Goes Strong

The house record for attendance for the past year at the Strand theatre, Toronto, was broken last week when “Mothers of France” stood them in line outside the theatre for the entire week. The Peerless Film Company claims to have sold bookings for two months in Ontario alone.
Edgar Lewis Starting on Next Production

While "The Bar Sinister" is running at the Broadway theatre, New York, its producer, Edgar Lewis, is completing preparations for his next special production, which is now well along toward the camera grinding stage. It will be another story by Anthony P. Kelly, whose creative genius is responsible for "The Bar Sinister," and like its predecessor, will depend upon its human interest rather than spectacular effects.

Many of its most important scenes will be made in the country surroundings, Ticonderoga, New York, where Mr. Lewis recently spent several weeks. Besides carefully selecting the locations for the picture he superintended the laying of plans for the building of a village street, which is now rapidly nearing completion, and plays an important part in the working out of the drama's novel plot.

The cast of Edgar Lewis' new production will include practically the whole company used by him in "The Barrier." Besides Mitchell Lewis, Hedda Nova, Victor Sutherland and other well-known members of both "The Barrier" and "The Bar Sinister" casts, Mabel Julian Scott will also be a prominent member of the company appearing in his coming production.

"Redemption," on Territorial Basis, Drawing Well

It was definitely announced last week that the big picture, "Redemption," featuring Evelyn Nesbit and her son, Russell Thaw, now playing at the George M. Cohan will be sold by state rights and will probably be handled from the sixth floor of the Putnam Building, 1493 Broadway, New York.

There is a big demand for seats at the Cohan, and during the past week hundreds have been turned away at each performance. It is said to be practically the only show in New York at the present selling out.

Intended for a two weeks' engagement at the Cohan, the run has been extended indefinitely, and at the present there is no sign of its decreasing in popularity.

TO THE EXHIBITOR:

C Often you are at a loss to know just who handles a state rights picture in your section—because of the lack of advertising that generally follows the disposal of territory.

C We have this information for you, complete and ready.

C Drop us a postal; and by return mail we will give you the buyer's name and address, our review, the cast, and other valuable and up-to-the-minute information. For the name of any state rights picture refer to our release page — "State Rights Releases — Current and Coming."

Markowitz Takes Up Other Angle of State Rights

D. S. Markowitz Discusses Proper Handling of Educational or Scenic Pictures—"Work with Exhibitor," His Advice

"THE handling of a state rights production depends a great deal on the subject matter of the picture," declares D. S. Markowitz, who has "Trip Through China," now showing at the Eltinge theatre, New York.

Mr. Markowitz discusses the state rights question from a new angle from that which is taken in the usual discussion of this question, taking the matter to the exhibitor and putting it up to him and the public in a manner which he says will guarantee success and leave no opening for disappointment.

"Before I dispose of a single territory," said Mr. Markowitz, "I am going to give the prospective buyer the benefit of the characteristics incident upon the proper handling of this sort of picture. For instance, I want to dispose of my product in a territory which has a city containing 500,000 population. I ask myself the question, 'what are the possibilities here?' Let us say that there are 10,000 teachers in this territory. Every one of those teachers will come and see a travel picture of this nature if the picture is properly exploited. If not, I dare say, that a third of them would not see it. Now, if these teachers see the pictures, this means that 50,000 pupils are going to follow in their footsteps unsolicited, but by virtue of the fact that their teachers have seen it and have recognized its educational value.

"In my opinion," continues Mr. Markowitz, "ten per cent of the population of every town will see a picture that is worth seeing at all. This percentage can be relied upon. In many instances, thirty and forty per cent. of the population are in attendance at one time or another. The seller of a state rights picture should not rest on his oars and be content with this deduction. He should endeavor to increase this percentage as much as possible. It helps him, it helps the exhibitor, and the next picture that seller has on the market is going to be taken up by the buyer and the exhibitor with no hesitancy, for that buyer and exhibitor can rest assured that the preliminary steps have been taken, and it only remains for him to bring it to the notice of his immediate public with the co-operation of the seller.

"The seller of a state rights picture," concluded Mr. Markowitz, "who is to have more than temporary success in his line, has to come to the point where he realizes that there is the exhibitor to be taken into consideration, and that this exhibitor cannot be dropped like a hot coal after the product has left the seller's hands."

Undersea Spectacle Exploited in Philadelphia

A new way of advertising "Twenty Thousand Leagues Under the Sea" has been adopted by the Peerless Film Exchange of Philadelphia, which owns the rights in that territory. A vivid yellow submarine-shaped auto, carrying the advertisement of the theatres showing the picture tears around town at a rapid pace, a crowd quickly gathers whenever the machine stops.

The picture last week ended its run at the Garrick, where it is said to hold the record for pictures at this legitimate theatre since the "Birth of a Nation." Next week six neighborhood Philadelphia theatres will each have one week runs on the picture, with prices not less than a quarter.

Sociological Subject Finished

"Who's Your Neighbor," a seven-part production written by Willard Mack and described by the Master Drama Features Company as a realistic and convincing sociological play, was completed by Sidney Rankin Drew several days before he sailed for Europe to join the American Ambulance Corps.

The cast includes Christine Mayo, Evelyn Brent, Anders Randolf and Frank Morgan.
**Postpone Premiere of “Jirso of MivSSKS, KI.ol’/ AM”**

The premiere of “Jirso of MivSSKS, KI.ol’/ AM” has been postponed. The reason is not specified, but it is mentioned that some weeks will be necessary to break up the affair before it is placed before the audience.

**Five-Part Feature, by Mysterious Director, Is Announced**

**MENSAH KLOPZ AND SPREIMER** announce the entry of a dark horse into the state rights market in the shape of a five-reel feature, entitled “Whither Thomas Goed?” The mystery surrounding the attraction lies in the fact that it is claimed to be the work of one of the most famous directors in the industry, whose name for the present remains secret. Among other reasons the restrictions imposed by a contract with another company rendered it necessary for this gentleman to keep in the background.

The drama is described as thoroughly modern in every particular, embracing high society life, the atmosphere of stage and of the great West. Orin Johnson appears as the star.

The tale, briefly, deals with the love of the younger son of a wealthy family for a young actress. The prospective marriage is bitterly opposed by his relatives, among them an elder brother. The latter, informed by his physicians that he is suffering from a fatal malady and has only a few months to live, resolves to sacrifice himself for the family good and break up the affair.

With this end in view he makes love to the supposed siren, wins her consent to marriage, and, having willed her, goes with his wife to a Western ranch. There, music has been extended from his health and the new surroundings. He realizes that his wife is a worthy woman, whom he has learned to love and who returns his affection. His mother arrives at their home and is horrified at the turn things have taken. But her endeavors to separate the couple prove in vain, and all end happily for the devoted pair.

The picture has many homelike turns.

**Postpone Premiere of “Curse of Eve”**

“The Curse of Eve,” the multiple reel morality drama, produced by the Corona Company from the story of Wyeth, A. Hill, which was to have received its initial screening the last of May, will not be shown until the latter part of June, according to the announcement, last week, of the producers.

Several reasons have been given for the postponement of the premier of this cyclone screen document, the main one being the seriousness of the world-war situation, and based on the depth in which the United States will be involved.

The Corona Company, states it has already expended close to two hundred thousand dollars on this production, and it is estimated that an additional expenditure of another hundred thousand dollars will be necessary before it is placed before the public.

**Buys King-Bees for N. J.**

Nathan Hirsch of the Pioneer Feature Films Corporation, New York, has bought the King-Bees Billy West comedies for northern Jersey. He reports big business on “Back Stage,” the first of the releases.

**Lust Exchange on Lookout for More Big Pictures**

The Sidney B. Lust Exchange, representative of the Selznick productions and many state rights productions, has been increasing its output recently, taking over the territorial rights of some of the important films in different fields.

Lust controls “Twenty Thousand Injines” in his vicinity, and it is looking for long runs. “Civilization” is also being handled and is shortly going into the Auditorium, Baltimore, for three weeks. Rex Beach’s “The Barrier” is another big production handled, and makes its initial Washington appearance for two weeks. Special augmentation of the orchestra and a big music score is planned. The rights to “Mutt and Jeff” comedies for Washington territory have been acquired by Lust. Out of fifty-two houses, twenty-two have contracted for these comedies.

**Billy West comedies and Ditmar educational, also “The Easiest Way,” are other subjects controlled and reported going well.**

**Matinee Policy” on “Birth” Is Successful**

The policy adopted whereby “Birth,” the Eugenic Film Company’s first release, was made a matinee feature, is reported to have proved a boon to exhibitors in Greater New York. “A feature with a matinee profit” is the way the show men are now looking on this subject.

In twenty-one days, “Birth” was taken by the leading exhibitors on an average of three days each.

All the scenes in the picture were made in several of the leading hospitals in New York, and are exact in every detail. Each scene was taken under the direction of two leading physicians, whom are recognized authorities on babies.

Owing to the nature of this picture, the question of state rights has not been considered. However, territorial rights will be entertained from those, who will adhere to the policy that has been adopted for the presentation of “Birth.”

**Merit Film Takes “One Law for Both” in Two States**

Announcement was made this week by the Ivan Film Productions, Incorporated, that the rights to New York and New Jersey for its latest production “One Law for Both,” which was written and produced by Ivan Abramson, have been sold to the Merit Film Corporation, of 130 West Forty-sixth street, New York City.

Although the precise amount of money involved in the transaction was not made public at the time of the announcement, it is understood to be among the largest sums ever paid for the rights to the territory for any feature. The successful run of the picture at the Lyric theatre, Broadway and Forty-second street, New York City, is said to have done a great deal for the production in popularizing it among the public and exhibitors.

The Merit Film Corporation handles all the Ivan subjects in the territory, as well as a number of other important productions.
Why Does Man in Erie Buy from Branch in Philadelphia?

JOE FARNHAM, of Frohman Amusement Company, is not quite as optimistic as some others in the State rights field from which Motion Picture News has heard concerning the possibilities of dividing the country into distinct territories because as he puts it:

"So long as the sellers of State rights territory follow the personal dictates in this matter of selling territory instead of getting together and selling as a unit in regard to divisional territory, there is going to be confusion and each seller will have to look to himself for the decision on this phase of the business. A hundred or more representative State rights men working in this spirit which seems to prevail at the present, are not going to lay out set paths dividing any set territory from another, till they get together at that point unless they get together and systematically work it out as Motion Picture News has suggested.

"You go into a territory," continues Mr. Farnham, "and the buyer will say, 'sell me this and sell me that.' One doesn't an argument in the world to give him because the representative who had been there before with a State rights proposition sold him perhaps the very division which you think should not have been divided as it was. What are you going to do, lose that man's business because you think you should hold to a certain defined territory in the sale?

"This isn't right, of course, but it is just as right as it can be made under the present loose system of buying and disposing of territory. I am most heartily in favor of the plan as suggested by Motion Picture News and sincerely hope that it will receive the cooperation of every man interested in the State rights industry. When it does there is going to be a great change and one that will not alone place the buying and selling end of the business on a systematic basis, but will save time, expense and trouble to representation.

"System is the secret of all successful enterprise, for system means efficiency.

"Something should be done, that's sure. For example, let us consider the conditions that prevail in Erie in Pennsylvania and Buffalo, which is only a short distance away. The buyer in Erie by all logically reasoning should turn to Buffalo for his picture. But he doesn't, nor could he. The Frohman Picture Six and the Erie man, if he wants a picture, goes to Philadelphia, miles in excess of the distance from Erie to Buffalo. This is the evil that should be eliminated and it can be if only the line is preset and will work together. Of course, new branches will have to be established but first of all it must be decided where these branches will be set up in order to render the most assistance to all concerned.

"This is the step this is going to be taken and when it does it is going to work wonders. It is too bad that more earnest efforts have not been made before."

Jessie Goldberg, an associate of Mr. Farnham in promoting the Frohman interests, calls attention to a situation now prevailing in New Jersey which he states "should be rounded into a form which should at least take the semblance of a concrete proposition and not be shrouded in the abstract."

"I refer," Mr. Goldberg continued, "to the conditions now prevailing in Trenton and Newark. And this same condition doubtless prevails in other territories with which I am not so familiar.

"The buyer who wishes to purchase the rights to a production for the entire State of New Jersey, let us say, has a particular interest in these two cities in the exploitation of the picture which he has in mind. For the territory he bargains with a jobber in New York who holds the rights to the picture. 'Yes,' says the jobber, 'I'll let you have the rights to northern New Jersey, but the rights to the southern half or division of Jersey are held by a jobber in Western Pennsylvania.'

"Now this is all very well," Mr. Goldberg went on, "if one doesn't go back in his estimate and take into consideration censorship. The Pennsylvania Board of Censorship may pass adversely upon a picture which would be passed untouched in New York and vice-versa. Without further detail other than the above it is perfectly plain that this buyer has to keep a separate and distinct set of books in arriving at an estimate in round numbers of how he is coming out in the final reckoning, if not, where will he find himself?

"There he has New Jersey in toto but he has to see two different jobbers to obtain the rights, which fact in itself is not a hardship or even an appreciable inconvenience when compared to the situation which he is obliged to face when he considers the two boards of censorship. This picture which he purchases may have a record run in Newark and fall flat in Trenton, or again vice-versa.

"Isn't there some way by or through which this condition could be brought to point where concerted action could be taken and all concerned be given an open opportunity to meet face to face this proposition and figure accordingly. It will be said that this can be done now. Yes, it can be with a staff of efficiency experts and an equal number of bookkeepers who know New Jersey and Pennsylvania like a book. The idea in this business shouldn't be to see how hard conditions may be made but how simple and expedients.

"The Motion Picture News has inaugurated a campaign which in its comprehensiveness will no doubt clarify such conditions as the ones 1 describe, and I think it will. The right start has been made and co-operation is had at the State rights representatives work in conjunction with it, there will be a change and one for the better.

Brenon to Complete New Russian Picture in Ten Weeks

HERBERT BRENON, who but recently commenced operations on "The Fall of the Romanoffs," a picture which he stated would be one of the biggest and finest pictures he has ever done, is determined to have the piece ready in ten weeks' time.

Already he has taken many scenes with the exiled monk, Hlidor, the great opponent of the czar. Mr. Brenon is enthusiastic about his new picture and stated:

"'The Fall of Russia' will be probably the biggest picture I have ever made, and while, perhaps, not the most mature in as far as numbers and spectacles are concerned, it bears a far greater message and a deeper significance than any subject I have ever attempted. It depicts the struggle of a people over the tyranny of a corrupt court and the consequent triumph over autocracy. The theme is all the more gripping because it is true, absolutely true. Not a word of it is fiction."

Hlidor himself has either lived through all the incidents or heard them repeated from eye-witnesses. He was at the court, he had access to the Czar and Czarina. He knew their weaknesses, and he knows their power, the power that for so little of their own, his, has been a subject. I have had to do much research work for my picture, and besides consulting the Russian authorities, I have come into contact with Russians of all classes.

Many Important Western Houses Take Art Dramas

Word from the All-Star Feature Distributors, Art Dramas Exchange for several Western states, announces that the program is gaining ground in that district with unexpected speed. Sol Lesser, president of the corporation, says that the success of the program in his territory is far greater than he had ever imagined it would be.

Mr. Lesser has been actively exploiting Art Dramas for only four weeks. The Los Angeles office of the concern, under the management of Irving M. Lesser, has signed up thirty-four important houses in this territory. A whirlwind advertising campaign has been carried on.

This branch of the All-Star has succeeded in breaking into the best houses in such large towns as San Diego, San Bernadino, Riverside, Venice, in California and Phoenix, Tucson and others in Arizona. The San Francisco office has just announced that the program has met with hearty response in the finest suburban theatre west of Chicago, has booked Art Dramas and will show one a week from now on.
New Standard Branch Open

That Charles W. Stombaugh had been appointed manager of a newly opened branch office at 406 Film Exchange Building, Minneapolis, Minn., was the announcement made this week by the Standard Film Corporation, making a total of four offices handling the enormous territorial distribution of Art Dramas productions.

Stombaugh goes to the Standard Film Corporation after four years with the General Film organization, as manager of one of their largest exchanges. Mr. Stombaugh is very widely acquainted among motion picture men, and this, coupled with his ability and experience, will make him a real asset to the Standard.

Handling of Divorce Film Is Given N. Y. Firm

Distribution of "Should She Obey?" which has been crowding the La Salle theatre, Chicago, the past few weeks, has been placed in the hands of the Renowned Features Corporation, at 1600 Broadway, New York.

This subject brings to the screen an array of public men and women, governors, judges, clergymen, senators and social workers, in addition to a cast of well-known players of the Arizona Film Company.

The basis of the story is founded on investigations by Lieutenant Governor Barret O'Hara, who had the major part in making the picture. Mr. O'Hara was a member of the Illinois Vice Commission, and after the Chicago red light district was cleaned up he turned his attention to the divorce question.

Chance for Live Buyers in "Mutt and Jeff" Pictures

For the purpose of informing state rights buyers operating in the territories of Iowa and Nebraska, and in both the Kansas and Missouri sections his product was not receiving the proper distribution as compared with other territories.

"Undine" Producer at Work on Sea Story

Henry Otto, the producer who made the feature "Undine," has been engaged by a new syndicate, headed by M. P. Hanson, to direct the first of a series of features for the open market.

The story is an original one, savoring of the sea, and Mr. Otto considers it the best vehicle he has ever been handed to work from.

Big Crowd Applauds "Bar Sinister" on Opening

An overflow audience witnessed the initial presentation on Sunday night, May 20, of "The Bar Sinister," Edgar Lewis' photodrama, at the Broadway theatre, under direction of Frank G. Hall. Notables of stage and screen were present by the score.

Added interest was given to the picture by reason of the fact that practically the same cast that made "The Barrier," an artistic triumph, was seen in "The Bar Sinister," including Mitchell Lewis, Victor Sutherland, also of "The Barrier," and Hedda Nova and Jules Cowles have important roles in the new production.

A stage setting, specially constructed by Lee Lash and depicting a turpentine forest in Georgia, with darky cabins in the foreground, served to heighten the effect of the picture as all of the scenes of "The Bar Sinister" are laid "somewhere below the Mason-Dixon Line." And another interesting feature was the prologue, which ran for about five minutes prior to the start of the picture, and during which a group of negroes sang Southern melodies to the strumming of banjos and guitars.

Old Biograph Stars in Film Never Before Presented

The Special Attractions Company, 1339 Vine street, Philadelphia, has the entire state rights to the "Wheel of Life," a Biograph release, with Mary Pickford, Henry Walthall and Mack Sennett in the star roles.

Although made several years ago, this picture is just being released. It will have its first showings at the Keystone, Philadelphia, and at the Broadway, Camden, N. J., both Zimmerman houses. Each will run the picture a continuous week. Special music has been arranged for the picture, which treats of the civil war.

Hedda Nova in Edgar Lewis' "The Bar Sinister"
“The Immigrant,” Next Chaplin Comedy, Is Completed

Charlie Chaplin’s next picture has been completed, and is titled “The Immigrant.” No release date has been set. The work and care which has been put into the Chaplin picture has made it impossible to follow any set schedule in releasing the Chaplin-Mutuals.

Many of the scenes in “The Immigrant” are taken in the steerage of an ocean liner. Charlie plays the role of an immigrant, bound for the land of liberty. Arriving in America without funds, he discovers that money is not picked up on the street, as he supposed, and he begins the game of bluff to a high cost of living.

Charlie, penniless, attempts to get a meal for himself and the hungry Edna in a cheap “hash house,” and his efforts to stall off the check provide Chaplin with opportunities for the sort of comedy which constitutes the American way. He drinks cup after cup of coffee, and finally manages to secure a generous tip for the waiter, whereupon he is ushered out by the effusive waiter and smiling proprietor.

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Shaping Production Plans for New McClure Series

McClure Pictures is rapidly completing its plans for producing the series of five-reel features that will follow “Seven Deadly Sins.” The scenarios for the first three five-reelers, in which Shirley Mason will be starred, are being whipped into shape, and production will begin within a few days.

McClure’s is being searched for several months for unusual stories that would be particularly suited to Miss Mason. The editorial staffs of McClure’s Magazine and The Ladies’ World have aided in the search and are acting as advisory boards in shaping the scenarios into plays of unusual dramatic appeal and charm.

A nation-wide advertising campaign, such as that behind “Seven Deadly Sins,” will be prepared as an aid to the exhibitor who shows the new McClure series.

Universal Re-Signs Paton

Stuart Paton, Universal director, has signed a new two-year contract with that organization.

Paton’s first big picture was “Twenty Thousand Leagues Under the Sea,” the screen adaptation of Jules Verne’s work. He followed this with the serial, “The Voice on the Wire.” At present Paton is directing “The Gray Ghost,” a serial which promises to eclipse his previous efforts in this field.

Lew Fields with Selig?

William N. Selig is reported to have engaged Lew Fields to appear in “The Barker,” a Selig film feature.
Paramount Enlarges on Open Booking Plan

One Hundred and Four Subjects Placed on Market for All Exhibitors Number Includes Pictures of the Most Noted Stars

The success resulting from placing fifty-two Paramount pictures on the open market has led Hiram Abrams, president of that corporation, to direct all Paramount exchanges to place the first 104 pictures on the market for release to all exhibitors, irrespective of the restrictive feature clause in the Paramount contract which formerly made this impossible. These subjects will be classed as Paramount Preferred Pictures. New prints have been supplied all exchanges.

In this list of pictures there are eight Mary Pickford pictures, seven in which Muriel Ostriche Clark is starred, four of Blanche Sweet, three featuring John Barrymore, two in which H. B. Warner made great successes, four of the greatest successes in which Robert Harron was featured, three of the best Lois Weber productions, and others in which such stars as Pauline Frederick, Marie Doro, Dustin Farnum, William Farnum, Henrietta Crosman, Edward Abele, Karl Koenen, Bertha Kaliech, Sessee Hayakawa, Robert Eleson, Marion Ardinkle, Max Pickman, David Huggins, Charles Richman, Gladys Hanson, Tyrone Powers, Theodore Roberts, Adele Farrington, Mary Irwin, Bessie Barriscale, William S. Hart, John Emerson, George Rean, Florence Rees, Edith Taliaferro, Ada Desks, Fannie Ward, Carlyle Blackwell, Lenore Ulric, Laura Hope Crews, Violet Henning, Marshall Neilan, William H. Crane, Winifred Kingston, Wallace Eddinger, Kathleen Emerson, Elsie Janis, Ethel Wynn, Marion Moreland, Alice Dowe, Fritz Schell, Rita Jolivet, William Elliott, Betty Beirne, Victor Moore, Hazel Dawn, Ina Claire, John Mason, Henry Ainley, Edgar Selwyn, Myrtle Stedman, Manu Allan, Charlotte Walker, Samuel Bernard and George Fawcett appear.

One of the chief features that mark these pictures as of distinct value to the exhibitor, is that they are the pictures that most of this list of stars made their initial how to the public in.

Triangle Girl Progressing

Ruth McCord, the Triangle-free girl, who is traveling to the four corners of the United States on an Indian motorcycle, is well started on the first lap of her long journey, having left San Diego on May 13. Her route includes, for the first three months, Baker-field, Fresno, San Jose, San Francisco, Stockton, Sacramento, Calif., Portland, Ore., Seattle, Bellingham, Everett, Spokane, Wash., Butte, Pocatello, Idaho, Ogden, Salt Lake, Utah and Denver, Colo. Her appearance in each city and in each Triangle theatre is creating much comment.

New Farnum Picture Begins

William Farnum, Fox star, began work last week on a new picture, the first Farnum film at the Fort Lee studio since 1915. Frank Lloyd, who has directed all of the Farnum photodramas in California, will direct the new feature.

Marjorie Rambeau Ends Work on "Mary Moreland"

Frank Powell has finished the filming of "Mary Moreland," a picturization of Marie Van Vorst's novel of that name and the sixth of the series of feature pictures starring Marjorie Rambeau, which will be distributed through Mutual.

The surrounding cast includes Robert Elliott, Augusta Burmester, Agnes Eyre, Aubrey Beattie, Gene LaMore, Frank Ford and Fraser Tarbet.

Sinking of Teuton Ships Shown in "The Greatest Power"

Preliminary announcement from Rolfe Photoplays, states that the German high seas flotilla will be seen in action in a picture "The Greatest Power" released on Metro's program the latter part of June, with Ethel Barrymore in the leading role. This is said to be the only pictures ever made of the sinking of the Gneisenau, Spandau and Emden, German battleships.

Mr. Rolfe does not say where he secured the film, nor what the cost was.
In "Bab the Fixer," the production on which Jackie Saunders is now working for distribution through Mutual, the star will be seen once more in the midst of farm life.

Half of the scenes picture life on a ranch and the other half show the stock exchange, with its frenzy of financial strife.

Jackie Saunders is the child of a broker who lost his money and takes his family to a ranch. Bab falls in love with Sterling, the owner of the adjoining ranch, and is sent away to school to break up the affair.

Meanwhile, oil discovered on the ranch brings a fortune to Bab’s family but separates Mr. and Mrs. Porter. Bab starts in to fix everything up, and does so in the extent of nursing her father back to health, effecting a reconciliation between her father and mother and getting her own way in regard to Sterling.


**Herz Has Laughable Part in Selig**

Issued June 4

A Selig comedy-drama with Ralph Herz, "The Mystery of Number 47," is announced for release June 4 by K.-E.-S. E. J. Storer Cloumont was the author. In support of Mr. Herz appears Nellie Hartley, Louizeta Valentine, Edgar Murray, Jr., James Fulton, Fred Eckhart, Casson Ferguson and Lloyd Sedgwick. Ottis B. Thayer directed.

The story has to do with an elderly gentleman who collects china and writes of the minor poets of the Sixteenth Century. Without any cause whatsoever on his part, Fate snatches the gentleman out of obscurity, and he is described in the sensational press of two continents as a dastardly murderer. Great rewards are offered for his apprehension.

But the elderly collector of china accomplishes good in his misfortune for he is instrumental in punishing the Bishop of Bedford, and joining the hearts and hands of Lord Francis Phillimore, of the Horse Guards Blue and Eva Wilson, lady’s housemaid—she was no housemaid at all!

In "Girl, Glory," Margery Bennett Makes Debut

Margery Bennett, the younger sister of Enid Bennett, plays an important part in her sister’s latest screen success, "The Girl, Glory," by C. Gardner Sullivan, in which Enid is presented by Thomas H. Ince.

Margery has only been in this country for a few months, having left her home in Australia to join her sister in screen work, and this is her first prominent part since joining the Ince forces.

As chum of Glory Wharton, the granddaughter of a Civil War veteran, she is said to display marked aptitude in her rendition of the quaint characterization, which is enhanced by her appealing childlikeness.

Mrs. Vernon Castle as She Appears in Her First Patho-Gold Recess Play, "Sylvia of the Secret Service"
Goldwyn Accomplishments in Half Year Existence

Gathers in Big Stars with Ability, and Executives and Specialists Forms Distributing Organizations and Foot Completes Films

Looking back over the six months' period of its existence, Goldwyn Picture Corporation records with pride a progress rarely paralleled by a film producing organization. In reality, inasmuch as the first two months of the company's existence was devoted to internal organization, it might be said that but four months have been devoted to production.

A detailed account of the things accomplished includes the organization and operation of two studios; completion of five productions; organization of the Goldwyn Distributing Corporation; organization of the Canadian distributing body; booking of largest houses in the country for first runs; leasing of branch offices throughout America to open June 15 and preparation for foreign distribution.

Beginning with half of a floor in the Rogers Peet Building at 16 East Forty-second street (New York), for its executive offices Goldwyn has expanded into the occupancy of an entire floor and still finds itself crowded. These facilities do not provide the necessary space for the sheltering of Goldwyn's New York Exchange, which will have to find other quarters nearby.

One of the great advantages of the Goldwyn organization is that it is owned in its entirety by the men and women who are its officers and operating executives. Its policies and methods are shaped entirely from within, and are subject to no dictation from without. The financing of the corporation from within has been a big feat, especially when it is noted that twelve completed productions in advance of the first release in September involves an outlay of considerably more than $1,000,000, and the opening of a chain of exchanges in June involves an overhead till September 1 of at least half of that amount, aside from really leases that extend over other years.

Goldwyn's method of operation was planned before the announcement of the company's formation in December. Altered conditions in the industry have caused little or no change at all in the shaping of the company's future policies, for the Goldwyn owners foresaw the significant changes that were to come.

Most important of all policies from the exhibitors' standpoint is the Goldwyn adoption of the irresistible system of marketing pictures along lines followed by great merchants and manufacturers.

Announcement is to be made in a few days of Goldwyn's branch managers throughout the country, and of the address of the new chain of Goldwyn exchanges both in the United States and Canada.

Former Ziegfeld Folly Favorite in Screen Debut

Olive Thomas, the Harrison Fisher girl, will make her screen debut in the latest Ince-Triangle comedy, "Madcap Madge," by H. Cecil Smith, in which she is presented as star by Thomas H. Ince. Miss Thomas, joyously, fits through every scene of this story, which contains not a single tear.

As the play unrolls one sees the "Madcap" in a finishing school, where she is being polished to the satisfaction of her socially ambitious family. Then she is expelled, because of girlish pranks, and decides to join her family in Florida, where the older sister is endeavoring to capture an elusive title. The action is fast, and the pure fun derived from the escapades of Madge is said to be unlimited.

Charles Gunn, Dorcas Matthews, Aggie Herring, Jack Livingston, J. Barney Sherry, J. Frank Burke and Gertrude Claire are in the supporting cast.

O. Henry's Run Two Weeks

An unusual testimonial to a short length subject has been accorded the O. Henry pictures released by General Film. Originally booked into the Washington theatre, Detroit, for a week, "The Cop and the Anthem" was billed for a second week at the house. "Past One at Rooney's" was also repeated for a second week at the same house, while "Service in Love" was extended from four days to a whole week at the Madison theatre.

The Detroit branch manager of General, D. Prince, has already thirty-nine contracts per week for the O. Henry's in the Detroit district.

Mutual Releases "Heroic France"

June 4

Heralded as one of the most thrilling war pictures ever made, and taken by Photographer Merle La Voy during twenty-two months on battle fronts in France, "Heroic France" was made available June 4 by Mutual under their contracts with Mr. La Voy.

It is claimed there is nothing uncertain about these war pictures. Mr. La Voy made them under the authority of the American Relief Clearing House and he took the same chances in filming them that a combatant takes. Verdun was still under bombardment when the pictures of that ruined citadel were taken. Shells were bursting within less than a quarter of a mile of the photographer when he made the pictures.

La Voy's life wasn't worth a picayune to the First Aid Corps, because La Voy was a mere adventurer, making pictures. He had a "green pass," which means "let him alone." The young American was let alone and he got the pictures.

As an introductory to the eight reels the spectator is first taken to Paris, where closeups of celebrities in the war are shown. Among the famous men registered on the film are ex-Premier Briand, ex-Premier Georges Clemenceau, President Poincare, and Lord Herbert Kitchener—the latter being photographed a few weeks before his death in the sinking of the British cruiser on which he was a passenger.

Cameraman Accident Victim

While filming the battery of the New York National Guard drilling on the parade ground at Fort Slocum last week, A. Wertheim, Universal cameraman, was injured and had his camera smashed to bits when two teams of horses attached to one of the batteries bolted on a sharp turn.

Swayne Production Progressing

Joseph Levering has made considerable progress in the making of Marion Swayne's second Erbograph production, which is to be released on Art Dramas program late in June. Many prominent actors are in the cast of this picture, which is to be a comedy-drama of great heart-appeal.
Rosen Forms Company to Produce and Distribute

Quiet and without a word of his plans reaching the trade in advance, Irwin Rosen, who has been connected with several theatrical productions, has organized a new company to be known as the Progress Feature Picture Company. Associated with him are several men of wealth, according to the announcement, who have not before been connected with the industry. Offices of the company are in the Fulton theatre building, 206 West Forty-sixth Street, New York City.

The Progress Feature Picture Company will not only be its own manufacturer, but its own exhibitor. Roy L. McCordell, who is one of the best known picture writers in the country and a pioneer in the business, is one of the active heads of the new company and will have entire charge of the preparation of all scenarios.

The first picture to be produced and exhibited by the new company will be an adaptation made by Mr. McCordell of George Elliot's masterpiece, "Daniel Deronda." Dramatically and scenically, the picture, it is claimed, will be one of the most important of the coming season.

This will not be Miss Kirkham's first appearance with Mutual. She will be remembered as Marion Dane in "The Devil's Assistant," in which Margarita Fischer was starred.

Miss Kirkham made her screen debut with the Reliance company, and since that time has been seen in Balboa, Morosco, Clune, Pollard, Fine Arts and Universal productions.

French "Tanks" and Topicals in Mutual Weekly

Curiosity regarding the "tanks," which the French are putting in the field, is satisfied for all those who have seen Gaspard's "The Weakness of the Strong," which will be released through Mutual some time in July. Miss Kirkham has an important role in the production. She appears as an adventurous married woman who loves to play with fire, and is not content unless she is carrying on a flirtation with some young admirer.

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Outline of World-Brady Activities for Summer

New Stars to Appear in Plays

Carlsile, Milton Sills and Jean Angelo--Florence Nash May Sign

Six-picture dramas simultaneously under way at the Peerless Studio, is part of the World-Brady summer campaign, which calls for the appearance also of several stars who are as yet strangers to the screen and of a number of players new to World Pictures.

"First of all," announced Mr. Brady, "Mary Nash will begin shortly upon the three pictures for which she was engaged some time ago. These will keep her going at high speed for the entire summer, as, in addition to studio work in the daytime she will continue in the leading feminine role of "The Man Who Came Back," at the Playhouse.

"I expect that Florence Nash, the other member of the gifted pair of Nash girls, will attach her signature to one of our contracts before long." Mary Nash, as leading man for Ethel Clayton, and he will make his first appearance in this capacity in "Chansons," which is about completed. The story of this play is laid partly in New York, but mainly in Georgia, and the scenes photographed in the South are of quite extraordinary beauty.

"The principal male character in Kitty Garvin's "The Divine Sacrifice," upon which we are now at work, is being interpreted by Jean Angelo, whose engagement as leading man with Sarah Bernhardt was interrupted by the illness of the star. M. Angelo is in America on furlough while recovering from the most recent of his wounds sustained in action.

"In addition to all this, we are starting upon a new play of Revolutionary times, called "Betsy Ross," in which Alice Brady plays the title-role. This will be a very realistic production, and many of the scenes will be photographed in and around the original Betsy Ross home. George Washington and other outstanding personalities of the period appear in the course of this story."

Essanay Players Busy on Productions for Early Summer

"Land of the Long Shadows," the next Essanay feature on K-E-S-E program will be released June 18. Jack Gardiner in this picture makes his screen debut.

Having completed "Filling His Own Shoes," which is released June 11, Bryant Washburn has started work on "The Man Who Was Afraid." This picture will be a version of the story by Mary Brecht Pulver, published in the Saturday Evening Post, and hinges on President Wilson's call for men.

Taylor Holmes is now engaged in the preliminary scenes of his first screen production, "Efficiency Edgar's Courtship." This is a comedy-drama, and will be ready sometime in July.

Aside from these features, Essanay is releasing through the K-E-S-E its series of child problem plays under the general title, "Do Children Count?" This series, which features little Mary McAlistair, was inaugurated June 6, and is being released at the rate of one unit a week. While all of these pictures hinge on vital problems concerning the rearing of children, each one presents a separate story, complete in itself and bears an individual title, each dealing with some distinct psychological feature, and all tend to a realization of the betterment of home environment.

"The Guiding Hand" was the first of the "Do Children Count?" series. This was followed by "The Wonderful Event," then "Steps to Somewhere." The next three of these productions, just announced, will be "The Yellow Umbrella," "A Place in the Sun," and "Where Is My Mother?" There will be twelve in the series.

"Mr. Pringle and Success," the latest of the Black Cat features, was released June 9.

Two King-Bees Each Month

King-Bee Films Corporation, in reply to numerous inquiries, announces that it will release two comedies a month until further notice. The fifth release of the series is in the hands of the cutter, but a title has not yet been assigned to the picture.

Billy West, principal comedian, is under a long-term contract with the company.
Second "Stingaree" Series is Near Completion

Kalem Has Completed Fifteen Episodes of Picture Under New Producing Plan Almost Same Cast as Was in Original Series

ALTHOUGH not a single episode of Kalem's new series production, "The Further Adventures of Stingaree," has been released, there are at present in the Kalem offices fifteen subjects of this series, cut, titled, and fully edited, ready to be handed over to the General Film Company for distribution. This rather unusual state of affairs is a result of the Kalem Company's policy to produce the entire series before releasing the first episode. Such a policy was adopted, despite the impatience of thousands of exhibitors for the return of "Stingaree," in order that the slightest detail would not be overlooked in preparing these stories, which, written especially for the screen by the famous English writer, F. W. Heming, cost the Kalem Company what is claimed to be a record price to secure.

The novel nature of Mr. Heming's new stories promises to be one of the features of the series. Each one, it is claimed, contains a strikingly original "idea," with a lot of heart interest, a dash of comedy, and big, thrilling moments of powerful drama.

As in the first "Stingaree" series, the cast will be headed by Todd Woodman in his original role of Stingaree. Exhibitors will remember the "hit" that this actor made with their fans in the picturesque character of the gentleman bushranger, and many have written that they are waiting patiently to see the familiar figure with the white coat and monocle, astride his famous white horse, Paul C. Hurst, the creator of the role of the black-whiskered, irrepressible Howie, will also be seen in the series.

With such high class stories, a capable cast and artistic direction, the Kalem Company feels confident that they have a worthy successor to the "Stingaree" series. "We have never been able to release a series of pictures with greater assurance of instantaneous success," said William Wright, an official of the Kalem Company.

Third Arbuckle Comedy Is "A Rough House"

"A Rough House" is the third of the series of Paramount-Arbuckle Comedies that Roscoe "Fatty" Arbuckle will appear in. The latest comedy was christened by the robust comedian. This picture will be released to all exhibitors.

Such was the success of the first two comedies, "The Butcher Boy" and "A Reckless Romeo," that it has been necessary for Paramount to increase the number of prints for the third picture. The phenomenal success of the first comedy was surpassed on the second, and the third is bound to break all records.

In this third picture, Fatty is said to have left nothing undone or untouched to make it the most hilarious production he has ever appeared in. He actually hired the largest cabaret in New York City to act in a number of the scenes. Then, too, he believes he has succeeded in getting a story that is wonderfully fitted for his characteristics, and one in which he has been able to pull more of his trick stunts than he ever did before in a two-reeler.

The story deals with Mr. and Mrs. Rough, who live in a little Rough House by the sea. Mrs. Rough's mother arrives on the scene. Rough is a gay blade when away, but the day after a "party" trouble begins.

The picture shows the activities of the American aviation squad and the hasty preparations of the United States naval forces to repel invasion by both air and water.

Ray Comedies Will Be of Original Nature

In the pictures in which Johnny and Emma Ray will appear, released through General Film, the male musical star is said to essay a type of screen portrayal absolutely away from anything heretofore attempted by the various film comedians.

The first film by the Rays is "Coughing Higgins," and will be released June 11. This will be followed at regular weekly intervals by single reel comedies. A large studio has been erected at Cliffside, N. J., for the production of these pictures.

The supporting company includes Billy Shane, Edward Boulden and Clare Irwin. Joseph T. Farrell, writer of many sketches and scenarios, has prepared the scripts for the Rays.

Finish June Caprice Film

June Caprice finished her eighth William Fox picture play last week, under the direction of John G. Adolfi. The screen drama was made at the Fort Lee (N. J.) studios. Its title has not yet been determined.
Strong Story Provided for Mrs. Vernon Castle

In Second Pathé Gold Rooster Play Will Have Part of
Society Girl—Exhibitors All Over Country Praising Work

A BOX-OFFICE story of the first water, with a strong underlying theme, is the way Pathé describes the picture on which Mrs. Vernon Castle is now working. The picture is said to move fast to an intensely gripping climax and an interesting denouement, but the nature of the story is entirely different from "Sylvia of the Secret Service," Mrs. Castle's first Astra production. The latter is a detective story of international thieves and swift-moving events, with the star in the role of a secret service operative. In her newest production Mrs. Castle appears as a society girl who is suddenly brought face to face with a tragedy.

The cast supporting Mrs. Castle includes Edwin Hoyt, Frank Sheridan, Reginald Mason, Fred Tilden, seen on Broadway in one of the biggest legitimate theatrical successes of the season, "Upstairs and Down"; Frank Muuro, one of the members of the company that played "Cheating Cheaters" at the Longacre for a solid year, and Ethel Gray Terry.

The story is by Philip Bartholomae and Howard Irving Young and is directed by Frank Crane, who was recently engaged to alternate with George Fitzmaurice on the Castle pictures.

Splendid endorsement of the Pathé box-office policy is being received in letters and telegrams from exhibitors, congratulating the company upon the presentation of Mrs. Castle in Gold Rooster plays. Typical of the sentiment is presented the following letter from A. Gordon Francis, manager of the Hyde Park theatre, Chicago:

"I have always regretted that I did not have the theatre at the time the serial 'Patria' started, and as it was running at my competitor's it was not possible for me to use it.

"I have many requests for Mrs. Castle from my patrons, and I am delighted to learn that I shall have her in Gold Rooster plays from time to time, as I have contracted for these pictures.

"I congratulate Pathé on having secured this star for their program."

"Mrs. Castle seems to have a certain fascination that brings our patrons back for each instalment," says M. M. McFadden of the Lincoln theatre, Chicago, and Pathé believes also she will be a hit in Gold Rooster plays, which, according to reports from all territories, are going over big, with an added stimulus lent by Mrs. Castle's engagement.

K-E-S-E Will Handle Conquest Pictures in the Future

THE suspension of operations of Forum Films which has been handling the Edison Conquest Pictures will have no effect on the marketing of this program. It was announced last week that the Conquest subjects would in future be handled through K-E-S-E, which has exchanges in twenty-two of the largest cities in the country.

While a few weeks must elapse before the exchanges will be in a position to talk terms and bookings, inquiries addressed to them looking toward the use of the Conquest Programs in the near future, will receive prompt attention.

Because of its patriotic timeliness, the first Edison Conquest Picture to be made available for public exhibition, "The Star Spangled Banner," will be published as a separate feature, outside of the program classification, on June 10, to aid the activities of the United States Marine Corps during National Recruiting Week, June 10 to 16.

The production is from the story by Mary Raymond Shipman Andrews, and is in three parts, with the Flag and Marine Corps for its background. Copies of the picture will be available at all K-E-S-E exchanges by June 5.

Further announcements regarding the future of Edison Conquest Pictures will be made within the next ten days. For the present it is desired that these pictures will be no longer marketed, be firmly denied, for it is the intention of the management to continue.

New Phila. Concern Engages E. K. Lincoln

E. K. Lincoln, at present starring in the Mutual-Jimmy Dale serial, "The Grey Seal," has just been engaged by the S. & M. Film Company of Philadelphia to star in a picture of Canadian military life, "For Liberty," which will be made under the direction of Romaine Fielding in Canada and at the Lubin plant in Philadelphia.

Ira M. Lowry is general manager of the new film company and work on this production will begin in the near future. Mr. Lincoln will leave June 7 for Montreal, where the first scenes of the picture will be taken.

Karshan with Bud Fisher

Willia Karshan, formerly with Thomas H. Ince and the Universal Company, has taken charge of the publicity and sales departments of the Bud Fisher Films Corporation, handling the "Mutt and Jeff" cartoon films.

Jewel Carmen in New Company

Jewel Carmen will play an important role in a new production on which Gladys Brockwell has just started work in William Fox's Hollywood (Cal.) studios. Miss Carmen has been playing opposite William Farnum.
Popular Gouverneur Morris Novel Filmed by International

It is announced the International Film Service has made a seven-reel photoplay from Gouverneur Morris' story, "When My Ship Comes In."

Jane Grey, who has attained fame on the screen in proportion to her stage popularity, is the star. Nigel Barrie, Joan Sawyer's dancing partner, William J. Kelly, Frank Andrews, Eleanor Blevins and Lucia Moore are in the cast.

The story deals with McKay Heddcn, a successful but unscrupulous theatrical manager, who lures into his wicked life Silver Sands—a sweet and wholly unsuspecting girl, raised to womanhood in a storm-lashed New England fishing village. Silver loves Paul Grayson, whom she has rescued from drowning. Heddcn's knowledge of an unfortunate accident for which Silver's father was held responsible, renders helpless the unhappy parents of the girl.

Heddcn takes Silver to New York, makes a great actress of her and stars her in a play which he has stolen from Grayson, who, meanwhile, is in Mexico looking after his mining interests. Returning, he discovers Heddcn's duplicity but his love for Silver compels his silence.

Silver has become deeply involved financially with Heddcn and entirely in his power. Finally, one of his particularly scandalous intrigues in which Silver is compromised, is discovered by Grayson. It affords him the opportunity of unmasking Heddcn, receiving his just recognition as the real author of the successful play and finally winning Silver.

Mullen Proves Important Cog in Vitagraph Machinery

That the scenario editor is one of the most important of the component parts of motion picture production has been demonstrated by the Greater Vitagraph Company through its connection with Eugene Mullen who was appointed several months ago as editor of the Blue Ribbon Feature scenario department.

Mullen originally was engaged to write the scenario for "Within the Law." His work in this one production placed him in the forefront of scenario writers.

Mullen is the author of the first three-reel feature photoplay ever produced by the Vitagrapli in the days when a three-reel play was a history-making achievement. This play was "The Money King." It was an original picture, which he followed up with "The Christians," "Mr. Barnes of New York," a series of comedies from "Piekwick Papers," which were played by the late John Bunny; "Vanity Fair," "The Lady of the Lake," "Hearts of the First Empire," "A Florida Enchantment," and about one hundred original photoplays have made his name familiar to the devotees of the screen.

The Vitagraph man is not a firm believer that the best known authors write the best photoplays.

"My experience compels me to admit a painful deficiency in the matter of waxing enthusiastic over the emanations that are to be traced to the minds of some of our present day famous authors," he stated recently. "These men, on the strength of their fiction successes, submit stuff to our leading manufacturers that is often so inexpressively bad in treatment, childish in theme and senile in conception that the men into whose hands their attempts pass frequently express open disgust."

Gaumont Excellence

In the list of subjects of a single-reel character worthy of consideration by "better films" committees released during the first three months of the year, the Gaumont Company had 100 subjects. The next producer had only 43, less than half. The third had 24.

Bushman-Bayne Re-signed to Long Term Contract

Metro, through President Richard A. Rowland, has re-signed Francis X. Bushman and Beverly Bayne to a long-term contract. The figures are not given out. For the present William Christy Cabanne will direct the players.

Bushman and Miss Bayne have been co-stars longer than any other artists. They have appeared together in more than 300 photoplays, according to figures given.

Bushman was on the stage in a number of plays and joined the Essanay company in 1911. It is said he engaged in thirty-seven vocations before finding the one that suited.

Like her co-star Miss Bayne began her screen career with the Essanay Company, just after completing a term at a Philadelphia finishing school.

Among the plays the two have been starred in are "Pennington's Choice," "Man and His Soul," "A Diplomatic Romance," "A Million a Minute," "A Virginia Romance," and "The Great Secret."

Cincinnati Ministers Comment "Vicar of Wakefield"

Under the guidance of W. S. Westling, manager of Pathe Exchange, Cincinnati, Ohio, a private screening of Pathé-Than- houser's "The Vicar of Wakefield," starring Frederick Warde, was given at the Orpheum theatre, that city, at 10 o'clock on the morning of May 26, to an attendance of twelve hundred and fifty-four.

After the exhibition of the picture, the manager of the Trade Extension Department of the Cincinnati Chamber of Commerce, Mr. Sorkowich, addressed the assemblage and put it up to them squarely that the people should support "The Vicar of Wakefield" and such pictures in order to create a demand for better photoplays.

The exhibition was attended by over five hundred ministers, representing all denominations, and members of the Cincinnati Federation of Churches.
Safeguarding the Sea Shown in Hearst-Pathe

In keeping with a reputation for timeliness which Hearst-Pathe News has earned, issue No. 44 shows the methods being employed in safeguarding the sea against submarines and mines, giving a new conception of an extremely hazardous occupation.

First are shown American mine sweepers. They draw apart with a heavy cable extended between them to comb the surface. Contact with a submarine or mine is quickly indicated. Then is shown the way in which mines are planted to protect a harbor, the method of holding up the cable from which the mines are suspended, and other interesting details.

Neat Sum Raised at Successful Picture Players Tableaux

Practically every player of any importance in the East at the time, many directors, film officials as well as society people of New York City attended the Dinner Dance and Tableaux, for the benefit of the Comfort Kit Fund, given under the auspices of the Motion Picture Players' Division of the Stage Women's War Relief at the Hotel Des Artistes on Monday evening, May 28.

It was estimated that at least a thousand dollars was netted and probably eleven hundred. The money goes toward furnishing kits containing various little luxuries for the American and allied soldiers at the front.

Something of a military atmosphere was lent the evening by the presence of Major Green and Lieutenant B. C. Hilliam in uniform. They have both seen much action and will return shortly. Lieutenant Hilliam was also one of the entertainers giving a pianologue.

The major portion of the credit for the arrangement of the program, and in fact the arrangement of the entire evening goes to Boss Meredith and Paula H. Blackton. They were assisted in no small measure by Mac Murray, Alice Wilson, Ruth Roland, Doris Kenyon, Alice Joyce, Jane Gail, Madaline Delmar and Florence LaBadie.

Universal Anounces Coming

EVERY effort is to be made to maintain a high standard of excellence in Butterfly productions, according to an announcement by Universal last week.

The Butterfly release for June 25 will be "Man and Beast," which has the wilds of Africa for its locale, and features Kingsley Benedict and Eileen Sedgwick. Harry McRae is responsible for the story and production.


In "The Adirondack Affair," Allan Holubar is seen at his best as the brilliant detective, who solves the mystery of the missing heiress, portrayed by Louise Lovely. The story and direction were also Holubar's. This Butterfly will have its first public showing on July 9.

Jack Mulhall has another opportunity to show his ability as a speed demon in "Speed," directed by Leo Sargent and scheduled for release on July 10. The story deals with newly-acquired wealth, a mother who would be a climber, an ambitious, but incompetent, count, "the girl" and a young stockbroker who would know nothing of social ambitions, if they stand between him and "the girl."

Current Butterfly releases are "The Field of Honor," June 11, with Allan Holubar and Louise Lovely, and "Fire of Youth," June 18, with Jack Mulhall.

Universal City Hums with Producing Activity

Universal City hums with producing activity. Two Bluebird subjects having Violet McMillan as star are to be made, probably under the directorship of Eugene Moore. Miss McMillan arrived in Los Angeles this week, after several months on the U. B. O. stage, where she presented a twenty-minute sketch showing scenes from photoplays and life in a motion picture studio. Upon completion Miss McMillan will return to the vaudeville stage.

William Worthington, who has directed for two years for the Universal, has left that organization and is now affiliated with Fox in the same capacity. Franklin Farnum and Brownie Vernon will now be directed by Elmer Clifton in a series of comedy dramas as stories by Jack Cunningham, editor of the U scenario department. The first to be filmed is titled "The Fourth Glove." The scenario for this was prepared by Waldamar Young.

George Marshall is directing a three-reel Western story which promises to live up to its title, "Speed," he having just completed "An Innocent Plotter." The new subject is said to have an Eastern and Western atmosphere, with phases of very known present day mode of conveyance. Neal Hart and Janet Eisman are the leads, and all Universal cowboys are helping to add punch.

High-Class Butterfly Subjects

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In "The Adirondack Affair," Allan Holubar is seen at his best as the brilliant detective, who solves the mystery of the missing heiress, portrayed by Louise Lovely. The story and direction were also Holubar's. This Butterfly will have its first public showing on July 9.

Jack Mulhall has another opportunity to show his ability as a speed demon in "Speed," directed by Leo Sargent and scheduled for release on July 10. The story deals with newly-acquired wealth, a mother who would be a climber, an ambitious, but incompetent, count, "the girl" and a young stockbroker who would know nothing of social ambitions, if they stand between him and "the girl."

Current Butterfly releases are "The Field of Honor," June 11, with Allan Holubar and Louise Lovely, and "Fire of Youth," June 18, with Jack Mulhall.

Universal City Hums with Producing Activity

Two Bluebird subjects having Violet McMillan as star are to be made, probably under the directorship of Eugene Moore. Miss McMillan arrived in Los Angeles this week, after several months on the U. B. O. stage, where she presented a twenty-minute sketch showing scenes from photoplays and life in a motion picture studio. Upon completion Miss McMillan will return to the vaudeville stage.

William Worthington, who has directed for two years for the Universal, has left that organization and is now affiliated with Fox in the same capacity. Franklin Farnum and Brownie Vernon will now be directed by Elmer Clifton in a series of comedy dramas as stories by Jack Cunningham, editor of the U scenario department. The first to be filmed is titled "The Fourth Glove." The scenario for this was prepared by Waldamar Young.

George Marshall is directing a three-reel Western story which promises to live up to its title, "Speed," he having just completed "An Innocent Plotter." The new subject is said to have an Eastern and Western atmosphere, with phases of very known present day mode of conveyance. Neal Hart and Janet Eisman are the leads, and all Universal cowboys are helping to add punch.

California's Big Drawing Cards

Pickford, Clark, Frederick, Mary Miles Minter, Fairbanks and Marie Doro are the big drawing cards in that city. Manager E. J. Merlin, says variety in program and double features help fill his seats.

W. B. Pearson, who has served as a film editor, has been placed in charge of the producing company headed by Eileen Sedgwick, formerly directed by Henry McCracken. He is now making the finishing scenes for "Into East Africa," and will next film a story by Earl Hewitt, "Jungle Trails." Jack Wells is serving as co-director.

Herman Sims, who has been head of the property and wardrobe department at Universal for the past two years, is leaving the company the first of June to accept a similar position at the Loew Weber studio.

Eddie Lyons and Lee Moran have completed the first half of their two-year contract with the Universal, the date of their affiliation being June 1 of last year. During the twelve months they have completed sixty-two Nestor Comedies, the most recently filmed being "Dodging Love."
Triangle Los Angeles Head Goes to Goldwyn

G. C. Parsons Resigns to Enter New Organization

In Coast Exchanges Three "Intolerance" Companies Going Big

G. C. Parsons, who came to Los Angeles in September, 1913, opened and has successfully managed the Triangle Exchange here, has tendered his resignation to become effective June 9. At that time he will take up the management of the new Goldwyn Distributing Corporation Exchange here, which will be located at 912 South Olive street, the former office of the International Film Corporation. The Los Angeles office will furnish booking for Southern California and Arizona. Albert Weis, vice-president of the Goldwyn Distributing Corporation, who was here and made contract with Mr. Parsons, has gone to San Francisco and Seattle where other exchanges will be opened. It is the plan not to release any subjects on the Coast, at least, not until September.

General Manager Jack Lammon, of the Greater Features Company, Orpheum Building, Seattle, has recently added O. Wog, formerly with the De Luxe-Eskey Company to his staff of salesmen. Mr. Wog will make the territory in the interest of the

Pathé and World Look for New Boston Offices

S. R. Sedgley, business manager of Pathé Exchange, has been in Boston during the past week, looking for new quarters for his Boston branch office. Increasing business has cramped the offices of Pathé Exchange until it is necessary for much larger space.

Arrangements have been completed in Boston for the World Film Corporation offices removing into the General Film Building. Contracts have been drawn up and in a few weeks the World offices will occupy half of the General Film Building.

Philadelphia Branches Shifting

As soon as alterations can be completed, the Philadelphia Pathé Exchange will move into its new home on the second floor of the Belmont Building, 211-21 N. Thirteenth street. Here 10,000 square feet, three times the present space, will be available.

Fireproof partitions, metal poster shelves and an up-to-date projection room with a throw of thirty-seven feet will be part of the $10,000 improvements put in the exchange by Pathé.

Artcraft Pictures has moved into its new home in the handsome quarters of the Famous Players Exchange at 1219-21 Vine street, Philadelphia.

Artcraft, Detroit, Moves

The Detroit-Artemis Exchange has moved from the Peter Smith Building to the Paramount Building, 278 East Jefferson avenue.

subjects the Greater Features are now booking, the list including "The Witching Hour," "The Conquest of Camelot," "Where Are My Children?" the Pavlova subject, and others.

Fred C. Quimby, district manager for Pathé Exchanges out of Seattle, has contracted with Alexander Pantages for the showing of "The Neglected Wife" serial in twelve of the Pantages' theatres along the west coast. This is the third serial Mr. Quimby has booked through the Pantages Circuit in the past year.

General Manager M. Rosenberg, of the De Luxe-Feature Film Company, Seattle, who has the "Intolerance" rights for the Northwest Pacific States, has three companies out with an orche-stral of from four to ten pieces. The attraction is booked solidly until some time the latter part of July, with great prospects for a successful summer season.

"Intolerance" opened Seattle in this territory, and there played to exceptionally good business. The receipts were far in advance of those of "The Birth of a Nation," it is reported. Besides the orchestra the companies will have an operator, manager and advance press agent, who will arrange all details prior to the arrival of the companies, and nothing is to be overlooked that will tend to the culmination of a successful career for this great feature.

F. G. Sliter, Albany Mutual Manager, Ill

Fred. G. Sliter, Mutual star representative of the Mutual Film Corporation, Albany branch, is confined at the Albany Homoeopathic Hospital recovering from the effects of a serious operation. He would be glad to have his fellow representatives pay him a visit during their stay in Albany.

Mr. Sliter's affairs are being handled during his absence by F. D. Lawlor, serial representative of the Mutual Film Corporation, Albany branch.

IN AND OUT OF TOWN

H. G. Siegel, of the Globe Feature Film company, Boston, paid a visit to New York.

Watterson R. Rothacker is stopping at the Baltimore.

Theodore Wharton came down from Ithaca to attend the showing of "The Great White Trail" last week.

Herman Riffkin made the trip from Boston on business.

M. Kashin, the Montreal exhibitor, arrived in the city last week.

Harry Charnas has returned to Cleveland.
JUST FOR FUN
By LONGACRE

MARIAN SWAYNE, of Erbograph note, has received a gift from Dato Panglima, of Mindanao. (Name and location vouch for, by Harry Edward.) Old Dato is chief of a tribe of Morobed headhunters, and the gift is a pair of slippers made from the skin of the foreheads of his numerous conquered enemies and decorated with the teeth of the various unfortunate. Although Miss Swayne has no intention of wearing these slippers, she wishes to announce that she will refrain from sending them back to gentle Dato. "I have other uses for my teeth and foreheads," says Miss Swayne, with great sublety.

CRANE WILBURL, imbued with the spirit of the times, has written a patriotic poem entitled "The Daughters." It consists of eighteen four-line verses, and as it is believed that long are heard from this page, for some reason not known to us, we can only print the first three verses. At that, it is rather a good plan. The suspense of the reader is immediately aroused, and should be desire the whole piece it will be forwarded him on application accompanied by a two-cent stamp. The entire poem, put in a lobby-frame, would make an ideal display (business of putting one over on the "Live Wire" department).

So you call yourself an American!
And when you hear them
That grand old hymn about your flag
Upon your feet you spring.
But I've often watched you as you stood,
Upon your lips a smile.
And I've wondered if you didn't do it
Just to be in style!
And I've seen you standing on the street
When our boys were marching by.
The men who really do the flag
Enough to do and die—

It can be seen that Mr. Wilbur is becoming every bit as good a poet as he is a motion picture actor.

THE Longacre Lampoon
All the News That Fits, We Print
Longacre Square, N. Y., June 16, 1917

EDITORIAL
There are all sorts of subtitles. Good, bad and indifferent. The explanatory, the spoken, the humorous, which is either of the former as well. It is only fair to all who employ them to see that the subtitles are not such as to be considered cheap shots. Take the one that brightens Keystone comedies. We understand, the whole staff gets together to dope them out. The better pictures need no load of introductory explanation. Again, when will some producers learn to quit using "She realizes what has happened," instead of "Realizing what has happened," or employing the snappy, the humorous which is either of the former as well. It is only fair to call attention to those that are unusual. Take the one that brightens Keystone comedies. We understand, the whole staff gets together to dope them out. The result, if they show for themselves. They are excellent. Almost every one gets as hearty a laugh as the gags in the acting. Those written by Dita Lee are other examples of comedy subtitles; those originating with Alan Dwan are also superior to the general run. The Ince writers always write theirs in the same "atmosphere" as surrounds the pictured action. We, for one, don't like a string of subtitles preceding a picture and telling all about the period in which it transpires. Too many tell too much. Thev confuse and the reader is immediately aroused and, should he desire the whole piece it will be forwarded him on application accompanied by a two-cent stamp. The entire poem, put in a lobby-frame, would make an ideal display (business of putting one over on the "Live Wire" department).

LOCAL NEWS
Speaking of subtitles, we forget to mention that Jack Cymere wrote those for L. J. S.'s picture "Pappy." Well done, Jack.

RUSSELL, RUSSELL, RUSSELL, RUSSELL
RUSSELL, RUSSELL, RUSSELL, RUSSELL

Some few around here took a holiday on Memorial Day. Alice Wilson says she danced daughter of famous Los Angeles. Ah, there, Alice, we're looking for you!

- Owners of the m. p. War Industries Bureau are all new recruits.
- Evelyn Nesbit is still putting on the act.
- Dorothy Glen is still putting on the act.

The Williamson Bros. may solve the w. k. submarine problem, say many.

Frank Tilden had an attack of his old friend Lumbago last week.

Agnes Smith eres in the role carrii'd out by the m. p. Chandler, all right, if not a success. Good, bad and indifferent. The explanatory, the spoken, the humorous, which is either of the former as well. It is only fair to call attention to those that are unusual. Take the one that brightens Keystone comedies. We understand, the whole staff gets together to dope them out. The result, if they show for themselves. They are excellent. Almost every one gets as hearty a laugh as the gags in the acting. Those written by Dita Lee are other examples of comedy subtitles; those originating with Alan Dwan are also superior to the general run. The Ince writers always write theirs in the same "atmosphere" as surrounds the pictured action. We, for one, don't like a string of subtitles preceding a picture and telling all about the period in which it transpires. Too many tell too much. Thev confuse and the reader is immediately aroused and, should he desire the whole piece it will be forwarded him on application accompanied by a two-cent stamp. The entire poem, put in a lobby-frame, would make an ideal display (business of putting one over on the "Live Wire" department).

Tom Kennedy isn't buying any spring clothes as he thinks he'll be called out to fight at any moment these days. Pretty hard on one with the next to the last week.

Bill Barry is playing tennis again in a vain effort to reduce.

- We forget to chronicle the fact last week that Rob Welsh has bought a new camera. I, commy.

News are scarce this week.
The Big Smash Released
Universal Serial

The First Saturday Evening Post Serial Ever Filmed

The Serial That Will Pack
The First and Only Serial
the Saturday Evening
000,000 Readers
mendous

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Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
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We have secured good advertisers to talk to YOU. Listen to them!
If You Are Not On the Mailing List of The Moving Picture Weekly—GET ON!

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres.

"The Largest Film

WATCH for "The GRAY GHOST"

26 SHOWS
IN SIX DAYS


New York, N. Y.—Ben Wilson, the popular star of "The Voice on the Wire," had a long legitimate experience before taking up screen work, so that it was no novelty for him to face audiences last week when greeting them in person at the Marcus Loew theatres. He established a record, however, in his swing around the circle, visiting at the conclusion of the current episode of the famous mystery serial in six days. Ben by Saturday it quite non-spend evening clothes, riding around Greater New York in a taxi. A sample of one evening's activities was the Wednesday night program. Starting at the 42d Street house at 7:30, he was at the Orpheum at 8:15, at the West End at 8:30, at the National at 9:00 and at the Boulevard at 9:30 p.m. Great crowds attested his popularity wherever he appeared. Mr. Wilson will shortly begin a tour of the United States on a similar errand.

Preparedness Pictures Prove Popular

Boston, Mass.—The popular news of the day is unquestionably the activities engendered by the "state of war." This was well evidenced at the burst of applause and the enthusiasm which greeted the showing of the popular Universal Animated Weekly—"first on the screen with the world's best news," at local theatres the past week. Recruiting pictures proved especially popular, as did the "Liberty Loan" views which included some intimate glimpses of activities in that connection in many parts of the country. Aviation scenes, preparedness movements, latest types of weapons of war—all were greeted with the closest attention. All of which proves that the people like to be informed while being entertained.

Increasing Popularity

Marks 25th Weekly Release of the Universal Screen Magazine.

New York, N. Y.—"The world's work in moving pictures every week," is the fitting slogan adopted for the Universal Screen Magazine, which had its twenty-fifth weekly showing on the current release date. Following closely the demand of the public, by keeping in closest possible touch with hundreds of Exhibitors, the editors have been more than ordinarily successful in increasing the popularity of the subjects shown during the entire period.

For further details of the Universal Program see the Moving Picture Weekly.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
The First Serial Photo Play Ever Filmed From a SAT. EVE. POST STORY

FRANEY'S FILM FUN
Popular Universal Comedian Makes Laughter Grow In Burlesque Comedy.

NEW YORK, N. Y. — The current issue of the trade papers contain advertisements of a three reel Universal comedy that marks a new achievement in film fun. Headed by Wm. Franey, one of the best known of the Universal Comedy companies, and completed the filming of a screaming burlesque of the Universal's famous spectacular dramatic production, "20,000 Leagues Under the Sea," four reels were made, and these were after cuts to three, consequently it is packed with swift action and moves at a stirring pace from start to finish. While direct bookings are being accepted at the Universal Offices, State Rights will also be sold. The title is "The Cross-Eyed Submarine," and every N. Y. reviewer has accorded it unstinted praise.

EMMA CARUS IN LATEST SONG HIT
"Let's All Be Americans Now," Features Popular Artist.

"Song Hits in Photoplay," the Universal split reel which is released every three weeks, announces as the current issue the tremendously popular patriotic song, "Let's All Be Americans Now." The featured player in this notable song hit is Emma Carus, the popular musical comedy and vaudeville star. Miss Carus has done more than her share in putting this latest favorite across, and it is fitting that she should play the lead in the moving picture of the story of the song. The fans have gone wild over this novelty release and Exhibitors who take advantage of the opportunity to run a Song Contest in connection with the showing are playing to capacity.

Watch for "The Gray Ghost" — first Saturday Evening Post Serial ever filmed.

NEW YORK, N. Y. — The lists of releases given below of the "specials" and the "regulars" on the weekly Universal Program give proof that this sterling service gives Exhibitors greater QUALITY and greater QUANTITY than all competitive programs combined. The many novelties among the specials are just what the wise Exhibitor is looking for to strengthen a weak show, help put over a weak feature, or to use as the foundation of an open booking program which makes the most popular form of moving picture entertainment in thousands of theatres today.

THE CROSS-EYED SUBMARINE — "20,000 Leagues Under the Sea" (One- Reel Drama) — Eddie Lyons, Lee Strange and Edith Roberts.

THE GOLDEN BULLET — "The Great Dictator" (Three Reel Western Drama) — Harry Carey and Fritzi Ridgway.

HER DAMNING, CARING WAYS — "Two Reel Comedy" — Merta Sterling and Louise Hutton.

ONE REEL — "The Pointed Finger" — "One Reel Comedy" — Ernie Shedle.

HER CITY BEAU — "Two Reel Comedy Drama" — M. K. Wilson and Edith Roberts.


POPHAM — "Honey and Mystery" — "Two Reel Western Drama" — Kileen Sedgwick and Kingsley Benedict.

POPPIN — "Love's Turmoil" — "One Reel Drama" — Edna St. John.

These red-blooded dramas and unusually funny comedies are the sort of material that you need to lay a foundation for your program. The "specials" are the sort of entertainment that makes the fans say kind things about your show on leaving, and that brings them back the next night. They will cost you a slight advance over the pro rated rental of the complete program, but they are worth it, and will show increased profits for you.
Butterfly Pictures Present
Kingsley Benedict
and Eileen Sedgwick
in "Man & Beast"
A THRILLING DRAMA OF THE SOUTH AFRICAN WILDLIFE.
DIRECTED BY HENRY MCRAE
PRODUCED BY THE UNIVERSAL FILM CO. CARL LAFFITE PIER
BOOK THROUGH ANY UNIVERSAL EXCHANGE

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Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
A Pictorial Record of the World's Events That Are Making History

The first release of "UNIVERSAL CURRENT EVENTS" was set for May 14. TWENTY-EIGHT LEADING NEW YORK THEATRES BOOKED IT FOR OPENING NIGHT. From 42d to 110th Streets nearly all of the leading picture houses on Broadway showed it on THE FIRST RUN FOR TWO DAYS.

The RIALTO—Broadway's newest and finest photo playhouse played "CURRENT EVENTS" for a solid week.

Scores of Exhibitors, including such men as the heads of the Poli Circuit, the Marcus Loew Circuit, the Fox Theatres, etc., have demonstrated beyond a doubt that "UNIVERSAL CURRENT EVENTS" is all that is claimed for it and that it is a valuable addition to their programs.

In the largest theatres in Buffalo, Chicago, Detroit, Cleveland, Indianapolis and St. Louis, and beyond, the biggest idea in news pictorials has found a permanent home. You can get full information from any Universal Exchange. Write today and find if there is an open release date in your territory. UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. "The Largest Film Manufacturing Concern in the Universe." 1600 Broadway, New York.

If you like the "News," write our advertisers; if not, tell us.
Show Picture After Long Censor Holdup

Robert Goldstein's much heralded patriotic film spectacle, "The Spirit of '76," is now shown to Chicago audiences at last. Following a three weeks' fight with Major Funkhouser, head of the local police censor board, the picture was granted a permit by the Major on Saturday, May 26. The following Monday night it was shown for the first time to a crowded house at Orchestra Hall and, although badly mutilated, almost mutilated, by the censorial dictates and shears, it got away for a good start, and has been drawing satisfactory audiences twice a day since then.

A symphony orchestra of fifty pieces furnishing the accompanying music for the picture. The theatre is one of the finest in Chicago and within and without has been hung and draped with American flags. Male ushers are asked as minutes men of the Revolution, and the picture was given the picture as the result of its three weeks' stubborn fight with the authorities is attracting the crowds.

Bartola Sales Manager Gets Many Contracts

With a huge smile and a pockets bulging with contracts, Charles Pyle, sales manager of the Bartola Musical Instrument Company of Chicago, is back in his office after a business trip of a fortnight through the East.

In New York he sold a Bartola De Luxe orchestra for $50,000 to Manager Feischman of the U. S. theatre in the Brown's. Sam H. Trigger purchased one of the de luxe orchestras for his new summer hotel and cafe on City Island.

In Philadelphia Mr. Pyle sold a Bartola Special (De Luxe) for $10,000 to the Hippodrome theatre at No. 608 14 South street. M. Steidel, a theatre owner there, bought a Bartola De Luxe.

Reel Fellows Hold Another "Booster" Night

At another of their recently inaugurated "booster night" affairs, held Friday, May 25, the Reel Fellows Club of Chicago were hosts to the Sunshine Film Corporation of this city. All of the officials of the Sunshine Company and leading members of their aggregation of players were present. A buffet luncheon was served and a cabinet entertainment by talent from the various cafe revues topped off the evening.

Chief among those in attendance from the Sunshine company were Richard C. Travers, director general and star of the dramatic company; K. M. Scoville, general manager; William N. Buckley, director; M. G. Watkins, Floyd Williams, the fat boy comedian of the company, and others.

LEAKS IN THE LOOP

Harry Longhardt, general manager through the West for the Fox Company, is in New York in conference at the main office.

Bulahan-Katz, owners of the new Central Park theatre, being erected on the south side, have purchased a Bartola, of the $10,000 brand.

Artcraft's Chicago office, who recently purchased the state rights for "Joan the Woman," in Illinois and Indiana, have five prints of that spectacle working, and are booked solid until July.

Charles Jordan, a comedian from the State's Reven, has signed a contract with the Sunshine Film Corporation. He will appear in a comedy release.

Major Funkhouser, last week ordered the Crown theatre, showing "The Birth of a Nation," to stop selling tickets to children. He threatened the license of the theatre if they failed to obey. Counsel for the management, however, told the client to go right ahead selling to children.

Griever and Herz bought the Illinois rights of "Should She Obey?" from the Arizona Company last Wednesday. This young firm now controls the Indiana and Illinois rights.

Frank Keenan, back on the speaking stage again, and making a big hit in "The Pawn" here, has made the announcement that he has done with the motion picture business. "No more of it for me, I'm cured," he is quoted as saying.

J. E. Willis, of the American Bioscope Company, announces that the first issue of "Types," a picturized directory of players, is ready for release. It is said to carry a thousand views in action of many of the best known actresses, juveniles, ingenues, comedians and character people available in the mid-west.

The Arizona Company has gotten out an attractive publicity and advertising help for the exhibitor of their latest feature, "Should She Obey?" It is in the form of a full-sized newspaper with four sides and titled "The Evening Press."

H. J. Corbett, manager of the Harper theatre and known as a "live wire" in Chicago film circles, has been given the helm of the fashionable Beach theatre.

We have Terry Ramsaye of Mutual, to thank for an autographed picture of Mary Miles Minter, received from Santa Barbara, and now occupying a prominent place in the Chicago editorial section. And Miss Mary also.

The following pictures are keeping the turnstiles clicking in Loop theatres last week: "The Barrier" at the Colonial; "2000 Leagues at the La Salle; "The Soul Master" at the Regal; "The Silent Master" at the Strand's; "Heart and Soul" at the Rose and "The Millionaire" at the Alcazar.

Interest Increases in National Convention

One of the best of assurances advanced that the coming national convention and exposition of the Motion Picture Exhibitors' League at Chicago will be bigger and better than ever is the fact that twelve new states have been admitted into the National League since the 1916 convention.

All of these, it is reported, will be represented by their full quota of delegates. Rose Tapley of Vitagraph, who has been making a tour of the country doing propaganda work for the picture industry, called at the exposition headquarters in Chicago last week and paid her respects and announced that she will be on the ground once again this year to aid the cause. She stated that numerous exhibitors to whom she talked all over the country during her trip feel it their duty to be present at the coming convention to help fight the many evils confronting the industry.

Ludwig Schindler, manager of the exposition and convention this year, left for New York on another trip to secure contracts for exhibits at the exposition and to arrange for the attendance of some of the prominent Eastern picture stars. Replies are still coming in at convention headquarters to the contest seeking the best advertising feature or novelty stunt to make the coming show popular and successful.

Funkhouser Still Distressingly Active

Major Funkhouser, Chicago's chief of the police censor board, caused some more trouble and dissatisfaction in film circles last week when he refused a permit for the showing of "S.O.S."

The maiden feature picture of the Sunshine Film Company. The Sunshine Company is backed by Chicago money, and all of their production work since organization, not long ago, has been in that city. Several months ago they started work on the "S.O.S." picture, a multi-reel production with eugenics as its theme. Dick Travers, formerly an Essanay star, directed and played the leading role for the picture. Upon its being finished, a couple of weeks ago, all arrangements were made for a trade showing, and it was booked to open at the Bandbox theatre in the Loop.

The trade showing was given early last week. Then Major Funkhouser looked it over and refused a permit. "He had up for deliberation was all he said. Managers Watkins and Scoville were highly agitated at the turn of events. What's going on, they asked, just when Mr. Watkins threatened to come back at the Major with a mandamus proceeding he issued a permit, but made it a "pink one." As a result nobody but adults can now see the picture.
Mae Marsh is now working on her third Goldwyn picture, and by September expects to have completed two more. In order to make fast production the little heroine of "The Birth of a Nation" oftentimes works until late at night or early in the morning with her company at the studio.

The other Goldwyn companies are also extremely busy. Madge Kennedy is in hopes of having two photoplays complete by September, and possibly three. Jane Cowl will have finished two pictures by that date, and Mary Garden, commencing work in July, will have at least one.

A Jollification party that was a jollification party was held in the clubroom of The Lambs upon the occasion of the return of William Farnum to New York after an absence in California of a year and a half.

Augustus Thomas acted as toastmaster and related all he knew of his fellow member. Others present who spoke briefly were Dudley Field Malone, Eugene Presley, DeWolf Hopper, William Courtleigh, Raymond Hitchcock, T. B. Clark, the Grismer and George Hobart. The entertainment features of the program were in the hands of Pat Rooney, Donald Brian and Barney Barnard. To quote the original and epic expression of the editor of "Just for Fun," "an enjoyable time was had by all."

Fox players eagerly sought to do their share in behalf of the Liberty Loan, and foremost of all was popular Virginia Pearson.

This star spent one day in a large Brooklyn department store as saleslady in their Liberty Bond booth. Result—a sale of $12,000 in bonds. One of these was for $5,000, several for $1,000, and there were any number of smaller sales.

The Lee kiddies, Jane and Katherine, invaded the same store, and at the same booth succeeded in rolling up a total of $31,000 more in sales. In addition to this cash result, scores of persons signed tentative purchases with the kiddies and Miss Pearson, so the quantity of bonds which will be credited to them ultimately cannot be estimated.

Jack Sherrill in doing his part for the success of the Actor's Fund Fair appeared in roles opposite no less than five of the leading feminine favorites of stage and screen in as many days.

This piece of film clearly demonstrates the wonderful progress that has been made in photography. The area of the film is four times that of the film of the present day. There are no perforations on the film, which in those days can be friction, and cameramen who have seen this odd piece of celluloid say it is much lighter than the stock used today.

Mrs. George F. Wyre has been named successor to Louis Hoope as casting director of the Metro Studio. Hoope severs his connection with the studio so that he can go to Canada and enlist under the British flag. His successor is the widow of George A. Wyre, lawyer, and at one time assistant district attorney of Rockland County.

Mabel Ballin, who gave up art work to go into motion pictures as a member of the Famous Players, has left that organization to join the Vitagraph company. She was chosen by Director W. P. S. Earle to play the leading feminine role opposite little Bobby Connolly in the new Vitagraph feature, the Bobby Series.

A Shipbuilding department soon is to become a part of the studios of the Whartons, at Ithaca, and out upon the water of Lake Cayuga the good boats Elsie and Fredie are studio bound. The result of their arrival will be that scores of men will begin work upon them at once, to convert them into the full rigged sailing vessels of more than a hundred years ago, and after the practical sailing vessels are built, they will be sent out upon the lake and torn to their destruction to the shouting of directors and the clicking click of the cameras.

It all is to form a part of the new superfeature which the Whartons now are preparing to follow "The Great White Drama." The active taking of the picture will begin within a few weeks.

James Johnson, casting director of the U. S. Amusement Studios in Fort Lee, is hard at work recruiting among actors and employees in the four Art Dramas Studios, in hope of obtaining enough to make a noticeable contingent which can be turned over to the regular army.

He originally intended to do more than recruit, having been enrolled in the proposed Roosevelt division, in which he had the rank of captain. He had completed all arrangements for going to the front with that body, when it was learned that it would not be authorized.

Ethel Clayton in "The Stolen Paradise" plays her last contract for some time with Edward Langford as her leading support. Mr. Langford having gone off to the war. For some time to come Miss Clayton will have the assistance of Milton Sills as leading man. Mr. Sills making his first appearance in this capacity when "Chains" is thrown upon the screen for World-Pictures Brady-Made.

G. P. Hamblton, Jr., who plays the part of the sergeant in the forthcoming Metro wonderplay, "The Shack," has in his possession one of the oldest pieces of film in the world. It is part of a motion picture of the famous Jeffries-Fitzsimmons fight at Coney Island, eighteen years ago. At the time the picture was made its total length was seven and one-half miles.

This piece of film clearly demonstrates the wonderful progress that has been made in photography. The area of the film is four times that of the film of the present day. There are no perforations on the film, which in those days can be friction, and cameramen who have seen this odd piece of celluloid say it is much lighter than the stock used today.

Carllyle Blackwell is hard at work on "Jack the Good-for-Nothing," one of the far-ahead releases with which the shelves of World-Pictures Brady-Made are piled up systematically. In this play Mr. Blackwell has the aid of Evelyn Greciel, the beautiful and gifted young leading actress, and Muriel Ostrieche, also well known in association with World-Pictures.

Marian Swayne, who is featured in "The Road Between," her second vehicle for Erbograph-Art Dramas, now being produced by Joseph Levering, wishes to deny the statement that appeared recently in the newspapers to the effect that Miss Swayne was a sister of Julia Swayne Gordon. Miss Swayne has no sisters.
Run your eye down the list and see if there is a letter for you.

Just drop us a postal card with your present address and the letter will be forwarded at once.

The Studio Directory maintains this Post Office service for actors, actresses, directors and others connected with the production end of the film industry.

UNCALLED FOR LETTERS AT THE STUDIO DIRECTORY

MOTION PICTURE NEWS
STUDIO DIRECTORY
Published by MOTION PICTURE NEWS, INC.
720 Seventh Avenue New York City
IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

ALL attaches of the Fox studio are standing at attention these days, for Theda Bara is shortly expected. J. Gordon Edwards, director of the Fox star, arrived on the Coast Friday, and advised Miss Bara was to leave the East within a few days. Before starting west, script for the next Barber was completed and forwarded to the Coast, and here preparations have been started on all sets needed prior to the arrival of Director Edwards. About half of the large enclosed stage, which is 100 x 400 feet in size, has been set aside for the exclusive use of the Theda Bara company. While it is not officially announced what subject will be made first, it is whispered about that it will be titled "The Gold Star." The setting, now being built indicate as much. It is understood Miss Bara will remain at the Coast for the making of two Fox pictures, and will then be returned to the Eastern studios.

R. A. Walsh is giving his attention to the filming of an underworld story, the second to be made by this director. It is spoken of as a subject that will surpass his "Regeneration," which was made almost two years ago in the East. Miriam Cooper is the star of the subject, with Charles Caryl playing the opposite lead. Dal Clawson is supervising the photography, and a number of new effects that will prove very attractive are included in the subject.

DUSTIN FARNUM and Winifred Kingston, supported by William Burress and other Fox players, are now working in a Fox film known at the studio as "The Spy." The scenario was written by Ben Cohn and the direction is in charge of Richard Stanton.

INCE Culver City studios took on the appearance this week of a new boys' convention, when more than 200 were taken to the big plant and there participated in scenes for the first Ince-Triangle kiddies picture, which has Thelma Salter and George Stone for stars. Director Irvin Willat had promised the circulation managers he would have the boys back in Los Angeles, Venice and Santa Monica in time for the noon editions, and when they were a few minutes late the newspaper offices all tried to call the Ince studio at one time.

The second Olive Thomas Ince subject is now being made by Lambert Hillyer, the first having been sent to New York almost as soon as the last scenes were filmed. In the coming subject the former Broadway favorite will play a part similar to her role in real life, it being that of a girl who goes to New York and becomes the idol of Broadway. In her career she has many exciting adventures in her attempt to win her former sweetheart. The mariglars of Paris Latin Quarter was reproduced this week for a story which has an Italian star. The photoplay is being directed by William Neill, who is familiar with Paris life, having spent several years there. The making of these scenes brought out many dazzling costumes, and the necessary music added life and zest to the usually quiet producing plant.

A new series of light or farce comedies are to be made at the Fox studio, featuring Willard Louis. Mr. Louis is the only remaining player who came to the Coast with the original Fox company, and since he has played everything from leading man to comedian and heavies. Billy Mason, of the smiling countenance, is to be one of the principal supporting players. The other members of the cast have not been selected.

Two Fox subjects were completed and shipped East this week. One is "The Scarlet Pimpernel," featuring Dustin Farnum, and the second a Tom Mix Western comedy, titled "A Six-Cylinder Courtship.

Abraham Carlos, general manager of the Fox Western producing studios, has decided to make Hollywood his permanent home, and with this in view has purchased a beautiful residence a short distance from the Hollywood Fox studio. The property has spacious lawns, and a number of gardens and courtyards are being built under the supervision of Mr. Carlos. Since his coming to Los Angeles, Mr. Carlos has made his home at one of the hotels, but tiring of this life, he sought the simple life on one of the palm-shaded streets of Hollywood.

FREE SERVICE FOR PLAYERS

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has established a letter department for actors, actresses, directors and others connected with the production end of the Film Industry.

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MOTION PICTURE NEWS
STUDIO DIRECTORY
729 Seventh Avenue, New York City
wrecking of a seagoing passenger vessel of the larger type.

It has now been arranged that Marshall Neilan, who has just returned from a short vacation spent in New York, is to direct Miss Pickford in her next subject. This change is made owing to Director General deMille taking up the filming of a subject in which Geraldine Farrar will be offered as star.

The past week saw the Lasky studio in Hollywood practically deserted, as several of the directors were away and the technical staff was busy in the construction of large sets for the new production to be put into filming during the coming week.

The Childrens’ Photoplay Company, under the direction of Ernest Butterworth, has begun the production of one and two reel subjects at a studio at 1321 Gower street, Hollywood. This company in the past made a number of subjects for the Universal program, including “The Broken Promise,” “The Children’s Influence,” and others. The child players who will take part are Ernest and Frank Butterworth, Jr., Phillys Shuster, George Rob, Mabel Lamb, Mildred Davey, Myrtle Dawley, Roy Thourman and others. Subjects made in the future will be sold on the open market.

The stage of the Bernstein studio this week has more the appearance of a theatre stage than of a motion picture one. The reason being that much of the action takes place behind the scenes and in the dressing-room of the star. A number of comedy scenes were filmed in the dressing-room of the chorus. A large number of extra players, including chorus girls and attachments of a theatre, are being used. Jack Pratt, who, prior to his motion picture experience, was in musical comedy, is feeling at home in the making of scenes of the type of amusement which he was affiliated with a number of years.

For appropriate services, the first bit of work in the new administration building for the Hollywood Vitagraph studio was accomplished this week, when Studio Manager W. S. Smith and Carol Halloway turned the first shovel of dirt in preparation for the excavation. The dwelling which has served as an office building since the opening of the plant, more than a year ago, has been moved to another corner of the nine-acre lot, and already the site for the building has been cleared, leveled, and the foundation partly laid. It is announced by the end of the summer the studio will be ready for the additional producing units which are to work there, according to plans made by President Albert E. Smith while here on his recent visit.

Director-Leading Man William Duncan, Carol Halloway and members of the Hearts of Flame Vitagraph Serial Company are home from spending several days at San Marcos Pass, near Santa Barbara, to which location they went to secure scenes of an automobile dashing off an eight-foot cliff into the Santa Ynez River below. The scenes were accomplished without accident, and those who have witnessed the initial projection speak very highly of the realistic scenes secured.

With no further delay, the Lasky Company has purchased $50,000 worth of the Liberty Loan bonds, which are to be sold to members of the producing organization. Mr. deMille purchasing them and permitting the members of the company to pay for them at their convenience.

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**June 16, 1917**

**MOTION PICTURE NEWS**

**SEEING AMERICA FIRST**

(Continued)

Now it becomes necessary to add to our travelogue, a continental trip just like the scenes writers inject into the photodrama.

It was by the merest accident that Hookum Company Editor learned that some celebrities, Harold Howard and Fred "Bing" Thompson, were in the gay metropolis. The discovery resulted in covers for six at the Players Club, where the chair always reserved for Henry Irving and other notables at the historically famous round table, was designated as the place for yestereve. It was a wonderful little party, made sparkling by the wit of Earle Williams and "mine hosts."

Getting about in the film metropolis is a pleasure when introductions are made by Motion Picture News. The occupant of the News editor's swivel chair, Bob Welsch, has his Underwood trained finger on the film pulse at all times, but to President Carl Laemmle or Bill Andrews or Bill Barry, walking directors. The occupant of the News man's swivel chair, Aaron Bernd is just learning how inquisitive the public is, for the mere announcement by the public press that Theda was coming brought to him an avalanche of letters from the public.

Business Manager John Jasper, who succeeded Harry Caulfield at the Lone Star Chaplin studio, has made a number of changes there in respect to the executive staff. Ray Bagley, former auditor, has gone to the Garrick theatre, where he is serving as associate manager, and he is succeeded at the Lone Star by Ray Gammell, who was the publicity writer at the Newkley studio, who later toured to New York with J. Warren Kerrigan, has been engaged to supervise the publicity department, and he is now busy turning in terms of copy to Harlow Ramsay at the Chicago Mutual office.

The Baby Marie Osborne Company is now working its third Pathe release, and the Curb Comedy organization is filming "Jerry's Eugene Marriage," which has twice been "Ox" for a Lumetronian, and is generally accredited a winner.

**Hollywood Hookum**

**June 16, 1917**

**NEWS**

(MORE NEWS)

A. Caruso, we are glad to say, has become one of our regular visitors, having bought himself a house and lot and flower garden and taken the name of one of our beloved avenues. Several dinner parties for Caruso, or announcements they say in New York.

It's now "Machine Gun Serenade," Mass., and we'll play it for you please. He used to operate on complicated systems, but that's a different story, and just see where he is in this business. He'll keep in active young man down.

Charlie Chaplin, who became engaged on an important mission a week ago when he could not buy any war bonds and bought an automobile, came to grief this week, pressing time. He ran away from motion city with his high powered Locomobile and trimmed down the road, for he needed this nightgown, Western Avenue, at a six-twow mile an hour. The burst of speed caught such a lot of sand on his hat as to make his hat fly off. Then Charlie's mustache, when he flew by, was sent to "Birdland," and for French cafes with red "lickers," they were not needed.

Friends Ford is again directing for the U. The first subject to be made will be "The Sierran," a story of the scenes will have the atmosphere of the Canadian Northwest. A mystery runs through the entire story.

"The Quest of Virginia" or "The Silent Terror" serial was started this week by Director Jaccard with a big cast, which includes Marie Walcamp, featured in "The Frontiersman." Marie is quite a beauty, and she has been featured in many films. The cast will be named within the next few days.

Rill Wolcott is going to advertise for a herd of Lemurian mules, as he can't find any that will stampede toward the camera. The only scene needed for the "Grapher" is a herd of mules.

Doug Fairbanks is making up a great aquatic exhibition of the Lasky mermaids, and next week, for he made requirement for the use of the swimming pool just as soon as it was finished.

Bill Wolbert is going to advertise for a herd of temperamental horses, which will stampede toward the camera. "That's How They Do It in Keno.

Mary Anderson is having the trial of her life these days, trying to initiate a member of the film divorce colony, and the "That's How They Do It in Reno.

Si Snyder is at it again, writing stories and making the rounds and signing them in the name of film celebrity, and signing themselves for leading men, stars, and for the Theda of the Thedas of the film terms.
Mastbaum Lays Poor Work of Censors Before the Governor

The sentiment of the majority identified with the motion picture industry was voiced by Stanley V. Mastbaum of Philadelphia, one of the big figures in pictures, when on May 19, he filed a letter with Governor Rumbaugh of Pennsylvania, protesting the unsound performances of the State Board of Censors. Instances of the incompetence and inefficiency that has attended the board, according to Mr. Mastbaum, were specifically pointed out.

In particular he cited a recent case in which, when appeal to the courts was taken, the decisions were overruled, and it was decreed they had abused their discretion in making certain eliminations in a disputed film, which robbed the film of its strength. Some of the eliminations were, however, upheld, and in consequence it was ordered the picture be reconstructed so that it could be exhibited the following Monday. It was then found that Mrs. Niver of the board was out of the state, and that Dr. Oberliiter was also away. In consequence nothing could be done to hasten the exhibition of the film.

Mr. Mastbaum's letter closed in this fashion:

"I think this condition of affairs ought not to exist in a public office of this character when film companies and theatres are put to such a terrific financial loss."

New Theatre in "Hottest City in America"

Yuma, Ariz., is to have a new theatre, which will be opened about July 1. The theatre is built in connection with a hotel by J. Gondolfo, built from plans prepared by A. J. Crawford, of Los Angeles. The theatre will have a seating capacity of 650, and equipped with a stage to accommodate road shows and vaudeville. The seating is furnished by Hayward Bros. & Wakefield, and projecting room will be equipped with two Powers 6 B machines.

Yuma is referred to as the hottest city in America, and to obviate this bad feature and make the theatre more attractive, especially during the warmer months, Manager Gondolfo has had installed an air cooling system. The building was erected at a cost of $50,000, has three floors and basement which will be used for a bowling alley. The theatre will be known as the Gondolfo, and the management will use a four-piece orchestra.

Money-Making Nebraska Houses

Kearney, Neb., a city of 8,000 people, has only two theatres: the Crescent, operated by Paul Hoppin, and the New Swan, operated by H. E. Smith, both in business, both finished and classed as one of the most delightful houses in the state. The New Swan seats 740, and has a big organ, recently added to the equipment. Both run big features, charge 10 and 15 cents admission, and both are decidedly big money makers.

Ballinger & Son control all the theatres in York, Neb., a town of 6,000. Beside the Dean theatre and the Opera House, they have taken an option on another building, and will remodel it into a big new theatre, seating 900, which will be opened about September 1. It will have all the latest equipment. In all three houses the admission is 15 and 25 cents.

The above houses are among the best money makers in the state of Nebraska.

Iowa Judge Rules Against Validity of Blue Laws

Motion Picture Exhibitors in Des Moines are the victors in the first skirmish of the fight which they are waging against the enforcement of the Ancient Iowa Sunday Closing Laws. The first victory was the decision of Municipal Judge Meyers, who in deciding test cases held that exhibitors arrested Sunday, May 13, for violation of the Blue Laws were not guilty.

In making his decision Judge Meyers stated that innocent amusement on the Sabbath was a necessity, and that the labor incidental to this amusement could not be construed as a violation of the law.

Censors' Work Brings Ridicule on "Easiest Way"

"The Easiest Way," after its bout with the censors in court, brought packed houses to the Stanley theatre, where it had its initial showing in Philadelphia.

The Pennsylvania Censor Board did, however, succeed in changing several titles and also the original ending. The audience is reported to have ridiculed the ridiculous twists thus given the story.

Competition Rouses Trenton N. J., Exhibitors

The motion picture situation in Trenton, N. J., has reached a point of rivalry that has never been equalled in that section of the state, according to reports. The Grand theatre, burlesque house, has been taken over by the Charles C. Hildinger interests, and has been turned into the largest straight motion picture house, South of Newark. The seating capacity is 2,000. It is the intention of Mr. Hildinger to run all of the big productions at popular prices. He has booked the Paramount service, formerly leased by the State Street theatre, here and the Triangle features. His bill contains both shows for the one price of admission. The policy of the house will be to have four shows daily, two in the afternoon and a like number evenings.

The shows are placed by the Hildinger Booking Company of this city, who now has a string of fifty motion picture houses in this city and the adjacent territory. The managers of the theatres who are not in this combination are watching the new experiment with a great deal of anxiety. The State Street theatre is in the open market and refuses to be tied down to any particular program, the Metro, Selznick and Arctraft features are now being shown at that place.

The St. Regis theatre is also in the open market field and is using Fox, Vitagraph and a general line of films.

Rebuild and Open Burned House

The Old Mill theatre, which was partly destroyed by fire at Dallas, Tex., several weeks ago, was reopened May 20 to crowded houses. The building has been completely remodeled, and the cooling system doubled in capacity. Additions and more elaborate decorations have been made to the building, both inside and out, and now the Old Mill theatre is again an up-to-date playhouse for moving pictures.
SCREEN EXAMINATIONS

"The Submarine Eye"
(Submarine Films—Eight Reels)
REVIEWED BY JOSEPH L. KELLEY

"THE SUBMARINE EYE is "the something different." It is being received in that spirit at the Liberty Theatre. It smacks of science, skillfully adapted for screen entertainment, of photography, making for its vivid revelation of the mysteries of the deep sea, of an artful combination of the purely educational and strong, dramatic action, and of direction, done with all the foresight of an experienced photo-dramatic leader plus the inventive genius of J. Ernest Williamson and brother

The Williamson Brothers have not only given to the world an invention of inestimable, practical value, but they have brought into being a picture that will stand the exigencies of time without losing interest for it is one of the few limited number of agencies through which the public can get intelligible access to the mysteries which have lain concealed for ages beneath fathoms of water.

Nor does this picture have to rest solely upon the fact that it is a flawless exponent of a great invention, for its laurels—the value and resultant interest of the invention is a self-evident truth. It has in addition to its scientific value all the attractive characteristics of the screen adaptation of a work of fiction, exposing rapid-fire action and intrigued action of the main theme, which "something different" arrives at the psychological moment, leaving a time-space for relaxation of the nerves governing the "suspense" faculties and commencing again, only to weave a new thread, not distinct from the main theme, but serving rather to emphasize the strength of what has gone before, adding to the main theme a "hundred cubic." With a charm of technique and a grace of presentation the author, J. Ernest Williamson, and the director, Winthrop Kelley, have passed from the terra firma stage to the submarine with this terre-ne-subsea romance without a preceptible change. When the time arrives for the young inventor to descend to the depths of the sea, so natural and artificial have these two men reached the climax in the presentation of the picture that one accepts the descent not with a shudder, but with nerves tingling with anticipation. Its action is strong but simple—simple because the sensational has been made impressive without the "blare of trumpets." Its continuity approaches the ideal of power of perfection. There is neither a jump nor a stop unless prompted by natural, instinctive lines of demarcation. Full moments during the run of "The Submarine Eye" are conspicuous because of their absence.

THE STORY AND PLAYERS

The picture opens with a prologue setting forth events which happen one hundred years before the opening events of the main theme, the time of which is the present. An exiled man is shown with his treasures, alone on an island. He has been banished there because his love for money was greater than his love for his betrothed. He bequeaths his treasure to him who shall find it and then drowns himself. Then comes the story of the inventors. The "submarine eye" is installed on his private yacht and the trip is made to "Treasure Island," where the mysteries of the deep sea are solved and the treasure found.

Chester Barnett, in the role of the young inventor, is fine. Barbara Tennant has due consideration for it. She presents a pleasing part. Buller, the Human Fish, as the program announces, has indeed the proprieties of the fish for water and performs remarkable feats of endurance under the water. To Harold Sintzenich, camera man, is attributable the unusually fine photography, especially in the chase scene, in the cast are Lindsay Hall, Charles Hartley, Edith Conway, Charles Slattery, Nell Slattery, Eric Wayne, Edward Butler and Gustave Fisher.

"The Girl Glory"
(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

A MOST delightful combination of pathos and comedy is "The Girl Glory," a vehicle provided Enid Bennett, by C. Gardner Sullivan. It is a fitting mate to that other Bennett-Sullivan picture, "Happiness," which drew so much favorable comment. Miss Bennett's personality grows on one with each picture. She is a distinct type if there ever was one, representing in one, being young and above all a simplicity and refreshing charm that is not to be resisted. She never catches the slightest suggestion of sophistication in her work and it is free from even the smallest smattering of "sex."

"The Girl Glory" is a decided departure from the cut-and-dried and might appear forced and unconvincing if it were not for the self-effacing treatment accorded it by all parties concerned with its production. Mr. Sullivan handled his scenario in his usual, straightforward, clean-cut style. He weaves the action, characters so excellently planted that they move in an atmosphere realistic to a point that startles, and a handling of the crises and climax with an incomparable sense of their values, elements that stamp all his scenarios and which are by no means lacking.

Further, the direction of R. William Neill is of a high order. Attractive as Miss Bennett is in the plainest setting, she fairly enlightened the darkness of the projecting room posed with the light streaming through her hair. The light effects are, throughout, some of the best ever seen. Walt Whitman, as the old soldier, gives a fine character study, and J. P. Lockney as the avaricious saloon keeper gives a striking performance.

THE STORY AND PLAYERS

The only cloud in the bright existence of Glory (Enid Bennett) and her grandfather, Jed Wharton (Walt Whitman), a veteran of the Civil War, is the latter's craze for drink. Several times he disgraces himself and these fits are an invariable feature of the play into his picture, to stamp it as distinctly apart from the usual five-reel photoplay.

Whether or not "The Girl Glory" will be appreciated by the majority of motion picture audiences is an open question. Certainly those present at the New York theatre last Wednesday were rather disappointingly surprised when Nora walked out into the night and the Bluebirds began fluttering around on the trailer. It seemed that they might have preferred the happy and
Nora Helmer (Dorothy Philipps), wife of a well-to-do banker, Torvald (William Stowell), lives in fear of the past. She was obliged to forge her name to a security to provide money for her husband's operation, before wealth was theirs. Torvald discharges Nils Krogstad (Lon Chaney) from the bank owing to the fact that he was a forger. He makes his reservation that he has no regard for such people. Krogstad, possessed of Nora's secret asks her to use her influence for his reinstatement and she is successful he takes it to be Torvald with her act. Torvald fears for his reputation and upbraids Nora, but when Krogstad influenced by his old love, Christina Linden (Miriam C. Bolles), relents and places all evidence of Nora's guilt in her husband's hands his anxiety is gone. Nora, however, realizing the superficiality of Torvald's love leaves him.

Sidney Dean and Helen Wright are prominent in the supporting cast.

“A Naked Soul”

(Brady-International-World—Five Reels)

REVIEWED BY JOSEPH L. F. MALLEY

“A NAKED SOUL” in its opening reel, gives promise of a certain strength in its characters, a convincing plot and an original turn in arriving at its climax. But with the opening of the second reel, the characters, the plot and its action, minus strength, all seem to fade into beautiful backgrounds and natural, scenic effects. The direction lacks a commanding spirit in its presentation of characters. Two persons whose names are not mentioned in the cast do commendable work in character acting. Louis Mercanton and Rene Hervil, who are responsible for the direction, selected excellent settings.

The two main characters of the story, Susan Grandaisc and Brenton Marchville, are not convincing. The opportunities given them by the writer have not been utilized and in their acting, and just in their eagerness to “act.” Miss Grandaisc has a pleasing personality, but it is overshadowed by her consciousness before the camera. Brenton Marchville could have been a less ardent lover and more of a Prince. The thrill in the climax does not register, as it becomes apparent long before it happens. “A Naked Soul,” in part, rises to dramatic heights and affords excellent light entertainment.

THE STORY AND PLAYERS

The story opens with Susan Daubray (Susan Grandaisc) talking with her father, a judge, who insists upon her reading law. Her brother, Robert, is her only real companion. She has a kind friend in Daddy Dorand, a goatherd on a neighboring island. Prince Michael, of Sylvana (Brenton Marchville), is visiting the Duke of Valdimere (George Treville), whose castle is near Susan's home. Susan meets the Prince and they become close friends. The Prince is called to Paris to meet Princess Sonia (Grace Derrill). He writes Susan, but his letter is intercepted by the Duke, who disapproves of the acquaintance. Susan, unable to bear the sorrow of the loss of her friend, goes to the Duke's castle to learn the reason why the Prince does not write. While in the castle she finds a ring which the Prince had given her is taken from her finger by the Duke and returned to its original owner, the Prince. The Prince thinks that Susan has forgotten the condescension of the Prince. A baby is born to Susan and she is told by her father to leave his house. She goes with the goatherd to live. The Prince then learns of the intercepted letter and finds Susan and they are reconciled, Susan, after reconciliation, is content to die in her happiness and drowns herself.

“The False Friend”

(Word Film—Five Reels)

REVIEWED BY PETER MILNE

THE hero, who is a victim of villainy and who is terribly misrepresented in the eyes of the girl he loves, is the central figure of this melodrama, which has Robert Warwick and Gail Kane as the leading players. It is another of those little comedies of which is considerably far fetched as commonplace, which can be relied upon as sure-fire entertainment for Mr. Brady's usual audiences. The situation in which the villain attempts to make the hero a drug addict and in which he is successful in his plan to have him appear sick at least to be attempted to his owner, the Prince. The Prince thinks that Susan has forgotten him and he consents to marry the Princess.

We have seen the complications from a little white lie much more forcefully developed than in this story by Lois Zellner, and we cannot therefore say much for the strength of the plot. Miss Martin's handling of her part of the performance was, however, admirable in its naturalness. Further than expressing sorrow and remorse at her selfishness in being happy, when her father and mother were in real need, both of the money it took to keep her at boarding school and of her help at home, Miss Martin is called upon to express in a light and cheerful way the emotion. But she has certainly added to her accomplishments in the way of versatility some dancing that to the uninitiated eye at least looks as fancy as the real two-dollar a seat offering. We fully expected a “double” or some sort of trick in these scenes, but we are able to say that Miss Martin is a finished danseuse.

“Giving Becky a Chance”

(Morosco-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THE chief impression of all pictures with Vivian Martin is the daintiness of the personality of the star herself. This is very dominant in this latest picture from the Morosco Studios. We have seen the complications from a little white lie much more convincingly developed than in this story by Lois Zellner, and we cannot therefore say much for the strength of the plot. Miss Martin's handling of her part of the performance was, however, admirable in its naturalness. Further than expressing sorrow and remorse at her selfishness in being happy, when her father and mother were in real need, both of the money it took to keep her at boarding school and of her help at home, Miss Martin is called upon to express in a light and cheerful way the emotion. But she has certainly added to her accomplishments in the way of versatility some dancing that to the uninitiated eye at least looks as fancy as the real two-dollar a seat offering. We fully expected a “double” or some sort of trick in these scenes, but we are able to say that Miss Martin is a finished danseuse.

THE STORY AND PLAYERS

Becky (Vivian Martin) is sent away to school by indulgent parents (P. H. Sosso and Alice Knowlan), who can hardly afford the cost. Her wealthier schoolmates think “Rosemere” a “country home” instead of just a village house, and Becky's one accomplishment, dancing, is in keeping with the idea. When Christmas arrives, Becky is persuaded to visit one of her rich friends, and dances at an elegant party, there meeting Tom Fielding (Jack Holt), who adores her greatly.

When Becky's mother collapses from overwork, her father considers suicide from financial embarrassment and worries, and Becky arrives home just in time to realize her selfishness. Ross Benson, who has met the party, happens in just as Becky discovers her father need of money, and offers her $500 to open his new road-house as danseuse. She accepts two weeks' contract, and returns to be forgiven after being insulted by Ross and rescued by Tom, who forgives her for past selfishness and deception, which he had discovered through accidentally being called in to help the old folks.
A DAPTED from Edward Sheldon's play, "Egypt," this picture presents Ethel Barrymore in the featured role. One has just cause to look for something exceptional from such a combinaton of author and star as "The Call of Her People" offers, but regrettably neither one nor the other shows to striking advantage in this particular instance. At the Rialto theatre, where it was first shown in New York, a full sized Sunday afternoon audience failed to become greatly interested. The big moments of the picture, most of them supplied by Barrymore and director, failed to register effectively and some of them even drew laughs in place of gasps.

It seems that the main fault with "The Call of Her People" is that Ethel Barrymore, one of the producers of the film, has pronounced it to the leading role. The story is necessarily treated too much as the property of the great star, practically to the exclusion of the other players and the plot proper. There are a number of scenes, which in their individual composition fail to convince because of oversights in direction or too big gaps in the continuity. Of course, the special editing which the picture underwent before its Rialto showing, materially decreasing its footage, and the fact that the operator seemed to be in a terrible hurry at the performance the reviewer happened to witness, might have had something to do with the jerkiness of the continuity, but making such allowances, there is the fact first alluded to, briefly, that "Egypt" was never meant for the screen.

Miss Barrymore receives competent support. June Mathis prepared the scenario and John Noble directed.

THE STORY AND PLAYERS

Egypt (Ethel Barrymore) goes through the gypsy wedding ceremony with Faro (Robert Whittier), another member of the tribe. The chief (Frank Montgomery) separates the two by telling Egypt to Lindsay (William Mandeville), supposed her father. A young society man, Van Kleet (William Davidson), is attentive to her and although realizing that her heart is still with the gypsy band, proposes to her and is accepted. Faro becomes chief of the tribe and plans to return for Egypt, believing her still faithful to him. In a brawl he stabs the brother of the county sheriff and, pursued, he takes refuge in Egypt's home. At first she refuses to have anything to do with him, but when he is made captive the call of her people asserts itself and with her assistance he escapes, she accompanying him.

Mrs. Allan Walker and Helen Arnold contribute good characterizations.

"The Jaguar's Claws"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS picture gets whatever credit is due it from the acting of its capable principals. Susse Hayakawa, as El Jaguar, the bandit, and Mabel Van Buren, as Marie, his Spanish consort, carry off the honors. Naturally, the carrying off of two American white women by a Mexican bandit, offers a tense dramatic situation, but we were at no stage of the plot impressed particularly by its unfoldings. It might be said to serve only as a vehicle for Mr. Hayakawa's masterful command of that Oriental expression of deep soulless emotion that "never forgets." The climax was very weak, the holding of a dagger ready to take her own life if necessity warranted being theoretically, perhaps, a tremendous suspense builder, yet even the arrival of the troops to the rescue was robbed of any possible thrill on the audience by having the villain neatly killed by a supernumerary character in the background. This plot indeed shows peculiar dramatic structure, to put it mildly.

In finally summing up this picture we should say it was better than average because of fine work by Mr. Hayakawa, strongly backed by Miss Van Buren and a capable supporting cast. We don't think it will live as one of the big accomplishments in Mr. Hayakawa's career, because the passions are not shown worked up to a white heat of intensity. It will not disappoint audiences—decidedly not—and will be considered a great picture of some—it is good enough for that—but opportunity to register big things was not offered by the plot.

THE STORY AND PLAYERS

El Jaguar (Susse Hayakawa), Mexican bandit, takes vengeance for having his attentions to the oil well superintendent's sister roughly stopped. He kidnaps Beth (Fritta Brunette) and Nancy (Marjorie Daw) and takes them to his strongly fortified lair. Phil Jordan, the superintendent, rescues the women, with the help of troops from across the border, who ride in as the Mexicans ride away leaving their leader in the faithless treachery of one of his men. Marie (Mabel Van Buren) is El Jaguar's consort. Before the troops arrive, a native bride, whom El Jaguar has seized through a whim, kills him, and Marie kills herself.

"The Circus of Life"

(Butterfly-Universal—Five Reels)

REVIEWED BY PETER MILNE

THE Circus of Life" has much in it to delight the fan hungering after thrills and comedy of both the low and gentle type. For instance, the audience at an East Side theatre in New York, where the picture was shown, loudly acclaimed its appreciation of the climax, in the form of a full complement of the episode wherein Danny's bandit suffers a harem full of roughnecks, and were quietly amused at the clever bits of acting and business contributed by Zoe Rae, the child star, who has been seen in many Universal program pictures.

On the other hand, the runaway, with its incidental perils for pedestrians, and its breath-taking climax when Daisy May is thrown from the wagon, is well done and rests with a high degree of sensationalism. There then is much suspense supplied by the raid on the gambling hall and the roof-top escape of Tommie. The melodrama is well balanced with its child actress, its swarthy hero and its villain masking under the guise of a free thinker and free lover, the latter character also being responsible for as much humor as moral niggles.

The story by E. J. Clawson is virtually of "the little child shall lead them" type, although the action is never allowed to become wishy-washy with sentimentality. Rupert Julian's direction is of a generally good order, with special stress being laid on the realism of the scenes. The cast is well selected, particularly in the case of Pomroy Cannon, than whom there could hardly have been a better type for the part of Danny.

THE STORY AND PLAYERS

Mamie (Elsie Jane Wilson) neglects her lover, Danny (Pomroy Cannon), for the attentions of Bouvais (Harry Carter), an artist who takes undue advantage of her confidence in him. Naturally, the carrying off of two American white women by a Mexican bandit, offers a tense dramatic situation, but we were at no stage of the plot impressed particularly by its unfoldings. It might be said to serve only as a vehicle for Mr. Hayakawa's masterful command of that Oriental expression of deep soulless emotion that "never forgets." The climax was very weak, the holding of a dagger ready to take her own life if necessity warranted being theoretically, perhaps, a tremendous suspense builder, yet even the arrival of the troops to the rescue was robbed of any possible thrill on the audience by having the villain neatly killed by a supernumerary character in the background. This plot indeed shows peculiar dramatic structure, to put it mildly.

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"Cactus Nell"

(Triangle-Keystone—Two Reels)

REVIEWED BY PETER MILNE

THERE have been better Keystones than "Cactus Nell," a burlesque on the William S. Hart type of western melodrama, but even so there are enough laughs in its two reels to supply thirty minutes worth of very fine entertainment. There is a considerale amount of rough-riding, just enough trick work to permit the observer to know he is watching Keystone, without looking at the trade mark and plenty of clever subtleties.

The plot has as central figures Cactus Nell, the sheriff, her large and fat lover, and a villain and villainess from the city who cause much trouble with their polished ways. Polly Moran, as Nell, gives a performance as fearless as it is funny, and receives typical Keystone support from Wallace Beery, Wayland Trask, Cliff Bowes, Mai Wells, Bob Kortman and Little Joey Jacobs. Fred Fishback directed.
"The Magnificent Meddler"
(Vitagraph—Five Reels)
REVIEWED BY PETER MILNE

This story and play of Pemberton (Frederick Warde), an iron-hearted factory owner, refuses to enter into his spirit of play. In his house on the edge of a factory town little Billy (Helen Badgley), son of one of the factory workers (Ernest Howard), comes to play with him, not knowing his identity. Pemberton, under an assumed name, secures a position in his factory, living with Billy's family. He falls in love with Billy's sister (Jeanne Eagles), but soon finds that her love lies with Jim (Robert Vaughan). Pemberton, his eyes opened, leaves the factory for a day, but his plans are interrupted. Billy's old friend will be discharged, sets to work for him and is badly burned. Billy's father and Jim, taking this as the last straw, call the workers together and draw lots to see who shall kill Pemberton. Pemberton, himself, gets the fatal card and is about to commit suicide when the girl saves him. He is forgiven and makes the best of his position to his employees.

"Fires of Youth"
(Thompson-Pathé—Five Reels)
REVIEWED BY PETER MILNE

"Fires of Youth" is a rather sugary picture when the vital point of its plot is considered. Exactly when it comes to consideration of its surface qualities, there is more praise to offer and nothing to prevent it bringing money into the box office. There are Frederick Warde, Jeanne Eagles and Helen Badgley as stars, every one doing work that is pleasant to say the least. Little Helen has never had such a prominent part in a feature and her many appearances are certainly a joy. In her scenes with Mr. Warde she is excellent. The pair make a happy combination of Youth and Old Age. The interest awakened at the outset of "Fires of Youth" is never allowed to subside and there are several moments when the greatest suspense is derived from the story. Doubtless there will be any number of pictures and when little Billy is carried home from the factory where he has been seriously burned in an effort to complete Pemberton's work.

"The Thirteenth Labor of Hercules"
(Cinema Distributing Corp. Representative—Five Reels)
REVIEWED BY PETER MILNE

The Cinema Distributing Corporation will release twelve reels of the San Francisco Fair of 1915, in weekly episodes of one reel each on the states rights market, of which five were shown for review last week.

The reels offer various scenes of the exposition, including the state buildings, the exhibits of many of the European nations as well as the smaller ones of the manufacturers and large concerns in the United States. There is a deal of night photography, taken during the celebration when a large amount of fireworks were set off. There are also a few panoramas of the city of San Francisco, glimpses of the harbor, naval maneuvers, land parades and the like.

Opening day of the fair is given prominence, and close-ups of ex-Presidents Roosevelt and Taft, governors and mayors of many cities and cabinet officers of the nation, while delivering speeches, enliven the reels. These pictures may be taken for granted will greatly interest those who have not seen them before. However, the weekdays of the past have recorded many of the events shown in "The Thirteenth Labor of Hercules." The cameraman on the job selected some interesting scenes and others of a more commonplace variety. He "pans around" to excess at times and his camera sometimes moves with a jerk that should have been eliminated.

"The Mystery of No. 47"
(Selig-K.E-E.B.—Five Reels)
REVIEWED BY GEORGE N. SHOREY

This play from J. Storer Clouston's story, directed by Oils Thayer, is a series of surprises from opening to finish, sustaining a thread of hilarious and constantly changing comedy that is quite funny. Ralph Hertz, as the respectable savant whose happy life is upset by the visit of an obtrusive old bishop, furnishes his character with a brand of facial twists, and all the members of the large cast give excellent performances.

To get the spirit of this story, which was a literary gem in its original novel form, was no easy task, and we cannot say that the characters appear to us as natural as the plot would have allowed. In fact, to have made the incidents of comedy flow from serious and dramatic characters would, we believe, have added materially to its effectiveness.

A good story has been given an excellent presentation in pictures, however, and we welcome it as a relief from the usual triangle of domestic unhappiness.

Louissetta Valentine is a decidedly attractive feminine foil for Mr. Hertz.

"The Story and Players"
Irwin Molyneux (Ralph Hertz), a savant whom one would least suspect of harm, is visited by an obtrusive old bishop, who insists on extending his visit until the return of Mrs. Molyneux (Nellie Hartley), because he believes the presence of a pretty young girl (Louissetta Valentine) a danger to which he should not leave the old man alone unprotected. The fact is, Mrs. Molyneux has turned cook, through necessity, on the death of the rector Jane. Finally, when Mrs. Molyneux fails to return, the bishop becomes suspicious and summons a detective from Scotland Yard (Fred Eckhart), who brings along a newspaper reporter (Casson Ferguson), and the "fun begins." Identities and probabilities are equally mixed, with a counter plot, in which Lord Philimore (Edgar Murray, Jr.) is in love
June 16, 1917

“THE GREAT WHITE TRAIL”
(Wharton, Inc.—Seven Reels)
REVIEWED BY PETER MILNE

“The Great White Trail” is a well-done melodramatic picture of the Klondike, written and produced by Leopold Wharton. Its action, while not condensed as much as it could be without working injury to the plot, is in general swift-moving, and is enlivened at times by the introduction of several thrills. The final climax, staged in the northland, in which there is much gun-play, rescues and the like, followed by a final reconciliation of the long-separated husband and wife, is handled deftly and draws the picture to a most satisfying ending.

In the construction of the plot Mr. Wharton has aimed for thrills and appeal, regardless at times of the manner in which he achieves his end. It was rather mechanical, first, to have Prudence lose her memory, and later, to have Carrington also suffer the same artificial process, even though the vast amount of action is inclined to make one forget it. However, Mr. Wharton has, on the whole, produced a picture that will instantly awaken the interest of the majority of picturegoers. It is a straight story, with no propaganda, and has all the elements of popular appeal.

The picture is beautifully mounted. The photography is excellent and the exteriors secured are most attractive. One sees long vistas of snow wastes, bits of film so striking that the invitation audience at the Broadway theatre burst into applause time and again.

Doris Kenyon, whose press agent has not termed her the prettiest girl in pictures, but who might justly do so, appears as Prudence, and does well with the part.

The supporting cast does very good work.

THE STORY AND PLAYERS

Prudence (Doris Kenyon) marries Carrington (Paul Gordon) in preference to Rev. Arthur Dean (Thomas Holding). Prudence's peacekeeper brother (Hans Robert) proves the means of their separation, as Carrington believes that his wife's clandestine meetings are with another man. Prudence, distraught, flees from her husband, leaving her baby in the woods. It is found and adopted by Dean. Later, Carrington learns that his wife was innocent and makes efforts to find her.

Years later Prudence goes to the Klondike as a nurse. She has lost all recollection of her marriage, owing to the separation. Dean is also in the Klondike as a minister. Carrington, obtaining a clue, sets off for the Klondike. At his journey's end he is attacked by a bandit and knocked senseless. Recovering, his mind is a blank, Marie (Louise Hoteling), Prudence's daughter, comes to join Dean, and is kidnapped by The Vulture (Richard Stuart). Prudence and Carrington rescue her. Dean is the victim of a stray shot. Articles of clothing worn by Marie when a child prove the means of restoring the memories of Prudence and Carrington.

THE SILENT MASTER
(Selznick—Seven Reels)
REVIEWED BY JOSEPH L. KELLEY

Leonce Perret, a French director, lately engaged by Selznick, has given to the screen an unusual production in "The Silent Master." His knowledge of technique in the studio, of the Paris underworld and the life of the Apache is unmistakably reflected with striking correctness in this screen presentation of an adaptation from E. Phillips Oppenheim's novel, "The Court of St. Simon." It bespeaks painstaking and thoughtful consideration for detail working in collaboration with a powerful subject force for leagues.

It is M. Perret's first picture in America and promises much for his future.

Robert Warwick has been seen to better advantage in some of his pictures. He did not grasp some of the situations with his usual intensity in portraying other characters than that of Marquis de Sombrerelo. As the Marquis's alias, Monsieur Simon, he registers with the unaffected dignity of one who holds within his hand the destinies of "The Court of St. Simon." He makes a fearless Apache, an unrelenting and just judge, a true friend and a good sportsman.

Olivia de Havilland, who has the leading feminine role in support of Mr. Warwick, leaves a good impression. She has few opportunities to display real dramatic action. This is Miss de Havilland's second appearance in pictures. Princess Little, who has the role of the underworld girl who is made the protege of M. Simon, registers her usual high percentage and comes in for honorable mention.

Donald Calthorpe's work, which required all the dramatic efforts of a "heavy," is most commendable. Henri Velle, a French actor, exemplified the typical Apache leader.

THE STORY AND PLAYERS

"The Court of St. Simon" is ruled by an eccentric, young millionaire, Monsieur Simon (Robert Warwick), known also as Marquis de Sombrerelo, whose only law is the moral code. As assistants, he has the services of a band of Apaches. He introduces a young American, Eugene Arlen (Donald Calthorpe), known as Eugene Presley, to the leader of the Apaches, Le Beau Robert (Henri Velle). Eugene is bored because of the lack of excitement and falls in with the leader of the Apaches. He becomes involved in a murder and betrays the Apaches.

M. Simon has as a protege a young girl, Jaqueline (Anna Little), whom he has saved from the underworld. He attempts to save Eugene, but his efforts fail. M. Simon leaves for America with Virginia Arlen (Olive Tell) and makes her his wife. Eugene is her brother, who does not know of the relation until she shows him a letter telling of Eugene's fall in Paris. The two leave for Paris and her brother, who has been freed from prison, meets them and accuses M. Simon of causing his downfall. His wife leaves him.

"The Mystery of the Double Cross"
(Pathe—Fourteenth Episode)
REVIEWED BY PETER MILNE

This chapter, "The Hidden Brand," which is next to the last, brings startling developments. That both Phelps and Bentley suffers a fall from a window and is evidently killed, thus paving the way for a happy ending.

THE STORY AND PLAYERS

Hale (Leon Bary) and a girl, supposedly Philippa (Molly King), are lured to a room by Bentley (Ralph Stuart) and while they are in each others arms their picture is taken, revealing the mark of the double cross on her arm. Peter visits Philippa that evening and is surprised when she denies having been with him before. Angerly he tears the dress from her arm, but there is no mark. He rubs it with his handkerchief and the mark appears! Just as he is standing amazed, another girl (Molly King), hearing the exact likeness of Philippa, appears.

"The Neglected Wife"
(Balboa—Pathé—Sixth Episode)
REVIEWED BY PETER MILNE

The house-boat continues to burn in the opening reel of this episode and after Margaret and Mrs. Kennedy have been rescued the flames are allowed to run wild and burn to the water's edge.

THE STORY AND PLAYERS

Margaret (Ruth Roland) rescues both Kennedy (Roland Bottomly) and his wife (Corene Grant) from the burning boat and later, exhausted, she is rescued by Norwood (Paul McCullough). At the hotel Kennedy is delirious and in his ravings gives way some of the secrets of his relationship with Margaret to his wife. Norwood is now plainly in love with Margaret, but she still prefers Kennedy.
STATE RIGHTS—CURRENT AND COMING

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
Apr. 18. The Modern Marvel (Sunshine), C—1 reel
Apr. 21. Fighting for Verdun (Educational Subject)—1 reel
Apr. 23. A Forceful Romance (Sunshine)—1 reel
Apr. 28. (Educational Subject)—1 reel
May 5. Jones' Jonah Day (Sunshine) C—1 reel
May 12. (Educational Subject)—1 reel
May 19. The Daughter of Darkness, B—2 reels
May 19. Gloria (Sunshine) C—1 reel

Anti- Vice Film Company
Is Any Girl Safe?—5 reels

Argosy Films, Inc.
The Celebrated Billy Goat Case—6 reels
Where Does God Stand?—5 reels
Abstinence (King Baggott), Universal Reel—5 reels

Arizona
Should She Obey?—reels

Arrow Film Corporation
The Deserter (Derwent Hall), China—9 reels
Rex Beach Pictures Co.
The Barrier—7 and 9 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar)—Reel

Century Comedies
(Featunng Allie Howell).
Ballomam—2 reels
Automata—2 reels
Neptune Sonata, D—5 reels

Charter Features, Inc.
The Lincoln Cycle (Benjamin Chapin), one episode each week—2 reels
Christie Film Company
Father's Bright Idea—1 reel
With the Mummies' Help—1 reel
The Wedding of Madge 4 reels
The Milky Way—1 reel
His Last Pill—1 reel

Claylig Films, Inc.
The Birth of Character—5 reels
The Heart of New York—5 reels

Clune Productions
Ramona—5 reels
Eyes of the World—5 reels
Corona Cinema Company
The Curse of Eve (End Markey)—7 reels

Cosmo-fotofilm Company
Incomparable Mistress Ballaire—4 reels
Liberation—4 reels
The Black Spot—4 reels
Victoria Cross—4 reels
O 12—6 reels
His Last Stand—6 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)—6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)—1 reel
Just a Song at Twilight—3 reels

Ebony Film Corporation
A Natural Born Shooter—1 reel
Don Blackhand Waitah Man—1 reel
Shine Johnson and His Arrows—1 reel

E. I. S. Motion Picture Corp.
Trooper 44—1 reel

Enlightenment Corporation
Enlighten Thy Daughter—7 reels

Eugene Film Company
Birth—6 reels

European Film Company
Fighting for Verdun—5 reels

Exclusive Features, Inc.
Where Is My Father?—7 reels

Fraternity Films, Inc.
The Devil's Christmas Carol (Leo Carillo)—reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise)—5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray)—5 reels

Frohman Amusement Corp.
The Wringer Hour (C. Aubrey Smith, Jack S. Hurler, Helen Arnold, Marie Shotwell and Robert Connell)—6 reels
Conquest of Canada—5 reels
God's Man—9 reels

Germanic Official War Films
Germany and Its Armies Today—reels

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cagney, George Spencer)—5 reels

Grand Feature Film Company
Rex Beach on the Spanish Main—5 reels
Rex Beach in Pirate Haunts—5 reels
Rex Beach in the Hands of a Kid—5 reels

Graphic Features
The Woman and the Beast—5 reels
D. W. Griffith

Intolerance—9 reels

Frank Hall Productions, Inc.
The Bar Sinister—5 reels
How Jock Ham (D. E. Brown) Prepare—10 reels

Harper Film Corporation
Maciste—reels
How Uncle Sam (Doc S. J.) Prepare—10 reels

Hanover Film Company
Maschette—reels
Her Fighting Chance (Jane Grey)—reels

Hawk Film Corporation
Monster of Fate—9 reels

Herald Film Corporation
Around the World in 80 Days—6 reels

Hills & Wilk, Inc.
The Battle of Gettysburg—5 reels
The Wrath of the Gods (Sessue Hayakawa)—5 reels

Hippodrome Film Co.
At the Front with the Allies—reels

M. H. Hoffman, Inc.
The Sin Woman (Ferne Gray, Clifford Bruce and Reine Davies)—5 reels
Who Knows?—reels
The Seven Cardinal Vices—reels

Honor System Booking Office
The Honor System (Milton Sills and Miriam Gifford)—10 reels

Jaxon Film Corporation
Stirle (George LeGuerre)—5 reels
*Polka and Gala Comedies—1 reel each

Juvenile Film Corporation
World War in Korea (War Department)—3 reels
A Chip from the Old Block—1 reel
Chip's Elgan—1 reel
Chip's Backyard Barnstormer—2 reels
Chip's Rivals—1 reel
For Sale, a Daddy—1 reel
Chip's Carmen—2 reels

Kineti-cartoon Corporation
Cartoon, Youth's Weekly—reels

King B. Comedies
Back Stage—1 reel
The Hero—1 reel
Dough-Nut—1 reel

Paw Lewis Productions
The Golden Woman—reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions—2 reels
Trooper—2 reels

C. P. Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night)—4 reels

Masterpiece Drama Productions
Who's Your Neighbor—reels

Moral Uplift Society of America
It May Be Your Daughter—reels

B. S. Moss M. P. Corporation
Boots and Saddles—reels
In the Hands of the Law—reels
One Hour (Sequel to "Three Weeks")—reels

Paragon Films

Private Feature Film
—Ignorance (Earl Metcalfe)—6 reels

Radio Film Company
Satan the Destroyer of Humanity—7 reels
The Spirit of 1917 (James J. Harte, Carl Stormer)—reels

Renowned Pictures Corporation
In Treason's Grip (Grace Cunard and Francis Ford)—reels

Selig Special
Beware of Strangers—7 reels
The N'er-De-Wol—7 reels
The Garden of Allah (Selig)—10 reels
Who Shall Take My Life—reel

Frank J. Seng
Parentage—7 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haupt- sen)—reel

Smith Elliott, Inc.
The Crisis—10 reels

Signet Film Corporation
The Masque of Life—5 reels

Standard Newsfilm, Inc.
Demons of the Air—3 reels

Submarine Film Corporation
The Submarine Eyes—reels

Superior Films Company
The Pauget—5 reels

Supreme Feature Films, Inc.
Broddy's Trip Thru China—10 reels

Unity Sales Corporation
The Bishop's Secret—5 reels
The Lottery Man—5 reels
The Marriage Bond—5 reels

Universal Film Mfg. Company
Idle Wives—5 reels
Where Are My Children?—5 reels

Young People vs John Doe (Harry De More, Leah Baird)—10 reels
Robinson Crusoe (Robert Leonard and Ruth Donnelly)—reels
Hell Morgan's Orrl (Other State Rights Releases, page 3598)

Peggy Hyland

*PERSUASIVE PEGGY
### SHORT SUBJECTS CURRENT AND COMING

**Educational Film Corp. of Amer.**
- June 4. Transporting Wild Animals, 500 feet.
- June 11. The Great White railway engine, 700 feet.
- June 18. The Orange Apprentice, 500 feet.
- May 23. China and Its Races, No. 1, 1,200 feet.
- June 20. China and Its Races, No. 2, 1,200 feet.

**Foxfilm Comedies**
- Apr. 23. His Love Fight (Hank Mann) C
- Apr. 30. An Aerial Joy Ride C
- May 6. A Hot Smashing Career C
- May 13. A Roman Cowboy C
- May 20. His Bomb Policy. C

**General Film Company**
- Part One, The Manxman C
- The Marqueterie C
- The Green Door C-D
- The Guilty Party C-D
- The Cop and the Anem C-D
- The Gold That Glittered C-D
- No Story C-D

**ESSANAY**
- "THE BLACK CAT STORIES"
- Be My Man 1 C
- Pass the Hash, Ann 1 C
- Take the Chance 1 C
- Sundaying in Fair View 1 C-D
- The Quarantined Bridegroom 1 C-D

**KALM AND BUD COMEDIES**
- Bandits Beware 1 C
- A Man's Mis-Deed 1 C
- A HoBo Raid 1 C
- A Day Out of Jail 1 C
- JOHNNY AND EMMA RAY COMEDIES
  - Coughing Higgins 1 C
  - Casey the Fireman 1 C

**LOUIS R. KLEINE**
- (GEORGE BICKEL COMEDIES)
  - Love, Luck and Loot 1 C
  - A Melting Scheme 1 C
  - A Suit and a Suitor 1 C
  - Nevada Bound 1 C
  - Some Statue 1 C

**SELIG**
- The Prodigals Return 2 D
- The Last of Her Clan 2 D-M
- The Love of Princess Qila 2 D
- Won in the Stretch 2 D
- The Chained miniature 1 D
- The Return of Souperdy 2 D
- The Friendship of Beamer 2 D
- Move Stunts by Tom Mix 1 C
- Knight of the Saddle 2 D

**Path Exchange, Inc.**
- June 3, 1917
  - Mystery of the Double Cross, No. 12 (The Riddle of the Double Cross), 2 D, Astra.
  - The Neglected Wife, No. 4 (Beyond Recall), 2 D, Astra.
  - (Ruth Roland, Corinne Grant, Roland Bottomley, Neil Hardin and Phil McCullough), 2 D, Balboa.

**Kleine-Edison-Selig-Essanay**
- Max Comes Across 1 C
- Max Comes Out 1 C
- Max in a Taxi 1 C

**ESSANAY-LINDER COMEDIES**
- Mystery of the Double Cross, No. 13 (The Face of the Stranger), 2 D, Astra.
- Neglected Wife, No. 5 (The Crisis), 2 D, Astra.
  - (Ruth Roland, Corinne Grant, Roland Bottomley, Neil Hardin, 2 D, Balboa.
  - (Katharine England, Roy D'Archer, Ken Murray, 2 D, Balboa.

**Kleine-Edison-Selig-Essanay**
- June 23, 1917
- Heart-Pathe News, No. 47, 1 Top.

**Triangolo Comedies**
- Sunday, May 20, 1917
- The Camera Cures (Daughter of the Riddle), 2 D.
  - (Church and Pitcher, in Color).

**Universal Film Company**
- Week of June 11, 1917
  - SPECIAL RELEASES
  - NESTOR—It's a Girl—Married (Eddie Lyon, Jane Morgan, and Edith Roberts), 1 C. 02418
  - L-KO—Chicken Chased and Henpecked (Dunham Biddle, Dummy Sturtevant and Merta Stirling), 2 C. 02481
  - UNIVERSAL—Animated Weekly, No. 76, 1 Top. 02484
  - GOLD SEAL—Heart of Gold (Joe Ray and Gladys Varden) 2 D. 02483
  - UNIVERSAL—Screen Magazine, No. 23, 1 Top. 02496
  - JOKER—One Damp Day (Gals Henry and Jane Morgan) 1 C. 02488
  - POWERS—A Pesky Pup (C-Cart.) and Child at Work and at Play (Dorothy Educ., Split reel, International). 02491
  - UNIVERSAL SPECIAL—The Voice on the Wire (Ben Wilson and Neva Gerber), Episode No. 14, 2 D. 02493
  - GOLD SEAL—The Black Mantle (Claire McDowell) and Beyond the Zone (Split reel, International). 02470
  - VICTOR—Making Money Business (Leyo Beddick), 2 D. 02480
  - VICTOR—The Flopping Upiler (Ernie Moran), 1 C. 02484
  - VICTOR—A Blissful Calamity (Fred Church and Ethell Ridgeway, 2 C-D. 02488
  - IMP—The Thief Maker (Molly Malone and Jack Nelson), 2 D. 02480
  - BIG—The Mystery of Outlaw (Harry Carey), 1 C 02491
  - IMP—Strange or Lovely, 1 D. 02492

**Paramount Pictures Corporation**
- Monday, June 17
  - BURTON HOLMES—Bloodlines in Orient and From America
  - Our National Parks—Glacier Park, Two Medicine Lake; Odd Small Birds—Ostrich, EMU, THE ABORIGINALS
  - 20,000 Legs Under the Sea (Cart-C.) and The Abalone Industry. EDUC, Split reel, International.
FEATURES—CURRENT AND COMING

**Art Dramas, Inc.**
- May 8. The Atonement of Virtue (U. S. Amuse)...
- May 10. Lillian and Grace (Koong).
- May 17. The Mystic Hour (Apollo).
- June 7. The Siren (Walthal and Mary Charleston)...
- June 21. Mute Appeal (Van Dyke).

**Artech Pictures**
- May 8. A Poor Little Rich Girl (Mary Pickford)...
- May 14. A Romance of the Redwoods (Mary Pickford) ...
- June 24. Wild and Woolly (Douglas Fairbanks).
- July 2. The Little American (Mary Pickford).

**Bluebird Photoplays**
- May 14. Treason (Allen Holubar and Joseph Farnham) ...
- May 28. Southern Justice (Franklyn Parrum and Brownie Vernon). 
- June 4. The Pianist (Franklyn Parrum and Brownie Vernon).
- June 11. The Little American (Mary MacLaren and Eddie Polo). 
- June 25. A Kentucky Cinderella (Rupert Horry). 
- July 2. Fires of Rebellion (Dorothy Phillips).

**Butterfly Productions**
- May 21. Like Wildfire (Herbert Rawlinson and News Gheen).
- May 28. Money Madness (Mary MacLaren and Eddie Polo). 
- June 4. The Circus of Life (George Faw.)...

**Fox Film Corporation**
- May 14. The Book Agent (George Walsh).
- May 21. Heart and Soul (Thecla Barma-Special). 
- May 28. The Final Payment (Nance O'Neil) ...
- May 29. The Silent Lie (R. A. Walthal and Mary Charleston). 
- June 4. The Howl of the Wolf (George Walsh).
- June 11. The Last of the Mohicans (William Paxman—special).
- July 1. When a Man Dies (William Paxman). 
- July 8. The Siren (Valeska Suratt).

**Ivan Feature Productions**
- Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Royce Dawson, Dora Coutts, John Rainbird and Helen Arnold).
- June — One Law For Both.

**Kleine-Edison-Selig-Essanay**
- May 7. The Saint's Adventure (Henry B. Walthal and Mary Charlebon). 
- May 9. The Truthees (Neil Craig and Sid- ners). 
- May 14. The Lad and The Lion (George Faw.)...
- May 28. The Telltale Step (Shirley Mason). 
- June 4. The Mystery (No. 47 (Ralph Selig). 
- June 11. Pilgrim's Progress (Burt Van Dyke).
- June 18. The Shoulder of Old Morro (Jack Go- ther, Essanay). 
- June 25. The Other Side (Robert Connes). 

**Metro Pictures Corporation**
- May 7. Souvenirs and Reaprs (Emmy Weber- len), Rolfe. 
- May 21. The Beautiful Lie (Francis Nelson, Lasky). 
- June 4. Lady Barnacle (Violette Dana), COLUM- TRIANGLE. 
- June 18. The Princess Ring (Max Minsky). 
- June 25. Alias, Lacey (Violette Dana), Metro. 

**Mutual Film Corporation**
- May 7. Heddah Gable (Nance O'Neil), Powell. 
- May 21. The Eye of Envy (Crane Wilbur). 
- May 28. The Check Mate (Jackie Saunders), Horshem. 
- June 4. The Prime Ring (Max Minsky). 
- June 11. The Silent Partner (Bianche Sweet and Thomas Meighan), Lasky. 
- June 18. A Bit of Kinding (Jackie Saunders). 

**Paramount Pictures Corporation**
- Apr. 30. Heart's Desire (Marie Doro). 
- May 7. Sacrifice (Margaret Illington), Lasky. 
- May 21. The Mirror (Marguerite Champion), Powell. 
- May 28. The Grinch (Glen Kane). 
- June 4. Three Godfathers (Violette Dana), Powell. 
- June 18. The Margrave (Max Minsky). 
- June 21. The Beautiful Lie (Francis Nelson, Metro. 
- June 28. The Gentleman (Marjorie Rambeau), Powell. 

**Pathe Exchange, Inc.**
- May 10. The Candy Girl (Gaynor Hulster). 
- May 12. The Peculiar Young Man (Eva Leavitt). 
- June 2. The Invisible Orphan (Gladys Leslie, Jean Armour, Chester Morris, Ray Rolfe, and Lillian Gish). 

**Selznick Pictures**
- May 7. The Lone Wolf (Harold and Betty Lytell). 
- May 28. Her Better Self (Pauline Frederick, Famous Players).
- June 4. The Soul of Magdalene (Mme. Peters, Powell). 
- June 10. Her Better Self (Pauline Frederick). 
- June 18. The Poor Little Rich Girl (Dorothy Phillips). 
- June 25. The Drowning Girl (Dorothy Phillips). 
- July 2. A Son of the Hills (Belle Bruce and Antonio Moreno).

**Selznick Pictures**
- May 21. In the Zone (Leslie Howard, John Lamont, and Lillian Gish). 
- May 28. Her Better Self (Pauline Frederick, Famous Players).
- June 4. The Soul of Magdalene (Mme. Peters, Powell). 
- June 18. The Poor Little Rich Girl (Dorothy Phillips). 
- July 2. A Son of the Hills (Belle Bruce and Antonio Moreno).

**Selznick Pictures**
- May 7. The Lone Wolf (Harold and Betty Lytell). 
- May 28. Her Better Self (Pauline Frederick, Famous Players).
- June 4. The Soul of Magdalene (Mme. Peters, Powell). 
- June 18. The Poor Little Rich Girl (Dorothy Phillips). 
- July 2. A Son of the Hills (Belle Bruce and Antonio Moreno).

**Triumph Distributing Corporation**
- May 20. Wild Horses' Widow (Dorothy Dalton). 
- May 27. Madame Du Bois (Thecla Barma-
- July 25. The Millionaire Vagrant (Charles Ray), In-Cayke Bec.

**Vitagraph V-L-S-E.**
- May 14. Within the Law (Alice Joyce and Harry Morley).
- June 4. The Magnificent Meddler (Antonio Moreno). 
- June 11. The Question (Alice Joyce).
- June 18. The Margrave (Max Minsky). 
- July 2. A Son of the Hills (Belle Bruce and Antonio Moreno).

**World Pictures**
- May 21. Yankee Pluck (Ethel Clayton and Montagu Love).
- May 28. Maternity (Alice Brady).
- June 18. The Stolen Paradise (Ethel Clayton).
- June 25. The Drowning Girl (Dorothy Phillips). 
- July 2. The Price of Pride (Carlisle Blackwell, June Elvidge).

**STATE RIGHT RELEASES**
(Continued from page 3796)

**Variety Films Corporation**
- My Country First (4 reels).
- The Price of Her Soul (7 reels). 

**Warner Brothers**
- Robinson Crusoe (Savage). 
- Are Passions Inherited (Dorothy Parley and Wm. Conklin).

**Edward Warren Productions**
- The Warfare of the Flesh.

**Lois Weber Productions**
- Even As You And I (7 reels). 

**Wharton, Inc.**
- The Great White Trail (Doris Kenyon). 
- Below Zero (Eddie Vogel), Coffee.

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Christie Comedies

"With the Mummies' Help." (One reel)—Conventional plot, well done on the whole and containing none of the loose ends, and all the dialogue and action is restricted to only the manner in which the wife cures her husband of his affection for the mummies. Written by Mrs. Pauline Konnen, directed by W. A. Horn. Eddie Harry, Ethel Lyne, George French, and Christie's new star, Margaret Gibson, have the leading roles.

"Father's Bright Idea." (One reel)—Fine comedy, written by one of Christie's leads, Neal Burns, and performed by the girl proprietor. Miss Burns is in her element on her prospective son-in-law and enlists a couple of masculine ladies to help him out. But the young man is wise, and the joke comes back on his master. Neal Burns has the lead, while Betty Compton, George French, and Steve Adams have the other leading roles.

"The Milky Way." (One reel)—Many complications in the home of the eccentric author, where an innocent girl is in the making of her native routine. Miss Burns is in her element on this particular plot, and the young man is wise. Much good stuff and well acted by a cast headed by Margaret Gibson, Eddie Harry, and Neal Burns.

Mutual Program

"Mutual Tour, No. 59." (Gaumont. One reel. Tour, June 1, 1921)—A story of the audience first to Teneriffe, in the Canary Islands, and its various adventures. Before the audience has a chance to laugh, the ship has met with an accident and all the passengers are taken to a prison, where they are subjected to a cross-examination. Much good stuff and well acted by a cast headed by Margaret Gibson, Eddie Harry, and Neal Burns.

"The Knotted Cord." (Signal. Chapter 8 of "The Railroad Raider" series. One reel. June 11, 1921)—Ever unctuated Helen Holmes pulls a mischievous trick on her husband, who, upon her return to New York, is introduced as the author of the play. Chester Hennett and Hayward Mack are in support.

"The Mysterious Outlaw." (Big U. Week of June 11.)—The ex-convict bent on ill-conceived revenge is put to flight by the police, who are not satisfied with the discharge of the alleged outlaw. Harry Carey is the heavy and is given support by Bill Gettinger and Jane Bernoudy.

"The Flopping Uplifter." (Victor. Week of June 11.)—In the picture and performs like a human. Ralph McCombs, Milton Sims and Eileen Sedgwick are the leads.

Universal

"The Stolen Actress." (Gold Seal. Three reels. Week of May 28.)—This drama, depicting the life of a Kentucky moonshiner and his subsequent conversion to a better life by a well-known nursery story, is set in a small town and has a nice touch of romance running through its three interesting reels. Ruth Chatterton is the heroine, after being kidnapped by an enterprising press agent who is exploiting a play which he wants her to read and accept. She is taken to Kentucky at the suggestion of the press agent for local color. The story is filled with suspense and is in love with a revenue officer, who, upon her return to New York, is engaged by the Chester Bennett and Hayward Mack are in support.

"To Be Or Not to Be—Married." (Nestor. Week of June 11.)—A Nestor comedy with all the players in straight roles. The married couple who happened to be in love with each other during the wedding. Edythe Lyons, Lee Moran, Edith Roberts and Molly Malone appear.

"The Thief Maker." (Imp. Two reels. Week of June 11.)—A Nestor comedy, containing the usual good gags and humorous situations. The story is set in the end with much perfect fire action. Phil Dunham, Lucille Hutton and Merta Sterling are the principals.

"The Flopping Uplifter." (Victor. Week of June 11.)—In the picture and performs like a human. Ralph McCombs, Milton Sims and Eileen Sedgwick are the leads.

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That a combination of a Speer "Cored" upper and a "Hold-Ark"
lower will improve your projection.

That the hard core of the "Hold-Ark" assures absolute steadiness
of the arc.

That ghosts and aggravating shadows are eliminated by the brilliancy
of the light.

That every carbon is uniform and can be depended upon for efficient
results.

That a mere trial of "Speer Carbons" will cause you to use them
unhesitatingly thereafter.

That samples will be supplied willingly, to those who desire addi-
tional proof of the foregoing arguments.

"The Carbons with a Guarantee."

SPEER CARBON COMPANY
ST. MARYS, PENN'A.

"Seventeen Years of Knowing How"

WHEN YOU ARE INTERESTED

IN LONG DISTANCE PROJECTION OF MOTION PICTURES
THINK OF THE RECORD MADE BY

POWER'S CAMERAGRAPH
AT
MADISON SQUARE GARDEN
NEW YORK CITY

300 FOOT THROW  34 FOOT PICTURE

NICHOLAS POWER COMPANY
NINETY GOLD STREET  NEW YORK CITY
The Heart of the Theatre

I HAVE operated a machine for about six years from three to six nights each week and have had but very little trouble—none with my machine, for I keep my screw driver on a HIGH shelf."

This is a statement made by one of our subscribers and a member of the Anti Mis-Frame League in a letter received today and is one of the most truthful reasons yet given for good results. It is certainly a text worthy of the attention of every man in this exhibiting end of motion pictures. It should appeal to the operator and the theatre manager alike. In many cases it may be taken literally, whereas, in others, it is another way of saying "don't monkey with the buzz saw."

When a man puts up a photoplay theatre he is erecting a place for motion picture entertainment. The principal item in this theatre is the projection room which may be properly placed or wrongly placed, but whichever is the case the picture on the screen must be as near 100% perfect as possible.

When the equipment of this projection room is referred to it must be remembered that the mechanisms when they are delivered from the various factories are adjusted down to a thousandth of an inch. These adjustments are made with mathematical precision and for the best possible operation. Every projection machine, every converter and every apparatus used in the theatre is the same. In other words when a machine is installed and adjusted to fit conditions it is ready to deliver the best results which can be obtained from the product of the given manufacturers.

As long as the machine is running smoothly there is no need of worry. It is only when the picture on the screen begins to go wrong that we find the mechanisms investigated and home-made adjustments being tried. It is at these times that the screw driver should be left on the HIGH shelf.

The best definition of a good chauffeur is the driver who knows when to change gears. No man who drives an automobile properly forces the mechanism on high speed when he should be in second speed. So with the projection, no good operator will run a machine on which the adjustments are wrong. Further than this, no good operator will try to make the minute adjustments himself unless he is past master at mechanics and has the proper tools. This means instruments and other equipment which must be on hand and must be used in order that the mechanism may again be put back in its original form. This means a machine shop or work room equally well equipped, not the average projection room equipment.

The picture on the screen must not be experimented with. It must be right. If it is the least bit out in any way it is wrong and every patron in the theatre knows it or feels the result of the error on his or her eyes. It is therefore an insurance for the theatre man to deal in every case with the dealers who can supply either complete repair service or who can loan a new head for a mechanism or other mechanisms, while the one which is out of order is being sent to the shop or factory for repairs.

The operator who knows when to go to his manager and report the need of repairs or the shipping of the mechanism to the factory is the man who should receive the raise in salary. He is the man who knows his own limitations and will not use the screwdriver when it should be on the shelf. He is the man who will oil the machine when it is necessary, tighten the take-up when it is necessary and otherwise care for the mechanisms which spell success or failure to the house.

The success or failure of the operator should not be measured by his mechanical genius alone, for no matter how good a man he may be in the factory where he has all the necessary tools he must not be expected to obtain the same results when away from them in a projection room. It must be remembered that the possession of a license card does not necessarily carry with it any detailed knowledge of mechanics, in fact every theatre owner should judge his operator by his ability to detect trouble and his being able to advise when and where to ship the mechanisms so that they may be put back into perfect order once more.

It is not meant that an operator should entirely overlook making certain simple repairs but merely that those parts of any mechanism which need minute adjustments should be left alone, for it is as impossible that they can be properly cared for in the theatre as it is that the average lay man could put a new main spring in his watch.

Let the members of the A. M-F. L. consider the importance of this as a principle and apply it when necessary.

E. K. Gillett.
**Twinscope Projection Promises Saving of Film**

WHAT is expected to revolutionize the projection of motion pictures, as well as to create a saving on the total footage of film used, and also to create the impression of more continuity of the story being told, is the invention of Wilfred Ledoux of Omaha, Neb, which he has named the "Twinscope." The apparatus is said to be very simple, and consists of two ordinary motion picture projectors, uniformly controlled by special speed device of Mr. Ledoux’s invention, the purpose of which is to show two pictures relating to the same subject on the same screen at the same time, in this way eliminating the many cut-backs which are used in the ordinary film production. For instance, the subject being shown upon the screen is one wherein a burlar enters a house with intent to rob and is discovered by the mistress, who phone in the police station for help. The ordinary way would be to show in the next scene the police leaving the station house on their way to apprehend the miscreant. Then there would have to be a change of time and place, and so on, and show the police drawing nearer to their quarry. With the Twinscope these cut-backs are unnecessary by reason of the fact that when the mistress of the house phones the police station the two pictures are shown simultaneously, on one half of the screen the burlar coming nearer to his home, while on the other half the police are seen on their way to apprehend him.

Of course, this scheme will, on account of the scenes being practically doubled on the screen, make it necessary to install screens double the present width of those now in use. But, contrary to what might be expected, there will be no division in the screen except that made by the rays from the projectors. Therefore ordinary pictures can be projected in the center of the screen when the Twinscope is not in use.

It is reported that a syndicate is busily engaged in making preparations to place the Twinscope on the market at an early date, all the mechanical parts of the invention having been perfected, and all that is now needed is a motion picture production made on the twin plan.

Not having seen the Twinscope in actual operation, it does not behoove us to pass an opinion upon same, but we will say that we are interested and would be pleased to receive photographs of the working parts so as to present them to our readers. Whether it is possible for the large film manufacturers to accept this apparently revolutionary idea or not, we cannot say, but we cannot be gainsaid that with its adoption there would be an enormous amount of film saved, and it would be possible for pictures that are now released in five and six parts to be condensed in such a way as to tell the same story with from three thousand to three thousand five hundred feet of film, as well as obviating the many annoying cut-backs. We wish Mr. Ledoux success with his new invention and await further particulars.

**Censorship—War Tax—And Now This?**

THE Electric Lighting Company, of New Haven, Conn., are evidently not familiar with the trials and tribulations of the motion picture theatre owners, or if they are they evidently care little so long as their expenses are covered. In connection with the censorship question, the war tax, and municipal regulation, the exhibitor has indeed had a hard row to hoe, but it remained for the Electric Company, at New Haven, to cap the climax by a proposal to change their direct current to alternating current. We do not know who is the originator of this scheme, and we care less, but we must say that this is a very injurious impertinence upon the exhibitor as well as the increasing expenditures which will be entailed by changing their direct current apparatus for apparatus that will give equally as good results when using alternating current. Alternating current can never compare with the direct as far as the projection of motion pictures be concerned unless many inventors are rectifying it, for some such device is used which will again transform the A. C. into D. C. This question is one which should call for unity of action on the part of New Haven exhibitors to most strenuously oppose any such proposed change unless, however, it is the intention of the Electric Company to supply to the exhibitors fans, motors, etc, for alternating current in exchange for those which they are now using on direct current, as well as supply them with apparatus that will produce as good results upon the screen as are now obtained. If this be the case, then, we have nothing more to say.

**A Suggestion from Ida Grove, Iowa**

JOHN H. THEOBALD, Ida Grove, Iowa, writes: "Although I am not working as an operator at present, I wish you would enter my name in the Anti-Misframe League. I think it is a good thing, and I am strongly in favor of it, although I have always taken out the mis-frames (or frame-ups, as I have always called them), I never had any idea of starting the league, as it happened that every one I ever spoke to about cutting out the mis-frames would laugh at the idea, and remark they were not film inspectors; they were operators, and even so they were not going to search for mis-frames, I say it is unnecessary to search for mis-frames; when the film is being run the first show I have small pieces of cardboard on the table of the machine, and whenever I see a mis-frame I put a piece of the cardboard in the lower reel; then when I rewind I can always find the mis-frame without any trouble. On account of this being my first offence, I hope this letter will get past the 'Board of Censors' and reach you O.K.

"With best wishes to the News and the success of the Anti-Misframe League. May it live long and prosper! Also congratulations to J. C. Pastre for suggesting such a worthy cause, and many thanks to the editor for helping him make it a success."

In reply: The suggestion you make is one which I used for a long time, and, as you say, it was never too late to find the mis-frames after the film had been run through the first time and was being rewound. The fact that those operators to whom you spoke concerning the removal of mis-frames, etc, laughed at you may be taken as an acknowledgment that they have no interest in their profession other than to do as little as they may and draw as large a salary as they can get. This plan will not get them very far, however, for exhibitors are always on the alert to find and secure men for operators who have the best interests of their craft at heart, and the ones who hold to the "don't-care-a-damn" belief will soon find their positions filled with men who do. Then it will be too late! You see your letter passed the "Board of Censors," and it is hoped that your "first offence" will not be your last.

**All Operators Welcome**

Oba Messenger, Pittsburg, Kan., writes: "I just wish to state that I am strongly in favor of the Anti-Misframe League, as I think it is a very good thing, and you may put my name on the Roll of Honor if it does not require one to be a "union operator," as I do not happen to be one at present, although I would like to be. I have been a subscriber to the News for over a year and find much of that is of help to me, in its pages. I always turn to the Projection Department first, as that interests me more than any other part, and I read it all from front to back. Well, I will close for this time, hoping that the Anti-Misframe League will prove a success and that many more operators will enroll."

In reply: The League is for all operators, whether they be members of the union or not, although we personally think that one who is active in any trade or profession where there is a union should by all means become affiliated with it. It is only by the formation of such organizations that the workers can be assured of a fair living wage, decent surroundings, and better all-around working conditions. We are pleased that you find the department of some value and trust that you will continue to be one of our regular readers. The success of the League, in a great measure, depends upon the support given it by the great army of motion picture operators throughout the country. Join and get others to join, should be the slogan of all interested in the movement.
"Anti-Misframe League" Pledge

A motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practiced in the operating room, I promise that I will do the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way cooperate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

The Roll of Honor follows:

ROLL OF HONOR

John C. Pascre, Gary, Indiana.
D. B. Shepard, Albany, New York.
Charles E. Wheeler, Lebanon, Indiana.
C. C. Petersen, Clinton, Iowa.
Tom M. DeWolfe, Birmingham, Ala.
Rex Kilbourne, Dentonville, Ark.
Glenn Woodbury, Pomory, Iowa.
Harold R. Alger, Wabash, Indiana.
Albert M. Cooper, Jonesboro, Arkansas.
William S. Ellis, Jonesboro, Arkansas.
Charles Watts, Columbus, Kansas.
Al Scherle, Ionia, Mich.
Fred C. Baldassari, Hamilton, Ontario, Canada.
Joseph E. Blumen, New London, Conn.
John H. Weidner, New York City.
C. H. Langemann, Westfield, N. J.
Chester H. Potts, Saginaw, Mich.
Oba Messinger, Pittsburg, Kan.
Harry Everhart, Greenville, Ohio.
Albert H. Estes, Orangeburg, S. C.
Maurice D. Gant, Brandon, Manitoba.
Ralph Stancio, Waterbury, Conn.
James Z. Smith, Corning, N. Y.

Editor's Note: To Brother Pastre belongs the honor of heading the roll, for it was he who propose the "League". Names of members will be added as fast as they are received, and copies of letters will be sent to the various film exchanges asking their support.

ROLL OF HONOR

The following members of Local 307, Moving Picture Operators of Philadelphia, Pa., have signed the pledge of the League and become members:


Notice—Anti-Misframe League Members

In an editorial by E. K. Gillett, which appeared on page 3481 of the June 2 issue of Motion Picture News, speaking of the purpose of the Anti-Misframe League, Mr. Gillett said: "There are no strings of any kind attached to a membership except that every member must be willing to stand by the membership pledge.

There is, however, one "string" and that is that each member send to the department the following information which is for the purpose of enabling us to keep a record of our members:

Members Name, .......... 
Home Address, ............. 
Name of Theatre where employed, ............. 
Address of Theatre and name of Manager, .............

On receipt of the above information, button and membership card will be sent to members without any cost whatever. In this way we hope to prevent those who are not bona fide operators from obtaining something to which they are not entitled. The expense of having buttons manufactured and membership cards printed is so small one and is being defrayed by the News for the sole purpose of trying to help overcome some of the most flagrant evils with which the operator has to contend.

Patriotism Increases Excelsior Business

The Excelsior Illustrating, 219 Sixth avenue, New York City, manufacturers of slides for features and merchant advertising purposes, announce that since the starting of their new patriotic department, about two months ago, it has increased its business over three hundred percent. Mr. Knoppelman, manager of the Excelsior Co., was one of the first manufacturers in the slide industry to realize the value patriotic slides would have in stirring up patriotism, by the use of the exhibitor's screen. Every method of giving service to the exhibitor is being carried out in this department. A special folder on Patriotic Slides has just been issued and mailed to the exhibitor immediately upon request. The number of orders recently received for patriotic slides, clearly demonstrates that motion picture theatres are playing an important part in recruiting men to both the army and navy.
**ACCESSORY NEWS SECTION**

**MOTION PICTURE MACHINES**

Power-Simplex-Baird

Motor Generators and General Supplies

MINUSA Gold Fibre Screens

Disinfectants and Deodorants

We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. Try us.

Lewis M. Swaab

1327 VINE STREET

PHILADELPHIA, PA.

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**REBUILT MACHINES**

We have on hand a number of rebuilt machines which we guarantee to be in A1 adjustment, all worn parts having been replaced by NEW GENUINE PARTS MADE AND GUARANTEED BY THE MANUFACTURERS of the particular machines. All orders subject to prior sales.

**POWERS No. 6, complete with lenses and Rhoestat**. $100.00

**MOTIO No. 88 Model, complete with lenses and Rhoestat**. 75.00

**POWERS No. 5, complete with lenses and Rhoestat**. 50.00

**EDISON EXHIBITION MODEL, complete with lenses and Rhoestat**. 15.00

**VIANCOE, complete with lenses and Rhoestat**. 10.00

**MONARCH, complete with lenses and Rhoestat**. 15.00

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**AMUSEMENT SUPPLY COMPANY**

Largest Exclusive Dealers to the Moving Picture Trade.

Dealers in Mutoscope, Simplex, Powers’s, Edison and Standard Machines, Transceivers, Motor Drivens, Receivers and Everything Pertaining to the Moving Picture Theatre.

Titled Floor, Maltese Bldg., Cor. Madison St. and Wabash Ave., Chicago, Ill.

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**Excellent Studio Equipment For Sale**

12 COOPER HEWITT BANKS - KLEIGL LIGHTS - SWITCHBOARD - SIMPLEX PROJECTOR

Half Carload of Studio Scenery, Furniture and Props.

Write Box 182 Palisade - New Jersey

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**Used Picture Machines**

<table>
<thead>
<tr>
<th>Powers 6A motor driven</th>
<th>$175.00</th>
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<tr>
<td>Powers 6A motor driven for new</td>
<td>100.00</td>
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<tr>
<td>Powers 6A motor driven</td>
<td>100.00</td>
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<tr>
<td>Mutoscope 1900 model</td>
<td>75.00</td>
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<tr>
<td>Mutoscope 1908 model</td>
<td>50.00</td>
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<tr>
<td>Powers 6A heads only</td>
<td>50.00</td>
</tr>
<tr>
<td>Consumer's 110 volts 60 cycle</td>
<td>35.00</td>
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Exhibitors Supply Co., 4th Floor, Maltese Bldg., Chicago, Ill.

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**Should a wife fight for her husband's love? Is Crime Hereditary? Should Hereditary crime be punished? All Advertising Angles of the SIN WOMAN inquiry.**

M.H. HOFFMAN Inc.

729 Seventh Ave.

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**SLIDES**

THE Novelty Slide Company of New York are ready for distribution an eight-page catalogue devoted exclusively to novelties, souvenirs and premiums suitable for motion picture exhibitors. The catalogue contains over 1,000 illustrations and classifies and lists a large number of interesting articles and appreciate gifts, also serviceable merchandise for both young and old, for gratis offering or prize contests.

Precision Machine Company Thanks You

F. E. BALDASSARI, Hamilton, Ont., Canada, writes: “Well, I am back again, not for information this time, though I need a lot, but to thank you for the advice you gave me some time ago, and to tell you a few other things. I received an answer from the Edison people, saying it was quite possible for me to make the change I contemplated, but after thinking it over I don’t believe that I will ever get as good a picture as the one I am now getting with my new machine. Remember my telling you that my employer was going to get me a new machine? Well, he did, shortly after I wrote you. He has promised me another one, so I will make the old Edison do until the other arrives. Believe me, I think one has to give credit to the Simplex people, for they make some machine. Now, coming to the point: I wish to say that I would like to join the Anti-Misframe League, and call it a darn good idea to have such a league if we all stick to our pledge. In the issue of May 19 Brother C. E. W., Indiana, says that he takes all the mis-frames out of a picture that has scenes which fade in and out, which is a good thing to do, but he doesn’t tell how to figure it out so that the one who doesn’t know will learn to make a patch without making a mis-frame. While I am writing I thought I would tell you how it is done. When I get a picture with a mis-frame in the fade out scene and there is no dividing line in that portion of the film, I take the mis-frame out by running the film back to where I can discern a dividing line, then I get a piece of old film with a dividing line (which I always manage to have), and place the old film over the other, and when the lines correspond, hold the film in one hand while with the other I run it along until I reach the fade out, thereby finding out where a dividing line should be, and cutting the film accordingly. If you think this will be of use to some brother, pass it along; if not, you know the place for it.”

In Reply: The suggestion is passed along for the benefit of those who may be unfamiliar with the method of patching film so that it will always be in frame. The Precision Machine Company will no doubt appreciate your kind words of commendation regarding your product. You bring out one good point in your letter, and that is where you say: “It is a good idea to have such a league if we all stick to our pledge.” Let us hope that every member taking the pledge will stick to it. If this is done it will be no time before the far-reaching effects will be felt by the film exchanges in all parts of the United States and Canada, and operators will be relieved in part of the nervous strain which is now put upon them by reason of not knowing whether they are going to get through their first show in safety or not.

Simplex Company Takes $400,000 Worth of Liberty Bonds

INSPIRED by the liberal manner in which the executive directors have contributed to the Liberty Loan, a special meeting of the twelve department heads of the Simplex Projection Company was held last week, when a committee was formed to solicit subscriptions to the Liberty Loan.

Including the amounts subscribed by the directors, the total already exceeds $400,000 dollars, and the manner in which the employees are responding indicates that a large majority of the makers of Simplex Projectors will be the proud possessors of Liberty bonds.

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**PATRIOTIC SLIDES**

25 Cents Each

Per Dozen $2.50

Write for Big Folder on Patriotic Slides also Catalogue on Announcement and Advertising Slides—SENT FREE.

Excelsior Illustrating Company

219 Sixth Avenue

New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
We Like Encouragement, Too

Albert M. Cooper and William S. Ellis, operators of Jonesboro, Ark., write jointly as follows: "We see in the Motion Picture News J. C. P.'s letter suggesting an Anti-Misframe League and heartily endorse it. It is a fact that some of our brother operators are very negligent in the care of the film sent to them, and we ourselves do not claim to be perfect, but the operator who does try to take care and put in better condition the film that goes through their hands should be encouraged. We like encouragement and know that others like it also. Therefore, we, with great pleasure, ask to become members of the Anti-frame League. Looking forward to the time when the League will be without bounds, we are, respectfully yours."

In reply: We agree with you. We are all more or less fond of encouragement. It is encouragement that spurs us on to greater efforts no matter what our work may consist of, whether it be pushing a crank on a projection machine, or pushing a pencil over paper to furnish copy for the Projection Department. The plan originated by Brother Pastre, of Gary, Ind., has received many endorsements, and we are glad to add your names also, which you will notice by glancing over the Honor Roll has been done. It is a fact "that some of our brother operators are very negligent in the care of the film sent to them," but, praise be, the operators all over the country are gradually awakening to the realization that the profession of motion picture operator entails something more than rewinding, threading the machine, feeding the carbons, and throwing in the motor switch. Efficiency—efficiency is the watchword in motion picture projections well as in all other crafts, and to become really efficient one must remember to forget to watch the clock; this one thing more than any other has caused operators, when things have gone wrong, to say "Oh, that's the don't-care-a-damn attitude of the operator." I admire your breezy frankness where you say: "We, ourselves, do not claim to be perfect." It is refreshing as a rule operators all make that claim whether it be with foundation or not, and I think with the assistance of such men as you appear to be, from your letter, the time will come when the League will be without bounds. Let us hope so.

Newman Equipment Louisville House

THE Newman Manufacturing Company of Cincinnati, Ohio, with a branch office at Chicago, Ill., who make a specialty of brass railings, poster frames, easels, ticket choppers, etc., for theatres, recently installed specially designed hinged poster frames to fit the columns and around the corners, for the Strand theatre, Louisville, Ky.

These frames were made to fasten permanently to the columns and building with the front glass doors to open on hinges, and were made to hold one and three sheet posters, also photographs. This type of frame is considered the latest thing in lobby display frames and Mr. Goldberg, the manager of this theatre, has also installed them in the Mary Anderson theatre, of Louisville, which he also manages.

Thinks It Is a Good Idea

Harry Everhart, Greenville, Ohio, writes: "I have been watching the movements of the Anti-Misframe League and I am ready for you to chum on me as a member. I think it was a good idea of Mr. Pastre to suggest it, as it will help many operators to secure better screen results. I have been operating for about six years and I am sure I could stand by the pledge. The first thing I do every day is to remove all the misframes and bad patches. I think every operator should do this whether his machine is motor driven or not. At the present time I am running a Powers' 64, with motor drive. Hoping to hear from you immediately and receive membership card, I am, with best wishes, yours truly."

In reply: We agree with you. It was a good idea of Brother Pastre to suggest the formation of the League, and if operators will determine to not only sign the pledge, but KEEP IT, there is no reason why much good should not be accomplished. The membership cards and buttons are now being made and will be ready for distribution in a very few days. Would call your attention to the notice in the department to members of the League.

The Success of the Marlux Projection Lens

is due to the uniformly satisfactory results that it is giving all over the country.

Optically the Marlux embodies the very latest advances in the science of projection.

Mechanically it is correctly designed and constructed so as to focus easily and accurately, and as it does not rotate in focusing all possibility of a displacement of the image on the screen is avoided.

The quality of the workmanship is consistent with the high character of the lens.

Investigate. Ask your Dealer or write direct to CROWN OPTICAL COMPANY Rochester, N. Y.

THEATRE AND EXCHANGE MAILING LIST SERVICE

We rent lists of or address contemplated or existing theatres, exchanges, state right owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

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Dissolving and Vignetting Devices

CAMERAMEN are being continually called upon to produce new effects. To supply this urgent demand we have recently improved our well known GOERZ MOTION PICTURE DEVICES to meet all up-to-date requirements. We are well equipped to make special devices to order. Send for our latest descriptive matter and ask us for technical or other information. We are at your service.

C. P. GOERZ AMERICAN OPTICAL CO.
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New York City
What Murray Has Done Others Can Do

T has often been said that Philadelphia was a "city of the dead," but whether that be true or not it is a sure thing that the operators' organization of that city is far from being a "dead one." The following letter from Brother W. G. Murray of Local 307, proves conclusively that when they start something they go at it for all that is in it. Here is Brother Murray's letter, read it and go thou and do likewise:


I. G. Sherman,
Motion Picture News,
New York City, New York.

Dear Sir and Brother: I have been so busy the last few days that I have not had time to do anything but work. As I closed with "Civilization," on Saturday, April 28th, and signed with "20,000 Leagues Under the Sea," on May 1st, which show opened at the Forrest theatre, this city, on May 7th, you will see that I have been stepping some. In looking over the News I see that a few have answered the call for members in our Anti-Misframe League. To say the least I was very much surprised at the small number that answered, and I took it upon myself to get after the Philadelphia operators. I appointed myself a committee of one and personally visited every operator in my spare time with the result that I have signed up the enclosed list and received the endorsement of our Fifth International Vice-President, Louis Krouse, whose name also appears on the list as a member of the League. The League also has received the endorsement of twelve Philadelphia exchanges. Let us hear from those operators who have organization ability and we will soon bring the League up to the position where it belongs.

Fraternally yours,
(Signed) W. G. Murray.

The list which Brother Murray enclosed was one containing the pledge, typewritten, and to which had been signed the names of fifty-two operators. A full deck of fifty-two cards as it were. These names appear in the Roll of Honor, and we want to most heartily thank Brother Murray for the efforts expended in promoting the growth of the League. As he suggests, let us hear from those operators with organization ability and see if we cannot make this an organization or society whose growth will be rapid and whose effect will be lasting. What Murray has done others can do, and if others have the same faith that our Philadelphia brother has, his and our hope that the League will soon be in the position where it belongs will soon be realized.

I personally wish to thank Brother Murray for the work done by the "committee," and also Fifth International Vice-President Krouse, and the Philadelphia exchanges for their endorsement of the League.

Admits There Are a Lot of Careless Operators

M. V., Norwich, Conn., writes: I am a regular reader of the Motion Picture News, and I find the department of great value to me. [Letter cut off, beginning "Thanks for them kind words."

I am an operator and member of Local 459. Have been in the business for sixteen years in all parts of the world. At present I am employed at the Auditorium theatre of this city. This week we are running "A Daughter of the Gods," and it is a great production. I look out, you'll make Mr. Fox angry.—Ou, and is projected in a first class way. I take the same care with all my projection. I am very glad that you started the Anti-Misframe League, and I hope this will do away with misframes and punch holes in the near future, although I don't believe all the blame should be put on operators. Last week we received a brand new print of "A Child of the Wild," which had never been in a machine, and I had to cut out twenty-five misframes in the five reels. This is where the operator had to do work for an exchange. Of course there are a lot of careless operators, but I hope there won't be any in the near future. I wish to be enrolled as a member of the Anti-Misframe League, and I will help to keep the good work up. You deserve a lot of credit, and I wish you and your paper every success.

In reply: On the strength of your last sentence I was tempted to ask for a raise in salary, but concluded that I would wait until warmer weather. I am pleased that you find the department of value, and hope that I may continue to merit your approval. Having been in the business for the past sixteen years...
you evidently know your business, and with the experience gained in knocking about the world should be of great value to your present employer. When one sticks to a craft for such a length of time they learn to take the same care with all their projection for it has become an art by that time, and one is not satisfied unless he can find something to improve upon each day. Don't misjudge me. I have never put all the blame on the operator. It is more pleasant to toot a horn than wield a hammer. Many complaints have been received from operators regarding mistrames in first run films. This is the fault of the incompetent help which in all too many cases are employed in the assembling rooms, and it is distinctly up to the management to send you a letter of thanks, if nothing more, as well as to affect a remedy which will avoid a recurrence. It is with pleasure that I place your name upon the Roll of Honor, and extend you my thanks for your promise to help keep the good work up. For your kind expressions I thank you.

Come On In—The Water's Fine
Al Schieble, Ionia, Mich., writes: "Having a little time I venture to write you, never having had the nerve before, but that Anti-Misframe League was such a good idea that I could not help but try to find out if I could become a member, that is if it is not too much bother to put me on the list. Have read so much of your good work that I don't know how to thank you for it. I have always been a constant reader of the News and hope that you will keep up the good work. I have a few ideas of my own; don't know that they would amount to much, but if there is no objection on your part I will send them in. Wishing you the best of success with the Anti-Misframe League, I am yours truly."

In reply: Now that you have proved your courage and broken the ice it is hoped that you will let us hear from you frequently. You can become a member of the League, and you will note that your name appears upon the Roll of Honor. (Read the notice to League members.—Ed.) There is no objections on my part at all, brother, so get busy and let us organize a new department can be made worth while; operators must exchange ideas and be willing to impart knowledge which they have to their less fortunate brothers who have not the same facilities for obtaining such knowledge. Thanks for your kind words of appreciation of my small efforts to be of at least some benefit to those engaged in our craft.

Insufficient Data, Biwabik
William Domineck, Biwabik, Minn., writes: "I wish to ask you a question for which I thank you in advance for any help you may give me. I am having trouble with the projection of my pictures. I don't get a very good light, have some flicker and an unsteady picture. I am using a ——— machine, hand driven, with current 30 amperes, 60 cycles and 110 volts through a Mercury Arc Rectifier. Throw 78½ feet. Condensers 0½ and 7½, with the 7½ nearest the light. Would you advise me to get a motor, and would you suggest the use of Silver-tip carbons for the bottom? Again thanking you and awaiting an early reply, I am sincerely yours."

In reply: In your letter you failed to give sufficient data which might enable me to offer suggestions that would be of benefit to you. You did not state the size of picture or type of screen used. Neither did you mention in just what particular the picture was "unsteady." There should be no difficulty in obtaining a good light with the rectifier, unless the tube has been in use for a long period of time, when it may have become so exhausted that it was not delivering the amperage for which it is rated; this would cause flicker also, for the arc would not burn as steadily as it would if the full amperage were being delivered. It is also possible that your flicker comes from running the machine below normal speed. There is no doubt that a motor would be of assistance, for the human hand cannot work with the precision that a mechanical device can: You might try Silver-tips on the bottom, using a ¾ soft cored carbon on top and let me know the results. The thought has just come to me that it might be advisable to have an ammeter test made of your rectifier to find out whether it is delivering 30 amperes or not, and if not would suggest that you purchase a new tube, or if possible obtain one of the later type rectifiers of 50 amperes capacity. If this does not help you in your trouble, write me again giving all possible data and I will do my best to assist you.

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Projectors will out-perform any other Motion Picture Machine in the world—Catalogue N tells why
Color Sensitizing

(Continued from last week)

TA KING up again the translation from Vogel's "Photochemie," we now come to E. König's remarks on:

THE ISOCYANINES

"The so-called Isocyanines are isomers of the Cyanines, and closely resemble them in their chemical properties. While the Cyanines, as we have seen, are derived from Lepidin (gamma-Methylquinoline), the Isocyanines are produced from Chinaldin.

While Ethylcyanin is blue in color, the isomer Ethylred exhibits an exquisite violet—red shade.

Concerning the chemical constitution of the Isocyanines nothing is conclusively established. Miehe and Buck endeavored to set forth a constitutional formula for this dye, but it was proven incorrect by E. König,¹ and W. König,² for important reasons.

Spalteholz produced the first isocyanine, quinoline-ethylcyaninethionin in the year 1883, the directions for the production of the dye are to be found in Beilstein's "Handbuch der Organischen Chemie," 3rd Edition, volume 4, page 308.³

According to Beilstein (loc. cit.), Spalteholz produced Diethylisocyaninodiole, having the formula C₁₅H₁₄N₄O₂, and produced the dye by adding aqueous solution of quinolinmethiodide and quinolinethionin in Alcohol, extracting the resultant compound with ether and crystallizing it with alcohol.—En.

Various investigators experimented with the Spalteholz dye, the credit for discovering its sensitizing properties belongs, however, to Miehe and Traube, who christened the dye Ethylred, and took out a German Patent (D.R.P. 142,536 (cl. 57b) 6/3/1902) covering its use in color sensitizing. In so far as the history of the discovery of Ethylred is concerned the statements of the two discoverers in this connection do not agree very well. (See Miehe's "Das Dreifarbenphotographie," Halé, 1904—Page 10, and Traube in the "Atelier des Photographes" 1904—Page 58).

Miehe and Traube demonstrated that Ethylred possessed satisfactory power as a sensitizer for green, yellow and orange. The color sensitiveness of Ethylred plates extends, with short exposures, to about D 1/3 C, with a slight "minima" in the green.

"Ethylred is an iodide forms in beautiful green crystals, which dissolve with some difficulty in alcohol and water and impart a violet—red color to the solution; the Nitrate and the Chloride are much more readily soluble.⁴

Ethylrediodide, like the iodides of all the Isocyanines and Cyaninodiole, can be converted into other salts by treatment with silver salts in solutions of alcohol or sulphuric acid; so the Bromide, Chloride, Sulphate, Nitrate, etc. of the Cyanin dyes are easily secured.

Many of the Cyaniniodioles are so uniform that they may be first converted into sulphates with concentrated Sulphuric acid, and from these other salts may be easily obtained by double transposition.° The sensitizing power of the various salts is not noticeably different, however, and the solubility in water.

We have previously mentioned that until the year 1902

² H. L. pr. Chem. 72, P. 100.
³ Be. 16, P. 1344.

α-Methylquinolin

Ethylred was the only known Isocyanine. As the red sensitiveness of Ethylred plates left much to be desired, experiments were undertaken in various quarters to produce blue Isocyanines, which would presumably be better sensitizers for red light. As matter of fact the dye manufacturers were soon successful in producing such new dyes of the Isocyanine group. Following shortly, one after another, the Hoechst Farbwerke issued Orthochrome, Pinaveredol and Pinachrome; following these the Elberfeld Farbwerke (Bayer) issued Homocelin, and the "Aga" Co. an Isocyanine derived from Naphthoquinalin. All of these dyes exhibit the advantageous photographic properties of Ethylred, which they, however, all more or less excel in red sensitizing power. While Orthochrome T, Pinaveredol and Pinachrome are chemically unit dyes, Homocelin consists of a mixture of Isoquinolinol with an Isocyanine. (Homocelin is said to be p—Sulfoquinolin—p—methoxyquinolin—ethylcyaninbromide.—En.)

The presence of Quinolin is readily apparent upon the addition of a small quantity of acetic acid to an aqueous solution of Homocelin. Orthochrome T is p—Toluidinquinolin—ethylcyaninbromide; Pinaveredol is p—Toluidinquinolin—methylcyaninbromide; Pinachrome is p—Naphthoquinolin—p—methoxyquinolin—ethylcyaninbromide. While Orthochrome does not differ appreciably from Ethylred as regards its color and action, Pinachrome is of a distinctly bluer shade, and its sensitizing effect extends with short exposures almost to the C line. The green sensitiveness of Pinachrome plates is fully equal to that of Ethylred for normal exposures behind a green filter, the red-sensitiveness is far superior to that of Ethylred or Orthochrome plates. At the present time (1906) Pinachrome must be considered as the best "Panchromatic sensitizer," if chemically single dyes only are under consideration.

It is by no means easy to find serviceable dye mixtures for panchromatic sensitizing. Even if no chemical change results from mixing the dyes, it is but seldom, and only under the most favorable conditions, that the sensitizing capabilities of the various components show their full value, and then only in spectrograms. When photographing by contrast filters the mixtures always exhibit a (color) sensitiveness inferior to that obtained when using the components separately.

Pinaveredol has been especially recommended by A. von Hubl as a green sensitizer for Silver bromide collodion emulsion.

"Pinacyanol is not a true Isocyanine; it is prepared, according to the Patent specification of the Hoechst Farbwerke, by the action of alkali on a solution of Quinolinium salts mixed with formaldehyde. The dye forms in fine glistening green needles, and slightly soluble in alcohol and water with a blue-violet or violet color respectively. The solution is not completely decolorized by the addition of even more than ordinary quantities of organic acid; to decolorize the solution relatively large quantities of inorganic acids are necessary. (The distinction between Cyanines and Isocyanines.) Pinacyanol is the most satisfactory red sensitizer of which we know; it sensitizes gelatin plates almost to the B line, but between E and F lies a deep "minima." A. von Hubl has demonstrated the sensitizing action of Pinacyanol by photographing a color chart ("Photo. Korr." 1906—P. 164).

"On silver-bromide collodion emulsion the dye also acts with extraordinary power. According to a private communication of von Hubl's a silver-bromide collodion emulsion, prepared with the aid of an ammonium ethylen solution, soon loses the red-sensitiveness produced by the addition of Pinacyanol. The silver-bromide appeared then to be no longer dyed as could be ascertained by centrifugalizing. On the other hand silver-bromide collodion emulsions prepared without the use of ammonia retained their red-sensitiveness for a long time.

GENERALITIES ABOUT THE USE OF THE ISOCYANINES

The Isocyanines undoubtedly seem destined to replace all other sensitizers (with the exception of the Eosins and Erythrosins), therefore a few general remarks concerning the use of

these dyes seems to be in order. Up to the present (1906) plates for color photography have been sensitized by bathing in aqueous solutions of Isocyanines mixed with ammonia, and after bathing the plates were carefully washed in water. E. König remarked that ammonia hardly increases the color-sensitiveness produced, but that it greatly affects the keeping qualities of the plates. The only exception seems to be in the case of Homocool, which only sensitizes strongly when used in ammoniacal solution. Even though some kinds of plates may withstand the effects of the ammonia bath, the majority of brands of plates (and films) yield much better results when treated in a bath free from ammonia.

Hübli recommended dye baths of alcohol with water, which have indeed proven themselves exceedingly useful. In so far as the alcohol is concerned, denatured wood-alcohol may be satisfactorily employed. If the dye bath, after use, is stored in a tightly stoppered container, it remains serviceable for a number of months, when used in the dark, and only requires reinforcement, by the addition of a small amount of dye solution 1:1000, after being used many times. Plates (or films) bathed in alcoholic solutions of the Isocyanines and dried without washing can be kept for a long time (this refers to the sensitive material with which König experimented—Ed.) and are absolutely free from fog, streaks or spots. The keeping qualities, depend, in the first place, upon the virgin emulsion. Freshly sensitized with Pinacchrome or Pinacyanol all kinds of plates experimented with by the author (König) worked cleanly; some showed a slight veiling after only four weeks; others, as for instance Lumiere plates, were still free from fog at the end of 6 or 8 months. The result of these experiments shows that washing is by no means so necessary as is often claimed—by Miethe amongst others.

"Washing is therefore useless because water does not remove the strongly basic Cyanines and Isocyanines from the gelatin layer in the author found that the Chloride and Sulphate of Cyanin, which are readily soluble in water, were as little capable of being washed out of an emulsion as the comparatively insoluble iodide. With basic dyes, such as Phosphine, Acridine-yellow, Flavoein or Isoquinolin red, the Isocyanines and Cyanines may be mixed, without special precautions, in any proportion.

"But if an Isocyanin or Cyanin solution is mixed with Erythrosine an insoluble salt is precipitated, which indicates a combination of the basic Cyanine with the acid (dye) Erythrosine. If, however, the Cyanin solution is added to a saturated Erythrosin solution, the mixture remains for the most part clear. For instance, 2 c.c.m. of Pinacchrome solution (1:1000) can be added to 2 or 3 c.c.m. of Erythrosin solution (1:500) in 200 c.c.m. of water without getting a precipitate. The red-sensitiveness of plates treated with this mixture is much inferior to those treated with pure Pinacchrome, the green-sensitiveness is also not improved.

*(To be continued next week)*

Wants Books on Emulsion Making

C. H., New York City, writes: "As a subscriber I have read your articles in the Camera Department with pleasure and profit. I have cut them out and put them in a looseleaf binder for ready reference.

"I wish to ask you if you know of any book or books on Gelatine Emulsion making. All I can find is Abney's emulsions, but that is dated 1886. I would like a modern book on it.

"I was emulsion maker in Paris at the time Abney's book was written, but would like to read up something modern on the subject.

"Is there anything up to date? With many thanks for your interesting article."

In reply:

While the study of the emulsification of silver haloids in gelatine is undoubtedly an interesting one, the literature on the subject has never been extensive. Abney's book, "Photography with Emulsions," is an old friend of ours, and is perhaps as satisfactory a history of gelatine emulsion as one could wish for. The correspondent is advised to consult a copy of Abney's "Instruction in Photography" (second edition in the "Photographic Bibliography"), where some further data on emulsion making is to be found. It is doubtful, however, if the information in Abney's "Instruction in Photography" is anyways more up-to-date than the text of his earlier work on emulsions.

*"Photo Rorr.," 1905, P. 299.*

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What is generally conceded to be the best work on gelatine emulsions is Eder’s—“Die-Grundlagen der Photographie mit Gelatine Emulsionen,” published by W. Knapp, Halle a/S, Germany. This has gone through several editions; the last of which, according to our recollection, appeared in 1902. This work is of course unobtainable at present.

While the preparation of light-sensitive photographic compounds is undoubtedly an interesting chemical study, it should be pointed out that experimenters along this line can hardly expect any reward save the pleasure of the work.

In the works of the photographic manufacturers, the technique of emulsion making, and consequently the quality of the product, has far outstripped the science of even the best text books upon the subject, so it is practically impossible for workers, upon the experimental scale, to produce photographic materials that are in any way comparable to the market variety.

A much more profitable field of study for the ambitious photographer is the study of sensitometry. One does not go far along this line without seeing how scientific methods make possible the accurate estimation of the properties and limitations of light sensitive compounds, and the acquisition of such knowledge cannot fail to make the student a better photographer.

Those who are chemically inclined will surely find much interesting data in the books and papers upon Sensitometry, which we recently reviewed (“Photo Bibliography”) in the Camera Department. Professor Bancroft, for instance, has much to say on emulsions and their characteristics in his interesting articles; “The Electrochemistry of Light” and “The Photographic Plate.” Another good article, which treats of dry plate manufacture in comprehensive fashion, is: “The Photographic Industry,” by Dr. C. E. K. Mees, J.I., Soc. Chem. Ind., Vol. 31, page 307 et seq.

Brentwood Theatre, Garrick, Pa., Soon to Open

Among the new theatres under course of construction, the Pittsburgh branch of the United Theatre Equipment Corporation reports, is the Brentwood which will be ready for occupancy in a few weeks. Plans for this theatre were designed upon the latest and most approved methods known to the business.

The ventilating system, seating accommodations, and sanitary equipment are such as to meet with the approval of the most exacting.

Mr. M. Bluestone, proprietor, has purchased through the Pittsburgh branch, two new Powers 6-B machines with a Caille Ticket Seller and Ticket Chopper.

The Pittsburgh branch also reports the sales of two style “S” Simplex machines to the Elite theatre, at Homestead, Pa.

Simplex machines appear to be in wonderful demand throughout the Pennsylvania territory, due to the combined effort and good team work of their representatives.
MUSICAL SUGGESTIONS FOR MUTUAL PICTURES

BY TERRY RAMSAY

THE exhibitor realizes that proper music is valuable in making his show "Go over big." The music is being arranged for him properly cued to the production and yet many exhibitors still shy at the using of these cue sheets.

"In this attitude of being afraid of the cue sheets," said Joseph O'Sullivan, The Mutual Music Man, "The exhibitor is losing track of the full value of the service which is being offered to him."

"The one aim in planning the musical cues to accompany the Mutual Productions is to simplify this part of the program both from the standpoint of the musician and the exhibitor. To help keep down the expense we try to use the same music over again for the following features so that the first expenditure may seem large, the foundation of a musical library is then laid and the next time there will be less to buy and so on until a very comprehensive library is built.

"We also make an effort not to cue the pictures too closely—that is not have the music change with every scene, but choose some theme which will be appropriate for a longer period, two or three minutes if possible which makes it less difficult to follow. The music is arranged so that there will not be too many changes and at the same time it will catch and carry along the spirit of the story."

"In selecting the music we are careful to list not only the title of the piece, but also the tempo, so that if the musician has not in his library or cannot obtain the music specified, he can substitute something of the same character. Also we select music, which while of the best class—is well known and melodious, music with which the player and the ordinary audience will be familiar."

"The one idea is to make the cue sheet as simple and yet as effective as possible for only in this way can the exhibitor and musicians get the utmost value from this service."

--HEART AND SOUL--

(From De Luxe Production)

Theme for "Drummond" Dramatic Agitato by Becker

Love Theme "Serenade" (3/4 Moderato assai) by Karganoff

1—"Cuban Serenade" (Cuban Characteristic) by Purter until—T: "The owner of the plantation."
2—"Dew of Evening" (Melodious Andante Moderato) by Lokey until—T: "The years pass happily."
3—"Sweet Love" (Concert Dovateo) by Violletted until S: "Alligator in view."
4—"Second" (Animato Movement) from "Adoration" by Barnard until—T: "I'm looking after young man."
5—Repeat "Sweet Love" (same as Cue No. 3, until—T: "Fuel added to the Croft servant."
6—Repeat same as Cue No. 4 until—T: "A busy day in the Croft servant's office."
7—"Evening Breeze" (Allegretto light) by Langey until—T: "Jess arrives on horseback."
8—Short Organ to action until—T: "Drummond's turpentine plantation."
9—Drummond Theme until—T: "Flashback to porch scene."
10—Short Organ to action improve on Love Theme until—T: "Chant played by a bonnet."
11—"Love Song" (Melodious Andante Moderato) by Purter until—T: "Love seeks in vain."
12—"Love Theme" Tympany Rolls during scene "Little Monkey With Kids" —T: "Love you."
13—Continue with ad. lib. Tympany Rolls until—T: "Jess—dearest, I love you."
14—Continue to action until—T: "The fight on the road."
15—Agitato to action until—T: "Missy—he killed my father."
16—Continue pp until—T: "Guard him as you would."
17—The Swan (3/4 Andante) by Saint Saens until—T: "It was just as." 18—Love Theme ff until—T: "The Sacrifice."
19—Love Theme ff (Agitato Moderato) by Flager until—T: "As the climax of his ruthlessness, etc."
20—Organ to action until—T: "At the Derby Plantation."
21—Organ to action short scene until—T: "The tide of rebellion."
22—Caba Libre" by Armand until—T: "Drummond—he goes to Derby—Play only to moderate movement, and if too short repeat Furtive Movement."
23—"Lion Chase," Grand Gallop by Koelling until—S: "Drummond talking to Derby."
24—Continue pp until—S: "Jess pleasing with Drummond."
25—Agitato to action until—T: "Guard him as you would."
26—Organ to action (short scene) until—T: "I don't want her dance for me."
27—Good Hawaiian Hula Dance until—T: "Interior of room."
28—"Atmosphere" (3/4 Andante) by Zamecnik until—T: "Well I've been waiting to get."
29—Repeat Hula Interior—S: "Drummond gets up from floor."
30—Under the Leaves" (4/4 Pop Agitato) by Thomo to concert pp or ff until—S: "Shots are fired."
31—Produce effect followed by—T: "Long Hurry watch shots until—S: "Jess and Bess in bushes."
32—"First Movement only from Herodidal Pant (4/4 Moderato Mysterious) by Massenet until—T: "On the Croft Plantation."
33—Drummond Theme until—T: "John I lied to you."
34—Love Theme until—S: "Flashback to fire scene."
35—Continue with ad. lib. Tympany Rolls until—T: "They're headed for me."
36—Repeat "Lion Chase" by Koelling (same as Cue No. 25) until—T: "I'd rather die than under these ropes."
37—First 8 bars of the Star Spangled Banner followed by—S: "Short Organ to action until—T: "American Troops in view."
38—"Allegro" by Bach to action pp or ff until—T: "The fight."
39—"Earl King" (Heavy Dramatic Agitato) by Liszt Schubert during interior scenes until—T: "At dawn."
40—Continue to action until—S: "Drummond gets up from floor."
41—"Drummond Theme until—S: "American Troops in view."
42—"Heavy Agitato to action until—S: "Jess strikes Drummond."
43—"Produce effect there."
44—"Silence until—T: "Exterior scene."
45—"The Earl King" (Heavy Dramatic Agitato) by Liszt Schubert during interior scenes until—T: "At dawn."
46—Continue ff until—T: "Dramatic call."
47—Watch call followed by—S: "Stars and Stripes Forever," March by Sousa and very quick until—S: "It's the Drummond gets up from floor."
48—"Drummond Theme until—S: "American Troops in view."
49—Continue to action until—T: "Guard him as you would."
50—Continue ff with ff Tympany Rolls until—S: "Hands up."
51—Continue to terminate scene with Jess and sister Neil just before—it was for Bess, etc.
52—Love Theme until—S: "End."
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Music Score for “The Submarine Eye”

A SPECIAL music score has been arranged by M. Winkler with the assistance of Mr. J. C. Springer for “The Submarine Eye,” the Williamson Brothers great Subsea Drama, now playing at the Liberty Theatre, West 42nd street, New York City.

Two special themes have also been composed for this score by M. L. Lake, and are published and obtainable from Carl Fischer, Cooper Square, New York. The first theme is entitled “A Deep Sea Romance,” an exceptionally melodious love theme, the second is entitled “Fourteen Fathoms Deep,” which depicts an undersea tragedy.

“A Deep Sea Romance,” an exceptionally melodious love theme, the second is entitled “Fourteen Fathoms Deep,” which depicts an undersea tragedy.

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BUILDING AND FURNISHING

La Grande Theatre Up-to-the-Minute

Conneaut, Ohio, may well be proud of the La Grande theatre, one of the finest, most modern fireproof motion picture theatres in the state of Ohio. This theatre, without a doubt, is one of the most uniquely constructed theatres to be found in a small town.

The La Grande is owned and operated by J. C. Flack, who has had the theatre ever since its opening, during 1916. The plans and specifications for the construction of the house were drawn up by J. L. Wilson of Ashland, Ohio.

The theatre has a 45-foot frontage and a depth of 100 feet. It is constructed of concrete and steel, with a Canton rug brick front; trimmings are of white stone. The lobby is 22 feet wide by 12 feet deep. Above the entrance to the lobby is an elaborate glass marquee which is studded with stained glass. The decorations in the lobby are of green, mahogany, and white. The doors leading into the theatre are finished in mahogany, large French plate glass mirrors having been set into them. The semi-direct lighting system is used here. Display frames in which stills of the current and coming productions have been posted adorn the lobby. The box office is to the right as one enters.

The interior of the theatre is also neatly decorated in green glass tint; woodwork is of mahogany. A Berger steel ceiling has been installed here. The semi-indirect lighting system is used in the interior; the fixtures, being of the dome style, are studded in the ceiling.

The theatre has a seating capacity of 500; the opera chairs are everything that can be desired for the comfort of the patrons and were furnished by the American Seating Company of Chicago. The chairs are finished in silver gray, upholstered in green leather on the seat and back.

A steam heating system used in conjunction with a five-foot Bical fan, this fan being able to handle 10,000 cubic feet of air per minute, keep the theatre at an even temperature.

The projection room is equipped with two Power's 6B projectors, motor driven. The length of throw is 76 feet onto a Mirror screen. The projection is in charge of Raymond Carr, who deserves much credit for the results he has obtained. The theatre has its own electric plant, which consists of a 25-H.P. Poos gas engine and 10 K.W. direct current generator, which was manufactured by the General Electric Company.

The floors throughout the house are cement, the one in the lobby being of tile. A few of the many other attractions that make the house so popular are that it is absolutely fireproof, has a drinking fountain with circulating ice water, and the rest rooms provided for the ladies and gentlemen.

The music for the picture is provided by a four-piece orchestra, which is capable of handling the most difficult classical music with perfect ease.

Triangle, Metro, Selznick, Mutual and Paramount programs are used to make up the daily attractions. There are five performances daily, consisting of from five to seven reels each. The admission price is ten cents for both afternoon and evening performances. Clara Kimball Young, Douglas Fairbanks, Charlie Chaplin, "Fatty" Arbuckle and many other stars are popular here.

The theatre being located in the business district of the town, newspaper and billboard advertising are used extensively, and also special stunts are pulled.

Harkness Theatre a Model House

In Clyde, Ohio, is to be found one of the most modern and best equipped motion picture theatres for a town of its size, namely the Harkness theatre.

The Harkness theatre, which is owned by E. D. Harkness, has been leased for a number of years by E. S. Nichols, is operated under the management of Mr. and Mrs. E. S. Nichols.

The Harkness first threw open its doors to the public on October 24, 1915, shortly after its completion, and through the earnest endeavors of the management to give its patrons the best—and only the best, the theatre has enjoyed two successful seasons and is now entering on its third.

The plans and specifications for the construction of the house were drawn up by J. Shively, an architect, with offices at Fremont, Ohio. The dimensions of the house are 33 feet in width by 90 feet in depth, and it is constructed of concrete block with a Canton Glazed brick front, whitemarble being used for trimmings.

The lobby, which measures 12 feet in width by 20 feet in depth, is in the center, a small store being on either side of it. The lobby is finished in white Vermont marble, and cream color, the marble running to the height of about 5 feet. Several display frames adorn the walls of both the lobby and front of the theatre, these taking one and three sheet posters and photographs. Brass railings have been used here, this adding to the cheerfulness of the already attractive lobby. The doors leading into the theatre are finished in mahogany. The box office, which is to the right as one enters the lobby, measures 5 feet by 6 feet, and is Mrs. Nichols comfortable repose.

The interior of the theatre is neatly decorated, although it is kept within the limits of simplicity. The walls are tinted a yellow which gradually fades into a cream color. The Berger Manufacturing Company installed a steel ceiling which is simple in design and fireproof.

The theatre is lighted by the semi-indirect lighting system, the fixtures being of chain-suspended opalescent glass bowl type and...
is heated by steam used in conjunction with an indirect ventilating system.

The seating capacity of the house is approximately 300; there being 225 orchestra seats and several boxes which will accommodate 25 people. The opera chairs were furnished by the Grand Rapids Manufacturing Co., the chairs in the boxes are of Austrian make.

The projection room, which in charge of Robert Gravin, is equipped with two Motograph projectors, 1916 models, motor driven and a Hertert Converter. The length of throw is 77 feet onto a Silver Fiber screen. The screen when not in use is hidden from view by a handsome velvet curtain.

The music for the picture is furnished by a small organ and an Adam Schaff player piano. Pathe, Paramount and Vitagraph share the honors of the weekly program. There are two performances daily consisting of five reels each. Admission prices are five and ten cents except on Sundays when all seats are ten cents.

The management co-operates with churches, schools, lodges, clubs, etc., giving benefit performances for them. On Wednesday, May 30, Décorration Day, a benefit performance was given to the Boy Scouts of Clyde and this proved a tremendous success.

The theatre advertises extensively in the two weekly newspapers which are published in Clyde, also distributes programs among its patrons. Marguerite Clark, Baby Marie Osborne, Pearl White, Dustin Farumn, John Barrymore and Creighton Hale are among the stars which have proved to be money-getters. Annette Kellerman, “The Battle Cry of Peace” and “War Brides” played to capacity houses here.

“Cico Toodles” Disclosed as Advertising Idea of Cahill-Igoe

THE identity and objective of Cico Toodles has been established. The picture of this kewpie-like little kiddy, with a cowlick and pair of wooden feet, has been appearing throughout film advertising for the past several weeks causing much mystery and speculation as to his purpose. Every advertisement in which this queer little character appeared bore nothing but the cut of his smiling self on the march, and following a cryptic sign that merely said, “To The Movies.”

Back of Cico Toodles is the enterprising firm of Cahill-Igoe, of Chicago, program printers, and ally of the exhibitor. In their print shop at 117 West Harrison street, Cico was born and christened and his object in the life of thirty weeks that is being planned for him is to benefit the exhibitor. “To keep ’em coming” for the exhibitor is the sworn aim of his short career. And here is how Cahill-Igoe plan to put Cico Toodles on his job.

They have printed thirty sets of cards. Each one of these sets contains a colored drawing of Cico with his smile, cute cowlick and wooden legs. Garbed differently is he in every set, but always with his little wooden feet stepping out and obeying the dictates of the sign, “On to the movies.” The cards of every set will have printed on them a well-known nursery jingle, but always with the last two or three lines switched into a rhyme to suit the purposes of the exhibitor.

The idea behind it all is to furnish these cards to the exhibitors who contract for them. They will be instructed how to use them in the best way to increase their respective clientele. The cards in each set are to be given to children and adults attending the theatre each week. The first card, it is almost guaranteed, will bring them back for the rest in the series. Albums attractive in design will be furnished the exhibitor at a nominal cost. These can be either given away or sold to the patrons. This is thought to be one of the features of the proposition. An album and the first card of the set in the hands of a patron is a start that is expected to bring them back each week until the finish.

Nothing is being neglected by Cahill-Igoe to put these cards within easy reach of every exhibitor in the country. Many exchanges will be furnished with the sets every week, and those exchanges not having them on hand will order them on request. All or part of the thirty weeks’ service may be contracted for.

To each exhibitor contracting for them will be furnished a complete lobby display of posters fully explaining the stunt. On one side of this two-sheet poster will be a large colored picture of Cico Toodles. On the other side will be a reproduction of most of the cards in the series.
The Kids in Your Neighborhood Go to the Movies
Who Gets Their Money—You or Your Competitor?

Do you realize that thousands of exhibitors in the United States have greatly increased the earning power of their theaters by making friends with the kiddies? If you let someone else take the children's trade away from you, you not only lose their nickels and dimes, but the nickels and dimes of their fathers and mothers and sisters and brothers, because where the kiddies go their parents go.

Each ring comes packed in a neat envelope, bearing the name and address of your theatre. If you want to see your business begin to jump, let us hear from you at once.

Prices on request
CAHILL IGOE COMPANY
117 W. Harrison St., Chicago, Ill.

Ten Per Cent Wage Increase Is Given Westinghouse Employees

THE Westinghouse Electric & Mfg. Company has just announced the granting to its employees of a further advance in wages, effective May 16, amounting to 10 per cent. This will affect all of the workmen in the shop and practically all of the office force, except a few of the higher salaried employees.

This is one more of a number of raises in wages granted to the workmen of the shop, which raises represent a general increase, in a period of two years, of practically 40 per cent. This is one more of a number of raises in wages granted to the workmen of the shop, which raises represent a general increase, in a period of two years, of practically 40 per cent.

The Westinghouse Electric & Mfg. Company has also subscribed for a number of Liberty Bonds, which it offers to its employees, permitting them to pay for same in small monthly or semi-monthly installments.

Statement from Independent Movie Supply Co.

J. Theodore Feigus, formerly manager of the Exhibitors Poster & Supply Co., has now associated himself in the capacity of sales manager, with the Independent Movie Supply Co., of 729 Seventh Avenue. This is the first move made by the Independent in introducing their new sales campaign, throughout the country, and in retaining the services of Mr. Feigus, they consider that they have procured a man who will be of unusual service.

DIRECTORY OF NEW THEATRES

ARIZONA

Manager Dave Burshen of the California Film Exchange reports a new cinema in construction at Yuma, Arizona, which will be known as the Elite. Earl Sikes is the builder and will be the manager. Earl Sikes spent a part of this week in Los Angeles purchasing equipment and made arrangements for the exclusive showing of Bluebirds in that territory.

A new 350-seat house at Somerton, Arizona, built by W. A. Gilmer and Mr. F. Carmon, was opened May 26th with a Bluebird subject furnished from the Los Angeles Exchange. The theatre has been named the De Luxe.

CONNECTICUT

Plays have been completed by Architect H. H. Becklin for a moving picture theatre and stores to be erected on Park street, near New Park avenue, Hartford, for N. J. Antasch. The building will be 43 x 136 feet, two stories high and basement, with pressed brick and terra cotta front, galvanized iron cornice and cornice and slag roof. The first story will be arranged for two stores and lobby and vestibule of the theatre, second floor will be arranged for a large pool and billiard room, 41 x 60 feet. These will have metal ceilings. The theatre entrance aisles will have composition floor with hollow tile partitions between the stores and lobby. The theatre will have a seating capacity of about 1,000 and will be provided with steam heat, vacuum cleaning system, electric wiring and ornamental plaster work.

Macdonald is soon to have a new theatre with a seating capacity of at least 1,500 people. Details of the project will not be made public for a few days, as those who will finance the undertaking prefer not to announce their plans at this time. It is known, however, that plans are now being prepared and that the building will be centrally located. Although the theatre will be primarily a moving picture theatre, it will also be equipped for vaudeville or shows, those back of the movement being the opinion that the theatre is not far distant when getting the attention of the people of the city.

The town at present has only two theatres in operation as the Palace has not been opened since the fire a few weeks ago. The seating capacity of the present theatres do not total 2,000 and there are many times when both are taxed to capacity.

ILLINOIS

The Henry building at Princeton, just west of Haag's grocery, is being put in shape and the interior fitted up for a moving picture house. A. R. Henry will change locations and in the new place will have better ventilation and a larger seating capacity. He will continue the Paramount pictures.

INDIANA

New Castle will not suffer for lack of "somewhere to go," even if the city park is not ready for use this year. Plans are being made for one place now in operation where moving pictures are shown, there will be two more in a very short time. The building which is at present erected at the corner of 18th street and Main has been leased by Ralph Brayton, who will conduct a movie therein. This building is 22 x 92 feet in size, and is almost complete.

A fine new brick building is being built south of the depot next to the Elgin Bank. Millard, it consists of three nice rooms and will be finished will be occupied by a restaurant, a moving picture show and Alfred Henry's barber shop.

MARYLAND

The McHenry theatre, located on Light street, near Cross, Baltimore, was opened a few days ago. Harry W. Webb is president of the Southern and Western Amusement Company, and it is due to his untiring energies that this picture house is now open to the public.

MICHIGAN

Charlotte is to have another movie theatre. William Oild has secured the former Temple theatre and the place is being remodeled, redecorated and put into first-class shape, and he has purchased two of the latest models of moving picture machines and so far has contracted with three film com-
panies and will run a ten-cent show house. He has installed a new curtain, put in a new generator set for direct lighting and will have an up-to-date house.

James H. Kerr, manager of the Maltz Opera House, Alpena, reports the contemplated rebuilding of the theatre to render it suitable for showing pictures.

MINNESOTA

The remodeling of the building on the corner of First street and Central avenue, Duluth, to be occupied by the Unique theatre, will be commenced about June 1, according to Manager Crockett Brown. The roof of the present building will be raised and an addition built in the rear, and which, when other details are finished, will give Nashwauk a first-class show house.

MISSOURI

Contracts were signed last week by the Melba Amusement Company for the erection in St. Louis of a new $30,000 vaudeville and motion picture theatre, which will be the largest of its kind in the city, the ground floor alone having a seating capacity of 1,450. The structure will occupy the corner of Grand avenue and Miami street.

MONTANA

The new Bijou theatre at Butte, built and managed by the Greater Theatres Company of Seattle, was opened recently with the Artcraft Picture subject "The Poor Little Rich Girl" as the important feature of the bill. The house will be under the management of Claude V. Stewart, one of the organizers of the firm of Jensen and Von Herberg, which was succeeded by the Greater Theatres Company. In the building and furnishing of this 1,650-seat house no expense was spared in any particular. It is modeled after the Liberty theatre at Seattle, and is very elaborately finished throughout. A Hope Jones instrument was installed, and music is also furnished by a fourteen strong orchestra. The architect of the building was O. E. Ryan of Seattle, and Oliver G. Wallace has been engaged to supervise the music and operate the pipe organ. Girl ushers in blue and gold uniforms, a colored maid in the ladies' rest room, and a Japanese girl who serves tea during matinees to the ladies, make up the rest of the color scheme for the house. The building occupies a piece of ground 120 feet square, and in addition to having twelve storerooms on the first floor, a big restaurant in the basement, has thirty-two offices in the building. On the opening night Manager Claude Jensen was arrested on two accounts for blocking the traffic in front of the theatre.

NEBRASKA

The contract for the building of the new theatre at the corner of Lincoln avenue and Fifth street, York, has been let by E. B. Woods to J. W. McGinnis. Much work on the new structure will begin at once. McGinnis of Lincoln, architects, have made the plans and specifications which indicate a beautiful theatre. J. W. Bangle & Son have already laid the entire building for a term of ten years. The building will be 100 feet long on Fifth street and 60 feet wide on Lincoln avenue.

N.OVA SCOTIA

The Academy of Music, New Glasgow, has joined hands with H. C. MacNeil and associates who have just opened a motion picture theatre in Trenton. Besides this, they have purchased a Catholic Society Hall there. While details of your début nights, and we will send you a remittance.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.

4 PAGE GRAVURE PROGRAM

that will individualize your theatre, size 8 1/2 x 11 inches. Front page contains a beautiful picture of the head of a leading player (lady) which covers entire front, leaving a small space for the name of the theatre. Patron will certainly carry this picture home. You won't have so many of these programs from your floor. "22 BIG NAMEs NOW READY. Your local merchants would gladly buy space on back cover, thereby establishing a House Organ for your theatre without any cost to you. Write for specifications. Please state weekly requirements. A flat low price irrespective of quantity is guaranteed if used weekly.

LARGE AND COLORED PICTURES.

Size 22 x 28 7/8 each. Size 11 x 14 2 4/5 each. 250 PHOTO POST CARDS 82.00 per thousand. Made up by a process that has the appearance of a real photograph, PHOTOGRAPHIC, size 8 1/2 x 10, all the prominent players in different size, 99.00 each.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.

12th floor, CANDLER BUILDING.

Send for catalogues of over 600 players and specimens free. Write us giving details of your show business, and we will send you a remittance.

We have secured good advertisers to talk to YOU. Listen to them!

SILVERTON, COLORADO, May 21, 1917.

Mr. J. H. Halberg: "I have my Halberg Motor-Generator installed, and I want to tell you it is a 'peach.' I get a perfect light at from 35 to 40 amperes, and it adds 0% to my picture. All the 'juice' men here gave it the once over, and all said it was the best little unit they had ever seen. You may consider this a big compliment, Mr. Halberg, as we have some of the best electricians in the country here in this town."

"(Signed) L. HAAS, Mgr."

You need the

**Hallberg 20th Century Motor Generator**

to change your alternating into direct current, and produce the best light on your screen.

Made in three sizes: 20 to 40 amperes for one arc, 30 to 70 amperes for one or two arcs, 50 to 130 amperes for one or two arcs.

Write to nearest service station of the U. T. E. Corp. for complete information.

The Better M. P. Machines, Carbons, in fact "Everything for the M. P. Theatre but the film" will be found at these offices.

**KEEP COOL:** Get a Polar Cube Fan. Operates either alternating or direct current. Six inch blade. It's a wonder.

Only $5.00. For sale at all

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Cleveland, OHIO

314 Columbia Bldg.

CINCINNATI, OHIO

128 Opera Place.

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572 Seventh Ave.,
115 East 23rd St.

DETROIT, MICH.

409 E. Grand Blvd.

KANSAS CITY, MO.

310 Walnut St.

OMAHA, NEBR.

12th & Harney Sts.

OMAHA, NEBR.

12th & Harney Sts.

INDIANA

CHICAGO, ILL.

572 Seventh Ave.,
115 East 23rd St.

DETROIT, MICH.

409 E. Grand Blvd.

KANSAS CITY, MO.

310 Walnut St.

OMAHA, NEBR.

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WE MUST GET TOGETHER AT THE JULY
EXPOSITION AND CONVENTION
WE MUST WORK OUT OUR OWN SALVATION
DO NOT DWELL ON
"THE MIGHT HAVE BEEN"
AND WEEP AFTER IT IS ALL OVER, BUT
BE THERE!
SEE THAT WE PICK THE RIGHT ROAD, AND
LET'S ALL HAVE A THROUGH TICKET

THE MOTION PICTURE EXHIBITORS' LEAGUE
THE NATIONAL ASS'N. OF THE M. P. INDUSTRY
THE F-I-L-M CLUBS OF AMERICA
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WILL MEET IN COLISEUM BUILDING

CHICAGO—JULY 14-22
FOR SPACE IN THE
SEVENTH NATIONAL
CONVENTION AND EXPOSITION
M. P. E. LEAGUE OF AMERICA
APPLY TO
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EXPO. 1416 MASONIC TEMPLE
MNGR. CHICAGO
A TRADE ANNUAL

To Our Advertisers:—
Advertise heavily once a year in a year book

To New Advertisers:—
You can afford to advertise at least once a year in a year-around-number

The Convention number of Motion Picture News, contemporary with the Seventh Annual Convention of the M. P. E. L. of America, Chicago, July 14th-22d, will comprise a Trade Annual.

This Trade Annual will include data and other editorial matter bearing upon all branches and departments of the industry.

The latter will have a permanent reference value, making this issue of Motion Picture News a desk fixture with all its readers. This editorial matter, which has been in preparation for some months, will be the most complete and authoritative thus far issued in the field.

This Convention and Trade Annual issue will be dated July 28th. Advertising forms close July 14th.

Reservations should now be made for color advertisements, inserts and special positions.

Address: ADVERTISING DEPT.,
Motion Picture News,
729 7th Ave., New York City.
A Paramount Picture

FANNIE WARD
supported by a cast of noted players including Hobart Bosworth, Tully Marshall, little Billy Jacobs and Mabel Van Buren in
"UNCONQUERED"
a powerful Lasky drama of love and intrigue

Paramount Pictures Corporation
NEW YORK, N.Y.
Controlled by Famous Players-Lasky Corporation
JUNE 23, 1917

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Always in the lead

**Paramount Pictures**

First in quality of production, stellar "drawing power" and in the minds of the public.

Paramount Pictures Corporation

401 East 53rd Street, New York, N.Y.

controlled by Famous Players-Lasky Corporation


VOL. XV-NO. 25

PRICE 10 CENTS
BLUEBIRD
PHOTOPLAYS PRESENT
FRANKLYN FARNUM
IN "THE CAR OF CHANCE"
WITH BROWNIE VERNON
A WHIRLWIND DRAMA OF LOVE AND HIGH FINANCE
BY WALDEMAR YOUNG
DIRECTED BY WM. WORTHINGTON
"A Paramount Picture" is a phrase that has come to have a special meaning to the motion picture patron.

It is the name of distinction—the mark that separates the great screen masterpieces from the photoplays of mediocrity.

Back of every Paramount Picture and Paramount Star are five years of successful quality picture-making and equitable business-like distributing.

The combination of the Paramount Picture, the Paramount Star, and Paramount Service, represents the utmost in production, screen personality and organization.

These three—Picture, Star and Organization—and the greatest of these is ORGANIZATION.

On August 5th, 1917

Paramount Pictures, Paramount Stars and Paramount Service will be available to all theatres. On that date—August 5th—Paramount inaugurates the selective "Star Series" plan of distribution.

The prestige of the Paramount name and the cumulative drawing power of Paramount Pictures and Paramount Stars are your assets.
Stars

Study the list, Weigh the names.

Mme. Petrova
Fannie Ward
Jack Pickford and Louise Huff
Vivian Martin
Wallace Reid
Ann Pennington
George Beban
Billie Burke
Pauline Frederick
Julian Eltinge
Sessue Hayakawa
Marguerite Clark

Unitedly — pictures, stars and service — Paramount offers the most powerful, popular and profitable attractions in the history of amusements.

Your box office records of past years tell you to act now — immediately — in arranging for the "Star Series" Service.
"To travel is to possess the World"

Ask your exchange to show you a Burton Holmes Travel Picture. It's all right to talk about Quaint Japan, the Wilds of China, Queer Korea, The Marvelous Rocky Mountains — but that sounds like a scenic when these are actually personally conducted tours, in picture form, photographed cut, assembled, and titled, by Mr. Burton Holmes.

The most peculiar and useless hat in the world, the Parsee Helmet. Breathless and stiff, made of oil cloth with shiny gold spots. It offers little or no protection against the Indian sun. It was forced on the Parsees by the Hindoos 1,200 years ago and is supposed to indicate the hoof of the sacred cow pressing on the head of the wearer. Ask the Paramount Exchange to show you one of the new "India" releases.

If you like the "News," write our advertisers; if not, tell us.
"I Can cure you!"

I've got the only original safe and sound honest to goodness dead or alive sure-fire remedy for "blues." Its name is "The Rough House" and it is. I positively guarantee to make anything laugh from a mummy to a sphinx.

(Signed)
"Fatty" Arbuckle.

Released June 25th

Presented by Jos. M. Schenck
"Open booking" Paramount Exchanges

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

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
Century Comedies Present

Alice Howell

in the sensational feature comedy success

"Balloonautics"

Directed by J.G. Blystone

WRITE OR WIRE FOR OUR NEW STATE RIGHTS PLAN

IT'S A WINNER

We have secured good advertisers to talk to YOU. Listen to them!
A Round-up of Thrills and Laughter

DOUGLAS FAIRBANKS

in his latest sure-fire hit
‘WILD AND WOOLLY’

By Anita Loos--Directed by John Emerson

From Story by H. B. Carpenter

A typical Fairbanks play of rapid-fire theme that offers the energetic Douglas the scope of the great plains as his stage. Never before has the athletic idol of the screen had such opportunities to disclose a wealth of rib-tickling incidents as well as dare-devil feats that will draw the breath of the most placid audience. Bubbling over with the Fairbanks spirit, namely,—life, laughter and thrills, THIS PICTURE IS ONE POSITIVE ASSURANCE OF TURNAWAY BUSINESS.

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Released June 24th by

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Avrilza, Pres.; Jesse L. Lasky, Vice-Pres.; Cecil B. DeMille, Director General
MARY PICKFORD
In the great American patriotic photoplay released for Independence week

"THE LITTLE AMERICAN"
by CECIL B. DE MILLE and JEANIE MACPHERSON
Produced by
CECIL B. DE MILLE

Released by July 2, 1917

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE.
NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

James Curran, Pres.; Jesse L. Lasky, Vice Pres.; Cecil B. DeMille, Director General
A SUPREME PRODUCT, BACKED BY 100% SERVICE, GIVES EXHIBITORS THE UTMOST IN BOX-OFFICE VALUE

"The Vitagraph Company has the most complete and reliable system of supplying advertising and advertising helps promptly, and delivering film subjects, of any exchange with which I have ever done business. This co-operation has been the cause of many extra dollars coming into my box office for Vitagraph subjects which I have shown."

F. P. Woda, Manager, Orpheum Theatre, Cleveland, Ohio

GREATERT VITAGRAPH

J. STUART BLACKTON AND ALBERT E. SMITH PRESENT EARLE WILLIAMS WITH DOROTHY KELLY IN "The Maelstrom"

A STORY OF A MEETING IN A FOG THAT CARRIED IN ITS WAKE AN ASTONISHING TRAIN OF ADVENTURES

A FIVE PART BLUE RIBBON FEATURE

by Frank Froest

Directed by Paul Scardon

"They've hounded her long enough for your sake. It's your turn to pay now!"

DOROTHY KELLY WITH EARLE WILLIAMS IN "The Maelstrom"

CURRENT BLUE RIBBON FEATURES

ALICE JOYCE and HARRY MOREY in "The Question"
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ANITA STEWART in "Clever's Rebellion"
EARLE WILLIAMS in "The Hawk"

MARY ANDERSON and ANTONIO MORENO in "The Magnificent Meddler"
PEGGY HYLAND and MARGARET MACDERMOTT in "The Sixteenth Wife"
EDITH STOREY and ANTONIO MORENO in "The Captain of the Grey Horse Troop"
ALICE JOYCE and HARRY MOREY in "Her Secret"

GET THE VALUE OF THIS:
"Never Mind the Weather—It's VITAGRAPH Night!"

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
"Do Your Bit"  
FOR YOUR COMMUNITY—
FOR YOUR COUNTRY—
FOR YOUR THEATRE—

Show- Thomas Dixon's
Mighty War Drama

"The Fall of a Nation"

It is crowding houses everywhere and rousing the masses
to the kind of enthusiasm the Nation needs to-day.

SPECIAL MUSICAL SCORE by VICTOR HERBERT

GREATER VITAGRAPH

If you like the "News," write our advertisers; if not, tell us.
Surely The Shoe Fits

Goldwyn

FRANK E. WOODS, a thoughtful factor in motion pictures and author of "The Spectator" column in The New York Dramatic Mirror, says in his article of June 9:

"Motion pictures will keep on improving. Having reached the limit of length, the producers will now improve in quality. Nothing stands still.

"Experience and the constant flow of new brains into the business can mean nothing but advancement . . . the late recruits are coming from the more intelligent of the public—the literary and the educated.

"It is this very fact—the coming of more enlightened brains into the field—that must tend eventually to crowd out the undesirables."

Goldwyn Pictures Corporation, with its imposing array of competent, brilliant and successful specialists, takes pleasure in repeating Mr. Woods' sane comments through the medium of an advertisement.

Goldwyn Pictures will reveal to exhibitors and the public what tremendous advances can be made in this most wonderful of the modern arts.
Goldwyn's Call To The Colors

By way of answering thousands of exhibitor inquiries, Goldwyn announces that its branches throughout America and the six branches of Goldwyn Pictures, Ltd., of Canada, will open for business immediately after June 15.

Our Goldwyn representatives go on duty on June 11. They will at once be in possession of our contract forms and be ready to inform exhibitors of our policies.

Each branch manager will be informed and equipped to talk rental prices.

In specific reply to one universally-asked question:

Exhibitors will not have to book six, or eight or three pictures of any one Goldwyn star to obtain the one picture of that particular star they really want for their patrons.

Goldwyn Pictures Corporation
16 East 42d Street, New York City
Telephone: Vanderbilt 11
William Fox Presents
The Greatest Female Impersonation in the World

Big Surprise Picture
From THE DRAMATIC MIRROR:
"POPPY" should draw for several reasons - the popularity of the novel, the box office value of the star, and the fact that it is a SELZNICK PICTURE.

THE MIRROR IS RIGHT ABOUT "POPPY": THE SAME IS TRUE OF THE OTHER SELZNICK PICTURES

NORMA TALMADGE in "POPPY"  A Vivid Life Story of a Wonderful Woman

HERBERT BRENON'S Presentation of the Immense Photo-Melodrama "THE LONE WOLF"

ROBERT WARWICK In a Thrilling Romance of Two Hemispheres "THE SILENT MASTER"

CLARA KIMBALL YOUNG In a Screen Version of America's Greatest Drama "THE EASIEST WAY"

THE BARRIER by REX BEACH The Struggle of Strong Men for Gold and a Woman

SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES BRANCHES EVERYWHERE
LEWIS J. SELZNICK Introduces

A NEW STAR

CONSTANCE TALMADGE

In a Drama of Laughter, Love and Tears

"THE LESSON" Direction CHARLES GIBILYN

SELZNICK PICTURES

SELZNICK ALWAYS PICKS BOXOFFICE WINNERS

SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES BRANCHES EVERYWHERE
WHOLESOME FILMS CORPORATION

Is Pleased to Announce —

Two delightful five reel productions, measuring up in every respect, to the new, wholesome ideals in motion pictures, for which WHOLESOME FILMS CORPORATION stands:

Everybody's Lonesome
(Now in Course of Production)

The Penny Philanthropist
(Now in Preparation)

Both are widely known works of the celebrated authoress

CLARA E. LAUGHLIN

These pictures, like all others to be released on the WHOLESOME PROGRAM, are clean and thoroughly enjoyable for young and old.

WHOLESOME One Reel Novelties

are coming soon. Something new—something revolutionary in moving pictures. Your patrons will be delighted.

WHOLESOME Films Are
Wholesome Entertainment

Watch for Further Announcements

Wholesome Films Corporation

M. J. Weisfeldt, Manager


Executive Offices: Consumers Bldg.
222 South State Street, Chicago

Miss Clara E. Laughlin
whose delightful novels are being filmed for release on the WHOLESOME PROGRAM

Thank You!

Our first announcements have met with such tremendous enthusiasm that we are “snowed under.” We are answering the thousands of letters and telegrams in the order of receipt. THANK YOU!

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
JACKIE SAUNDERS IS AGAIN A HOYDEN IN "A BIT OF KINDLING"

The week of June 18th another five-act, Jackie Saunders-Mutual Picture will be released. It is entitled "A Bit of Kindling." Once more Jackie is a typical tom-boy and has a role in which she can ramp about to her heart's content and the infinite delight of the picture fans who seem to like her best in this sort of characterization. Sherwood Mac-Donald directed the picture, which is from the pen of Douglass Bronston. The cameraman was William Beckway.

A Fascinating Star.

Jackie Saunders and her sunny personality seem especially made for the sort of plays like "A Bit of Kindling." In this picture the fascinating star wears boy's clothes and allows her golden curls to peep out through the rags of a slouchy hat. She enacts the role of "Sticks," a girl newsboy, who is forced to don boy's clothing in order to stand an equal chance with the opposition "newies." Good looking Arthur Shirley has the role opposite Miss Saunders as a young civil engineer, whom drink holds fast in its grasp. "Sticks" and the young engineer are thrown together by chance and a quaint attachment springs up between the two. So quickly length the engineer turns over a new leaf and applies himself to hard outdoor manual labor, "Sticks" does much to aid him in his struggle back to honest life. She offers his complete reformation only to see him snatched away, later on, by the pretty city girl to whom the engineer had been engaged for months. Then the wheel of Fortune revolves again and little "Sticks" falls upon happier times. She is adopted by a rich old gentleman who educates her properly and ultimately she emerges as a regular butterfly girl. And then—but your satisfied patrons will tell you better than we can how satisfactory is the end of this five-act Mutual Picture.

Fourth of Series.

"A Bit of Kindling" is the fourth subject of the Jackie Saunders Series of Mutual Pictures. Already released and now showing to big receipts are "Sunny June," "The Wildcat" and "The Checkmate." Ensure your theatre good summer business by booking the entire series now at your nearest Mutual Exchange.

Russell Working on "Weakness of the Strong"

William Russell of the American Film Company, Inc., has begun work on his next Mutual Picture, which will bear the title "Weakness of the Strong," Edward Sloman is directing.

Mutual Star Productions For June

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"THE DAZZLING MISS DAVISON" FEATURES MARJORIE RAMBEAU

A S THE fifth offering of the Marjorie Rambeau Series of Mutual—"Big Stars Only"—Pictures, Frank Powell presents "The Dazzling Miss Davison. This is an adaptation of Florence Warden's novel of the same title which has been read by hundreds of thousands of people. Mr. Powell himself directed it. It will be released in five acts the week of June 18th through all Mutual Exchanges.

A Mystery Story.

"The Dazzling Miss Davison" is a mystery story that keeps one guessing right up to the very end. Who is the dazzling Miss Davison is a question that will instantly occur to every one who witnesses the picture. She is a remarkably pretty girl—that is instantly evident, but what is her real occupation? Why does she appear and disappear in the most unaccountable manner? Who are the mysterious individuals she appears to be in communication with at frequent intervals? Why have they the authority to cause her to change her plans at a moment's notice? Is she an international spy of some kind? Is she a criminal? Just who and what is she? Every one of these questions will be raised during the run of the picture. And whether Miss Davison is finally disclosed there won't be one in a hundred of your patrons who will have guessed the answer. It's the kind of a picture that will cause a lot of comment—one of the kind that lend the critics to observe that motion pictures are constantly improving. The exhibitor who runs "The Dazzling Miss Davison" for several days will certainly discover that the word-of-mouth advertising will increase his patronage from day to day.

A Box-Office Asset.

Marjorie Rambeau, famous star of "Cheating Cheaters," who draws houses of $12,000 and $15,000 weekly at the New York theatres, is alone a box-office asset of untold value. When she appears in a picture like "The Dazzling Miss Davison" this value is still further increased. The week of June 18th is the release date of this, her latest picture.

Famous Rialto Theatre Runs All Gaumont Films

Manager Rothcup of the famous Rialto Theatre of New York City has paid a well deserved compliment to the Gaumont-Mutual subjects by arranging to run on his screen every one of the Gaumont single reels—"Tours Around the World," "Reel Life" and the "Mutual Weekly."
FRANK POWELL Presents

MARJORIE RAMBEAU

IN

"THE DAZZLING MISS DAVISON"

Five stupendous acts teeming with mystery, gorgeous frocks and unexpected complications. Released the week of June 18th.

"Marjorie Rambeau shows to great advantage. As a countess she is superb, as a hard working man's wife she is simplicity personified, as a factory hand she is just as sweet" says Motion Picture News in reviewing "The Debt."

In "The Dazzling Miss Davison" Miss Rambeau rises to greater heights. Her gowns alone are a revelation. The story bubbles over with surprises. This well known star's drawing power is as good as a bond at the box-office. Booking now at all Mutual Exchanges.


Produced by FRANK POWELL PRODUCING CORP.

Distributed by MUTUAL FILM CORPORATION
John R. Freuler, Pres.
E. D. HORKHEIMER Presents

JACKIE SAUNDERS

IN

"A BIT OF KINDLING"


"Story . . . Interesting; Star . . . Admirable; Support . . . Adequate; Settings . . . Suitable; Photography . . . Clear. The excellent dual role work will cause much comment among picture patrons. Jackie Saunders as two different individuals handles each role very well," says Exhibitors Herald of the last Jackie Saunders-Mutual Picture.

In "A Bit of Kindling" Jackie Saunders has another of those hoydenish, tom-boy roles that suit her sunny personality to a dot. Pack YOUR theatre with these joysome productions. Booking now at all Mutual Exchanges.


Produced by
E. D. HORKHEIMER

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, President
The Newest Mutual-Chaplin Special is

The Immigrant

Ask Your Nearest Mutual Exchange for date of release
CUB COMEDIES
Featuring
GEORGE OVEY

Next Subject
Released June 21
Jerry's Red Hot Trail

Book through any Mutual Exchange

DAVID HORSLEY PRODUCTIONS

How can an advertiser continue advertising? By giving YOU value.
HIS CANNIBAL WIFE
TILLIE OF THE NINE LIVES
JOVIAL JEAN OTTO

RELEASED JUNE TWELFTH
RELEASED JUNE NINETEENTH
LEADING THE LAUGHTER IN BOTH

DIRECTED BY H. DE LA PARELLE FOR

LA SALLE FILM COMPANY
AT ALL MUTUAL EXCHANGES
Read the Reviews
Or Ask Your Friends
Who Saw It

Was Privately Shown at the
RIALTO THEATRE
Wed., June 6th, 10 A.M.
Throbbing Human Interest

You will see humanity itself mirrored in Triangle Plays. You will see flesh-and-blood men, lovable, womanly women, appealing children, in scenes which envelop you in their vital, gripping realism. And you are held by it, because it is all so human.

Triangle Plays are woven of the threads of life itself. They are full of the warmth of actual human experience. That is why young and old, rich and poor—alike are moved by incidents shown and characters portrayed in Triangle Plays.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
Many a packed house is directly traceable to an advertisement in the "News."
William A. Mooney & Robert Bolling

Present

The most entralling photo drama of to-day

HATE

By
J. Walter Meade

A thrilling dramatic story based on the theme of prenatal influence.

A question that has been perplexing the medical scientists and sociologists of the world.

A story crowded with big vital thoughts that hit hard and ring with truth.

Seven parts of stirring drama, interwoven with a charming love story and a mother’s self-sacrifice for her boy, whom fate had made a victim of the heritage of hate.

Splendidly produced and acted by a notable cast.

Directed by
Walter Richard Stahl
STATE RIGHT BUYERS
HATE

The all powerful picturization of a tremendous theme. A giant problem that is confronting the human race. The production that will become conversation in every household. A production that will cause millions to think. A gigantic box-office attraction. Suspense! Surprise! and Thrills!

Write or Wire
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FILM CORP'N.
CANDLER B'L'D'G.
NEW YORK CITY

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CAMPAIGN
"ON TRIAL"

Elmer L. Reizenstein's enormous success which ran for two years at the Cohan & Harris Theatre, N. Y.

Picture produced by ESSANAY CO. under the personal supervision of GEO. K. SPOOR. Directed by JAMES L. YOUNG

Can be booked by you through our franchise holder in your territory

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Good For First National
Good For You!

First National Exhibitors' Circuit, Inc.
EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK CITY

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
Now Ready

in regular service through the

General Film Company

Here Are a Few Candid Questions

Did you ever show a more popular character on your screen than STINGAREE?

Did you ever book a two-part series that proved a better money-getter than STINGAREE?

Have your patrons been clamoring for more of STINGAREE ever since you ran the original series?

Do you give your patrons what they want?

Do you want to MAKE MONEY?

Answer—

Book “The Further Adventures of Stingaree”—a proven attraction—a box office BOOM!

Four-colored one, three and six-sheet lithographs for each episode.

TRUE BOARDMAN

in his original role of

“Stingaree, the Australian Bushranger”

A Sequel to Kalem’s Greatest Series Success

“Stingaree”

Fifteen Brand New Stories

Written Especially for Kalem’s Production

by

E. W. HORNUNG

Author of “Raffles” and “Stingaree”

—and they’re bigger, brighter, better than before!

Two-reel dramas, depicting the novel adventures of the picturesque character of the “gentleman bushranger”—the master creation of a master author. Full of appealing interest and dramatic thrills.

—and they’re there with the PUNCH!

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MARIN SAIS “HAM” and “BUD”

in

A Series of Two-Part Western Dramas

“American Girl”

in

Their Fifteen Minute Screams of Laughter

“Ham” Comedies

KALEM COMPANY

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We have secured good advertisers to talk to YOU. Listen to them!
NEVER BEFORE ACCOMPLISHED
THREE IN A ROW

"BACK STAGE" "DOUGH-NUTS" "THE HERO"
— SCREAMS! YELLS! RIOTS! —

— NOW COMES —

BILLY WEST "CUPID'S RIVAL"

THE FUNNIEST PICTURE EVER MADE — BARRING NONE

Direction: ARVID E. GILLSTROM
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We have purchased Greater New York rights for the tremendous drama of marriage and divorce
“Should She Obey?”
You can now secure bookings on this proven “success” photoplay which ran to the largest paid attendance of any photoplay ever in Chicago.
In addition to the unusual and powerful story, such prominent personages as Governor Boyle of Nevada, Judge Kavanaugh of Chicago, and former Lieutenant Governor O’Hara, appear in the picture.
Prices and dates available from
M. H. Hoffman, Inc.,

State Rights Now Being Allotted on the new sensation
“MADAM SHERRY”
A multiple reel comedy after the play, complete with the famous score, featuring GERTRUDE MCCOY.
Entirely different to the ordinary State Rights proposition. It’s new. Has the advantage of the tremendous advertising and popularity achieved by the play of the same name.
Write M. H. HOFFMAN, Inc., IMMEDIATELY for particulars.

Now Ready
“WHO KNOWS”
The first big clean BERNSTEIN PRODUCTION featuring BETTY BRICE.
WRITE FOR LITERATURE, PRICES, ETC.

M H HOFFMAN Inc
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We have secured good advertisers to talk to YOU. Listen to them!
CHRISTVS

STORY - Unapproachable
PRODUCTION - Unequaled
APPEAL - Unbounded
Box Office Value - Unprecedented

Sole Owners of
The American Rights
TELEPHONE GRAMERCY 5797

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The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
Reviews Like These Reward High Quality Production

"THE NIGHT WORKERS"

presenting

Marguerite Clayton and Jack Gardner

"BOOK IT," ADVISE THE CRITICS

"Essanay said to see ‘The Night Workers’ was to book it, and so would we say to the exhibitors. We liked it and are assured the public will also like it, for its exposition has been carefully handled and threaded with themes of love, temptation, sorrow and a final triumph. A balanced and appreciable offering."—Motion Picture News.

"‘The Night Workers’ naturally attracts much attention. With proper publicity it should draw big crowds to any house."—Exhibitor’s Trade Review.

"Has as one of its merits the introduction of REAL newspaper atmosphere. Will rate high from exhibitors’ and fans’ standpoint."—New York Telegraph.

"The idea is a good one and the picture should be a box office attraction. It offers excellent opportunities for special advertising."—Mothography.

"It will immediately attract audiences and arouse their interest... Will appeal to all classes. It is unusual and different from the average film."—Exhibitors’ Herald.

BOOK THE BEST AND BOOST YOUR PROGRAM

"Skinner’s Dress Suit" with Bryant Washburn
"The Saint’s Adventure" with Henry B. Walthall
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Offers Laughland’s Triumphant Trio
James Harris, William Fables and Dainty Amy Dennis in
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A BRASS MONKEY
A DAY AND A NIGHT
A RAG BABY
A RUNAWAY COLT
A DOG IN THE MANGER
A CONTENTED WOMAN
AND OTHERS

READ THIS

"I wish to recommend, right at the start, the list of fun makers selected by Wm. N. Selig to impersonate the leading characters in the Hoyt two-reel comedies, one of which will be released every alternate Monday through K. E. S. E. About twenty years ago the stage had no more welcome attractions for the public than Charles Hoyt’s farce comedies. Just as followers in the ring who mix things briskly from the start, are the most popular, so the Hoyt comedies caught on because they plunged at once into merry action. And I can fearlessly recommend the Selig-Hoyt farce comedies, because the director has lost no time in try-out sparring.”—James S. McQuade, in Moving Picture World.

BOOK THEM NOW IN K. E. S. E.
GALES OF LAUGHTER!

SEelig POLYSCOPE CO.
Chicago, Illinois

The "NEWS" advertisers believe YOU worth while; justify them.
The Thomas A. Edison Studios Present

THE

MABEL TRUNNELLE

AND

ROBERT CONNESS

IN

OF

AN UNUSUAL STORY

FILMED IN CUBA

(Now Available)

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MORRO

KLEINE-EDISON-SELG-ESSANAY SERVICE

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The best comedies on the screen today!
That's what Exhibitors say of the new two reel
Lonesome Luke Comedies
Now one a month
They appreciate these comedies in Canada, too. Read the following:

"I am delighted with 'Luke's Lively Life.' My patrons say Harold Lloyd is up to the Chaplin mark and they certainly enjoy him. If the next two reel 'Luke' is as good as this first I expect my patrons to forget Chaplin for they surely did some laughing."
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Produced by Rolin
What everybody knows -

1. Rudyard Kipling and Sir Gilbert Parker are probably the most famous living authors:
2. A.H. Woods has put on many of the most notable stage successes of the past ten years:

Irene Castle

is unquestionably the best known woman in America.

Stories by Kipling and Parker, stage successes of A.H. Woods will appear as

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and Irene Castle, Pearl White, Mollie King, Gladys Hulette, Florence LaBadie, Frederick Warde and Baby Marie Osborne are the box-office stars who with box-office plays make an unequalled combination for the exhibitor!
The one and only Baby Marie Osborne stars in When Baby Forgot, a five part Gold Rooster Play soon to be released. No star in pictures surpasses Baby Osborne in drawing power. No pictures have received the uniformly warm praise that hers have received.

Produced by Lasalida

“The Little Mary Sunshine pictures are delightful. Baby Osborne has danced and smiled and pranked her way into all our hearts.”

—Mae Tinee in Chicago Tribune

Presenting Frederick Warde the eminent actor, with Jeanne Eagels in the delightful human interest Gold Rooster Play Fires of Youth Produced byThanhouser Coming soon

“Frederick Warde in ‘Hinton’s Double’ presents two characters of distinctly opposite emotions that demand much versatility of the veteran actor and at no time does his character drop below the high standard of artistic excellence.—Aside from the drawing power of the star, the play is of exceptional interest.”

—Exhibitor’s Trade Review
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which is playing everywhere to large audiences! The success of all these proves positively that Pathe serials are superlative box office attractions, and that Pathe knows better than any other house the serial business! "The Neglected Wife" was made for your audience. They want to see it.

Book it!

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and the
"Red Circle"
is a box-office attraction
in
"The Neglected Wife" your audiences see her at her best.
The best theatres everywhere are showing

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The success of Pathé serials in such houses has convinced their managers of the drawing power and box office value of "Mystery of the Double Cross". No house is too large, no house is too high class to benefit by showing this serial.

Five of the largest and best theatres in the Pittsburg territory book it for two days or more:

- Sheridan Square, Pittsburg, 3 days.
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- Majestic Theatre, Johnstown, 3 days.
- Virginia Theatre, Wheeling, 2 days.

Produced by Astra
Directed by Wm. Parke
Mollie King

a great story, lots of mystery, fast action, plenty of thrills and fine production make

MYSTERY OF THE DOUBLE CROSS

an unqualified success.
A $50,000.00 house at Carnegie Hall, New York, - the most distinguished audience ever gathered in a theatre, hailed the Official Government Pictures as the most wonderful ever shown! Members of the British and French Commissions, including Britain's greatest statesman, her most powerful financier and some of her leading soldiers and sailors were present and were held spellbound by the incomparable realism of the pictures.

The greatest box-office attraction of the decade.

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130 WEST 46th STREET
NEW YORK CITY
Christie Comedies
Present

Betty Compson

In

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Released June 4th

"A Bold Bad Knight"
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"Almost a Scandal"
Released July 2nd

All personally directed by Al. E. Christie

Christie Film Co.
Sunset Blvd. at Gower, Los Angeles, Cal

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A production of Unusual Dramatic Value and Magnetic Force.

A feature worthy of the consideration of the most critical state rights buyers.

A picture story with that indefinable touch of nature that strikes a sympathetic chord.

A powerful feature artistically staged and produced under expert direction.

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The World Famous Co-Stars

GRACE CUNARD—FRANCIS FORD

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**"IN TREASON'S GRASP"**

A tremendous war-time story of incredible treachery, bitter hate, a woman's loving loyalty, and a wonderful renunciation. Throbbing action,—vital and vivid— in every scene of this soul-stirring picture.

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and her own company in

MICKEY

"The Little Girl You Will Never Forget"

Date and method of release announced later

Mabel Normand
Feature Film Co.

Longacre Bldg.
New York City

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CINEMA DISTRIBUTING CORPORATION

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With intense dramatic stories that hold the interest, beautiful settings and locations that hold the eye and a psychology the unraveling of which interests the mind, I am aiming at the seemingly impossible—Productions that will satisfy everyone.

I. BERNSTEIN.

Released Through
M. H. HOFFMAN, Inc.
729 Seventh Avenue
New York

BERNSTEIN FILM PRODUCTIONS

LOS ANGELES

CINEMA AD-ART SERVICE, L.A. CAL.

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the Board of Education, your Civic Officials, and the Country's Powerful Patriotic Organizations to fill your theatre for you?

Easily done!

Book—

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The Whole Military Training Proposition At A Glance
Direction - Frank R. Abrams
Supervision - Col. Sebastian C. Jones, U.S.A.

Runs 45 minutes—not too long to make you cut out your feature or worry as to when you can play it

Here's an idea: Why not buy the STATE RIGHTS

for your territory, show it first yourself and then book it to everybody else? Here's a picture every live exhibitor who knows BIG publicity values MUST Play!

WITH CO-OPERATION THAT CO-OPERATES!
For Bookings Greater New York and New York State, Apply Cameragraph Film Mfg. Co.
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Phone Bryant 8755

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NEW YORK

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SOLE SALES AGENTS
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BESSIE BARRIScale
Much loved Star - Peerless Photo - Dramatic Artistes
Appearing only in PARALTA PLAYS sold at PARALTA PLAN

PARALTA PLAYS INC
HLGER Rentals! That's all very fine, but how in the world is the exhibitor to pay them? Two big men, each connected with a big company, are out in trade papers with suggestions that rentals be advanced. To pay more the exhibitor must get more. Where is it to come from? Increase in admission prices? Sounds easy, but can the exhibitor afford to experiment? If the public responds, all's well and good. But suppose the public does not respond—who pays the loss in both patronage and money?

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Coming

The Slacker

Wonderful
ELIZA STEVENS
in a play of
patriotic fervor
sacrifice and depth

Wm. Christy Cabanne
its author
has directed Miss
Stevens and the
production surpasses his greatest
successes

Metro
B. A. ROLFE presents

VIOLA DANA

in a play that weaves
the brilliant strands of
fancy into the hard
fabric of facts

ALADDIN'S OTHER LAMP

from Willard Mack's
"The Dream Girl"
in Five Acts of superb
METRO wonderplay
directed by John H. Collins

Released on the METRO Program June 25th
On the Firing Line!

Yes, Mr. Exhibitor, that is where you are; and it is up to you to give your public the best in you—To give them a real show.

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WILLARD MACK

Edited by
FRANK LAWRENCE

Adapted and Produced by
S. RANKIN DREW

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"In Little Mary McAlister is found another clever child actress. She has an abundance of personality and magnetism and is wonderfully appealing in every scene. Her delightful work makes the series entertaining."
— New York Morning Telegraph.

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— Dramatic Mirror.

"Little Mary McAlister has talent and appeal and her pictures will win unusual success for productions of their length."
— Motion Picture News.
The Eighty Per Cent House

Last October we published some figures on picture theatres, received as a result of a postcard test from this office. These figures gave the following outstanding facts:

The average seating capacity throughout the country is 502 seats.

Eighty (80%) per cent. of the picture houses are under 650 seating capacity.

Fifty (50%) per cent. of the picture houses are under 350 seating capacity.

The average admission price is ten and one-half cents.

We republish these figures in order to call attention again to a big factor which right along gets small attention, merely the small ten-cent admission theatre.

It is — remember — eighty per cent. numerous and strong.

It is playing to eighty per cent. of the theatre-going population of this country.

We seem to forget these facts. We talk mostly in the names of big theatres—and we, mostly, make pictures for the big theatres.

On the surface, this is the day of the big house. We read constantly of their construction. The thirty-five thousand and four thousand seat theatre has ceased to excite wonderment, and where it is erected a number of little houses close their doors. We have already cited the remarkable instance of New Orleans whose theatres in six months declined from 119 to 77. Chicago is—another case.

But this situation is mostly if not altogether confined to the large centres of population; and it is a situation more apparent than real since it gets an undue measure of publicity.

The fact still remains that the smaller house constitutes the backbone of the exhibiting business. It is the main outlet for pictures and the main ingress of the theatre-going public.

And, in our opinion, the small house will continue to occupy this important position, for the very simple reason that the motion picture is not and never was intended to be, exclusively or primarily, a city institution.

True of the stage: but for this very reason not true of the picture.

The film entirely unlike the stage play permits of widespread and simultaneous distribution. This is its remarkable and exclusive function. It is, as we have often emphasized, quite as closely allied with the magazine as with the play. Its business, in our estimation, is more like the publishing business than the business of the stage.

The price of admission to the motion picture brings it—and should always bring it—with the means of practically all of the country’s population. The community everywhere, city or country, will have and must have its motion picture theatre; and since most communities are small most houses will continue to be small.

It would seem advisable therefore to make, distribute and sell pictures for this eighty per cent. dealer.

This means that pictures must be made for him—the kind his community wants, in the year’s course; and the rental policies and prices must be suited to his needs and within his means; adequate service must be given him to bring the public to his doors.

These matters are very important; they are evidently eighty per cent. important, so far as gross business is concerned.

It is all right to make pictures and prices for first-run city houses and to gear distribution and advertising up to their standards; but if these specifications are intended also for the small house and yet are impossible for the small house then they are wrong; at least, it would seem, they are eighty per cent. wrong.

It would be salutary for the whole business, it seems to us, to turn right about face and build pictures and policies for the eighty per cent. house.

Take distribution for instance. Distribution that sends a dozen salesmen into one town one day to sell pictures to one small house is certainly wrong. First run prices in big cities may be able to support this tremendous traffic: but the small house can’t, that’s certain.

Perhaps our distribution is all wrong; possibly pictures should be distributed by an American News Company. Perhaps the light on this till we begin by basing the business upon the small theatre’s needs and limitations.

John Smith, eighty per cent. exhibitor, ten cents admission, deserves and demands a lot of attention.

Wm. A. Johnston, Pres.; Henry F. Sewall, Vice-Pres.; E. Kendall Gillett, Sec.; H. A. Wyckoff, Treas. and Bus. Mgr.

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Speaking Editorially:

The Tax Crisis Not Over

AGAIN we call emphatic attention to the fact that the war tax situation at Washington is not ended. From the Senate Finance Committee the war revenue bill goes to the Conference Committee of the House and Senate. Some of the members of this final committee are members of the House Ways and Means Committee which favored a footnote and theatre admission tax.

A motion picture tax is a poor man’s tax. The industry cannot pay the double tax originally proposed, nor anything like it, and still exist. The double tax means in reality a single tax on the exhibitor. The theatres of the country are in no position to bear this heavy tax.

Washington wants facts to support these statements. We have a habit, in this industry, of hoping and shutting our eyes. This is the time to keep them open.

The New Picture Fans

WE call attention to an article in this issue from New Orleans. It deals with longer runs in an interesting and conclusive fashion. It speaks of “The Vicar of Wakefield” and of an exhibitor who, even against general advice, had the sense to book it because he felt that lots of intelligent people in his district would come to see it if he told them about it. They did come, in such numbers that he had to hold the picture on to oblige them. When we took it off they protested; and he made haste to re-book it for another extended engagement.

The moral of which is: don’t forget about the other half of the people in your neighborhood. They appreciate stories by Goldsmith, Dickens, Ibsen, Tolstoi, Thackeray.

Who’s Your Director?

“WHO is your best director?” an interviewer asked of a producer who believes that pictures should be made by an organization and not by any one man.

“Well,” answered the producer, “in the first place I object to your question. In the second place, I can’t answer it, unless I also tell you who is my best cameraman, draper, lighting man, property man, carpenter, technical man—and, last but not by no means least, something considerable about the cast and the story.

“All of these factors make a director seem best.”

Preaching and Publishing

SOME people seem to think that the business of conducting a trade paper consists in telling the exhibitor other words, is our conception of a trade paper’s function. We have sublime faith in the exhibitor in one respect—he doesn’t swallow “bunk.”

Fans and Stars

An exhibitor, in our office last week, made one of the most sensible observations we have yet heard. “Stars are overrated as drawing cards,” said he, “and I’ll tell you why.”

“You hear a great deal about them, but you hear it from the bass-drum part of your audience—namely, the fans.”

“Don’t make the mistake of believing that fans compose your audience. They don’t. I figure them at about twenty per cent, which is high. So what they say and want counts about twenty per cent.”

“The silent vote in your audience is the real factor you are playing to—the people you never hear from, but whose absence you’ll feel mighty quickly.”

“The silent vote wants good pictures—star pictures if the pictures are good—but good pictures whatever they are, just good pictures. They are critical and you can’t fool them with advertising.”

The silent vote, we might remark, represents the new and increasing picture theatre-going public.

The Red Cross—An Opportunity

WE paid a visit the other afternoon to a small up-state New York town—a typical American village—of about two thousand, with the usual stores, the usual churches, the usual activity among patriotic women and an unusual exhibitor.

He told us he had had difficulty in getting the best people of his town to attend the show.

We asked him why he said “had had.” And he replied that the Red Cross activities—chiefly bandage rolling—had provided an entering wedge.

“You know how it is here in upper New York,” he explained. “Pictures aren’t considered high-class entertainment by some of the old timers. So when the ladies began needing meeting halls and had to give entertainments for Red Cross funds, I was Johnny-on-the-spot.”

“I turned over the theatre to them—on a silver platter. I gave them free shows—the proceeds going to their Red Cross fund—and saw that exceptionally clean pictures were on the screen that afternoon.”

“Did they appreciate it? Has it done my business good? Drop down to the show to-night and I’ll let you look at the line up of limousines!”

Titles and the Box-Office

WE asked a shrewd exhibitor, Harry Crandall, of Washington, D. C., for his principal complaint against picture producers.

“Poor titles,” was the quick response.

“And don’t think that I mean they are not ‘strong’ enough. It is their strength that is the trouble. They are strong, like many odors, but not entertaining.”

“My patrons want entertainment. They may want comedy, romance or drama—but they want it healthy, not dreary and disagreeable.”

When a manufacturer calls a picture ‘The Rat,’ ‘The Devil’s Dungeon,’ or ‘Souls in Torment,’ he is driving good money away from my box-office.

“Good picture inside the theatre won’t balance up for a shivery, depressing title outside.”

“Let’s have less so-called ‘strength’ and more of entertainment value in our titles.”
Ochs’ Rough-Shod Tactics Start Row in New York Local

Secretary Gerson Voices Protest of Electing New Representatives

DECLARING that the New York State Branch of the Exhibitor’s League is a joke, and that his credentials committee at Chicago would take care of any protest made by that body, Lee A. Ochs and his political machine last Wednesday rode rough-shod over the convention delegates elected at the recent Albany meeting, and at a session of the New York City local chose a new slate of representatives who will cast votes for the next president of the National League. The steam-roller tactics brought many expressions of indignation about the head of the League president, and candidate for re-election, that threatens a merry duplication of the Chicago local’s internal strife.

That even the members of the New York local which thus summarily cast the state organization, headed by Louis Buettner, overboard are not in sympathy with the desperate attempt of the Ochs faction was shown by the opposition made at the Wednesday session and since voiced by State President Louis Buettner, who is certain to make a strong fight against the Chicago convention floor on behalf of the state delegates elected with him at the Albany convention.

The New York local’s private delegates elected at last Wednesday’s meeting follow: William Hilkemeir, S. Cohen, M. Needles, Charles Steiner, H. Haring, Sidney Ascher; alternates, B. Title, Mr. Rhonheimer, Otto Lederer, Mr. Brandin, Mr. Pearl and Mr. Schwartz.

Secretary Gerson voices protest follows:

NEW YORK, June 7, 1917.

DEAR SIR,—As secretary of Manhattan Local, No. 1, of the Exhibitors’ League, I desire to protest against the high-handed action of Mr. Lee A. Ochs at our meeting on Wednesday, June 6, 1917.

It seems that our worthy national president has absolutely no regard for such things as constitutions, by-laws, parliamentary laws and regularity. It was generally acknowledged that the last state convention of the New York State League at Albany was the finest and the most largely attended convention ever held in this state.

At that time, in the regular order of business and according to the constitution and by-laws of the National League, delegates were duly elected to represent this state, and that his credentials committee at Chicago next July. For some reason known only to Mr. Ochs, the delegates legally elected in Albany did not seem to please that worthy gentleman, so he determined to make these illegal, Mr. Ochs insisted on having these new delegates elected, stating that his credentials committee, whom he would appoint at Chicago, would decide which delegates would be seated in the convention.

Since the inception of this local no election for officers or delegates has ever been held without due notice in writing being previously sent to each of the members; and in the notice sent out for this meeting of June 6 no mention whatever was made of the fact that an election of delegates was to be held, as no action of this kind has ever been discussed or mentioned at any previous meeting, so that even if it were not illegal to elect delegates here, in spite of the fact that Mr. Ochs had previously been elected in Albany at the state convention, an election in our local without due notice being given to the members in advance is certainly illegal and it cannot hold.

It was a sort of spectacle, so says national president, Mr. Ochs, who is an active candidate for re-election and last year was president of the State League, state publicly at our meeting that the New York State Organization was a joke, and really did not exist, and that its officers were worse than useless.

He was probably tempted to make these disparaging remarks about our state organization and its officers with a view to justifying his action in attempting to throw out delegates who were duly and legally elected at the state convention in Albany.

Among the delegates elected at Albany was myself, and I had already made arrangements to attend the convention in Chicago, at my own expense, knowing that the state treasury did not have sufficient funds at this time to pay the expenses of all its delegates; and I still intend going to Chicago; and I further intend making a fight for my rights as a delegate to a seat in the national convention in spite of the efforts of Mr. Ochs to keep me and the rest of the state delegates out.

It is time for the members of the Motion Picture Exhibitor’s League of America throughout the country to rise and protest against the steam-roller tactics of Mr. Ochs in his desperate efforts to elect himself president of the league, which office he has during the past year used almost solely for the furtherance of his private business interest.

Respectfully yours,

M. J. Gerson,
Secretary-Managing Local, No. 1, Motion Picture Exhibitors’ League of America.

Movement on Foot to Call Off Convention

A STRONG move backed by Amusements Organization of the mid-Northwest, with headquarters in Minneapolis, Minn., is on foot to postpone or call off the National Convention to be held in Chicago in July, on account of the war.

In a letter sent to Ludwig Schindler, exposition manager, it is pointed out that many of the largest bodies in the country have called off their conventions. The letter signed by Thomas J. Hamlin, president of the body, follows in part:

“Since the handful of Chicago men, who stand to profit so heavily by this proposed celebration, are in America’s darkest hour, having consented to the occasion, we must negatively regret our participation with this proposed exposition this year. We will not be there to celebrate.”
Sure to Lower Age Limit in Pennsylvania Bill

IF the pending bill of Representative Jef- ferson W. Smith, of Philadelphia, which proposed originally to bar children under sixteen years old from motion picture theatres and other places of amusement, unless accompanied by adults, should become law, Pennsylvania Legislature in any form it will be with the age limit reduced to ten years.

As already had been forecast in the Motion Picture News, this was agreed on at the conference on June 6 of those legislators who are interested in the bill and Maurice J. Speiser, counsel for the motion picture men of Philadelphia and representing other amusement interests. It was also agreed the bill should be amended so as not to bar children of any age from attending amusement enterprises in summer parks or county fairs.

The measure in the amended form will, it is expected, be reported out of the Judicial General Committee of the House on June 12.

About the only other new development in the Pennsylvania Legislature with relation to the motion picture industry was the adoption of a resolution of thanks to Philosophy on June 11 on the Baker bill, placing a two per cent. tax on the gross receipts from performances in Pennsylvania given by motion picture companies incorporated in other states, and on the Beyer bill, placing a one-cent tax on each lineal foot of film approved by the state board of censors.

The hearing on the Baker bill will be before a sub-committee of the Finance Ways and Means Committee. Benjamin M. Goldier, of Philadelphia, is chairman of the sub-committee, and the other members are Russell T. Vogdes, Philadelphia, and Hugh A. Dawson, Lackawanna County.

The hearing on the Beyer bill will be held before a sub-committee of the Judicia- ry General Committee, composed of Philadelphia members of the House. This sub-committee was to have conducted the hearing on June 1, but it was postponed to suit the convenience of some of the Produc- ers who desired to air their views in opposition to the tax. The bill is said to have the backing of the state administration, having been drafted by Attorney General Francis Shunk Brown as a revenue producer.

Exhibitors Film Exchange Organized—In Market for Pictures

Exhibitors Film Exchange, Inc., recently organized under the laws of Virginia, has established its central exchange offices at 420 Ninth street, N.W., Washington, D. C. Frank Ferandim, of Richmond, Va., is president; H. Bernstein, Richmond, Va., vice-president, and A. Dresner, Washing- ton, secretary and general manager. Harry Crandall, who operates a chain of six theatres in the South, and the owner of one of the finest in the West, is a director in the company.

This company is in the market for pictures and will work the territory comprising North Carolina, Delaware, Virginia, District of Columbia and Maryland. A. Dresner, general manager, was in New York last week looking over the field. He said he had in mind a number of productions on state rights basis, and expected to close the deals soon.

Appel to Court to Use Flag During Show

Determined to test further the right of the authorities to prohibit the use of a picture of the American flag on the program of a motion picture theatre, Athens and James George, proprietors of the Victoria theatre, 223 Market street, Harrisburg, have just filed an appeal from the recent ruling of Alderman Hoover, of Harris- burg, who fined them heavily for the use of the flag in the way described.

The appeal is made to the county court and is based on the contention that the theatre men were not, as charged, using the flag for advertising purposes, but were prompted solely by patriotic motives in printing the picture on the program, on the reverse side of which appeared the words of "The Star Spangled Banner."

Screen Ably Performing Big Missions in Capitol

The Chamber of Commerce of Washing- ton, D. C., is using the screen of twenty of the local houses for a means of bringing this organization to the attention of business men for a "bigger and better Wash- ington." Several of the motion picture ex- changemen and exhibitors are members of the Chamber of Commerce, believing that the motion picture industry should ally itself with organized business men.

The publicity committee of the Liberty Bond of the government is also using the screen for advertising this bond issue and urging the public to show its patriotism for subscriptions. Every theatre is using a Liberty Bond slide after every show.

Theatre managers are also spreading the good work of the Red Cross by running a slide after each show urging subscription and the assistance of service, money, and material for this worthy cause.

Buettner Congratulates Fox

Louis A. Buettner, president of the New York State Exhibitors League, last week wired to William A. Fox congratulating and thanking him for the splendid part he played in the defeat of the tax on mo- tion pictures.

Initial Showing of "Who's Your Neighbor?" June 15

Master Drama Features will present "Who's Your Neighbor?" a seven-reel pic- ture, at the Broadway theatre, New York, on June 15, at ten o'clock in the morning, for its first showing. State right buyers and exhibitors are expected to attend in large numbers.

The story was written by Willard Mack, and directed by S. Rankin Drew. Christine Mayo, who has featured in many big pictures as presented in the leading role by Evelyn Brent, seen in many Metro produc- tions, is also in the cast.

Officials of the producing company expect that "Who's Your Neighbor?" will prove a strong box-office attraction. The release is said to carry a moral theme.

TO THE MEN AND WOMEN OF THE MOTION PICTURE INDUSTRY

A PROCLAMATION!

The motion picture industry has been asked by the Government to lend the screen to important and immediate messages to the people of the United States.

The appeal has been made to the National Association of the Motion Picture Industry, and as President of the Association I am transmitting this important request to all branches of the industry and to all its members.

All of us want to do our duty—and more. There is much to be done—through the screen and by every individual.

The first work asked of us was to spread the gospel of the Liberty Loan. Slides, films and posters, telling the public about this important measure have been issued during the past few weeks. Exhibitors, distributors and producers and their employees can, by their patriotic endeavors, bring this message to the whole public. The Liberty Loan may, of itself, end the war. At least it will go far.

Let us all strive to promote this measure. The time is short. On June 15 the Loan is closed. But the screen is a great and effective agency. Let us show what the screen can do for patriotism!

And let us show what each and every individual in the industry can do. Every man and every woman should subscribe, as their means may permit, to the Liberty Loan; and these subscriptions should all go forth from the industry, indicating that over and beyond the power of the screen, this industry stands high in individual loy- alty and patriotism.

Notify the National Association what amount of bonds you have subscribed for, or intend to take, so that we may announce on June 15 the total subscriptions to the Liberty Loan from the Industry.

William A. Brady,
President.
National Association of the Motion Picture Industry.
Triangle Reorganizes: Incé Out—Sennett May Withdraw

H. O. Davis Confirmed as General Manager—Keystone Trademark Retained—Production Continues with Company Firmly Banded Under "T"

Following closely the resignation of W. W. Hodkinson as president of the Triangle Distribution Corporation and the election of Mr. Davis to that position, comes the confirmation of the appointment as general manager of the Triangle Film Corporation of H. O. Davis, recently general manager of Universal City. Mr. Davis is a director on the Triangle board.

At an important meeting held last Tuesday, a far-reaching reorganization was begun among the ten corporations grouped under the Triangle banner. The most important and immediate development is the withdrawal from all activities in connection with Triangle of Thomas H. Ince and the possibility that Mack Sennett, whose productions have figured so prominently upon the Triangle program, may conduct his own studio.

Speaking of the development, General Manager Davis said to a Motion Picture News representative: "This separation between Mr. Ince and Triangle has been made with the best of the interests of all concerned. It is a matter purely of policy in production and distribution.

"All that can be corrected," said Mr. Davis, "and will be. The first step is unity of organization. "The successful manufacturer today in any line is the man who makes his dealers succeed. He fixes prices and policies, and makes the public buy. That is the aim of our service policy—to fill the exhibitors' seats at a profit to the exhibitor. This also can be done. We realize that the exhibitor today is looking for service—for a surety that he can sell profitably to the public. We will give him such service. It will be our business to see that the exhibitors make money to the end that we may. The dealers' success must be in direct proportion to our own."

The Triangle plans, Mr. Davis admitted, are somewhat revolutionary. It was suggested that some time will be required to work them out successfully.

"We realize that," said Mr. Davis. "But we are in business for the future. We can wait."

Film Preserving Process Reported Discovered

Contract Entered Into by Hedwig Laboratories with Inventor Allenbaugh for Use of Discovery Which May Revolutionize Industry

Through a contract signed during the past week between Shepard and Van Loan, Major O. J. Allenbaugh of the Film Renovating Company, and C. C. Fields, president of the Hedwig Laboratories, there was brought to the attention of the trade what those concerned believe is an innovation that will revolutionize the entire production of pictures, and in a short time will affect every foot of film.

The contract provides that the Hedwig Laboratories are to use the "Allenbaugh Process" on all films handled by the organization.

For three years Major Allenbaugh, who has invented other moving picture appliances, has been working on this invention, and closely guarded the results from possible curious eyes. He declares that during that time he has been constantly annoyed by offers from people who, realizing the selling qualities of the invention, wished to purchase it.

Several weeks ago, according to the statement, Shepard and Van Loan, both of whom are well known in the industry, learned from the Major of his discovery, and after investigation they immediately entered into contract to act as his agents, and began to get in touch with the big laboratories.

The officials of the Hedwig Laboratories, one of the largest printing institutions in the country, became interested in the process. They requested permission to put it through various tests, and this was agreed on. The tests were carried on night and day, and results are reported to have been excellent.

Last Tuesday, at a joint meeting of the board of directors of the various companies interested, including Shepard and Van Loan, the Film Renovating Company and the Hedwig Laboratories, a contract was signed between Major Allenbaugh, Harry J. Shepard, and C. C. Fields, wherein it was agreed that the Hedwig Laboratories should have the right to use the "Allenbaugh Process" for a given length of time. At this meeting it was further agreed that a reel of film handled by this laboratory, averaging more than 1,100 feet, should be put through the "Allenbaugh Process."

This means, say those interested, that any feature picture, or any film, of more than 1,100 feet will be just as good one year from the day it was printed as it was the day it left the laboratory.

"I have worked along an entirely different line. After many experiments, during which I must admit, I have encountered many difficulties, the sprocket walls are given additional strength. The film treated with this process, will run through the projecting machine with absolutely no accumulation of emulsion on the sprocket wheel, expansion springs, or aperture gate, or in any part of the apparatus which it may come in contact with."

$100,000 Libel Suit Begun by Choynski

When Maurice A. Choynski, a prominent and well-liked Chicago exhibitor was expelled by a vote from the Chicago Motion Picture Exhibitors' League a fortnight ago, together with three others for "conduct unbecoming," he shouted a threat that he would sue Peter J. Schaefer, of Jones, Linick and Schaefer for libel. On last Wednesday, June 6, he made good his threat when his attorney John Talbot served papers on Schaefer, asking for $100,000 damages.

Choynski alleges that, during the hot factional fight that preceded his expulsion, Schaefer cast aspersions on his honesty in handling the fund, of the recent convention and exposition, while he (Choynski) was a member of the committee in charge. No answer has been made by Mr. Schaefer.
Paramounts Sold for Scandinavian Countries

John Olsen & Co. Take Fairbanks, Arbuckle, Pallas, Morocco and Bosworth Pictures—Report American Films Have Deposed Foreign

AN important foreign deal has been consummated between the Famous Players-Lasky and John Olsen & Co., by the terms of which the latter concern acquires control of the Douglas Fairbanks, Artcraft, Pallas, Morocco, Bosworth and Arbuckle-Paramount pictures for Norway, Sweden and Denmark.

Olsen & Co. have just opened a branch office in the Times building, New York City, and contemplate transferring their London representative to America for the next few years. The main offices of this big importing concern are situated in London and Copenhagen. The company represents the three largest renting concerns in Sweden, Norway and Denmark, which are, respectively, Fotorama, the Swedish Biograph and the Scandinavian Film Central.

In view of the alliance of D. W. Griffith with the Famous Players-Lasky Corporation and his plans to direct six productions a year to be distributed by Artcraft, it is worth noting that the future purchase made by the Olsen interests after their arrival in this country were the rights to Griffith's "Intolerance" and "The Birth of a Nation."

John Olsen, the head of the Scandinavian firm, is now in this country having brought with him O. Hemborg of the Swedish Biograph and F. Mattsson, who has been the London representative of the concern.

It is the latter who will remain in this country and will be in personal charge of the American offices from which all business will be conducted.

According to Mr. Olsen, American subjects are in great demand in Scandinavian countries, having to a great extent replaced the demand for Italian and German productions. They have practically eliminated the continental pictures in the short time that American productions have been introduced by the Olsen company. So far Mr. Olsen estimated that the motion picture public in these countries totals about 11,000,000 people, but it is his belief that the interest in photo-play is growing so rapidly that this number will increase continually.

Hoffman to Establish "Selling Stations"

One of the results of M. H. Hoffman's recent trip to the Coast, during which he annexed the Bernstein Productions to the M. H. Hoffman, Incorporated, was the crystallizing of an idea for selling stations, which Mr. Hoffman had in his mind for some time.

The plan as outlined by his sales manager, W. A. Bach, consists in establishing a selling station, on the floor of which will be sold products of all film companies desiring to do business in that territory. M. H. Hoffman, Incorporated, will conduct a selling station, and each participating company will supply a representative. Exhibitors going to the selling station will be able to meet and purchase what they wish, whether it is in the form of program, feature or comedies, on the one floor.

No traveling salesmen will be employed, as even at the present time they do not make themselves profitable. The overhead of the entire selling station will then be sliced into small parts.

Calgary Exchange Men Band

Exchange managers of Calgary, Canada, have formed an association to be known as the Film Exchange Managers' Association of Alberta, with the following officials: President, D. G. Walkley, of Universal; Vice-President, W. R. Marshall, of Mutual; Secretary-Treasurer, N. W. Davidson, of Specialty Import Company.

Maryland Managers Plan Summer Retrenchment

From present indications there will be relatively few improvements made this summer to motion picture theatres in Maryland.

There are several reasons for this, the most important being the high cost of material and labour, and secondly, a disposition on the part of exhibitors to curtail expenses this season due to the unsettled condition of business brought about by enlistments, the possibility of the state militia being ordered away and the thousands of young men which are to be drafted by government, all of which will greatly diminish the regular motion picture revenues. Owing to this condition only absolutely necessary improvements are to be made. There has also been fewer automobiles to open this summer.

Wisconsin Convention—Exhibitors Want Summer Closing

At what was practically the first state convention of the Wisconsin Motion Picture Men's Association ever held, the badge photo play exhibitors got together in Milwaukee, Thursday and Friday and elected delegates to the National Convention in Chicago.

The meeting was an extremely interesting one and was well attended, not only by the local exhibitors, but by exhibitors from all over the state.

J. W. Sherwood, of Madison, was elected director of the state organization, while the following delegates were elected to the Chicago convention: J. Grauman, George Fisher, Henry Tram, of Milwaukee; Thos. A. Lee, Fond du Lac; H. Rhode, Kenosha; while the following were elected alternates, Mr. Fisher, Madison; Mr. Langmeek, Frank Cook; Frank Brimmer, Henry Langmeek, Milwaukee.

The following telegram was received from Wm. A. Johnston at the convention: Mr. Lee, Secretary Exhibitors' League, Wisconsin Hotel, Milwaukee, Wis.

The deposit system was thoroughly scored, and a vote taken on the proposition that all places of amusement have been taken with the result in favor of the move. Exchange men present said they too would welcome a two months' closing.

MOTION PICTURE NEWS sends its warm congratulations to the Wisconsin exhibitors in convention assembled. We are glad to note your entrance back into the National League; the future success of which will depend upon your representation and action at the Chicago convention. Best wishes for your State League.

WILLIAM A. JOHNSTON.

"Garden of Allah" Once More

A misleading caption that slipped through the publication in last week's Motion Picture News, stated that "The Garden of Allah" had been purchased by Sherman-Elliott, whereas the latter firm only has the rights to the states of Minnesota, Wisconsin, Michigan, Dakota and South Dakota. The Selig Company is rapidly pushing the exploitation of this production throughout the country.
New Orleans Fast Awaking to Value of Long Run

Southern Newspaper Man Tells of Conditions—Lackadaisical Mode of Presentation a Detriment—Examples of Long Run Results

Huge Film Litigation Case is Finally Lost

Sampliner Suit Against General Film for $750,000 Under Sherman Act Collapses—Judge in Opinion Declares There Is Evidence of Champerty
Industry Working as Unit for Liberty Bond Issue

Sixteen Thousand Theatres in the United States Showing Slides and Trailers—Thousands Subscribe—Total Will Swell National Funds to Astounding Degree

When President Wilson announces the receipts from Liberty Bond sales it is pretty certain that the Motion Picture Industry will not be found wanting. The industry will meet his request in the forefront with those who have contributed actual cash toward the loan, but it will receive honorable mention for its strenuous, consistent and country-wide efforts in promoting the Liberty Loan.

Through its channels of publicity the industry has probably done more than any other one organization or class. Its voice has been heard in the remotest corners and thousands have been brought to the aid of the Loan in various ways.

National Association of the Motion Picture Industry, through its president, William A. Brady, announces that sixteen thousand theatres in the United States are now a part of that picture industry's war-time picture policy. In this manner the Government's message concerning the Liberty Bond Loan is being brought almost simultaneously to more than 15,000,000 people who attend daily the motion picture theatres throughout the country. This is only a forerunner," says Mr. Brady, "of what the Motion Picture Industry can do in arousing the patriotic spirit of the country, in raising funds required for the Red Cross, and to treat of the activities of the various departments of the Government." The Association has addressed new managers throughout the country, asking that the slides and trailers be sent to them.

J. A. Berst, vice-president and general manager of Palco, gives good reports from the different exchanges. Outside of the home office where a majority of the employees have already subscribed for the bonds, says Mr. Berst, "at the rate of $1 per week for each $50 bond of the purchase stock of the New York branch bonds were sent out under the auspices of the National Association in response to the Government's call. In this manner the Government's message concerning the Liberty Bond Loan is being brought almost simultaneously to more than 15,000,000 people who attend daily the motion picture theatres throughout the country." This is only a forerunner," says Mr. Brady, "of what the Motion Picture Industry can do in arousing the patriotic spirit of the country, in raising funds required for the Red Cross, and to treat of the activities of the various departments of the Government."

The Association has received the addresses of new theatres and the names of new managers throughout the country, asking that the slides and trailers be sent to them.

Frank Hall, who instituted a novel means of disposing of Liberty Bonds last week at the Broaday theatre, where "The Bar Sinister" is showing, reports that his plan has met with instant success. At each matinee and evening performance a short patriotic address was made by a representative of the Liberty Bond Loan, Corporal James J. Wilson, Eighth Regiment, New York National Guard, spoke at one of the evening shows and introduced Hedda Nova, who has a prominent role in "The Bar Sinister." Miss Nova distributed the first number of the Monday showing. The bond was awarded to C. O. Grove, of Glen Cove, L. I. Mrs. George Graham of 501 West 111th street, New York, had the number which won the bond awarded at the evening show.

The success of the plan at the Broadway theatre was duplicated at Mr. Hall's theatre in Hoboken, N. J. "The theatres can do a splendid work," says Mr. Hall, "in making the bond popular among the people who do not ordinarily invest in bonds and must be quickly educated in bond buying if the loan is to be a success which the present emergency demands." On Wednesday evening of last week, Edgar Lewis, who produced "The Bar Sinister," donated the extra hundred dollar bond and presented it personally to the one holding the number for the evening show.

Douglas Fairbanks, it is announced, has purchased $100,000 worth of Liberty Bonds from the Guaranty Trust Company in New York. John Emerson, who directs Mr. Fairbanks in his pictures, and Anita Loos, Mr. Fairbank's scenario editor, have each purchased $10,000 worth.

Metro is doing its share toward swell ing the number of the bonds. Many of the most prominent stars from Metro were in Brooklyn last week acting as Liberty Loan salesmen and saleswomen. The receipts from their efforts ran into the thousands.

At the announcement of the loan, the Motion Picture News, officers and employees, have subscribed for $10,100 worth of Liberty Bonds. Most of the bonds were taken on the installment plan of weekly payments.

Griffith's Stars Join Him in Europe

A statement was issued last week from the Griffith offices to lay at rest the rumors attendant on the continued absence of D. W. Griffith in Europe. Since "Intolerance" was launched upon its run in England, Mr. Griffith has been in the battle trenches in France and Belgium, and has been doing some special work for the British War Office and for the French Government. The nature of this work is secret, and naturally cannot be announced at this time. Without violating any of the restrictions of the military censorship in England or France, it is quite evident that whatever is being done will have an American participation, as Mr. Griffith has called to his side several of the better known people who have appeared in his recent productions. Among these are Bobby Harron, the Gish Sisters (Lillian and Dorothy) and Billy Bitzer, his camera man, who has been with Mr. Griffith for years.

Universal announces that $79,000 have been subscribed through the efforts of this company. Whether additional citations are to be announced, it is expected that this amount will be increased to $100,000. Actors, actresses and office force are all working for the Liberty Loan.

Virginia Pearson, Fox star, last week established a record for selling the greatest number of Liberty Bonds, at Namn's department store, Brooklyn. She sold more than $50,000 worth. Mr. Namm, personally complimented Miss Pearson on her ability as a saleswoman for Uncle Sam.

Stanley V. Mastabaugh, managing director of the Stanley Booking Corporation, of Philadelphia, sends word that this company has purchased $20,000 worth of bonds. "In this national emergency," said Mr. Mastabaugh, "everybody should assist." Mr. Mastaubah has directed that every effort be made by the Stanley interests to further the Liberty Bond issue. The Stanley theatres have been offered to the Government for the sale of Liberty Loan Bonds and for recruiting station for the Army, Navy and Red Cross. This week, it is announced, will be "Marine Corps Week" at all Stanley theatres.

The Strand theatre has adopted a novel plan to sell Liberty Bonds. Last Saturday marked the opening of a week's campaign for the Liberty Bond. The Majestic theatre, Detroit, Mich., sends word that the management has purchased $25,000 worth of Liberty Bonds out of the theatre's surplus.

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"Uptown House Should Work With Downtown House"

Vice-President and General Manager of Pathe Exchange Answers Article in Motion Picture News of June 2 Which Raised the Question of Downtown Houses Stifling Business of Uptown Theatres

EDITOR'S NOTE—In the June 2 issue of Motion Picture News was published an article on the relation between downtown theatres and uptown theatres, entitled "What is Fair Price Protection for Downtown Theatre?" A Detroit exchange man raised the question. He told a Detroit theatre owner that if he desired first-run privileges to the extent of a time limit of sixty days on the succeeding showing of the film in Detroit, he would have to pay for those privileges.

J. A. Berst, Vice-President of Pathe, has prepared an article especially for Motion Picture News, in which he sets forth another side to this important question.

By J. A. Berst

To produce pictures worthy to be placed on the program of any theatre and to conduct our business on a basis that has won for us the title of "the small exhibitor's friend" is the policy of Pathe Exchange.

With this in view and with a steady increase in the quality of our features and comedies, Pathe is determined to spend on further improvement in production and because it is beneficial to the neighborhood houses.

Mr. Wm. A. Johnston, Motion Picture News.

Dear Mr. Johnston:

Allow me to congratulate you on your editorial of June 2nd, titled "Get Down to Bed Rock." I think it hits the nail on the head more than any editorial that I have ever read connected with the industry and certainly cannot have other than good results.

Alfred S. Black,
Maine Theatres Incorporated,
Rockland, Maine.

Mr. Wm. A. Johnston,
Motion Picture News.

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Freuler Warns Against "Daylight Saving" Plan

Points Out Depressing Effect on Exhibitors' Business, Citing the Result in Australia—"None of Us Should Get Hysterical"

"EXHIBITORS everywhere should fight the 'save an hour of daylight' campaign," warns President John R. Freuler of the Mutual Film Corporation.

"'Save the night life' should be the slogan of the motion picture business and every other branch of the amusement business.

"Matinee business would not suffer from a general adoption of the project to set the clock ahead an hour, but the night business would suffer seriously. This is not guesswork, it is certainty. It has been proven, for instance, in Australia where evening admissions at the motion picture theatres and at the speaking stage shows have fallen off very noticeably since the enforcement of the plan there.

"The attitude of the exchange man today, at least within the Pathe selling force, is that of a modern business man who wants to help his customers make money because that is the only way he can himself make money.

"The downtown first run at a big house is of undoubted value to the small exhibitors, and the showing ... the rather questionable advertising which has been used in the past is not adopted by the second exhibitor.

"The downtown run over, there is no reason why he should not advertise as big as he wants that the picture is coming.

"The downtown run is over, there is no reason why he should not advertise as big as he wants that the picture is coming.

"We must continue business as usual if crises are to be escaped and production is to continue. This seems to me to be an excellent reason for letting the clock alone.

"We can set the clock ahead, but we cannot by a manifesto set of habits of the people.

"Meanwhile, national prosperity and success in the war means that none of us shall get hysterical."
Country's Librarians Back Up Thanhouser Views

CONFIRMATION of the attitude taken by Edwin Thanhouser in reply to an attack on motion pictures by the editor of a publication for public librarians, details of which were printed in Motion Picture News several weeks ago, but that are now come to hand in the form of letters written by prominent librarians to the Thanhouser Film Corporation.

George F. Bowman, librarian of the Public Library of the District of Columbia, says: "Our Chief of Circulation reports that the exhibition in the moving picture theatres of the film of any story such as Ramaon, Pickwick Papers, David Copperfield and Vicar of Wakefield always increases the demand for the books."

"Unquestionably the presentation on the motion screen of a well known book creates an instant demand on public libraries for the book itself," says B. Wright, librarian of the Kansas City Public Library, Kansas City, Mo., and so long as only worthy books are shown libraries benefit thereby.

Librarian Arthur E. Bostwick of the St. Louis Public Library, St. Louis, Mo., is even more emphatic in his support of Mr. Thanhouser's views. He states: "I beg to say that you are quite right in your view that films based on stories published in the Public Library. This is the case whether the books represented are good or bad. We occasionally have a demand stimulated by motion pictures for books that we do not place on our shelves, but the demand is the same when the book happens to be 'David Copperfield' or 'Les Miserables.' I am fully in accord with the statement of Mr. Thanhouser."

Mrs. Mary C. Spencer, State Librarian, Michigan State Library, Lansing, Michigan, which is not so positive in her opinion, but seems open to conviction if the films placed are of "the right kind." She says: "The placing on the stage of the legitimate drama demands that the book be made the play. The truth of the matter is, so few films by great artists are shown here that the audiences are not composed of the representative people; I have no doubt if we could have the right kind of plays shown we would have more demand for the books."

William F. Yust, librarian of the Rochester Public Library of Rochester, N. Y., declares: "Pictures do stimulate the circulation of books, but unfortunately a demand is sometimes created by them for the less desirable stories. You will be interested to know that the stimulus thus given to reading is not confined to the particular story shown, but extends to other works by the same author. All of which shows a wonderful opportunity and with it a corresponding responsibility."

The statement of F. W. Miller, librarian of the Free Public Library of Jersey City, N. J., reveals that his library has compiled a special card index of books that have been adapted to films. "The experience of the Jersey City Public Library," he writes, "has been that the presentation of motion pictures made from books usually results in a marked increase in the use of such books, particularly when they are presented in the better class of theatres."

Herbert A. E. Brewer, librarian of the Toledo Public Library; John H. Lette, director of the Carnegie Library of Pittsburgh; Robert K. Shaw, librarian of the Free Public Library of Worcester, Mass.; Walter L. Brown, librarian of the Buffalo Public Library, and Paul M. Pains, occupying the same position in the Syracuse Public Library are other upholders of Mr. Thanhouser's views.

FROM A GOOD FRIEND

"I want to congratulate you upon your new plan of listing all the features released during the month separately in your monthly index."

"I also want to congratulate you upon your excellent criticisms of photoplays in the 'Screen Examinations' Department, and upon its excellent arrangement into two parts of criticism and plays and players."

"LONG LIVE MOTION PICTURE NEWS!"

J. P. Mott, Brunswick, Ga.

Los Angeles Publicity Men Band as The Toreadors

In the hope of bettering themselves by closer relationship, publicity men of Los Angeles studios, dramatic critics of newspapers and writers of the screen colony have organized, adopting as the club name 'The Toreadors.' In this instance the members choose the word shall not refer to a bull-fighter, but one who is successful in throwing the bull. The organization meeting was held at the Hotel Clark, Saturday evening May 28, and shortly another meeting will be held, at which the officers will be chosen.

To Edit Picture Section

Gaston Dureau on June 4 becomes motion picture editor of the New Orleans Item, succeeding R. E. Pritchard, who assumes other duties on the editorial staff of the Item.

Mr. Dureau has been publicity manager of the Fitchenberg theatres in New Orleans for several years and is thoroughly equipped for his new line of work.

Selig Host to Film Men

William N. Selig recently entertained in Chicago Edward Nelson, president of the Sherman-Elliot Film Corporation, and David H. Beener, vice-president, both of Milwaukee; James L. Steele, in New Capacity for Paramount

James Steele, secretary and treasurer of the Paramount Pictures Corporation for the past year, has resigned that position in order that he may continue his residence in Pittsburgh and will thereafter be located in the Iron City, acting in the capacity of district manager over the Paramount offices in Pittsburgh, Cincinnati, Detroit, Chicago, Cleveland and Indianapolis.

Steele will also retain the service of Mr. Van Doren, superintendent of the secretarial and forward department of the Paramount Pictures Corporation, and will control the same as a part of the business of the company.

Newspaper and Picture Co. Film History of Cleveland

The Cleveland Plain Dealer, in connection with the Argus Company, producers of educational and industrial films, is going to make history of Cleveland and its environs.

The first chapter of this series of local news events is a film of about 750 feet, showing the recitals of the Government's naval training ships in the basin of preparations for the summer maneuvers, exterior and interior views of Mt. Sinai Hospital, the city's latest and most modern institution of this sort, various lake front scenes, showing the methods of handling ore, a Woodland avenue market scene in the rush hours, and views of the millionaires' row on Euclid avenue between East Twenty-second and East Forty-third streets, which is being widened to relieve the congested traffic conditions.

The editorial staff of the Plain Dealer is directly superintending the making of these pictures, and Editor V. B. Gray has opened the field for suggestions to all Plain Dealer readers. Samuel Brodsky, of the Argus Company, is the motion picture editor. The pictures are arranged to exhibit at the Standard Film Exchange Company in the Columbia Building.

A Statement from B. Barriscale

Bessie Barriscale last week issued a statement in which she asked that attention be brought to the fact that she would not remain on the Triangle program during the coming year as has been printed in various papers.

Her interests, she states, lie solely with her own producing company, The Bessie Barriscale Feature Corporation, and the distributing organization, Parallel Ynns. Inc.

Selig Host to Film Men
ON THE FIRING LINE

"I guess I am like a great many other exhibitors, kicking about deposits and return express," states M. J. Laka, Bijou Theatre, Barnsville, Minn. Fox, Paramount, Triangle and a serial give him a satisfactory program. Marguerite Clark and June Caprice are the favorites with his people.

"Twenty-five per cent less business this year than last, but no kicks," is the way L. E. Street, Violet Theatre, Breakfast, Ind., puts it in the situation in town. Bluebird, World and Universal pictures are used, with Warren Kerrigan and Louise Lovely the favorites.

"In a town of seven hundred, and still running, with prospects better this year than last," is the story of J. N. Berryman, Idle Hour Theatre, Brandenburg, Ky. Helen Holmes is his prime favorite big business getter.

THE NATIONAL THEATRE, GREENVILLE, O, reports that Hon. J. C. Weaver, Mayor, pronounced "Faith," with Mary Miles Minter, "the finest picture he ever saw." Other patrons of this theatre especially enjoyed this picture, says Manager W. B. John.

"Please advise when there are some independent film exchanges that are reliable to deal with and give the right prices on their goods," writes Chris Casner, manager of the Blairsburg (Iowa) Opera House and Cason theatre, using Pathé, Mutual, Universal and Bluebird features "mostly." "Business is fair if I did not have to pay a little too high for the goods I get—the exchanges are getting things too much their own way."

Leslie Hornbeck, Dreamland Theatre, Battle Creek, Mich., is using the entire Universal program and reports business "great." He is now adding 200 seats to his capacity. Butterfly "Eternal Love" proved the best liked picture in recent programs.

Frank Barr, Manager of the Lyric Theatre, Fayetteville, Ark., wants more short-reel subjects. Mutual and Triangle programs are taking nicely, but the small towns are suffering from production, so largely running to features.

Pearl White, Mary Pickford, Anita Stewart, W. S. Hart, and Douglas Fairbanks are favorites with F. H. Weiss, Majestic Theatre, Belle Plains, Minn., who uses Triangle, V-L-S-E, Pathe, and Bluebird pictures.

WITH THE EXHIBITOR

Star Salaries Must Drop—Producers Threatened
Says Alfred S. Black, of Maine Theatres, Inc.—Prominent New England Exhibitor Warns Producers of Mistaken Policy

A message worth serious consideration by exhibitors and producers alike was received by us recently from the president of Maine Theatres, Inc. He calls for exhibitor organization "upon a plane that would command the extreme confidence of those who have the best interest of the business at heart and no personal axes to grind"; and cites as a sample of distributors' shortsightedness, the playing all of the biggest attractions in Portland at ten-cent program prices, making it poor showmanship for other Maine exhibitors to attempt to make excess rental cost by advancing above Portland prices. "I merely cite this," says Mr. Black, "to show you concretely the salesmanship of the leading factors in the film business to-day. They have been successful and have made a lot of money, apparently, and have no regard for the future of the industry except for quick profits. I maintain in we are in a dangerous situation and the next few weeks will demonstrate, without much doubt, the survival of the fittest."

Following are some extracts from this very interesting letter to Mr. Johnston:

Dear Sir,

Many of your recent editorials have been so interesting and timely that I cannot refrain from congratulating you. In the conduct of our various theatres we play more or less road shows, and the other day in correspondence with Mr. Lewis, of the Aaron's Associated Theatres, he asked me candidly if I did not think that interest in motion pictures was on the wane, and, if we would not be, next season, in position to handle some road attractions. I wrote him that, as a people who have been in business a long time, but that the day of the dollar picture had passed, at least for the New England territory, and there would be very few features that could command successfully, a 50-cent price and, no doubt, very many of the special productions could be put over successfully on 25-cent price, provided they could be purchased or played by an exhibitor upon a basis of profit. This is in line with the opinion expressed by yourself.

During the past year we have invested very heavily in the motion picture business, and had not the war broken out, we had much larger plans for this year, part of which we will go through with on account of contract previously made. I can't help feel, however, that the industry is in a very critical situation to-day, and, like all fast-growing industries, it will be a survival of the fittest. Many of the present abuses in the industry could be stopped if the exhibitors banding together, or at least a large part of the important exhibitors, but not under the influence of the film exchanges and their controlling factors. I don't mean to intimate, but what the manufacturers must have a chance, but the tendency at the present, from a view of the New England general field, is that we are rather at a disadvantage. The exhibitors are, at least indirectly, if not directly, getting together in an attempt to boost prices on the exhibitors who, certainly, in eighty per cent of the houses, can't stand same under the present trying conditions. In putting out the so-called specials they have increased the film rental, and many of the exhibitors have fallen for same. The profits made, in many instances, have misled many people and, in my judgment, will cause serious losses from the producers' end, no doubt, in a great many instances.

The whole curse in this industry is in the salaries paid to the stars, and until a concentrated effort is made to reach the fountain head of all trouble, there will be a tendency of everybody in the industry to work for a favored few and those who are lucky enough to be associated with those few, and very largely on some one else's money. I am convinced that this exhibitor, the mainstay of the industry, can't stand as an average any other increased cost without a large percentage of failures, and that as soon as the pressure gets strong enough, and I believe it is fast coming, that they will organize for their self-protection in a way little realized at the present time.

Your paper is to be congratulated upon the fair manner in which you have openly expressed yourself through its columns. If there is any suggestion herein that is appealing to you, I trust you may use them.

We have jumped for only a few of the so-called specials with the enormous salaries attached thereto, and we have canceled a portion of the contracts for which we jumped. We are still doing business, and I believe that many an exhibitor's profits will be larger when he puts out of his vision the personal equation as applying to head line stars. It is about time that the profits of the industry go where they justly belong.

Very sincerely yours,

(Signed) Alfred S. Black.

Schmidt Did Not Confirm Claim

Exhibitor J. W. Schmidt writes requesting a correction of the statement that he confirmed Mr. S. C. Rogers' claim of having taken care of him with a new booking, in the controversy between Mr. Schmidt and the Clune Chicago Exchange. We will say that Mr. Schmidt has by no word or act confirmed Mr. Rogers' statement that he followed a telegram of cancellation with a letter regarding new dates. In digesting several pages of explanation we misunderstood Mr. Schmidt's position, which was and is as now stated.
North Carolina Convention Will Really Be Tri-State Affair

President Percy W. Wells of the North Carolina M. P. E. L. announces that the convention of the Tar Heel League will be held at Wrightsville Beach, June 14 to 16, inclusive, has developed into a tri-state affair, and indications point to the largest gathering of exhibitors ever held in the South.

President Wells recently attended the first annual meeting of the South Carolina League, held in Columbia, and upon invitation the Palmetto exhibitors will join the North Carolina League in convention. Last week President Wells attended a meeting of exhibitors of Virginia in Richmond, National League Organizer Her- rington having been present and organized a state branch in that state. The Virginia League will also send over a large delegation to meet with the Carolinians at Wrightsville Beach.

Plans are being promulgated by Mr. Wells for the chartering of a special Pullman car which will carry large delegations from North Carolina, Virginia, and South Carolina to the National Convention in Chicago in July, and these plans will be perfected at the Wrightsville Beach convention.

Michigan Convention Will Be Strictly for Business

From all reports, the Michigan State Convention to be held at Grand Rapids on June 12 and 13, is going to be a big success. A. J. Moeller, secretary, is working hard and late to put over the largest state convention yet held, and a rigid business program which will appeal to every exhibitor, large or small, is being arranged. Addresses by the largest men in the field in this state are on the program, and absolutely no amusement or social hour is promised.

Election of officers, delegates, to the National Convention, a new constitution and by-laws are among the important things. Other issues of importance are the new war tax, the semi-inspection fee, the deposit system.

Public Interested in Coming National Convention

All those back of the preparations in progress for the coming national convention and exposition of the Motion Picture Exhibitors' League of America to be held in Chicago during July are confident of the success of the event. One of the assurances pointed to by them is the active interest being manifested by the public. Every day Manager Ludwig Schindler receives letters from motion picture fans filled with suggestions looking for information regarding the film stars it is planned to have in attendance at the exposition.

In these letters are requests, and often pleas, to have Mary Pickford, Charlie Chaplin, Douglas Fairbanks, Clara Kimball Young, William S. Hart and others of the film famous present. Manager Schin-
Facts and Figures Again
Manager L. W. McCuan, of Dresden, Tenn., whose Kozy theatre, as he says, is “not merely a theatre—but a Dresden institution” in a more to say regarding the burden of express charges to the small town exhibitor;

Motion Picture News, New York.

Your article, “Are Atlanta Exchanges Alone in This?”

Not by any means.

I use Triangle commercials of New Orleans, paying express both ways on the feature of five reels, amounting to $1.84, use their comedy another day, paying $1.04 express, get two days’ service from Pathe, St. Louis, express both ways making $2.40 for the two days; ... four shows, express $0.60, which runs around $6.00 weekly. Running three shows weekly, with an average of

Alone in This?

Theatre Owners Respond to Vita-

myself doesn’t amount to much, but let’s get the others in and eliminate part of this “graft.”

W’oman.” stating that sex and birth control themes were not wanted by the public.

Of course, I realize one little fellow like myself doesn’t amount to much, but let’s get the others in and eliminate part of this “graft.”

L. W. McCuan.

Exchange Men Lending Co-operation to Penna. Convention

WITH the opening date (June 25) of the Pennsylvania Convention drawing near, the Philadelphia committee men are putting their efforts and success is looking large.

Exchange men are lending valuable aid, and have formed and an Exchange Committee, with George Dambow, World manager, as chairman. This committee, as its first practical help, has offered a $50 Liberty Loan Bond as a prize to the best dancer among the exhibitors at the entertainment on Tuesday night.

The exchange men will also have a Reception Committee of its own to help the exhibitors welcome a goodly number of stars who have already promised to shine for the convention.

Among those definitely scheduled are:

Alice Brady and little Madge Evans, of the World; Pearl White and Molly King, of Pathe; Erle Williams and Pauline Wright, of Vitagraph; Norma Talmadge, of Selznick; Constance Talmadge, Mabel Tal-

Next Northwest Gathering

The June 5 meeting of the Motion Picture Exhibitors Corporation of the Northwest was postponed, on account of its being Registration Day. The next meeting will be on June 12 at the Strand theatre, St. Paul, Minn.

Charges According to Cost on Special Feature Night

In the pretty little town of Sabatini, Kansas, is a wide-awake exhibitor, who came there to “settle down,” as he says, after almost ten years as a showman. His policies, as outlined in a recent letter to the News, are most interesting and worth noting by any small town exhibitor.

To begin with, he books pictures of merit and gives his people variety of entertainment. World, Vitagraph, K-E-S, Pathe, Mutual serials and Triangle pictures share the honor of appearing before a very discriminating audience of people who know what they want and make their wants felt direct to the manager.

He has it understood, as a sort of personal relation between himself and his patrons, that he will bring to his little town all the “big stuff,” as he calls it, on Wed-

Standard Film Incorporates Aid Department

A fresh evidence of the earnestness with which the avowed policy of the Standard Film Corporation to furnish a “Perfect Service to the Exhibitor” is being followed up is to be had in the announcement made this week by the Standard Film Corporation that it has secured the service of Lee D. Balsly as manager of a new department at the home offices in Kansas City, to be known as “The Exhibitors’ Aid Department.”

The purpose of this department, as outlined by Mr. Balsly, is to get on a more intimate relationship with Art Dramas exhibitors, and to offer suggestions and ideas for the purpose of stimulating business; to assist in the creation of new business-getting plans and to establish an interchange of ideas between the exhibitor and the distributor of Art Dramas.

Kansas Showmen Protest Deposit

Protest on high deposits was made by prominent theatre men assembled in Wichita, Kan., on June 6, to discuss business plans for the year.

New York Local of Exhibitors’ League Acts

New York Local No. 1, Motion Picture Exhibitors League, at a meeting of the executive committee, May 29, endorsed the report of the Senate Finance Committee, eliminating the tax on film footage and exempting from the admission ticket tax the five and ten-cent theatres. Sidney Cohen moved to endorse the bill as submitted by the Senate Finance Committee by the House. Sidney Ascher moved the amend-

Motion Picture News, June 23, 1917
How About Music?
Managers of the larger theatres of Seattle are giving much attention to their musical programs, and making them a marked feature of their entertainment at their respective houses. In one instance, James Clemmer, manager of the Clemmer theatre, uses his eight-piece orchestra for a special concert on Tuesday and Friday afternoons, the concert to begin about three fifteen. This brings a bigger crowd to the matinees on the two days usually quiet at the theatre. A feature of the concert is that all numbers requested by members of the audience will be given, providing time permits.

Messrs. Jensen and Von Herberg, who manage the Colisseum, found that Sunday crowds were late in going to the theatre, and adopted a policy of giving a sacred concert at 12.30 each Sunday. This has been found to bring people to the theatre in their thousands.

E. L. Turner, proprietor of the Queen theatre, Palestine, Texas, advertised the Paramount picture, "The Citizen," by leading all the school kids who would wear clown suits into the show free. Look at that line up!

The Feminine Atmosphere
Mrs. Lulu Dietz, manager of the Star theatre, Covina, Cal., issues a program which indicates an atmosphere of charm and comfort, such as might be expected in a theatre run by a clever woman.

Distributing Stars’ Photographs
The distribution of photographs of the prominent stars appearing on the screen at the Broadway, Baltimore, proved so successful during anniversary week that it is probable the plan will be carried out permanently.

It is not proposed to distribute the photographs every night as in the case of an anniversary week, but it will be used to develop business on the more quiet days of the week.

It has been found that the men as well as the women clamor for the pictures of their favorite stars, so that this innovation will probably be very far-reaching.

SPARKS OF GENIUS
So many reports from all over the land have come of the patriotism and good business sense exhibited by theatre managers who are giving the Liberty Bond Loan a lift that it is impossible even to enumerate them here. Many exhibitors, we are aware, are secretly and unsentimentally buying up Liberty Bonds on the pure grounds of patriotism. Others, killing two or more birds with one stone, are buying bonds or giving them away and letting the public have a chance to know about it, thereby gaining patronage.

* * * A FAVORITE plan is to sell admission tickets having a numbered coupon attached. Lucky ticket holders win the bonds. It is the custom in these cases to increase the admission price a trifle—enough to make the bond gifts not too heavy a burden. An equally favored plan is to announce a Liberty Bond week. All of the proceeds of the week are devoted to the purchase of the bonds. Making money on the Liberty Bond idea is, in our minds, a perfectly righteous and legitimate business proposition.

* * * * * * * 
C. LINDSAY, managing the Star theatre, Eureka, Cal., is encouraging boys’ and girls’ matinees. To help business along he is conducting a series of contests. Among these are the best recitation, the best dialogue and the best solo. Prizes are given during intermissions, and school teachers are said to be enthusiastic about them.

* * * * * * * 
J. A. CARR, manager of the Avon theatre, Decatur, III., in order to secure a representative audience for Vitagraph’s “Womanhood, the Glory of the Nation,” sent reproductions of telegrams to all prominent people in the town. The telegrams were in regulation envelopes, delivered by boys in Western Union uniforms, who made every person receiving one of the messages sign it.

University’s Healthy Program
Maurice L. Fleischman and William Fleischman, managers of the U. S. theatre and University theatre, New York, have sent us samples of their programs and of patriotic heralds recently issued, with the request that we give our opinions. We only had to take one look at all of the advertising in the program to make up our mind that it is excellent. Messrs. Fleischman evidently patronize a good print shop, for, while the paper on which the program is printed, is not of exceptionally good stock, the printing is clear and easy to read. At least half of it is taken up with advertisements. The other half is devoted to the usual announcements of pictures and to photographs and interesting stories of the players.

The herald which Messrs. Fleischman have sent is illustrated on this page. The entire proceeds of the week beginning June 4 went toward the purchase of Liberty Bonds. The herald is done in dark blue and red, and is striking.

Neat Program from the Elmwood
E. O. Weinberg, manager of the Elmwood theatre, Utica, N. Y., displays an ingenious idea in the make-up of his program, which takes the form of a neat colored folder, having the week’s attractions printed in clear type together with announcements of forthcoming attractions. The folder goes into a vest pocket.
Where Is Mr. Whitham?

We should like to know in what city Mr. M. H. Whitham, manager of the Elmwood theatre is located. Two of his attractive programs strayed into our office, but the name of his city is not therein.

Bluebird Book Is a Real Helper

The exhibitor’s aid book issued by Bluebird is meant to help Bluebird exhibitors and the exhibitors who neglect to take advantage of it lack wisdom. The newspaper display lines are strong, and they leave a lasting impression, as good display lines should. The press stories, which exhibitors are supposed to clip, lack the “bunk” which so often creeps into such notices, and will easily find their way into newspapers, if the exhibitor will only make use of them.

A Sample of Old Erin

Tom McDonald, manager of the new People’s Theatre, Butte, says “Paramount Progress,” sent to Chicago for some real soil imported from Ireland. He would have liked to run “Castles for Two” for St. Patrick’s Day, but failing that he ran “On Record.” Incidentally, he advertised “You can walk on Irish ground to-day at the People’s Theatre.” He had the soil placed in a shallow box in the lobby, and all the Irish who so desired were invited to stand “on Irish Ground.” As there are many Irish in Butte the stunt proved a very popular one.

Evergreen Theatre, Brooklyn, Has Liberty Bond Week

Manager D. Schaefer, of the Evergreen theatre, Myrtle and Senaca avenues, Brooklyn, N.Y., will give two fifty-dollar Liberty Bonds on each day of the run of Greater Vitagraph’s “Within the Law” last week. He arranged to have two Supreme Court judges present each night to make the awards in order that there would be no criticism that persons obtained the bonds unfairly.

In order to take care of his increased overhead charges of one hundred dollars a day, the cost of the bonds, he gave away, Manager Schaefer increased his price of admission fifteen cents during the run of “Within the Law.” Every ticket sold had a stub, on which appeared a number corresponding to the number on the admission ticket.

The regular admission tickets, taken up at the door, were placed in a regular wheel. The tickets were mixed up, and one of the Supreme Court judges drew two tickets from the wheel.

To the persons holding the stubs with the numbers corresponding to those on the ticket drawn from the wheel were awarded the bonds.

Manager Schaefer is the same well known showman who recently closed all avenues of traffic in his section of Brooklyn during his presentation of “Womanhood, the Glory of the Nation.” On the first night of the run of “Womanhood,” according to his estimates two thousand persons were turned away from the theatre.

A Letter Patron Getter

W. L. Hill, manager of the publicity and exhibitor’s aid department of the Famous Players Film Service, Chicago, Ill., sends the editor a letter, which has been prepared for distribution by the theatres.

Wirelessed Their Way In

J. E. Tompkins, manager of the Princess theatre, Colorado Springs, last week advertised Theodore Roberts in "The American Consul." His doorman, who is also an electrician, suggested the installation of a wireless machine as a business getter. Accordingly, an honest-to-goodness wireless was installed at the theatre entrance. The populace punched the key all day long and watched the sparks fly.

Vitagraph’s Plan Books Are Helpful

The plan books issued by Greater Vitagraph for the guidance of exhibitors invariably show careful thought and no small amount of ingenuity. We have before us the plan book, or exhibitor’s aid book, on "The Soul Master," in which Earl Williams is featured. The advertisements are all simple, strong and effective.
Features
Cupid Plays Queer Pranks with Ethel Clayton in "The Stolen Paradise" (World Five-Reel Production)

Love plays some queer antics. Cupid would make a great author or authoress. The little person of our imagination has originality and the sincerest appreciation for our side of the adventure. In "The Stolen Paradise" our little friend Cupid hunts for the wrong person as its emissary which gives rise to a diverting series of situations. It is a story which David Clifton is married but he doesn't know his wife has disappeared. The morning sun is restored. Edward Langford performs this role. He is an author who becomes blind. He loves music, which he loves and the other he considers merely as a friend. Ethel Clayton, one of the studio's most clever stars, presents the part of Joan Merrifield, the girl who David considers only as a friend but whom he marries. The girl with whom he thought married and wanted to marry is presented by Pina Nové. It is impossible to relate the many events which lead up to the most unusual climax in this picturama, but from what is here related it isn't safe for the theatre to guarantee you an hour or more of perfect pleasure while "The Stolen Paradise" is being shown. Ethel Clayton featured will be seen on the screen this week. Earle Williams and Dorothy Kelly Co-Starred in Suspense Story, "The Macabre" (Vitagraph Five-Reel Production)

It is nothing to say that you are given the opportunity of seeing two screen stars working in a picture together. The Macabre, a Vitagraph feature, is one of the studio's pictures which will not allow the best-known stars of the screen but it tells a story which has been projected on the screen of the theatre. Earle Williams and Dorothy Kelly are the stars. Miss Kelly will be remembered for her fine work in "Secret Kingdom," the serial which ran to packed houses for seven weeks last winter. Earle Williams is known as the "mystic" themselves. The Macabre is really a psychological, essentially a mystery story. Mr. Williams presents the part of Mike, a young Chicago detective whose work has brought him ever to the life in the underworld. Jimmie, as he is known among the underworld and the rich in the city, is a her-soldier who finds the owner murdered and the safe broken. In the course of the contained clues, Jimmie is knocked senseless and tied down to a room from him a mystery is slowly but convincingly unraveled. You will be quite interested in a bound and a key trap and why the girl Peggy picked him out. The third degree methods are resorted to and you are taken into a Chinese opium den in the solution of the Macabre mystery to be shown on the screen of the theatre on one of the weeks. Remember, Earle Williams and Dorothy Kelly have strong roles in this picture.

Picturized Drama of the Land of Midnight

The Land of Long Shadows (Clune Five-Reel Production)

A story of the frozen North. Such always plays because there are so few of us who have ever experimented in this latitude of the midnight sun. There is a tragic significance carried ever in the mention of the "midnight sun." The "Land of Long Shadows" presents life as it is lived by the Eskimos and the Joe Mauchins, a trapper and wife and a visit to Juneau which is "the last word" and the daughter of the settlers. He respects her fate, followed by Joe and the snow-covered regions a story that takes place upon this hallowed land, the story of the changing of the reality itself. The spirit of the Eskimoes that has been a snow-covered wilderness swept by an obsidian which is once a human being and are enacted in silence before your eyes and the trade might even though primitive instincts force the issue. Jack Gardner presents the part of Joe Mauchin and he is by far the strongest performer. Jack also discovers that she is not in the heart of the other one he finds, but is the hunter of reaching the others. He must make a condition of the land that he must be a weakling but before he is long where he meets one who appeals. Jimmy Gordon is the father to investigate an opal mine. He is a weakness, he becomes one of the large cities of this country. The star of many Broadway successes is at her best in this picture. The star of many Broadway successes is at her best in this picture. Margaret Illington's Second Successful Appearance on Screen in "The Inner Shrine" (Lasky-Paramount Five-Reel Production)

Margaret Illington is again with us on the screen in "The Inner Shrine," the adaptation from Bash King's "The Inner Shrine." A stage version of this novel was prepared by the well-known dramatic author, Channing Pollock. The story deals with a wealthy American girl who has an abnormal streak. You have never seen before in her. In Paris learns of her husband's unscrupulous character and habits, Hobart Bosworth has the chief supporting role of an explorer and student, who learns in his search to be the benefactor. He loves her but thinks himself too old to ask her to marry him. Part of the story is laid in the large woods, a scene in Paris, and in one of the large cities of this country. The star of many Broadway successes is at her best in this picture. Her screen version of that particular phase of life which is left to the imagination of the audience and tribulations. Miss Illington is a master of emotion and dramatic interpretation. In this picture, this gifted actress is now as well known on the screen as on the legitimate stage. She is to appear next at the Theatre on one of the weeks. You will regret your absence. The Greatest Power—"Ethel Barrymore's Greatest Talents Presented in Timely Story" (Metro Five-Reel Production)

"Ethel Barrymore's Greatest Talents" is a story known by heart. Her screen successes if not as now by actual count are fully as enjoyable and the name of Albert Le Vino is featured will be seen on the screen as on the legitimate stage. She is to appear next at the "The Greatest Power," the screen version of which has been adapted from the novel written by E. Wolheim by Albert Le Vino. Miss Barrymore has in this picture the greatest dramatic role, which gives her every opportunity to display her own inimitable talents. The Greatest Power offers her the greatest dramatic role, the role of a United States Secretary of War, and she accepts it with the greatest enthusiasm. It is designed to be a studio which is inimitable and Miss Barrymore has in this picture the greatest dramatic role and proves a success as a powerful explosive. The young chemist refuses, however, to have his invention used for purposes of war. Miss Barrymore is at her best in this picture. Margaret Illington appears next at the theatre on one of the weeks. You will regret your absence. The Greatest Power is an unusual story with an unusual star. William B. Davison country and makes a great success. Miss Barrymore, in "The Greatest Power," to be seen on the screen of the theatre on one of the weeks. The Greatest Power, "The Flame of Youth," one of the best of the new pictures will be seen at the theatre on one of the weeks. You will regret your absence.

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Has Jealousy Played a Part in Your Life?

June 23, 1917

MOTION PICTURE NEWS

Helen Holmes Surpasses All Other Attempts at Daring in "Railroad Raiders"

(Mutual Serial, Two Reels)

Helen Holmes' prodigies for daring feats need no publicity. She has unmistakably convinced the millions by her dauntless stunts before the camera. It seems that the field is unlimited and that each feat of daring surpasses the one or ones that have gone before. It may be said of her daring in "A League for Life," in the ninth chapter of the "Railroad Raiders" series, which will be seen at the theatre, that she surpasses all other attempts at daring. Racing in an automobile at top speed she is on the track of the "Raiders," who have stolen a valuable consignment of goods, which they have transferred from the freight car to a river barge. As she nears the dock the barge pulls out and the gap between it and the dock is leaped by Helen in the automobile. Both the machine and Helen land safely aboard and participating any move that she might make to recover the goods have placed a time fuse, which will set in action a charge of dynamite placed aboard the barge. The "Raiders" hail Helen and Roy Will-son aboard the barge. They shoot and wound Roy. Helen takes him aboard a raft and recovers her remaining strength. She then disposes of Helen with the wrecking of the barge.

The thrill of thrills will be seen at the theatre when Helen Holmes is seen.

in the late chapter of the "Railroad Raiders" on

Decoy telegrams signed by the "Masked Stranger" give rise to dangerous adventures in this, the fourteenth episode of the "Double Cross" mystery. It is titled "The Hidden Brand." Repetition efforts by Major Tilden to recover the girl with the sign of the "double cross" on her arm are frustrated. It is necessary for Tilden to exert extreme efforts in order that he may establish the identity of the real girl. But a masterpiece of the extra effort by the "Masked Stranger" and Annesley follow them. Gaining admittance to the Strawberry Cottage with Annesley. When Hale awakens he finds a girl whom he believes to be Philippa. She shows him the brand of the double cross. Bentley has arranged to have a snapshot taken of them together. Hale goes to Philippa's home and the two girls are studied and she changes her hair and clothes. Hale is bewildered and he is told to ask the Masked Stranger for an explanation.

The next chapter of the "Double Cross" mystery will be shown at the theatre on the week.

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June 23, 1917

MOTION PICTURE NEWS

"The Hidden Brand," Episode of "Double Cross" Mystery, a Marvel for Action

(Patria Serial, Two Reels)

The late chapter of the "Neglected Wife" series, leaves no doubt as to Kennedy's attitude toward his wife. Phillips and Margaret welds. Margaret, his wife, is to be seen at the theatre. There is something different to offer in the presentation of "The Dazzling Miss Davidson" at the theatre this week. Miss Ramsbeau will be seen in "The Dazzling Miss Davidson," a photodramatic adventure which is unlike anything you have ever seen. After the first reel, one wonders why a talent so precious as Miss Ramsbeau's has been overlooked. Miss Ramsbeau will be seen in "The Dazzling Miss Davidson," a photodramatic adventure which is unlike anything you have ever seen. After the first reel, one wonders why a talent so precious as Miss Ramsbeau's has been overlooked. Miss Ramsbeau has the "something different" to offer in the presentation of "The Dazzling Miss Davidson" at the theatre.

Miss Ramsbeau has won success on the speaking stage. This is unquestionable. Like many another stage success, she has gathered up her talents to the screen, and with the same earnestness she was born to the world everything which has made her so popular on the speaking stage, she has not let down those who are familiar with her, or those who are not. Miss Ramsbeau has the "something different" to offer in the presentation of "The Dazzling Miss Davidson" at the theatre.

Miss Marjorie Rambeau has found time, however, to exact this most entrancing role of Eileen and will be seen at the theatre on the week in the five-part drama, "Blind Man's Luck."

Will You Adopt an Orphan? — You Will

When You See Ella Hall as "The Little Orphan"

(Bluebird Five-Reel Production)

Do you remember the little girl who presented "Polly Red Head," in a Bluebird production of that name? It isn't very long ago and still many have inquired of us when this little girl is to be seen again. We have no idea now, where the little one has occurred, but the fact remains that Miss Ella Hall has been engaged in "The Little Orphan," another Bluebird production. "The Little Orphan" is not in first class with ingenue leads. It is also well known for her characteristics of juvenile parts. Her role in "The Little Orphan" is engaging, of a homely quality which will touch a responsive note in the hearts of all. She typifies one of the thousands of Belgian children who have been left homeless by the ravages of war. If you have a little Belgian in your home you will appreciate every nod of Ella Hall's engaging, little blonde head. From the time of her arrival at Ellis Island until she becomes the wife of the man who adopted her she was led to be- lieve that she was a boy, Rene (Ella Hall), will command your undivided attention. Only an inkling of the interest aroused by this pictured drama of life is seen in these few lines. A book might be written and still the theme of this film could not be brought before your mind's eye with the same effectiveness and clarifying interest as "The Little Orphan" will do on the screen.

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(Mutual Serial, Two Reels)

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ADVANCE OFFERINGS OF THE PROGRAMS

U-Boat Figures Prominently in New Bluebird

"Back to the Primitive," latest production for the Bluebird Program, from Lynn F. Reynolds' section of the West Coast hive of moving picture industry, arrived at headquarters in the Mecca Building last Thursday, and was shown to Bluebird executives. This picture marks the last appearance of Myrtle Gonzalez in the "nature study" pictures Director Reynolds purses, Nena Gerber having been assigned to leads in that company, starting with Alice Helen Rice's story, "Mr. Opp," now in process of production.

The Kaiser's U-boats figure in "Back to the Primitive" in important measures, causing the characters to be cast away on Santa Cruz Island, in the Pacific where they get back to nature and develop highly interesting possibilities of the "melting pot." Out of the mold is said to come comedy and exciting drama, with the usual liberal allowance of Lynn F. Reynolds' ideas of outdoor production.

"The Clean-Up," in which Franklyn Farnum and Brownie Vernon will appear early in August, has also been received from the Coast and shown to the jury in Bluebird's projection room. Rupert Julian's production of "My Mother," which Richard Barthelmess is to star, has arrived close to completion at Universal City, where Jack Conway is also taking the closing episodes in Ella Hall's next Bluebird, "Little Miss Fix-It."

Quick Sales on "The Fairy and the Waif"

E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, reports rapid sales of territory on "The Fairy and the Waif," a five-part picture, featuring Mary Miles Minter. After screening the picture, the following territory was quickly closed:

- Walter A. Baier Film Company, Milwaukee, Wis., for Minnesota and Wisconsin;
- Western Supply Company of Omaha, Neb., for Iowa and Nebraska;
- Educational and Children's Film Company, Kansas City, Mo., for Missouri, Kansas and Oklahoma;
- Merle Film Company of Seattle, Wash., for Oregon and Washington;
- Eddy-Harris Feature Film Company of New York City, for Northern New Jersey.

Pathe Program Week of June 24

A Baby Marie Osborne-Gold Rooster play and the last episode of "Mystery of the Double Cross" are features of Pathe's Program for the week of June 14, 1917. The Gold Rooster play is, "When Baby Forgot," the first feature produced by Lasilda Films, Inc.

The seventh episode of "The Neglected Wife," with Ruth Roland, is said to lead to a thrilling crisis in which Mary Kennedy learns the identity of the other woman in the life of her husband.

The week brings the last episode of "Mystery of the Double Cross," produced by Astra, with Mollie King as star. In this chapter everything is finally solved.

Harry Meyers and Rosemary Theby appear in a comedy, and a release of the Combintone scénics is scheduled. An International cartoon and scenic split-reel release and Hearst-Pathe News, Nos. 52 and 53, complete the program.

Merit Will Determine Length of Paralta Plays

Under the contracts existing between Paralta Plays, Inc., and the Bessie Barriscate and J. Warren Kerrigan producing companies, the Paralta company will have control of the cutting and assembling of the films of each production, which will be only of such length as the dramatic merit of the story may warrant.

No effort will be made to produce a uniform number of feet in releases. If a story is worth but 4,200 feet it will be told in that length. If 8,500 to 9,000 feet are required, it will be given approximately nine reels. Laboring for specific footage will have no place in either the Barriscate or Kerrigan studios, which system it is believed will be met with favor.

The details of the productions made by each company will be under the guidance of Miss Barriscate or Mr. Kerrigan, the star, Robert T. Kane, vice-president of Paralta Plays, Inc., Robert Brunton, supervising art and technical director for each company, and the dramatic and photographic directors.

Geniuses of Russia, Whose Works Are Adapted in Russian Art Film Productions. Left to Right: A. S. Pushkin, Poet; Feodor Dostoevsky, Tragic Novelist; A. N. Ostrowsky, Master Dramatist; Count Leo Tolstoi; I. S. Turgeneff, Whose Translated Works Are Widely Read.
"The Maelstrom," a Vitagraph, for June 18
The theme of "The Maelstrom," Greater Vitagraph's Blue Ribbon release for the week of June 18, deals with the adventures of a wealthy red-blooded clubman. He is thrust into the turbulent midst of a band of international crooks and implicated in a mysterious murder, following in the wake of being accosted in a dense fog by a pretty stranger whose agitation appeals to his chivalrous instincts and prompts him to comply with her request to deliver a package of unknown contents which she thrusts into his hands. She then flees. The subsequent series of incidents are said to develop to a powerful climax.

Earle Williams has the leading role. Julia Swayne Gordon, Denton Vane, John Robertson, Gordon Gray and Bernard Seigel are in the supporting cast.

Interest Aroused in Film Bow of Olive Thomas
Olive Thomas will make her debut on the Triangle program as a full-fledged star on June 24, when Thomas H. Ince will present her in what he describes as a rollicking comedy of high spirits and novel situations, entitled "Mudcap Magee." On the same date Charles Ray will also make his appearance under Ince auspices in a comedy drama known as "The Clodhopper." Miss Thomas may be said to make her screen debut in a film describing the Pilgrim's Progress of an up-to-the-minute debutante.

Ray has the part of a raw country youth, who, from working as his father's hired man, makes a hit as a New York dancer in "The Maelstrom," a Vitagraph for June 18. The story was written by Willis Woods, the scenario by Karl Coolidge, and the production was made under the direction of Elmer Clifton, one of the new directors at Universal City.

Mulhall is seen in a role different from any he has hitherto portrayed, having the part of a happy-go-lucky shiftless son of a millionaire, whose escapades bring down upon him the wrath of his father.

In the cast supporting the star are Donna Drew, who is to play leading roles in Butterfly pictures and who was formerly known as Donna Moon; Ann Kroman, Hayward Mack and other well-known players.

"The Fire of Youth," will be presented Monday, June 18. On the same day will be released "Jilted in Jail," a Nestor comedy featuring Eddie Lyons, Lee Moran and Edith Roberts.

"The Fire of Youth," which heads the Universal program for the week of June 18. The story was written by Willis Woods, the scenario by Karl Coolidge, and the production was made under the direction of Elmer Clifton, one of the new directors at Universal City.

Mulhall is seen in a role different from any he has hitherto portrayed, having the part of a happy-go-lucky shiftless son of a millionaire, whose escapades bring down upon him the wrath of his father.

In the cast supporting the star are Donna Drew, who is to play leading roles in Butterfly pictures and who was formerly known as Donna Moon; Ann Kroman, Hayward Mack and other well-known players.

"The Fire of Youth," will be presented Monday, June 18. On the same day will be released "Jilted in Jail," a Nestor comedy featuring Eddie Lyons, Lee Moran and Edith Roberts.

Jack Mulhall, juvenile star, is featured in the Butterfly five-act drama, "The Fire of Youth," which heads the Universal program for the week of June 18.

The feature for Tuesday, June 19, will be the Gold Seal three-act melodrama, "The Brand of Hate," starring Tina Marshall. This was directed by Edwin Stevens. The story hinges about a weird birthmark on the face of the heroine, which shows itself only when the girl is under tense emotions, and forms the basic idea for one of the most ingenious photoplays ever presented.

Pat Rooney, the eccentric comedian, is featured in the Victor comedy drama, "A Pirate Bold," the other Tuesday offering.

The chief offering for Wednesday, June 20, is the L-Ko two-act comedy, "Where Is My Child?" with Don Russell and Gladys Varden in the principal roles.

Other releases of this date are the L-Ko comedy, "Bartered Youth," with William Mong and Gretchen Lederer, and the regular issue of the Universal Animated Weekly, with all the latest news in pictorial form.

"Helen Grayson's Strategy," a two-act society drama, will be presented under the Rex brand on Thursday, June 21st. Irene Hunt, Malcolm Blevins and L. C. Shumway play the leading roles. Ruth Stonehouse in the Victor comedy, "Puppy Love," is another release of this date.

"She Married Her Husband," a two-reel Victor comedy drama, featuring Matt Moore and June Gall, is the leading release of Friday, June 22. Issue No. 24 of the Universal Screen Magazine will also appear on this date.

For Saturday, June 23, the Bison two-act Western drama, "Lone Larry," is the feature offering. Issue No. 6 of Universal Current Events and the Joker comedy, "A Burglar's Bride," with Gale Henry and Jack Dill are other releases of this date.

On Sunday, June 24, the releases are the Powers split reel, "Young Nick Carter, Detective," a comedy cartoon, and China's Wonderland, a Dorsay Educational, and the Big U drama, "The Two-Gun Parson," featuring W. C. Dowlan.

During the week the fifteenth episode of "The Voice on the Wire," will be released.

Next Black Cat Release
General Film announces "The Rainbow Box" as the next of its Black Cat comedy dramas in two reels.

Marguerite Clayton and Roderick La Rock are in principal roles. Miss Clayton as a clerk in a modest shop poses as a millionaire's daughter to win Wesley Jamieson, an apparent heir to riches. By the time she discovers that he is in circumstances as moderate as her own she has taken a more wholesome view of life and weds him for his intrinsic worth. This film is said to carry many pleasing phases of every day life.

But Two King-Bees a Month
There has been a persistent rumor that King-Bees is to release one comedy a week. Louis Burstein, president and general manager of the company, scorches the rumor with the remark that at present two a month is to be the output.

This should put at rest all rumors to the contrary for the present at least.
Marjorie Rambeau and Jackie Saunders on Mutual Schedule

TWO Mutual star productions top the list of releases for the week of June 18—"The Dazzling Miss Davison," featuring Marjorie Rambeau and "A Bit of Kindling," in which Jackie Saunders plays the lead.

"A Desperate Deed" is the fourteenth chapter of "The Railroad Raiders," scheduled for June 18. Helen Holmes manages to escape from the box car which is sinking in the water. She jumps from the top of the pilot house of a barge and catches the beam of a jack-knife bridge just as the bridge starts to open. She climbs hand over hand up the side of the structure while it is standing straight up in the air, then jumps from the bridge onto the top of a speeding freight car underneath.

The fourteenth chapter of the "Jimmy Dale, Alias the Grey Seal" series, ready June 22, is "A Sheep Among Wolves." The story shows the underworld maddened by the Grey Seal, trying to capture that gentleman criminal and apprehend him while committing some crime.

"Tillie of the Nine Lives" is the La Salle Comedy released June 19. A small pig plays one of the principal roles in this comedy and serves as a messenger who brings help to Tillie, who is held in the power of a seeress.

Jealousy Is Basic Theme of Virginia Pearson Picture

A story of love and jealousy in which the intrigues of international spies furnish the complications, makes "Wrath of Love," Virginia Pearson's newest production, of timely interest. The war theme is paramount in this drama of today.

The picture will be released on the William Fox Program for the week of June 17. Irving Cummings appears opposite Miss Pearson, and the rest of the cast includes Louise Bate, Nellie Stalatty, Frank Glendon and John McCann. Mary Murillo wrote the script.

Miss Pearson has the role of Roma Winet, author of a famous novel, "Jealousy." Although suffering from that very passion she lives happily with Bob Lawson, whom she has just married. When war comes, she grows violently jealous of Ethel Clark, once her dearest friend. Ethel has been left in Bob's care by Dave Blake, his chum, who leaves to enter his country's service.

Many complications ensue, and finally misunderstandings between Bob and Roma are brushed away, and the woman is freed from her one besetting sin of jealousy.

Picture Studio Shown in New La Salle Comedy

The atmosphere of a motion picture studio enforces the LaSalle comedy, "His Cannibal Wife," which will be released through Mutual on June 11. There are scenes showing studio life, the scene sets, the taking of pictures and the actors and "extras." The picture reveals the humiliations which Otto has to bear because his wife is star of the company while he is only an "extra," due to the wide class distinction in a studio between the head of the company and the player who just fills in now and then.

Otto decides to show these scoffers that he is somebody after all and invents a highly colored story of his bravery on a cannibal island. He immediately becomes important, not because of his described heroism, but because he has outlined a splendid scenario for the use of the company.

Three of Art Dramas Stars in Four Releases of the Month

In the four releases for June, Art Dramas claim to offer a program of unusual variety. Jean Sothern, Marian Swayne and Alma Hanlon are featured in the subjects.

From the Van Dyke Studios comes "The Upper Crust," with Gail Kane (Left); Director Sorman Rehearsing Ball Room Scene in "Weakness of the Strong," with William Russell (Right)
Novelties in Production of "The Lifted Veil"

Hoffman’s great painting of “Mary Magdalene Being Brought Before Christ” is reproduced by living players in Ethel Barrymore’s forthcoming Metro production, “The Lifted Veil,” a screen version of Basil King’s popular novel.

Edna Holland, daughter of E. M. Holland, was chosen for the part of Mary Magdalene. The part of Christ is taken by Bernard Niemeyer. “Type” parts are played by Fred Hearn, Edward Elkus, Jack De Lacy and W. H. Wise. The scribes and Pharisees are portrayed by people totally new to the screen, chosen because their appearance was ideal for the picture. Many of them, from the southernmost portions of New York City, spoke only Yiddish, and could not understand the instructions of the organ, “The Open Door.”

U. S. Regulars in Ann Pennington’s Support

The military atmosphere in “The Little Boy Scout,” in which Ann Pennington will be starred in Paramount pictures by the Famous Players, will be nothing, if not absolutely spectacular. In addition to employing Troop No. 18 of the Boy Scouts for those portions of the picture in which the Boy Scouts are required, Director Francis J. Grandon also succeeded in enlisting the services of the U. S. Regulars stationed at Fort Totten, for those parts of the story which deal with the Mexican border.

The story concerns in part the flight of a little American girl over the Mexican border in her efforts to escape her Mexican guardian. The publication gets its name from the recent announcement made by Mr. Selznick that henceforth both doors of his organization were open to all comers.

Manager Alternates O. Henrys Between Two Houses

The O. Henry series on the General Program are to be shown alternately at the two Miller theatres, Los Angeles. Manager Fred Miller first contracted for their use at the Alhambra theatre, but they proved to be such a drawing card that he decided to alternate them between his two houses, Miller’s on Main street, being the larger of the two where Fox films are shown first run. "The Service of Love," which was shown at the Alhambra last week, was acclaimed by all local newspaper critics as the greatest two-reel picture brought to Los Angeles, and Maitland Davies, in the Tribune, devoted a column to reviewing the subject, devoting all that space to the O. Henry film, with but a casual mention of the five-reel subject being shown.

Sunday Closing Not Effective in Some Michigan Towns

A recent occurrence at the Star theatre, Belding, Mich., would appear to show that a moving picture manager’s support of the Sunday closing law does not impress the O. Henry films. Manager W. H. Cree, of the General Films branch, has the O. Henry series booked in eight-five per cent of the Arizona towns, and solid bookings for more than two months. Manager R. E. Hicks, of the Cabrillo, at San Diego, first contracted for the pictures for three days, and then extended the booking to one week for each.

Japanese Sea Warriors See U. C. Workings

Universal City surrendered to a force of Japanese one day last week and the motion picture municipality was in their hands for several hours. The invasion, which was peaceful and pleasant in every respect, followed the arrival at Port Los Angeles of Admiral Toshitake Iwamura and his training squadron, composed of the cruisers Yakumo and Tokiwa, and was the result of a special invitation from President Carl Laemmle, of the Universal Film Manufacturing Company, to view the sights of the capital of filmdom.

Admiral Iwamura was accompanied by Captain S. Saito, of the Yakumo; Ujiro Gyama, Consul at Los Angeles, Cal.; Captain N. Taniguchi, of the Tokiwa; Engineer Captain G. Shigemura, Lieutenant Y. Suzuki, Lieutenant I. Sato and Y. Hirai, president of the Japanese Association of Southern California.
Universal Screen Magazine Important Educational Factor

"I HAVE been closely following developments in the motion picture world for a number of years, and I have run across no single medium which is doing more and which gives greater promise of doing more in the way of educating and quickening the intelligence and arousing the spirit of patriotism among the public than your Universal Screen Magazine," wrote Dr. John Forbes, noted educator and former vice-president of the American Educational Association, the other day to Jack Cobin, editor of the Universal Screen Magazine.

Mr. Cobin's idea from the first has been to make it a superfine educational and informative reel, and he has spared no pains in his efforts to do so. He has recently made additions to his already large force of cameramen who are scouring the country for subjects which will measure up to the high standard which the magazine has maintained to date.

In the current issue a picture taken at the New York State College of Agriculture, Cornell University, shows a corn germination test—a test which infallibly determines the fertility and sterility of corn, and which, if adopted generally by gardeners and farmers, would mean the saving of millions of bushels of corn every year.

The work being conducted at the "Institute for the Improved Instruction of Deaf-Mutes" constitutes an unusually vivid and interesting feature of this issue. Other features which add notably to the interest and informative value of the issue are "The Manufacture of Ice Cream," "The Making of Armor-Pate," and last but not least—another epic in clay by the inimitable Willie Hopkins, entitled, "The Spirit of Seventy-six."

Proves Public Demand for Combiotones—Texas Pictured

At Bryan, where the Texas State Agricultural and Mechanical College is located, the local exhibitor was made to realize a strong demand for these pictures. In San Antonio the afternoon paper demanded editorially that the Superintendent of Schools announce these pictures and urge the children to see them. Members of the Chamber of Commerce, and an open discussion resulted in tremendous endorsement of these "educational."

Recent releases of the Pathe-Combibonc pictures have been devoted to Texas, the largest state in the Union. Scenes also would give a decidedly misleading opinion of the state. The Combibone pictures, however, showing as they do every phase of a section, its leading industries, its main scenic features, its chief buildings, its historical places and its people, show Texas as a leader not merely in size but in stock raising and agriculture.

"Southwestern Texas," released June 17, is pictured on many of the huge onion farms, said to be the largest in the world. Among other subjects various ranches are shown, some of which contain as many acres as small European principalities.

In "Cattle-Raising in Texas," released June 24, one sees clearly the difference between the old days of "riding the range" and today, where sleek cattle are grazed behind stout fences. Among the interesting subjects covered in this issue are the new kind of beef cattle, a cross between the Indian zebu and the native Texas cattle, the advantage being the immunity of the cross breeds from certain diseases. Huge herds of Angora goats, valuable for their mohair, are also pictured. These Pathe-Combibone pictures are attracting much favorable notice.

U. Current Events No. 4 Timely

The bringing home of Ambassador Guthrie's body on a Japanese battleship; "Sea Spiders," fast submarine chasers; Carlisle Indians on military review; women replacing men for war duty in Erie, Pa., railroad shops, operating lathes, planers, even giant steam hammers; women working in the fields at Surrey, England; English final honors to a war victim in impressive naval funeral; New York City's novel recruiting station, in the form of a dummy battleship located in Union Square and Memorial Day observances in honor of our veterans of the past are the timely war subjects in Universal Current Events, Issue No. 4. Supplementing these is general news, including scenes of a Western tornado, baptising 150 Southern darkies at Dumville's Pond, Suffolk, Va., and a parade of fifty thousand public school athletes in New York City.

Universal Animated Weekly issued in the same week contains a variety of interesting news topics.

Pathe News Covers War Zone

Two releases weekly of the Hearst-Pathe News give a very comprehensive resume of world-wide happenings, including invariably some timely views "somewhere in France" or on the battle fronts. A recent issue showed the awful devastation left by the Germans in their retreat. Even the beautiful Cathedral of Soissons was not spared by this ravaging horde of German militarists.
Selig World Library Featured in Southern California

SELIG WORLD LIBRARY is being booked by many Southern California exhibitors, who, after seeing the first few releases, acclaim the series a distinct novelty that will add desired variety to their programs. The Symphony theatre, the downtown first run Metro house, will show the World Library, and plan to make it a featured part of their program.

Issue No. 4, released in General Film service on Wednesday, June 4, presents a number of interesting and educational scenes. The cliff dwellers of New Mexico, who built ancient communal dwellings which were veritable fortresses. One of these circular rooms contains 127 cell-like rooms and afforded shelter to about 1,500 people.

Worth While Pictures from Gaumont

GAUMONT signals the last week in June by releasing three important specialties through Mutual. The first one to reach the screen is "Tours Around the World." The reel is divided between Naples, Italy, and Buenos Aires, Argentina. Both cities are well presented. Both have in unusual measure that charm which is associated with foreign lands and alien peoples. Since there are so many Italians in America, and we are following with such interest that nation's war activities, the Naples views will prove exceedingly popular.

June 26, 1917

MOTION PICTURE NEWS

In the eighteenth century whale fishing was one of the most important of industries. While its importance has declined, owing to the use of substitutes for whale oil and whale bone, and the primitive hand harpoon has given way to modern methods with a sail and motor gun, whales are still valuable for their oil. The teeth were once our chief source of ivory.

A peep into jungleland shows Oswald, aged 250 summers and as many winters, partaking of 55 pounds of beef. Oswald is thirty-two feet in length. The above will give one an idea of the interesting pictorials presented in the Selig World Library, and these are but a few of the many interesting and instructive subjects treated.

Carl iteration of the series on "Unmasking the Mediums." "Scientific Stock Breeding" and "On Duty with the Coast Guard" furnish a varied interest that marks this release as one of exceptional interest.

Ditmars "Living Book of Nature" and Other Important "Shorts"

In catering to the new taste for pictures primarily designed to appeal to the intellectual and thinking persons in the audience, Educational Films Corporation has an ever increasing library of short subjects. Foremost in their list is the Ditmars "Living Book of Nature," pictures by Professor Ditmars, curator of the Bronx, New York, zoo, showing animals of all kinds and characters showing their places in a most marvelous manner. Nothing, from the monkey close to human to the petly fly, but is made an interesting "nature study" appealing to old and young alike. For who does not love animals and their antics?

The Robert Bruce series of adventure travels is different from any other "scenario" on our screens. Mr. Bruce in a way quite his own, makes us see what he sees, and feel what he feels, in globetrotting to find the out-of-the-way places that are even dangerous to get to, and marvelously photographed. The titling of these subjects is unique and makes anyone seeing a single one of them want to get further acquainted with Mr. Bruce and his exciting expeditions into wild places.

"Alaska Wonders in Motion" and Ditmars from Educational

The first two weekly releases of "Alaska Wonders in Motion," the work of Al I. Smith, have shown interesting phases of Esquima life and the breaking off of glaciers, awe-inspiring "slides," that the cameraman has caught at very close range. These intimate views of a country so interesting, yet so little known to fellow countrymen, will doubtless have a place on every program.

"Worth While Pictures from Gaumont Last Week in June"

As It Was in the Beginning." "Launching a Lifeboat" is also shown.

Earl Hurd Contributes a Bray-Pictograph

Of first interest in the seventy-second release of Paramount-Bray-Pictograph is the animated cartoon, "Bobby Bumps' Submarine Chaser," from the pen of Earl Hurd, whose work appearing on the Paramount program has met with such favorable comment.

Bobby and his indispensable pup read that Uncle Sam needs submarine chasers, and, since they have been trying for some time to aid their country, determine to make one. By careful planning and some strategy they get the washtub from the colored washwoman and, rigging it up with a sail and rudder, set out on the briny deep. While they are pursuing a submarine the dusky damsel pursues them, and a great time follows. The submarine is captured, but the victory counts for little when Dinah appears and rescues her precious tub.

In the magazine section, the second issue of the series on "Unmasking the Mediums," "Scientific Stock Breeding" and "On Duty with the Coast Guard" furnish a varied interest that marks this release as one of exceptional interest.

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The weekly Ditmars "Living Book of Nature" series is another "different" sort of specialty which has an exclusive market, for none but Mr. Ditmars could think of furnishing so comprehensive a view of animal life. This week the methods of "Transporting Wild Animals" are illustrated by showing the coming and going of all sorts, from the most carefully handled giraffe to mud turtles shipped in sacks like potatoes. Mr. Ditmars has been associated with New York's famous zoo for seventeen years.
"Star Spangled Banner" in Wide Demand

Klein-Edison-Selig-Essanay announce that interest bordering on extraordinary is shown by exhibitors in "The Star Spangled Banner," the three-reel Edison production based on a story of life in the U. S. Marine Corps.

A regiment of marines assisted in taking this picture. "The Star Spangled Banner" is a story in which a young man, born in America but educated abroad, permits his environment to influence him to such an extent that he almost forgets that he is an American, but when the crucial moment arrives his Americanism asserts itself, and he is ready to go to the trenches with his father, a commandant in the U. S. Marine Corps.

Mutual Well Represented


"Trip Thru China" at Alhambra

"A Trip Thru China" opened Monday at Keith's Alhambra theatre for one week, following its engagement at the Eltinge theatre, which closed Sunday night.

"China Preparing" is a section of the picture that will have a number of additions in view of the fact that China is now daily expected to enter the world war with the Allies.

"Garden of Allah" Warmly Received in Cleveland

"The Garden of Allah," William N. Selig's production, which opened last week at the Hippodrome, Cleveland, Ohio, was accorded a most enthusiastic reception.

Leon D. Netter, head of the Masterpiece Film Attractions, which concern controls the production for the state of Ohio, indicated, in presenting this feature, that he is keenly alive to the necessity for introducing new ideas in exploiting feature photoplays.

Prior to the opening of the picture at the Hippodrome, Mr. Netter arranged a caravan procession through the streets of Cleveland, made up of camels, bearing Oriental maidens, Arabs, etc.

Netter's original ideas were carried into the theatre which was surrounded with the atmosphere of the Orient, in keeping with the settings of the production. A special stage setting was arranged, showing the sun rising over the calm desert and revealing the caravan slowly moving across a level stretch of sand.

Demand for Selznick Films

Lewis J. Selznick's New York exchange reports an unusually active demand for "The Deemster." This photodramatic version of the famous novel by Hall Caine has introduced to American audiences a new matinee hero, in the person of Mr. Caine's son, Derwent Hall Caine, who plays the leading role in the picture.

In addition to the regular run of Selznick-Pictures, the same exchange is also handling "Enlighten Thy Daughter," "20,000 Leagues Under the Sea," "Even as You and I," and for September release, "The Whip."

Contract with Big Theatre

The distinction of placing their product exclusively in a big theatre has again been achieved by Vitagraph in the Colonial theatre for seven days per week. The contract calls for features, comedies and specials.

All Vitagraph productions are now receiving their Chicago premieres at the big Ziegfeld theatre, where they play a solid week.

Compliment to Washburn

Breaking an iron-clad rule, the Castle theatre, of Chicago, laid aside its regular program to make room for a pre-release week's run of the latest Essanay-Washburn feature, "Filling His Own Shoes."

This was done purely out of deference to Washburn and his new vehicle, which has already been proclaimed a winner.

Twenty-five Out of Thirty Theatres Take Pathes

Out of thirty theatres in Omaha and suburbs, all but five take Pathé films. This is said by the exhibitors, not only to the efficiency of the local offices and the service given, but to the results of strong Pathé advertisements in the newspapers and the general high trend of subjects released.

Alice Howell Comedies Are Making Good

The favor with which Alice Howell's productions, in the Century comedy series, are reported to have been received by exhibitors and their public, has given early proof of the wisdom J. G. Blystone and Julius Stern displayed in selecting a brand of comedies in which she may come in competition with comedians of the screen.

Miss Howell's newest comedy venture is entitled, "Alice of the Sawdust," a circus merry-maker intended as the fourth release in the Century series. "Balloonicats," "Automaniacs" and "Neptune's Naughty Daughter" are in process of distribution through buyers of state rights.

Century comedies have the benefit of Mr. Blystone's personal direction for every issue, an advantage that is obvious for the reason that he has directed Miss Howell in other comedies for several seasons, and is well versed in her peculiar specialties along this line.

Julius Stern, president of the corporation, is making deals with state right buyers at his office in the Mecca Building, New York.
Elaborate Exploitation for "Garden of Allah"

Selig Announces a Wide Publicity Campaign in Trade Journals to Aid State Right Buyers—Production Said to Be Most Pretentious

INSTITUTION of a trade journal exploitation campaign with the intent of making "The Garden of Allah" one of the most popular and profitable of state right propositions, is announced by the Selig Company.

The production is reported selling on sight, according to the Selig Company, which announces recent sales as follows: California, Nevada and Arizona to Sol Lesser, All-Star Features; Distributors, Inc., San Francisco, Cal.; Oregon, Washington, Idaho and Montana to M. Rosenberg, De Luxe Feature Film Co., Seattle, Wash.; Indiana and Kentucky to Robert Lieber, Indianapolis, Ind.; New Jersey to J. Frank Hatch, Newark, N. J.; Ohio to Leon Netter, Pittsburgh, Pa.; Minnesota, Wisconsin, North Dakota and South Dakota to Jack Elliott, Minneapolis, Minn.; Illinois and Michigan to Edmund Allen Film Corp., Chicago; to E. R. Haas, Harry E. Christie Co., Washington, D. C., Maryland, District of Columbia, Delaware, Virginia and North Carolina.

The Selig Company believes that as soon as the exploitation campaign is inaugurated that "The Garden of Allah" will go even more quickly than did "Beware of Strangers," which is said to have broken records in the states rights field.

"The Garden of Allah" has not as yet been extensively shown in theatres but the few presentations are said to portend a big success.

Robert Lieber opened at the Century theatre, Indianapolis, and declared he broke all previous records for a week's business.

Leon D. Netter opened at the Hippodrome, Cleveland, two weeks ago. The result was packed houses at a dollar top and an entire page review in the Sunday edition of the Cleveland Leader while the other newspapers were unanimous in their opinion that "The Garden of Allah" is a striking feature film.

Similar experiences are reported from other houses.

"The Garden of Allah" was produced by Colin Campbell under personal direction of William N. Selig. It is said there is not a scene introduced that is not be found in Robert Hichens' book. Helen Ware enacts the leading role and is supported by Thomas Santischi, Eugenie Beser, Harry Lonsdale, Matt B. Snyder, Frank Clark, Cecil Holland, James Bradbury, Al W. Wilson.

The Selig Company says five thousand people have been brought into service in some of the ensembles, among them hundreds of Arabs.

The production is in nine reels and many exciting scenes are promised. A full line of publicity aids will be provided the exhibitor.

TO THE EXHIBITOR:

1. Often you are at a loss to know just who handles a state rights picture in your section—because of the lack of advertising that generally follows the disposal of territory.
2. We have this information for you, complete and ready.
3. Drop us a postal; and by return mail we will give you the buyer's name and address, our review, the cost, and other valuable and up-to-the-minute information. For the name of any state rights picture refer to our release page—"State Rights Releases—Current and Coming."

Blumenthal Starts "Perpetual Trade Show"

As a radical departure from the "trade show" system of introducing films when ready for the market, comes the announcement of a different method from Ben Blumenthal, head of the Export and Import Film Company, exploiting "Robespierre" and "Ivan, the Terrible." Instead of hiring a theatre for one auspicious show, the concern has rented permanently half the tenth floor of the Godfrey building, which includes an artistically designed projection room.

"My reason," says Mr. Blumenthal, "is that it is not always possible for some of the buyers to attend a public trade showing. Under my arrangements, there is no need for a man to inconvenience himself about it. The room is always ready, and "Robespierre" and "Ivan, the Terrible" can be seen at any hour of the day—or night, too. While I realize that there is an advantage in showing a picture with music and full theatre effects, I am satisfied that film men have vivid enough imaginations; these two productions are sufficiently impressive."

High Prices Asked Deterring Michigan Purchasers

Quite a number of representatives of state rights pictures have been in Detroit for the past ten days endeavoring to find buyers. As a number of representatives of state rights pictures have been in Detroit for the past ten days endeavoring to find buyers—oftentimes it is impossible to get big prices and long runs in Michigan, excepting at Detroit, because of the number of small cities throughout the state and the number of so-called "poor show towns." When prices for state rights come down to where the buyer can make a profit, there will be no difficulty in finding "takers" in Michigan.

Mo-Toy Comedies Scoring in Many Sections

Reports from many sections of the country show that an unusually popular reception is being accorded the Mo-Toy novelty comedies being distributed by the Peter Pan Film Corporation.

M. R. Dick, handling North and South Dakota and Minnesota from his Minneapolis office has just ordered two more prints on each of the Mo-Toy subjects. Harry Charnas, of the Standard Film Service, of Cleveland, also reports a booming business.

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C. R. Coulter, representing the Peter Pan Corporation, has just closed with Aloma, of Denver, Colo., for the territory including Montana, Idaho, Wyoming, Utah, Colorado, New Mexico.

"Bar Sinister" Booked Indefinitely in Pittsburgh

As a fitting introduction of "The Bar Sinister" to Pennsylvania audiences, Edgar Lewis' picture will be given a special run at the Pitt theatre, in Pittsburgh, opening for, an indefinite period beginning June 17. The feature will be presented with the same stage mounting seen during its present New York run at the Broadway.

In spite of the fact that "The Bar Sinister" is an original photodrama, with no star, no play or no book to add interest to its presentation, it is strong drawing card from a box office standpoint because of its universal appeal and entertainment value.

Purchase Big Pictures

The Preferred Feature Film Company, 94 Griswold street, Detroit, has purchased the Michigan rights to "The End of the World," a six-reel feature made by the Great Northern Feature Film Company.

Warren and Palley, Campau building, Detroit, who control the Billy West comedies for Michigan, have purchased the state rights to "The Woman and the Beast."
Sixteen States Are Closed on "The Fairy and the Waif"

W. HAMMONS, vice president and general manager of the Educational Films Corporation of America, reports that business has been most active in the state rights market. During the past ten days they have closed territories with twelve independent state rights buyers. Although only a brief announcement was sent in the trade papers on their feature picture, "The Fairy and the Waif," featuring Mary Miles Minter, the following territories were rapidly disposed of: Waller A. Hallis Company, Milwaukee, Wis., for Minnesota and Wisconsin; Western Supply Company, Omaha, Neb., for Iowa and Nebraska; Educational and Children's Film Company, Kansas City, for Kansas, Missouri and Oklahoma; M. A. Reed, Mark Film Company, of Seattle, for Oregon and Washington; Eskay-Harris Feature Film Company, New York, for Northern New Jersey; Exhibitors Film Exchange, Inc., of Washington, D. C., for Maryland, District of Columbia and Virginia; Reliable Feature Film Company, of Chicago, for Illinois and Indiana.

In addition to the sixteen states closed on "The Fairy and the Waif," Mr. Hammond also closed some territory on the regular weekly releases of their educational, scenic and Dimars Animal Pictures, the latter of which has had a record breaking run at the Strand theatre, Broadway, New York.

On the Dimars pictures, the following territory was closed: The American Maid Film Company, of Minneapolis, Minn., for Minnesota, Wisconsin, North and South Dakota; the H. Liester Company, of Indianapolis, secured the state of Indiana; Metro Pictures Service, Inc., of Chicago, for the state of Illinois. The Exhibitors Film Exchange, of Washington, D. C., have secured the state rights on Dimars Seccies, Educational, also the "Fairy and the Waif," for the territory of District of Columbia, Maryland, North Carolina and Virginia.

King-Bee Executive Speaks in Favor of Deposit System

NAT H. SPITZER, vice-president and sales manager of the King-Bee Films Corporation, last week expressed his faith in the deposit system. "The system is not of itself bad, so why should it be barred as a business proposition?" said Mr. Spitzer.

"Deposits are quite common in the marketing or leasing of goods. For example, suppose you hire a piano, a sewing machine, or some article in common use, or lease a house or apartment, a deposit is usually asked for and returned when the transaction is completed, or considered part payment. It is requested and accepted as evidence of good faith.

"The exhibitor in good standing will not refuse a deposit. He pays it as evidence of his financial stability. If he refuses to do so it is probably because he is not strong enough in the financial sense. So the plan sounds commercial principles to recommend it. I think when I offer films for lease and demand and receive a deposit I have confidence in the men who meet my demand. Confidence is a valuable commercial asset. The deposit is like a bond between myself and the man with whom I am doing business. It literally binds us to one another for mutual advantage."

"I don't believe in asking a state rights man or an exhibitor to tie up a lot of money in deposits, or, in my words, to finance my business. I know this sort of thing has been done. Then it becomes a one-sided proposition. This is not what I have in mind when I criticize the condemnation of the deposit system which I have recently seen published."

United Offers "Woman and Beast" in South

Southern rights for the Marie Shotwell feature "The Woman and the Beast" have recently been secured by R. M. Savini, general manager of the United Film Service. The territory comprises North and South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana and Tennessee. An advertising campaign directed from the offices in Atlanta and New Orleans will be set under way at once.

MacMahan and Jackson Forces Busy

The MacMahan and Jackson Film Company, with offices in Cincinnati, has five road men busy and reports that business is improving constantly. "Purity," with Audrey Munson, is especially strong. This feature opened at the Broadway theatre, Columbus, on June 3, for a fifteen day run.

Included in the list of hustlers for the MacMahan and Jackson productions are John Finkess, T. M. Crowe, R. R. Ivice, H. Olhaber and Basil Cowan.

Rush of Business Causes Move

Because of the increase in business since taking over the "Mutt and Jeff" enterprise, Bud Fisher is forced to move his offices to more spacious quarters. He will make his new headquarters on the eleventh floor of the Godfrey Building, where an entire suite is being prepared for him.

REAL SERVICE—REAL APPRECIATION

I certainly must commend the spirit of co-operation being manifested by your State Rights Department. Such real pep is going to make your department the winner in short order.

Ferd F. Creswell
Creswell Feature Film Service, Indianapolis, Ind.

Many Territories Sold for King-Bee

Since the first King-Bee release, "Back Stage," on May 15 the following territories have been sold: New York; New Jersey; Pennsylvahia and West Virginia; Maryland, Delaware, and District of Columbia; Virginia and North Carolina; Georgia, Florida; South Carolina, Alabama; Louisiana, Mississippi, Tennessee; Ohio, Kentucky, Indiana; Michigan, Colorado, Wyoming, Utah, New Mexico; foreign rights; Australia; Scandinavia.

Gilbert Rooney, Appearing in "Parentage"
Territorial Divisions Declared in Shifting State

Jesse J. Goldburg, of Frohman Amusement Corporation, Learns This on First Lap of Continental Tour—Motion Picture News Plan for Standardization Boosted

CO-OPERATION IS ALL WE NEED!

Motion Picture News is certainly attempting a big task in seeking to properly district the State rights territories. You can rest assured that we will do all we can to co-operate with you.

G. L. Smith,
Independent Film and Theatre Supply Co., Montreal, Canada.

Ohio is logically divided according to the consensus of opinion—in northern Ohio as one territorial division and the most profitable one from a booking standpoint; in Western Ohio, in Kentucky as another. This seems to be the method of operation toward which exchanges are drifting. Detroit, Michigan, being my next stop, will remain as herefore.

The exchanges in the larger cities have abandoned the idea of grabbing as much territory as the producer will stand for without a raise of price, and realize that confining their endeavors to such territory as will permit of their filling bookings without losing more than ten hours in shipping will reduce their overhead, keep their prints working without an unnecessary loss of time with a corresponding larger quick return.

The Exchange men I have interviewed are all of one voice in the praise the Motion Picture News for hammering away at a settlement of the perplexing situations that confront the State rights buyer as well as the State rights manufacturer and feel that this subject of territorial subdivision is the only thing definitely settled through Motion Picture News propaganda, the time and efforts spent will be worth while.

“Hate” Director Veteran in Picture Field

Walter Richard Stahl, who joined the forces of the Fairmount Film Corporation to direct the filming of “Hate,” a seven-reel problem drama based on prenatal influence, is well known in picture circles as having directed a number of notable productions. Mr. Stahl might be considered as one of the pioneers of the industry, even though he is young in years. He began his career seven years ago in New York directing a number of immensely successful one-reelers. Later he became known for his work in the producing of “Helen of Troy,” which was one of the first pictures of greater than one reel length put on a program.

Mr. Stahl is offering “Hate” to state right buyers from his headquarters in the Candler building, New York.

First Superlative Film Product in Making

Irving Cummings and his own company, included in the cast of which are Ruth Sinclair, Arthur Morrison, Roy Applegate, William Cooper, Marie Martin and Baby Thelma, are now hard at work at Port Henry, N. Y., on the first feature to be released by Superlative Pictures Corporation, the title of which at the present writing is sub-rosa.

Austin O. Huhn has been selected by Irving Cummings as director. Lewis E. Taylor is cameraman, assisted by McKenzie. The business details are being looked after by Arthur Blumenkohn.
"Christus" Ends Broadway Run—Southern Booking Arranged

BEFORE the Broadway run of "Christus" had terminated, on Sunday last, it was announced that the picturization of the Christ-drama had been booked for an early fall engagement of several weeks duration in the leading theatre of one of the large Southern cities.

Meanwhile inquiries have come in from all sections of the country, to Historic Features, Inc., owners of the American rights, regarding "Christus." A special trade showing, given at the Criterion theatre on Friday morning last, was attended by several hundred right buyers, exhibitors, from New York and many near-by cities, and others connected with the industry.

During the run of nearly 100 performances at the Criterion, the same facts regarding "Christus" were brought out as were said to have evidenced themselves in the presentations at Rome, Paris and Madrid, before the production was brought to this country—that this feature makes its appeal alike to people of all religious sects, and to those of no particular religious leaning. Comment was repeatedly made, in letters received by the management, that apart from its religious value, its artistic, dramatic, historical and educational aspects are such as to make it of value and interest to every patron of the silent drama.

A noteworthy feature of the New York engagement was the attendance of a great number of parties of children and young people, ranging in number from 25 to 100, brought by school and Sunday school teachers, that they might witness in its most graphic form the greatest spiritual event of all times.

Big Exploitation Campaign on for "Mutt and Jeff" Pictures

NEGOTIATIONS are well under way for a general publicity campaign on the "Mutt and Jeff" animated cartoon comedies. Bud Fisher, who now controls the distribution as well as the production departments of the "Mutt and Jeff" enterprise, is personally arranging all the advertising matter pertaining to his product.

Fisher, long experienced in all branches of publicity, has taken up this work with a zest, and from past performances nobody will have cause to doubt results.

Before acquiring the reputation as a cartoonist that he at present holds, Fisher was associated with many advertising propositions of national scope. The big shot in his advertising artillery will be the "paper" that will circulate with each release. The artistic touch that has become connected for "Mutt and Jeff" Pictures with his name will be an outstanding feature in all sheets distributed from the "Mutt and Jeff" Exchanges.

"In my mind," Fisher stated, "the next important thing to the picture itself is the 'paper' that is gotten out with it. Just running a reel isn't all the exhibitor has to do. Before he undertakes to show a picture, his deepest concern is proper advertising, and in order to co-operate with the exhibitor, I feel duty bound to inject a pictorial flash of my 'Mutt and Jeff' cartoons in all publicity material. Years of effort and energy have been consumed in popularizing these drawings, and I want to assure all exhibitors that they will derive the benefit of the 'Mutt and Jeff' popularity not only in their comedies, but also in every advertising item allied with them."

Japanese Serial to Be Known as "Film-Trip"

"Film-Trip" is a new word, coined to describe the serial release of the America-Japan Pictures Company, 15 William street, who are now preparing their ten-episode serial, "The Land of the Rising Sun," for state-righting. To avoid confusion with the regular "scenics" or "travel-pictures," the title "Film-Trip" was suggested as most descriptive. The series, which is now being shown at the Rialto theatre, will be released at the rate of one reel each week, and will be in consecutive order, with advertising features to cover the entire ten weeks' showing.

Japanese ideas will be carried through all the advertising, which will include typically Japanese banners, to which are being added advertising placards in the style of Japan. The "Night at a Japanese Inn" and "A Japanese Wedding" are included in the series.

Officials Favor "How Uncle Sam Prepares"

Government officials in Washington are interested in the Hanover Film Company's production "How Uncle Sam Prepares," judging from a letter received from Francis Holley of the Bureau of Commercial Economics.

In his letter Mr. Holley states he would like to have the Hanover company present their feature in Washington to Government officials and members of the House and Senate. The Hanover company immediately offered to do this, and are in receipt of a second letter from Mr. Holley commending the production.

Billy West as a Bad Man

King Bee's fifth comedy, which will be distributed in July, bears the title of "The Villain." Billy West will be seen as a real honest-to-goodness villain. The picture is in the cutting room. Babe Hardy, Leo White, Bud Ross are in the cast.
Klotz and Streimer Offer Their First Picture

"Whither Thou Goest," a modern drama, featuring Orrin Johnson and Rhea Mitchell, will be ready for release in July. Billy West, Ethel Burton, Babe Hardy, Leo White, Bud Ross and Ethlyn Gibson contribute to the fun, which revolves around the troubles of a janitor who masquerades as an artist.

"The Artist," a King-Bee

King-Bee's fourth comedy, "The Artist," will be ready for release in July. Billy West, Ethel Burton, Babe Hardy, Leo White, Bud Ross and Ethlyn Gibson contribute to the fun, which revolves around the troubles of a janitor who masquerades as an artist.

Abramson Spectacle Selected for Big Benefit Showings

"One Law for Both," Ivan Abramson's film drama of Russia and America, which is playing at the Lyric theatre, New York City, was accorded a signal honor by the executive staff of The American Ambulance in Russia last week, when it was selected from among all the attractions now playing on Broadway as the attraction for their benefit performance during the past week. New York society was out in force at the showings and the New York papers devoted considerable space to the stories of the performances.

Special added attractions were daily features at the performances; Mme. Frances Alda, of the Metropolitan Opera House; Mme. Marguerite Sylva, of the Opera Comique in Paris; the male chorus of thirty voices, sailors from the Russian cruiser Varyag, the Russian Balalaika Orchestra, the famous Kosloff's Imperial Russian Ballet, and addresses by men of national prominence were daily features at the Lyric theatre in addition to "One Law for Both." Tickets for the Friday and Saturday performances of the picture sold for five dollars each, and a substantial amount was realized by The American Ambulance in Russia for the furtherance of the work of mercy, being prosecuted by The American Ambulance forces in Russia.

A number of the most prominent names in American figure in the list of the officers of The American Ambulance in Russia: Hamilton Fish, Jr., Philip M. Lydik, Miss Elia Maxwell, William H. Hamilton, Miss Ethel D. Hamilton.


"Robespierre" Is Heralded as Most Sensational Spectacle

BEN BLUMENTHAL, head of the Export and Import Film Company, announces the completion of "Robespierre," a seven-part drama of the struggle for liberty in France.

Thousands of people are said to have been used in the production. In the first reel, which shows the hungry mobs rioting in the streets of Paris, the thrills begin to command attention. With the overthrow of royalty comes the fall of the hated Bastille, after which the stirring incidents of struggling France.

What is considered by Mr. Blumenthal as one of the greatest accomplishments of the camera, comes in the fifth part, where the French Chamber of Deputies is seen in session. A notable achievement is the fact that this entire scene, showing quite completely the debate that culminated in Robespierre's overthrow, is done in one continuous film-length. Parts of the speeches in titles are all that break it up. Several hundred deputies fill the floor seats, while thousands are packed into the galleries.

The claim is made for this picture that it is as nearly a perfect reproduction of a historical event as present day facilities and historical data at hand will permit.

The cast in "Robespierre" is headed by Lyda Borelli. The characters of Robespierre and Tallien are made to live by the tragedians, Novelli and Fabiani.

Mr. Blumenthal states that "Robespierre" will be handled on the selective zone plan, so that the least time will be lost in distributing it uniformly throughout the country. Extensive contracts have already been closed for operation that will give the exhibitors new opportunities for exploitation.
Path to Sell War Films on Territorial Basis

At the request of the British Government, through Official Government Pictures, Inc., Pathé will sell "The Tanks at Battle of the Ancre" feature, which recently broke records at the Strand theatre, on state rights basis.

This request of the British Government was made because they want immediate release of pictures, and every investment ever made in a motion picture.

Every city has its Red Cross Society, and every one of them is out to raise a very large sum of money within the next two months. Official Government Pictures, Inc. is also engaged in raising money for war relief, and there is a friendly rivalry between the two organizations.

The great bulk of the amount received by Pathé, for these pictures, will go to British War Relief, so that their handling Wallace pictures enable them to do a proper share for the common cause.

In practically every city, the head of the Red Cross Society, who is usually one of their biggest men, is anxious to put on "The Tanks at the Battle of the Ancre" in the best theatres or the biggest auditorium, and charge high admission prices to raise money for the Red Cross Society.

The money cannot go to such a man or give him a half-rate, and if good advertising copy like the Strand ran in New York is placed in newspapers, it is believed everybody will turn out to see the pictures.

Enormous sums were received at the special showings at Carnegie Hall in New York, in St. Louis, Chicago and other cities.

The Strand theatre, New York City, broke all its house records with these pictures—though they were not run under the auspices of the Red Cross Society and another New York theatre called Pathé up afterward, and said they would have paid $10,000 rental for that week had they known how good the pictures were.

Pathé has just booked "The Tanks at the Battle of the Ancre" and "The Battle of the Somme," to representatives of the Red Cross from Toledo, Ohio, to run each picture a week. Rochester will also run both pictures in connection with the Red Cross, and about one hundred other big bookings have been wired for approval to C. R. Seedy, business manager of Pathé.

"We will accept some of these bookings," Mr. Seedy said, "where it will not interfere with the state rights' buyer."

"Since these pictures have been booked in various communities, we know what rental each and every theatre can afford to pay," said Pathé official. "We have a complete report on all theatres in the United States every thirty days. From these theatre-record cards, we have found the total rental possible from all the theatres in each state. In order to give a state rights' buyer a profit of 100 per cent., we have divided the total rental that the theatres will pay by one-half, and that is the price we are asking the state rights' buyer to pay."

Trade Showing of "Alma, Where Do You Live?" Soon

"Alma, Where Do You Live?" has been made into a seven-reel feature by Director Hal Clarendon, for the Newfields Producing Corporation of the Woolworth building, who are entering the state rights field, with the intention of putting out four productions annually, all starring Ruth Lamont, who makes her bow under their management in the title role of "Alma."

The success of "Alma" as a musical comedy was international, and the plot of the original stage presentation has been elaborated to make a film of dramatic power. Of course, the plot has not been followed too closely—a musical comedy in itself could not provide seven reels of action.

But the main theme, and the famous song, "Alma, Sweet Alma, Where Do You Live?" has become the basis for a love story.

A trade showing will be announced within a few days—the entire publicity campaign, including lithographs, and novelty displays of many sorts, being rushed through to completion before that time.

Advertising for the new company is in the hands of the Hesser Publicity Bureau.

Kaufman Distributes Everett True Comedies in South

Mr. Seng is enthusiastic over the advertising service which goes with the picture. Having learned through long experience the value of effective advertising, he has in this service given practical expression to his views on the subject.

It is his aim to have buyers take nothing for granted, but he gives every opportunity beforehand to know exactly what they are getting.
Rush Plans for Production of “Tarzan of the Apes”

William Parsons, president and general manager of the National Film Corporation of America, arrived in Los Angeles this week, and has been busy making the preparations for the opening of a studio here for the filming of “Tarzan of the Apes” in eight or nine reels. The National is owner of the property known as the old Oz Studio, which has been occupied until recently by the Vogue Films, Inc.

Mr. Parsons has made but one announcement concerning his company’s big production, that concerning engagement of Scott Sidney to direct the production of the picture. Sidney goes to the National the Caulfield Photoplay Company, where he has completed the filming of a series of fifteen Strand Features for the Mutual.

The Edgar Rice Burroughs story, “Tarzan,” is now in its tenth edition, and has proven one of the greatest sellers of the past several years. The story is decidedly acceptable for filming purposes.

Hoffman Buys “Madame Sherry” —To Release “Should She Obey”

Announcement was made last week that M. H. Hoffman had bought the world rights to “Madame Sherry,” and will also release “Should She Obey?” in New York under the Foursquare brand.

Speaking of his acquisition and future plans, Mr. Hoffman said:

“’Madame Sherry’ I have something new and unusual—a picture that, by its original make-up and humor, is going to make money. Personally, I have always been afraid of multiple reel comedies, but when I saw ‘Madame Sherry’ I was sure it would go over. It passed completely into my hands with the famous music score which is known the world over.

“My first exchange will be opened in the offices adjacent to my executive rooms here inside of ten days. It will be the first of the Foursquare exchanges—as I am going to call all the exchange selling stations allied with my company. ’Should She Obey?’ the great drama of marriage and divorce, will be released in greater New York through this exchange, together with the ‘Sin Woman,’ ‘Who Knows?’ ‘Madame Sherry,’ and other productions which we shall secure shortly. We have deliberately set out in our Goldwyn Pictures,” says Mr. Goldfish, “to show both exhibitors and the public that there is a great deal more that can be put in a motion picture than the featured personality known as the ‘star.’

“I have a feeling now that goes much deeper than the feeling I had four years ago when I founded and organized the Lasky company, whose productions were innovations in the film industry. I believe that to-day and for a long time into the future the quality of the story and the manner of its production will be the essentially big factors of successful pictures.

“I make no prediction about the lessering influence of stars, nor do I foresee the elimination of the star system. In Goldwyn we frankly recognize what we term star values by having exclusively in our service immensely popular women known everywhere and having box-office value everywhere. We expect exhibitors to advertise and exploit these stars because of their powers of audience attraction, but we know from within our organization that we can make the production itself our greatest merchanstie asset. Incidentally, we make the stars themselves much better through the medium of powerful stories produced and directed by important artists.

“In this alliance we have not been scared or even slightly influenced by precedent—which is the dangerous obstacle to progress in any art or industry. We have defied all the established picture conventions as well as the business conventions of the industry. We have resisted from the beginning any and all influence that cause a producer to make time itlock pictures. We prefer to make pictures. We think Goldwyn has not taken merely the next step ahead in the screen art, but the next four or five steps, and we expect to go still farther because we are permitting well-balanced brains to exercise their proper function of thinking.”

Technical Director for Ince

M. Doner, who for the past two years, has been head of the Department of Sculpture at the Triangle-Ince Studios in Culver City, has been appointed technical director of the plant by Thomas H. Ince.

Doris Kenyon, Starring in “The Great White Trail”

Four Goldwyn Pictures in July Trade Showings

GOLDWYN’S first trade showings at its exchanges will be held in July, and not less than four pictures, with as many stars, will be ready for inspection.

“Tarzan of the Apes” is the feature of the July trade showings, with but one other picture, “The Great White Trail,” having been shown previously. “Should She Obey?” will be released in New York under the Foursquare brand.

Exchanges Will Have Films Ready for Exhibitors’ Inspection in Mid-Summer—Goldfish Tells of the “New Idea” of Goldwyn

FOUR Goldwyn pictures in July trade showings at its exchanges will be held in July, and not less than four pictures, with as many stars, will be ready for inspection. "We have made a point of releasing only those pictures which we believe will appeal to the public," Mr. Goldfish said.

"In this alliance we have not been scared or even slightly influenced by precedent—which is the dangerous obstacle to progress in any art or industry. We have defied all the established picture conventions as well as the business conventions of the industry. We have resisted from the beginning any and all influence that cause a producer to make time itlock pictures. We prefer to make pictures. We think Goldwyn has not taken merely the next step ahead in the screen art, but the next four or five steps, and we expect to go still farther because we are permitting well-balanced brains to exercise their proper function of thinking.”

Form Clifford Photoplay Co.

Incorporation papers have been filed for the W. H. Clifford Photoplay Company, which will shortly begin production of a series of two reel comedies at a Los Angeles studio. W. H. Clifford, who has been in charge of production of the Shorty Hamilton Mutual series, will be manager of production of the new company, which will have C. E. Bentley, former theatrical manager, as business manager. Clifford has had a very wide experience in photoplay circles, serving as scenario editor and writer under Ince for three years, where he wrote “The Typhoon,” “The Wrath of the Gods,” and a great many others. He is author of the Pickford subject “Fulda From Holland” and “The Spider,” in which Pauline Fredericks was starred.

Fox Junior Stars Hard at Work on Feature

After being delayed by inclement weather action is now fast progressing on the five-reel production in which the two small Fox players, Jane and Katherine Lee will have the stellar roles. Special care was taken in the preparation of this scenario to make it best adapted to the particular kinds of work which Jane and Katherine do best.

The supporting company will include Stuart Sage, Edwin Holt, Sidney D’Albrook, Edna Hunter, Leslie Austen and W. Harvey.
Tale of American Legion in France, "For Liberty," Begun

ROMAINE FIELDING started on June 4 for Canada to film Captain Edwin Hesset's patriotic film, "For Liberty," which is a tale of the American Legion of Canada and the heroic part which the 33,000 Americans enlisted in Sir Sam Hughes' Canadian army have played in the war.

The picture is being made with the cooperation of the Canadian military authorities, who have allowed the use of unlimited numbers of troops. Duplication of battle scenes on the front line in France will be obtained in the Canadian training camps, where the thousands training for overseas duty are given a real insight into trench life by the life-size battle line built to show them how to meet the conditions they will later encounter on European battlefields.

Captain Hesser was brigade director of recruiting publicity for the American Legion, and the film is based largely on facts of the war. It is said to be the sort of film that will stimulate recruiting in this country, and the angle brought to bear on the phase of the picture will be aided by the use of American troops in some of the final scenes. The length of the feature will be seven reels.

"A Successful Failure" Ready

Winifred Allen, of Triangle, has completed "A Successful Failure," in which she is featured with Jack Devereaux, and has begun work on her next production, the working title of which is "The Haunted House." Dick Rosson, formerly assistant director at the Triangle Yonkers Studio, will play the opposite lead, and the production will be personally directed by Allan Dwan with the assistance of Albert Parker.

Superlative Co. Wants Scripts

The Superlative Pictures Corporation, 729 Seventh avenue, New York City, is in the market for seven-reel pictures. All material should be submitted to "Scenario Department" of the corporation at its New York offices.

"Poppy" Goes Big—Norma Talmadge Now on "The Moth"

NORMA TALMADGE'S latest Selznick-picture offering, "Poppy," was given its first public showing in Chicago and New York last week, where it was hailed as this young star's finest production. Reports from the Marcus Loew offices indicate that "Poppy" will break all records for previous Talmadge pictures.

One reason for the success of "Poppy" undoubtedly lies in the range of characterization it offers the talented Miss Talmadge. The story shows her first as a little kitchen drudge about twelve years old and develops her from childhood through maturity. Typical of the numerous, always most favorable comments of the New York press concerning "Poppy" is the following paragraph from the New York Evening Journal by the celebrated "Zit":

"Poppy" is a picture that can play at any two-dollar theatre for months, and lucky are the exhibitors who are going to get this release on a Selznick program. It is worth any price the manufacturers ask, and if you have liked Norma Talmadge in any of her previous efforts, her work in "Poppy" will stamp her to you as America's foremost female screen artist."

Meanwhile the Talmadge company is rapidly completing a new film drama entitled "The Moth." Director Edward Jose, who produced "Poppy," is also directing this production and Miss Talmadge is supported by a cast including Eugene O'Brien, and others as favorably known to the observing screen fan.

Victor Moore in Another Comedy of Bungalow Life

As in "Bungalowing," Victor Moore, in his latest Klever comedy, "Committing," is seen in the "dollar down and dollar when they catch you" bungalow.

Vic finds when leaving his bungalow that instead of a few minutes' walk, the railroad station is a few miles away. One train per day is the schedule, and his is gone. He arrives in the city five hours later, walking the distance. Starting back home he is finally forced to take a hand car with the result that he loses all the bundles he had gotten for his wife. The two train hands with him also fall from the car, which runs away, dashes from the tracks and up a hill, and finally ends up by crashing into his bungalow and wrecking it.

Food Problem Is Plot Basis of Lucas Picture

Wilfred Lucas finds himself again in a political role in the Triangle production "The Food Gamblers," in which he is featured with Elda Millar under the supervision of Allan Dwan. In this play, which is a timely and forceful comment on the present food problem, Lucas plays the part of a Food Commissioner whose social conscience is not too sensitive as to keep him from trading on the necessity of his fellows by price manipulations. Because he loves a girl, however, and because he himself comes face to face with starvation, his better nature is awakened and wages a successful battle against his own colleagues for constructive legislation.

Strong Drama Next Metro, with Emmy Wehlen

A struggle on the roof of a hut is one of the exciting scenes in Emmy Wehlen's forthcoming Metro production, "The Trail of the Shadow," which has been adapted for the screen by June Mathis. The struggle takes place between Miss Wehlen as Sylvia Mason and Harry S. Northrup as Jack Leslie, the outlaw. Sylvia, a girl who supports herself by making beadwork, believes that Leslie has done her a great wrong. Arming herself, she pursues him and proceeds to take the law into her own hands.

Miss Starr Resigns from U

Helen Starr will resign from the Universal Film Company in June after two years' service with that organization. Miss Starr is well known in the trade, as she was scenario editor at the New York office last year and has since November been a staff writer at Universal City, Cal.

La Salle Studio Building

The fourth studio to be erected at Culver City is that of the LaSalle Film Company, which is now being built, under the direction of M. De La Parelle, manager of the production, for this Mutual releasing company. The buildings will be ready for occupancy within a few days.
First of Jane Cowl's Goldwyn Subjects Progressing

The first of the series of Goldwyn Pictures in which Jane Cowl is the star is now well under way in the Goldwyn studio at Fort Lee. Miss Cowl and her company, under the direction of Arthur Hopkins, chief of the Goldwyn producing staff, have made much progress in the screening of the story, which is from the pen of Basil King, the author of "The Inner Shrine," which, when published anonymously in Harper's Magazine was the literary sensation of the year.

The cast supporting Miss Cowl includes Henry Stephenson, Charles Hammond, Edith McAlpin, Lettie Ford, Marion Knapp, Betsey Ross, Orme Caldara and Antoinette Erwin. Many of these players have but recently supported Miss Cowl in stage productions.

Show "Great White Trail" to Press Association

"The Great White Trail," the new Wharton feature, which recently and its trade showing at the Broadway theatre in New York, soon is to have another private showing. This time, however, it will be purely as a matter of entertainment.

The cast supporting Miss Cowl includes Henry Stephenson, Charles Hammond, Edith McAlpin, Lettie Ford, Marion Knapp, Betsey Ross, Orme Caldara and Antoinette Erwin. Many of these players have but recently supported Miss Cowl in stage productions.

Metro Signs Ingenue

Metro has signed Alice MacChesney, formerly considered Chicago's most popular school girl, and who came to Essanay directly from her high school desk. In the past two years she has appeared in support of Henry B. Washburn, Bryant Washburn, Richard Travers, Eddie Arnold, and other stars. Miss MacChesney will be an ingenue lead for Metro, and her contract is said to be for a long time. Considerable faith is placed in the abilities of her newest acquisition, and as she has declared her talents in high school theatricals, this faith may be well founded.

Vitagraph Service Soon to be Greatly Augmented

ALBERT W. GOFF, assistant general manager of V-L-S-E, left on Friday, June 8, for his regular semi-annual trip, which, before its conclusion, will take in every branch office of the Blue Ribbon distributing organization.

Other than the usual reason for Mr. Goff's semi-annual trip of obtaining an intimate knowledge of the personnel of each branch office, his trip at this time is for the purpose of explaining to each branch manager personally the exact manner the new service about to be started by V-L-S-E should be handled.

Two of the units in the service of which the release date will be announced shortly consist of a new series of "Big V" comedies, directed by Lawrence Semon and starring James Aubrey, and a series of ten pictures in which "Bobby" Connolly is starred and is supported by Mabel Ballin.

Three of the new series of "Big V" comedies have been completed, edited and titled. They have been named "Boots and Bones," "Shells and Shivers" and "Boasts and Boulders." There will be seven more of this service of the "Big V's" and all will be completed within the next three weeks.

Four of the Bobbie Connolly pictures have been completed. They have been named "Bobby, Director," "Bobby, Philanthropist," "Bobby, Pacifist" and "Bobby's Bravery." The balance of this series will be completed at the rate of one a week.

By early in July at the latest V-L-S-E will be releasing the Favorite Film Features brand, which, while released through all of the V-L-S-E branches, will carry the brand of the Blue Ribbon Features.

The Favorite Film Features brand consists of the Vitagraph pictures of a few years ago.

Two of the well remembered series to be released under the Favorite Film Features brand are the John Bunny comedies and the Mr. and Mrs. Sidney Drew comedies.

Mr. Goff will explain in detail to each branch manager the manner in which these comedies are to be joined with two-reel dramas, making three thousand feet of film to be released each week through the V-L-S-E branches.

The greater part of Mr. Goff's time will be devoted to minute discussions of the plans to release Greater Vitagraph's coming serial, "Hearts of Flame." According to the best information obtainable, this serial, in which William Duncan and Carol Holloway are co-starred, will be released in sixteen episodes of two reels each. The exact release date is being kept secret at present, but, of course, will be announced as developments may occur. Every effort is being exerted to bring these specialties to a hasty finish, however.

"Hearts of Flame" will be issued under the Blue Ribbon trade mark, and will add two more reels weekly to be issued through V-L-S-E branch exchanges, making a total of twelve reels weekly.

Besides these extra productions, it has been definitely decided that Greater Vitagraph will produce one superpicture every three months, on the order of "The Girl Philippa," "Womanhood, the Glory of the Nation," and "Within the Law." It is understood that the next superfeature to be released will be an adaptation from a specially written story by Robert W. Chambers.

At the same time Assistant General Manager Goff started on his trip E. Auger, eastern traveling manager for V-L-S-E, started on a trip through the southern portion of his territory. His first stop will be at New Orleans.

Plays in New Pathé Serial

Henry G'selle, who four years ago played opposite Pearl White in the Crystal Studios, comes back as one of her supporting cast in "The Fatal Ring," the new Pathé serial.
Typical Scenes from Herbert Brenon's "Fall of the Romansoffs," with Didiodor

**First Chapter of "Gray Ghost" Serial June 28**

Universal Claims Big Things for Production—Priscilla Dean, Emory Johnson, Eddie Polo and Harry Carter Are Leading Members of Cast.

Eddie Polo plays the secretary to Hildreth, and aids in the frustration of the Gray Ghost and his gang. Many thrilling stunts are said to have fallen to his lot in this play.

The story principally revolves about a necklace. Hildreth is hard beset by the Gray Ghost and his thugs for possession of the jewels. A cable has been sent to Arabin, the manufacturer of the necklace, advising him that Hildreth will call for it and will pay over the two million dollars. The Gray Ghost, through an accomplice in Arabin's employ, gains possession of the cable and sets his trap. Hildreth escapes through the aid of Morn Light, who, ostensibly, is the Ghost's sweetheart. Through strenuous scenes and stirring ones these lovers go until the mystery of the Gray Ghost is cleared. Then, as the soul-stirring climax, is revealed the true relationship of the Gray Ghost and Morn Light.

Bluebird Has Woman Salesman on Road

When Johnstone Bennett toured the theatres of America in "A Female Drummer," several years ago, the possibilities of a woman actually engaging in transient salesmanship were looked upon as even more fanciful than the play. But things have changed, and now comes the announcement that Frances McDonald, a former New York newspaper woman, will take the road in the interest of the Bluebird program.

Miss McDonald has been a special writer on the New York World and the Philadelphia North American.

To fortify herself with knowledge and experience, Miss McDonald has spent the past month as an attaché of Bluebird's New York Branch, visiting local exhibitors and coaching herself on the ins and outs of the film business. Next week she goes West, to begin actual operations, being assigned to territory around Chicago, where she will call on exhibitors in towns and cities of various sizes.

Art Dramas Trade-Mark Contest Is Closed

Last week marked the closing of the Art Dramas trade mark contest, which was begun a month ago. In that short space of time approximately fourteen thousand answers were received by the company. Such widespread interest in the contest was entirely unexpected, and the committee is at present swamped in the mass of contributions.

The designs are being gone over carefully, and eliminations are being made by the committee in charge. This sub-committee will select fifty out of the entire number for further consideration.

These fifty will be taken to the Board of Directors of the corporation, and they will select the winning design from the lot.

The company hopes to be able to announce the winner's name within a week.

Audiences Interested in Problems in Pathé Serial

Critics on the papers in the larger cities in which "The Neglected Wife," the Pathé serial, with Ruth Roland starring, has been shown lay part of the popularity of the film to the divided sympathies of the audiences.

The Atlanta Journal says: "It will be interesting to note the division of sympathy as the serial progresses—what classes of persons will sympathize with 'The Neglected Wife,' who will blame her for her own condition, who will condone the acts of 'The Woman Alone' and who will not, who will make excuses for the husband and who will be drawn to one of Norwood's type."

Southern Society Story Vehicle for Edna Goodrich

Edna Goodrich has started on her second Mutual feature, the story of which is laid in Maryland and is built up around Southern society life. The scenes will afford Miss Goodrich an opportunity to display a number of the beautiful gowns for which she is famous.

The scenario is from the pen of Samuel Morse of the New York Times and the production will be under the direction of John O'Brien.
Raver Company Working on Subject from Old Song

Harry Raver announced this week that the next picture his company would be entitled "When You and I Were Young." Work on this has already been started at the Apollo Studios in Fort Lee, where the company has just finished "The Golden God."

"When You and I Were Young" is an original story by Frederick Rath, and it is founded on the famous old song of the same name. It is said to abound in pathos and heart interest, and to interweave the dreams of youth and age in a compelling manner. Alvin Barkowsky, who is handling the leading male role, is supported by John Sainpolis, who returns to the Apollo Company after finishing a Paramount picture with Pauline Frederick, in which he played the leading male role.

Nowland Signed for Art Dramas Productions

George H. Wiley, president of the Van Dyke Company, announced last week that he had signed Eugene Nowland to produce Art Dramas. Nowland will start immediately on a new production as yet untitled. Jean Sothern will be starred.

The first picture will be an adaptation of a popular novel, which was quite recently a best seller. The company has not decided whether the novel's title will be used for the picture or whether another name will be given it.

Nowland was most recently with Metro, where he produced numerous features. His latest picture under that company was "Threads of Fate," in which Viola Dana was starred.

In the production under work Donald Cameron will support Miss Sothern.

Anita Stewart Ill

Anita Stewart, the Vitagraph star, is in a sanitarium in Connecticut, suffering from a temporary breakdown in health, and probably not able to resume work for several weeks. Her collapse is due, indirectly, to an attack of typhoid fever which she passed through last summer, but is the direct result of over-zealonsness on the part of the young actress.

When she began to recuperate from the typhoid attack, Miss Stewart, against the advice of her physician and the Vitagraph Company, returned to the studio before she had fully recovered her strength and insisted upon resuming her work. Since that time she has done several pictures and on several occasions she has been on the point of collapse, but valiantly kept up her work.

Dune Credit to George Marshall

In some manner the biography which appeared in the spring issue of Motion Picture News Studio Director concernong George Marshall, Universal director, wrongly classified him with assistant directors. Mr. Marshall has been at the head of a company at U City for more than a year, and during that period has made a number of very successful photo-plays. He has specialized in the making of Western dramas and comedy dramas.

Production on the First Two Paralta Plays Is Begun

Six months of preparatory work under the supervision of Robert T. Kane, last week made possible the first activities at the Paralta Studios, Inc., at which time the production of the first two Paralta plays was commenced on the West Coast. Production began with two units, one under the direction of Oscar Apfel in the making of the first release of the J. Warren Kerrigan Feature Corporation, "A Man's Man," adapted from the serial story by Peter B. Kyne, which appeared in a national magazine. The Bessie Barriscale Feature Corporation will first make "Rose O'Paradise," adapted from Grace Keller's famous story of the same title.

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Gertrude Selby and Neal Burns to Star in Horsley Comedies

FROM the David Horsley Studios comes the announcement that production has begun on a series of one-reel parlor comedies, featuring Gertrude Selby and Neal Burns, directed by Horace Davey. The method of distribution, which will be at the rate of one picture per week, has already been arranged and will be announced in the near future. The new venture is the result of a combination between David Horsley and W. A. S. Douglas.

As a picture comedienne Miss Selby holds a place in the front rank. Although only twenty years old, her stage and screen experience covers a period of six years. Miss Selby’s entrance into pictures came over two years ago when she joined the I.-Ko Company as principal comedienne. Here she made a series of feature comedies, including "Gertie’s Gasoline Gallop" and "Gertie’s Joy Ride." Leaving the L-Ko Company she joined Universal, co-starring with Hobart Henley in Bluebird Productions. Last year Miss Selby came under the Fox banner, this time again as comedienne and has left there to take up her new work.

Neal Burns, for years a musical comedy star in "The Yankee Prince," "The Girl in the Taxi" and "Forty-five Minutes from Broadway," resigned from the Christie Comedy Company, in whose pictures he has been featured since his initiation to the screen two years ago, to make the other half of the new stellar combination.

Horace Davey, who will direct these new style comedies, has handled Mr. Burns in his previous work.

According to Messrs. Horsley and Douglas distribution of these pictures will not come for several months. Owing to present conditions, the play is a direct attack on snobbery in England, the home of social pride, and its appeal has won friends among all classes.

Cohan Starts Second Picture, "Seven Keys to Baldpate"

GEORGE M. COHAN commenced work on his second playoff for Artcraft Pictures last week at the Famous Players studio in New York City. As his new motion picture vehicle, following "Broadway Jones," the actor-author-producer has selected his theatrical success, "Seven Keys to Baldpate." This well-known play proved one of the season’s most favorite stage offerings four years ago when it appeared on Broadway at the Astor theatre under the direction of Cohan and Harris.

The story of "Seven Keys to Baldpate" is by George M. Cohan and tells of the experiences of a writer of sensational fiction, who makes a wager with a fellow-clubman that he can create one of his masterpieces in twenty-four hours. He comes to Baldpate Inn, on the top of a mountain which is deserted, in the dead of winter. Here he is to find solitude and win his $5,000 wager, but many incidents happen which will lead up to a great surprise as the climax.

Hugh Ford will direct the production of Cohan’s second screen play.

In commenting on the new Cohan production, Walter E. Greene, president of Artcraft, said: "Although we had not intended to start the second Cohan-Artcraft picture until a later day, the many requests from exhibitors for this production in the near future, as a result of the sensational success of his first film, ‘Broadway Jones,’ have prompted Mr. Cohan and Artcraft to stage this subject immediately. Few stars of the stage have ever registered such an immediate hit among patrons of the screen as the popular actor-author-producer evinced in his first film offering."

Patriotic Story Chosen for Bryant Washburn

"The Man Who Was Afraid," a story hinging on the President’s call to arms and portraying a man who was afraid to answer the call, has been selected for Bryant Washburn’s next Essanay feature. This was written by Mary Brecht Pulver and published in the Saturday Evening Post. The screen version has been altered to fit present conditions.

Fred E. Wright is directing the production and a capable cast is announced in support of Washburn.

"Caste," Famous Story, a Blue Ribbon Feature July 2

Vitagraph, through special negotiations, has obtained the exclusive film rights for the United States and Canada to "Caste," the satire on English social prejudice. The picture, which is in five reels, features Peggy Hyland and Sir John Hare, England’s well known character actor. It will be put on the Vitagraph program for July 2 and will be released as a Blue Ribbon feature.

In giving "Caste" a place on its program the Greater Vitagraph organization in following its rule of seeking for its clientele the highest class of plays obtainable, because this drama is probably one of the most famous plays ever produced on the English-speaking stage.

"Caste," which was written by T. W. Robertson, has been a prime favorite in England and this country for many years. It is an intensely human play, having for its main theme the argument that filial love counts for more than mere social position. The play is a direct attack on snobbery in England, the home of social pride, and its appeal has won friends among all classes.

Newspaper Writer Joins Goldwyn Editorial Staff

Louis L. Arms, New York newspaperman, has joined Goldwyn Pictures Corporation in charge of its editorial offices through which are handled the publicity and newspaper feature exploitation of Goldwyn’s famous artists.

Mr. Arms has been dramatic or sports editor of influential daily newspapers in the larger American cities. He has worked on the Hearst staffs in two cities, in Los Angeles and on the New York Journal, where last year he wrote the "Right Cross" column. He has been dramatic and sports editor of both the St. Louis Star and the St. Louis Republic; on the staff of the El Paso Herald and on the Grand Rapids Herald, in his home city.

Super-Film in Market for Productions

Thomas W. Dooley, manager of the Super-Film Attraction Company, of Syracuse, N. Y., is pleased to hear from producers interested in obtaining a market outlet for the distribution of film in his territory on a percentage basis. Super-Film is at present handling the Ivan productions and reports excellent results with these subjects.
New Fairbanks Picture Arrives from the Coast

The negative of the second Douglas Fairbanks Picture, "Wild and Woolly," was delivered personally to the Artcraft headquarters in New York by Billy Shay, assistant to Director Emerson, who recently arrived from California. Positive copies are now being made of the film in the East, and will be ready for an advance trade showing shortly.

The entire Fairbanks organization is most enthusiastic over the new picture, and in speaking of its production to Walter E. Greene, president of Artcraft, Mr. Shay said: "'Wild and Woolly' is the type of story that should be very fast, and Director Emerson added even more speed to the picture by crowding eight reels into five parts. Mr. Fairbanks is very optimistic as to the success of the film and feels that it is the type of photoplay that will be enjoyed by all elements and should therefore have a tremendous circulation.

"Douglas certainly and his share towards making the film a 'knockout.' He was on the job at six o'clock in the morning on days that exterior scenes were to be photographed and reported for work at eight when interior scenes were to be staged. Very often he worked eighteen hours a day without feeling the strain. Few subtitles are used and Horace B. Carpenter, who supplied the original story, expressed great delight over the manner in which little Anita Loos handled it.'

Director of Publicity Schayer Leaves Selznick

E. Richard Schayer, who has been director of publicity for Lewis J. Selznick since the organization of the Selznick enterprises, resigned last week and will be succeeded by Randolph Bartlett.

Schayer, who, prior to entering the film business, a year and a halfago, had achieved a name as a newspaper man, war correspondent and magazine writer, intends to spend the entire summer in the Maine woods, where he expects to complete a number of stories for which he has been accumulating data during recent months. This is in the nature of a belated honeymoon, as it will be remembered that Mr. Schayer married last summer, during the height of the activities of Mr. Selznick's first productions, and was unable to leave New York for a wedding trip.

Two Directors Now on Baby Osborne Pictures

From now on, it is announced, there will be two directors on Pathe's Baby Marie Osborne pictures. Messrs. Bertram and Ingraham will work turn and turn about. While Mr. Bertram is making his picture, Mr. Ingraham will be laying out his work and preparing his sets and locations.

W. A. S. Douglass, managing director of Lasalida, believes that in that way not only will there be much less time lost but that the pictures will show a uniformly high grade of quality by reason of the extra attention to detail possible.

Mr. Bertram comes to Lasalida from Balboa where he recently finished 'The Neglected Wife,' Pathe's latest serial.

Famed Russian Literary Works for Silent Drama

The works of Tolstoy, Dostoevsky, Turgeneff, Sienckiewiecz, Pushkin, Ostrovsky and Andrieff in filmed form will soon be as familiar to the patrons of American motion picture theatres as they are now familiar in book form to the cultured publics of all the European countries. The Russian Art Film Corporation has just started a gigantic campaign for the popularization of these authors throughout the United States. But a film library of Russian fiction and drama, now being assembled, will, it is believed, interest millions where a written library attracts thousands.

The two leading dramatists of Russia are A. N. Ostrovsky and Leonid Andrieff. The plays of Ostrovsky, who was born in 1824 and died in 1886, have held the Russian stage for three-quarters of a century. Ostrovsky depicts with realism, satire and comedy the life of the middle classes. But he rises to heights of passion, too, as in his drama of the eternal triangle, "The Storm.

Leonid Andrieff is the leader of contemporary Slavonic drama. There is a poetical or symbolic strain to this work. Andrieff's principal dramas include "The Life of Man," "The Black Masters," "The Sabin Woman" and "Anathema," all of which have been translated into the chief European languages. The dramatist is still in the prime of life.

Henryk Sienckiewiecz, Leo Tolstoy, F. M. Dostoevsky and I. S. Tyrgtsberg, all names to conjure with in Russian literary fields, will also have their works presented in film form. Some of the creations of A. S. Pushkin, whose career in some respects paralleled that of Edgar Allen Poe, will also be presented.

Ince Star Soon to Be Seen in Alaskan Story

Dorothy Dalton, Ince-Triangle star, soon will be seen in "The Flame of the Yukon," by Monte M. Katterjohn, when she is presented by Thomas H. Ince as star in this drama of the Northland.

The plot is said to be built on facts by the author, from men who have won and lost fortunes north of '53. The Flame, the character played by Miss Dalton, was known from Juneau to Nome, and is said to be the best role this star has ever had.

Henry Otto spent some days location seeking.

Eighteen pygmies are included in the cast of a forthcoming King-Bee Comedy. When their work was completed at the Jacksonville studios, the band of pygmies left for New York on a Clyde line steamer. Louis Burstine, president and general manager of the King-Bee Films Corporation, declares that he found the little people extremely easy to handle in their performances.

Pygmies in King-Bee

The Marine Film Company of Los Angeles, through general manager M. Philip Hansen, last week signed Tyrone Power to a contract.

The first feature which Mr. Tyrone Power will appear in is a sea story written by Richard Willis and which is being directed by Henry Otto, the producer who made "Undine," "Mister 44," "The River of Romance" and other successful features.

Frances Burnham takes the part of a modern Lorelei and Agnes Blanchard is the legendary Lorelei. Miss Burnham recently left the California company and was previously with the Fox company, and both she and Miss Blanchard are splendid swimmers.

The company is located at the Fleming street studios in East Hollywood, but most of the scenes will be taken on the Santa Barbara Islands, where Mr. Hansen and Henry Otto spent some days location seeking.

Julian Ehrense in His Remarkable Make-up as Feminine Impersonator

The Marine Film Company to of Noted Slav Writers, Including Present Film Library of Stories

Tolstoy, Ostrovsky and Andrieff from Juneau to Nome, and is said by the author, from men who have won

Margaret Thompson, Carl Ullman and May Palmer are important members of the cast. Charles Miller directed.

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Kalem's New "Stingaree" Series Complete—Other Activities

The new Kalem series, "The Further Adventures of Stingaree," is now ready for looking through the General Film company. This series is a sequel to Kalem's original "Stingaree" pictures, which proved a big success.

In E. W. Hornung's new stories, Irving Randolph, known through the bush country of Australia as "Stingaree," leaves his London home and returns with his old partner, Howie, to resume the life of a bushranger.

Kalem predicts that the new series, good as they believe it is, will have a close rival in "The Vatican Girl," in which Marin Sais is featured. Director James W. Horne is working overtime to fill these pictures with action and thrills.

20,000 Feet of Film Taken for Chaplin's Latest

Charlie Chaplin's latest comedy, "The Immigrant," is one of the cleverest things he has ever done, according to critics who have seen private runs of the new offering, in which Charlie has a wide range of opportunity for the display of his fun-making genius.

Edna Purviance, the clever young leading woman, whose work has been apparent in previous Chaplin productions, is again to the fore with plenty of fast action to keep her busy from first to last. "The Immigrant," it is said, cost more to produce than any previous Chaplin comedy, and a wider range of location. Twenty thousand feet of film went into the construction of the play, though the completed picture is but 2,000 feet in length.

Railroad Stories Expensive

The Signal Film Corporation, according to their statement, has in a little over ten months spent upwards of $11,000 for railroad equipment for staging spectacular wreck scenes in "The Railroad Raiders," the serial featuring Helen Holmes, which is being released through the Mutual Film Corporation. This does not include cars that have been built for wrecking purposes by the technical staff at the studio.

John Bunny's Pictures to Be Re-Issued

More than one hundred pictures in which John Bunny, the dead Vitagraph comedian, appeared are to be re-edited and reissued by Favorite Film Features.

The request for a reissue of these pictures came from a prominent exhibitor.

New Studio Being Erected for Lois Weber

The Lois Weber productions will be made at a studio now being built in Hollywood, Cal. Lease was closed a week ago for grounds covering an entire block and containing gardens, pergolas, large old-fashioned residence and other buildings. In the near of this an open air stage 80 x 150 feet will be built. While this is in the course of construction, Director Lois Weber will begin the filming of her first independent subject, which is of the nature of a comedy drama, known under the working title of "The Uplifter." It became known this week that Miss Weber has decided not to make propaganda subjects in the future, the last one being "Even as You and I."

Phillips Smalley is to be business manager at the studio, Arthur Ford will continue as assistant to Miss Weber, Frank Ornston will be technical director, "Duke" Hayward, cameraman, and Arthur Denison, who has served as special reader for Century Magazine, will be in charge of the publicity department.

Charlotte Burton is Now Mrs. William Russell

A film romance pure and simple culminated in the recent announcement from the West Coast of the marriage of William Russell and Charlotte Burton.

This cupid affair had its inception at the Santa Barbara studios of the American Film Company. Miss Burton joined the forces of the American-Mutual studios about five years ago, but it was not until two years ago that Russell was engaged for the serial "The Diamond from the Sky" and Miss Burton played opposite him.

Cabaret Setting in Arbuckle's Next Comedy

The entire cabaret of Churchill's restaurant, New York, was employed in scenes in "The Rough House," the Paramount-Arbuckle comedy released June 25.

Waiters, singers, dancers, all moved to the Arbuckle studio, in addition to about one hundred extras who acted as diners.
Mutual Engages Capellani to Direct Julia Sanderson

Albert Capellani, recognized as one of the foremost directors of silent drama, has been engaged by John R. Freuler, president of the Mutual Film Corporation to direct for the Empire All-Star Corporation, the productions of Julia Sanderson, the latest of the Clara Kimball Young stars to be added to Mutual’s “Big stars only.” He leaves the post of director-general of the Clara Kimball Young Corporation to become affiliated with the Mutual organization.

Mr. Capellani’s career began in the Paris studio of Pathé, where he entered the production picture business as an assistant cameraman. He became during his five years with Pathé of Paris, cameraman and director. The following seven years he spent directing feature productions in France, leaving Europe to come to the United States as a director for World. When the Clara Kimball Young Corporation was organized, he was chosen to direct Miss Young in “The Common Law,” producing later “The Foolish Virgin.”

Bray-Picto No. 71 a War Number

War topics monopolize the entire issue of Bray-Pictographs from Paramount the current week. T. F. Leventhal, the wizard of “animated blue-prints,” shows us an ingenious new American idea of “traveling forts.” Guns and ammunition are mobilized at central points, ready on railroad trucks to move to a moment’s notice to command emplacements at all important defensive points.

Repairing a sub-sea cable, so important to war communication; scenes at the N. Y. State School of Agriculture, at Farmingdale, L. I., where half a hundred American women are trained in khaki suits to come to the business end of a plow or tractor, and a war cartoon, entitled, “The Evolution of the Dachshund,” showing the bright little German pup developed into a huge serpent, attempting to strangle Dame Europe, with England and France struggling to free her. A blow from “Uncle Sam” finally results in a resuming of the original form of the cute little pup, now free from Bill Hoenzollern’s power.

Rushes Across Continent to Join Lockwood Force

Five days after receiving an urgent request to come West to appear with Harold Lockwood in “Under Handicap,” Miss Anna Little had signed a contract, gathered her wardrobe in Los Angeles by telegrams and special messenger, journeyed from New York to the Quaker Circle V Bar Branch near Prescott, Ariz., and was in make-up at work in the picture.

The day before the Yorke-Metro Company was to have left Los Angeles for the location in Arizona, Fred J. Balshofer, the president and director, found himself without a leading woman for Lockwood. He required for the picture a beautiful and capable actress who could ride well. A telegram was dispatched to Miss Little in New York, and within an hour a reply was received accepting the contract, and Miss Little was making her preparations for the trip.

Marian Swayne’s Production Soon Ready

“The Road Between,” which will be Marian Swayne’s second production for the Erbograph Company, is rapidly assuming shape at the studios in 146th street, New York, and it is expected that the director, Joseph Levering, will have it ready for cutting in a week or so.

This picture will, it is thought, be peculiarly acceptable to exhibitors just now, for since the release of “Little Miss Fortune,” Miss Swayne’s previous production, many requests have come in for another picture with the same star. The producers are confident that “The Road Between” will be even better than its predecessor. While the story is in much the same vein—that of comedy-drama with great human interest—the character portrayed by the star is totally different from the one she played in “Little Miss Fortune,” where she was a poor house wif.

The story points the moral that sudden wealth is more likely than not to lead not to happiness, but to misery. Armand Cortez, Bradley Barker, Grace Stevens and Frank Andrews are in the cast.

July L-Ko’s Delivered for Distribution

General Director J. G. Blystone has completed the full supply of July L-Ko’s, in which will be introduced the most popular of comedians of the series. Noel Smith, Dick Smith and Vim Moore have directed, under Mr. Blystone’s supervision, comedies for Dan Russell, Sammy Burns, Myrtle Sterling and Robert McKenzie.

“Surf Scandal” will be a timely summer attraction, Dan Russell with Gladys Varden featured. There will be a bevy of bathing girls, scenes in a comedy gymnasium and numerous episodes based on physical culture as the method of provoking the laughs.

“Vamping Reuben’s Millions” will have Robert McKenzie, Eva Novak, Chas. Ryckman and an assisting company, with Miss Young doing the “vamp” specialty along comedy lines. Sammy Burns will be featured in “Bombs and Bandits,” while Myrtle Sterling and Lucille Hatton will be prominent in “Her Daring, Caring Ways.”

While Mr. Blystone is now working on further subjects for subsequent release, the full quota for July having been delivered for distribution through Universal Exchanges.

Efficiency Is Watchword of Paralta Executive

Herman Katz Entered Pictures

Herman Katz, the treasurer of Paralta Players, Inc., became interested in the moving picture industry as a result of casual curiosity—how a business could involve so much capital, make such prodigious returns and yet show only meagre profits, or loss, to the greater number of people interested, was a puzzle to him.

He met Herman Fichtenberg, the New Orleans exhibitor, father of the Paralta plan of distribution. After discussing the whole subject with him, Mr. Katz became convinced that sound commercial sense applied to the entire picture industry would make it financially, as well as in name, the fifth business interest in the United States. As a result of this conviction, he became treasurer of the Paralta interests when they were incorporated last March.

Through Curiosity—Believes Immeasurably Increase Results

While Mr. Katz at this time is very little known in the moving picture trade, he is a man of wide reputation in commercial circles for his business ability and extensive financial interests. When but 30 years of age he retired from active business. This was less than ten years ago.

Speaking of his entry into the picture production and distribution, Mr. Katz said:

“What the moving picture industry needs is financial common sense and intensive business methods from top to bottom. With such innovations introduced there can be no doubt of its stability and value as an industry. Everybody who has studied the question knows this, but up to the development of Mr. Fichtenberg’s Paralta plan, no one had seemed disposed to make a battle on practical lines to bring about needed reforms.

“The lasting qualities of this industry need not be doubted. The moving picture has come to stay and will continue to be distinctively the poor man’s amusement as well as entertainment for all classes of people.

“If one individual can make over a million dollars on an investment of less than $5,000 in four years, under the conditions which have prevailed, with sound business development and honesty behind it all, it would be very difficult to convince me, after what I have learned, that the moving picture industry is not a good field for generous capital to enter. It certainly offers great possibilities.

“Apply to film manufacture, distribution and exhibition the same intensive effort and efficiency displayed in other lines of merchandizing in these days and the result will unquestionably be success to all concerned.”

Herman Katz, Treasurer of Paralta Players, Inc., entered the picture business through casual curiosity — how a business could involve so much capital and yet show only a small profit. He became convinced of the need for sound commercial sense and entered the Paralta plan of distribution. He believes this will increase results immeasurably.
"The UNIVERSAL Serial

The GRAY

The First and Only SATUR

Based on the great story "LOOT"— by
The Thrilling Story of Great

Backed by the tremendous Saturday Evening Post prestige,— this latest and great Universal Serial— "THE GRAY GHOST," by Arthur Somers Roche, comes to you with exceptional possibilities. Four big brilliant Universal Stars — Priscilla Dean — Eddie Polo — Emory Johnson and Harry Carter and a great cast enact this famous story read by, heard of, and known to, more than 10,000,000 Americans.

Book thru any of the 73
al EXTRAORDINARY

GHOST

DAY EVENING POST Serial

the famous author Arthur Somers Roche
Events in America’s Metropolis

Application to any of our 73 Universal Exchanges will secure for you a copy of the big advertising campaign book that tells you all about this serial. Shows you the ready prepared ad campaign—slides—posters—novelties—publicity matter, and SHOWS YOU HOW TO GET THE BIG MONEY WITH THIS serial. This is the Universal’s latest and greatest serial. It will play you capacity for 15 weeks. Take our tip and BOOK IT NOW.

Universal Exchanges

A magazine’s success is measured by its advertising. Look at the “News!”
“SEVEN CUTEY PUPS”

Vincent Colby’s World Famous Drawings Come to Life In Moving Pictures.

A distinct novelty is now being booked through the Universal Exchanges throughout the country. Wherever post cards are sold Vincent Colby’s puppies are known. Millions of these have added to Uncle Sam’s postal revenues and now they are to have even wider fame and popularity through the medium of the screen. “Seven Cutey Pups” is the attractive title of this latest animated cartoon which shows the sad (?) fate of each in a screamingly funny way. The clever drawings are not merely on-line, as are most of this class of subjects; they are shaded or modeled and the effect is to make the puppies unusually life-like. Everyone who sees this novelty one-reel feature will enjoy it to the limit. It will please them all, young and old alike. It can be booked through any one of the 73 Universal Exchanges, or direct from the home office.

PREPAREDNESS

Popular News Weekly Features Timely Subjects In Current Release.

Preparedness activities continue to fill the public mind and the Universal Animated Weekly subjects reflect this attitude. In the current release are pictures of Liberty Loan Parades; the first big ship of the new merchant marine flotilla; Harvard soldiers in review; French troops honoring dead American aviator; 5,000 cavalry at Ft. Ethan Allen; official French war pictures; marvelous views of the formidable “tanks” in action, and other patriotic views of like nature. There are also some remarkable scenes of the recent Western cyclone, an Italian earthquake, and the ever popular cartoons by the world famous cartoonist, H. Hy Mayer. The whole makes up a one-reel feature that is constantly increasing in popularity, and maintains the standard established by the U. A. W. which has given it the prestige which it now enjoys. The U. A. W. is released every week on the regular Universal Program, but may be booked separately if desired thru any Universal Exchange.

CURRENT EVENTS

Fourth Release Increases Interest In Newest Topical Review.

Unusually interesting subjects are shown on Universal Current Events in every number. If Exhibitors realize the immensity of the resources back of this marvelous news review they would not wonder at the consistent regularity with which it beats all competition. Printed on the day preceding release date, it is as up to date as your morning paper. When one considers that this record is maintained rain or shine, that the camera correspondent staff covers the entire globe and that these men, numbering in all over 200, are all trained news gatherers, willing to risk life and limb to get the sort of subjects the

For further details of the Universal Program see the Moving Picture Weekly.
The First Serial Photo Play Ever Filmed From a SAT. EVE. POST STORY

THE TOP DRAWING CARDS

Big Universal Regular Program "Trumps" All Competition In Quantity and Quality.

Doing, seeing, reading and wearing the same things every day soon wears on anyone's nerves. If you didn't have a change you'd get stale—grow rusty—you wouldn't be worth a whoop in a barnyard. Same with your show. Give your patrons all features and they'll soon weary of the inside of your house and go to the place where VARIETY abounds. The kind of variety you can have through the UNIVERSAL PROGRAM.

SPECIALS

These specials are all hand picked. Not a dull one in the lot. Each has been so carefully selected that they are more than worth the slight extra cost we get for them. You can book them separately, if desired, but be sure to show each one in your house. They are money-makers that are full of the kind of punch and kick that "fans" will go out of their way to see.

Watch for "The Gray Ghost"—first Saturday Evening Post Serial ever filmed.

If you like the "News," write our advertisers; if not, tell us.
The Biggest Laughing Fest of the Year
A Comedy Knockout

BOOKINGS ACCEPTED DIRECT

Here is the most unusual comedy opportunity ever offered. Exhibitors.

Here is a burlesque of "20,000 Leagues Under the Sea" that has had only praise from the reviewers.

A four-reel comedy, cut to three and so packed and jammed with swift action and funny situations that it cannot be praised too highly.

STATE RIGHTS BUYERS—If you want something you can put over with a whoop, get full information. Original, clean and funny—there has never been another comedy produced like "The Cross-Eyed Submarine."

Whether you are interested in BOOKING DIRECT, or whether you are interested in STATE RIGHTS, address all communications to the State Rights Department of the

UNIVERSAL FILM MANUFACTURING CO.
"The Largest Manufacturing Film Concern in the Universe"

Carl Laemmle, President
1600 Broadway, New York
The "NEWS" advertisers believe YOU worth while; justify them.

Butterfly Picture, Presenting
Mary McLaren & Kingsley Benedict
in a dramatic picturization of the famous novel by Eleanor Crateg.

Directed by Charles Vidor
Produced by Adolphe Menjou
Carl Laemmle, Pres.
Expect Wonders from Young Pathe Star

In Aimee Dalmaes, the Italian beauty, George Fitzmaurice, directing Astra pictures, which are released on the Pathe program, believes that he has made a wonderful find.

Miss Dalmaes made her picture debut in a Pathe picture called "The On the Square Girl," which is scheduled for release in the near future, and the result of her work in that production has led Mr. Fitzmaurice to believe that he has found one of the greatest screen beauties in the world.

Though still exceedingly young, Miss Dalmaes has had a most interesting career. She was born in Salerno, Italy, but outside of Naples, but when she was only five years old came over to this country with her family. As a child she developed a talent for music, and at an early age was sent to Paris to study music and the arts with an idea of fitting herself for the operatic stage.

When very young Miss Dalmaes studied music and the arts in Paris. In 1914 she made her theatrical debut in the Winter Garden, New York, as Mademoiselle Mitzi. Later she appeared with Lou-Tellegen in "Taking Chances," and with Emily Stevens in "The Unchastened Woman."

Pickford-Huff Combination in Romantic Subject

Described as a romantic story full of dramatic action, "What Money Can't Buy," co-starring Louise Huff and Jack Pickford, presents the latter in a role of a vigorous young American who gets into difficulties through interfering with the politics of a little Balkan state called Maritza.

The boy's attention to the Princess Irena awakens the jealousy of Govian Texler, a wealthy citizen, who is in love with the girl and holds first lien on her father's properties. He is about to force the king to permit him to marry the princess when she expresses a deep preference for the young American. Thereupon things happen with startling rapidity. Dick finds himself in jail on a trumped up charge and in imminent danger of losing his life until his millionaire father starts a little private revolution of his own and very nearly tears the kingdom up by the roots in his determination to overthrow the rule of Texler.

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Star Assured to Bluebird for Long Period

Under the terms of a contract between Dorothy Phillips and Bluebird Photoplays, Inc., the services of Miss Phillips are assured to exhibitors of the Bluebird program until Dec. 15, 1918. This date will be, almost to a day, two years from the time Miss Phillips made her first appearance in the Bluebird Rock, playing "The Price of Silence."

Previous to last December Miss Phillips was active in Universal features. Since then she has appeared regularly every month and is scheduled, for some time to come, as a monthly feature of the program. To keep her energy fully employed, two directors have been working on productions with Miss Phillips, the stars. They are Joseph De Grasse and Ida May Park, who, in private life, is Mrs. De Grasse.

It was Mr. De Grasse who introduced Miss Phillips to Bluebirds and his wife served as his first assistant in preparing scenarios and aiding in production. Recently Miss Park began working on her own, "The Flashlight," released a few weeks ago, being her first subject. Now she is employed in producing "The Rescue."

The Famous Chaplin Brothers, Charlie and Sid, Caught During the Filming of Mutuals "The Immigrant"

The Famous Chaplin Brothers, Charlie and Sid, Caught During the Filming of Mutuals "The Immigrant"

"Everybody's Lonesome" will be presented as a five-reel drama. Miss Laughlin herself is supervising the work of picturizing her story.

Mr. Weisfeldt announces that in addition to "Everybody's Lonesome," production will shortly begin on another of Miss Laughlin's works, "The Penny Philanthropist."

"It is my belief that Miss Laughlin will become one of the most popular screen writers of the day," Mr. Weisfeldt asserted.

"Her writings have that human touch that the public loves. Her stories are natural—true to life—and everything she ever has written measures up to the new standard of wholesomeness which this company is to present on the screen."

"It has always been a following of tens of thousands who have read the many novels she has written and are eagerly awaiting the presentation of her stories in motion pictures."

Gladys Hulette in First Astra Picture, "The Cigarette Girl"

Gladys Hulette, star of The Shine Girl, "Prudence, the Pirate," "Two Things and Pans Peggie," "Her New York," and "The Candy Girl," all Gold Rooster plays, is announced in the first picture in which she has appeared since joining the Astra forces. "The Cigarette Girl" is the title, and it will be released July 8. It was directed by William Parke. In the cast are Warner Oland, the villain of "Patria," and William Parke, Jr.

The Cigarette Girl" gives the story of a young and innocent girl who supports her elderly mother and herself by selling cigars and cigarettes in a fashionable restaurant.

An alliance with a good-for-nothing lout, at whose behest she subsequently marries a young man of great wealth, who in that manner avoids the toils of a blackmailing woman and her husband, opens the way for a story of sustained interest.

Mammoth to Handle "God's Man" in Northern N. J.

President William L. Sherrill announces that he has entered an agreement for the Frohman Amusement Corporation with the Dreadnaught Pictures, Inc., whereby that concern has arranged with the Mammoth Film Corporation for the handling of the Frohman super-production "God's Man," starring H. B. Warner, in the territory of northern New Jersey.

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Acting in co-operation with the service and advertising department of The Frohman Corporation, General Manager Foster Moore, of the Mammoth Corporation, has designed several innovations in the matter of exploitation of "God's Man" which departures will be evidenced at the beginning of the Newark run of "God's Man."
New Philadelphia Home of Mutual a Model

Compelled by its growing business to seek much larger quarters, the Mutual Film Exchange of Philadelphia is now established in its handsome new home on the second floor of the Jarvis Film Building, the only real fireproof film building in the city.

Aided in every way by C. S. Jarvis, owner of the building; B. F. Tolmas, Mutual Exchange manager, and G. B. Svenson, of the Mutual construction department, have laid out an ideal exchange so arranged as to give exhibitors one hundred per cent efficiency. In fact, this is to be the slogan under which the exchange will work.

A handsomely-fitted reception room, convenient offices, well-arranged booking and poster departments, with, above all, the most up-to-date film vaults built in the wall, are only a few of the many excellencies of the exchange.

The projection room will have not only comfortable cane chairs, a fine screen with velvet curtains veiling it, but a fireproof closet and a thirty-foot throw.

A handsome reception room, fine offices, well-arranged booking and poster departments, with, above all, the most up-to-date film vaults built in the wall, are only a few of the many excellencies of the exchange.

Eight thousand feet of space is covered by the exchange.

F.I.L.M. Club Election

H. Siegel, of L. J. Selznick, and Mr. Gehond, of the Triangle, were admitted to membership at a meeting last Tuesday of the F. I. L. M. Club.

Election of officers for the ensuing six months was held, with results as follows: President, E. H. Saunders; first vice-president, H. H. Buxbaum; second vice-president, S. B. Kramer; treasurer and secretary, W. E. Raynor; chairman of board of directors, S. Zieden.

Retiring President A. F. Beck delivered an interesting talk, in which he complimented the members on the many reforms effected since the club had been organized, and predicted greater success in the future, as the exhibitors all now recognized that their interests are well conserved by the liberal policy adopted by the club.

A silver tea set was presented to Second Vice-President S. B. Kramer as a wedding gift.

Philadelphia Branch Notes

John D. Clark, former manager and president of the Metro Philadelphia Exchange, has become manager of the Philadelphia Famous Players Exchange, succeeding O. F. Bower. Mr. Clark announces no changes at present in the policy of the exchange.

George F. Ames has severed his connection with the General Film Exchange of Philadelphia. Mr. Ames would not announce his new plans except to say that he would remain in Philadelphia.

P. A. Bloch remains as manager of the General in the Quaker City.

Goldwyn Corporations Open St. Louis Quarters

OFFICES for the distribution of Goldwyn pictures in St. Louis have been established in the Plaza Building, at 3801 Olive street. Floyd Lewis, who opened the Triangle exchange in St. Louis, will be in charge as manager. The Goldwyn exchange will be on the second floor of the building, with an entrance on Locust street.

The Bluebird exchange, which has been located with the Universal at 2116 Locust street, has moved to the Knights of Columbus Building, at 3547 Olive street, and Joe Levy succeeds S. J. Baker as manager.

Mr. Levy was manager of the William Fox exchange until a few months ago, when he went East and became associated with the Masterpiece Film Corporation, who are exploiting "The Crisis" and other big state rights films.

Detroit Exchange News

A. I. Shapiro, recently in charge of the Selznick Exchange at Buffalo, N. Y., has arrived in Detroit to take charge of the office to be opened at once by the Goldwyn Distribution Corporation, handling Goldwyn productions. While Mr. Shapiro will eventually take quarters in the new film building at John R and Elizabeth streets, he will open a downtown office temporarily where he can meet exhibitors and talk over the Goldwyn proposition.

F. O. Peters is now covering the eastern half of Michigan for the Vitagraph Company. He formerly traveled for William Fox out of the Minneapolis Exchange.

George Rowell, formerly field man in Michigan for Vitagraph, is now covering the same territory for Pathé.

Howard A. Bauer has resigned as manager at Detroit for Arclraft in order to devote his entire time to his motor car interests. H. A. Ross, Paramount manager at Detroit, will in addition handle the Arclraft affairs.

Western Exchange Dottings

E. C. Jensen, general Western representative World Film Corporation, is making a trip over the territory from his headquarters at Denver, Colorado, and spent several days in Los Angeles this week. Conditions are very encouraging according to the report of Mr. Jensen, who came to this territory following a tour to all parts of the United States in the interest of the World Film Corporation. There is more hysteria among exhibitors of the Coast and mountain States, he finds than in any other section, and this is attributed to the fact that the prosperity wave brought to the United States by war conditions, has only been felt in a very small way in the West, because all manufactur-

Baltimore Branch Head for General

Herbert Wales has been appointed Baltimore manager for the General Film Company, succeeding John Payette, who has been made Baltimore representative for the Greater Vitagraph Company. Until a very short time ago Wales was district manager of the World Film Company, with his headquarters located at Washington.

Appointments in Omaha

Emil Bullwinkle has succeeded Harry Heyman as manager of the World exchange in Omaha, and Harry F. Leffolz has been appointed manager of the Butterfly Pictures exchange in that city.

D. M. Thomas has succeeded Sam Sturman as head of the William Fox interests in St. Louis territory. Mr. Thomas, who hails from New York originally, comes here from the Cincinnati office, but he is no stranger to St. Louis, as he worked out of the Fox office as traveling representative a few months ago.

E. W. Dustin, who was manager for the International offices until the consolidation with Pathé, has been made manager of the Triangle exchange in the Plaza Building, succeeding Floyd Lewis, who opens the Goldwyn offices. Mr. Dustin is one of the best known film men in the country. He opened the Pathe office here when that organization began independent distribution. After that he was head of the World Film offices, going from there to the International.

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AFTER reading through a page and a half of typewriting, eulogizing Madge Kennedy, written, it is said, by an author of gravity and poise after seeing the comedienne in her first Goldwyn picture, we are only able to gasp faintly for water—or something.

We are thinking seriously of having it copied by some nerveless typist and sending it to Walt Hill, Eddie Mullens and Hill Grinn. It would have made something for Walt to make of it, when the returns of the grand registration are made public!

THINK of ingenuity who will be no longer such after the returns of the grand registration are made public!

THE most important announcement of the week comes from Terry Ramsay, who tells of the manner in which an unruly bean, while venturing down Charlie Chaplin's throat, took refuge in a sheltering mask, causing him to choke, thus giving away the fact that the comedian is a ventriloquist. Charlie was in the studio during his assistant's direction to remain mute while a scene was being photographed and casting his own voice in the assistant's direction. But now, alas! the beans arc spilled.

ON Wednesday of last week sixty-seven people whispered in our ear that “Today” would be shown tomorrow.

WHEN interviewed Joe Reddy denied the report that he was writing a calling Merritt Crawford's attention to that TWENTY-FOUR (24) page advertisement in last week's Motion Picture News.

We learn that Tom Geraghty, the hound of Hollywood, erstwhile of Herald Square, has joined Varalta (Study our plan to eliminate waste), company.

And speaking of comedies, a reviewer recently wanted to know why Mack Sennett doesn't do a serial! If he did, we have half a notion that it would be the serial supreme. Think of watching the antics of Ambrose or the Walrus for fifteen weeks as they did battle in the cause of virtue.

THE following was let in with the week's news:

E EDITORIAL

"Why don't you write something about the scarcity of good five-reel comedies?” someone asked us. To which we answered, “We don't know." Good five-reel comedies certainly are scarce, even scarcer than good five-reel dramas and melodramas. But that's about all there is to be said on the subject.

However, we should like to see Mack Sennett turn out a five-reel Keystone just for a change. So much of the hilarity of Sennett humor might increase the mortality rate, but even so the venture would be worth the price.

Just at present the only consistently good feature brand of comedies are the Douglas Fairbanks pictures.

The Ince Studios very often produce a good one by intent, and some Paramount five reels have been known to supply very much comedy and very little fatigue. But otherwise no company has the habit of turning out good comedies as a regular thing. We forgot Essanay. This company does comedy too, but that about rounds out the circle.

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THE Longacre Lampoon

All the News That Fits, We Print

Longacre Square, N. Y., June 23, 1917

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LOCAL NEWS

-Bert Adler continues to work why the Russian Provisional Government doesn't take the Thanhouser gold and send the case over.

-The w. k. classic visage of Haney Thaw was lamped in in recent issue of the Sat. Eve. Post.

-Bert Adler continues to work why the Russian Provisional Government doesn't take the Thanhouser gold and send the case over.

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-Roy Somerville has started work on the great Ambrose or the Walrus for fifteen weeks as they did battle in the cause of virtue.

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—Ye ed's fame is spreading even as far as Cleveland, O., where in the w. k. Plain Dealer, Gertrude reprints the classic line, news are scarce this week, giving full credit.

—Julestimer around the street plans these days.

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Iowans Await Next Move to Enforce "Blue Laws"

Those Iowa exhibitors who were arrested and then freed for alleged violations of the seventy-year-old "Blue Laws" are now waiting the next move of Attorney General Havner, and at the same time exulting in the frank opinion rendered by Police Judge Frank Capell of Council Bluffs in scoring the attorney general. This opinion in part follows:

In his ruling the judge stated that attempts to tear down the social and business structure, through the mode of living, by bringing forward dead "blue laws" was little short of ridiculous, and that he would not be a party to it.

Judge Joseph Meyer of the Municipal Court, Des Moines, held that motion pictures are clean, wholesome amusements, and that whatever labor is attendant upon them would come under the head of "necessary," which is in itself exempt under the statute.

Stable Admission Policy Packs Ogden Houses

OGDEN, UTAH, motion picture exhibitors having stuck to the ten-cent admission price, a price within the reach of everybody despite the H. C. L. and wartime prices in commodities, are packing their theatres every performance. Not a single theatre has closed here, and business is so good that Harmon W. Peery, proprietor of the Ogden theatre has made plans for the erection on the main street of the city of what will be the largest motion picture house in this part of the state.

Business at the Alhambra theatre has increased from an average of a couple hundred people a night, six months ago to approximately 3,000 a night, a record established at this theatre last week when the Douglas Fairbanks' picture "In Again—Out Again" was shown. More than 6,000 people saw this picture the two nights it played at the Alhambra.

The Douglas Fairbanks' comedies are the big drawing card in this territory, seconded by William S. Hart pictures. Manager Peery of the Ogden has made arrangements for re-booking all past releases of the Fairbanks' comedies.

Manager H. Edgar Skinner of the Alhambra theatre, has built up a splendid patronage by giving a concert, featuring local vocalists and musicians, in connection with his Sunday and Wednesday evening performances, and by admitting all children free when accompanied by their parents Saturday afternoons and Sunday evenings.

"Children Free Tonight" packs the house, and the Alhambra seats 2,300 people every performance.

Exhibitors are finding a change of program every two or, at most three days, the most profitable way of booking attractions here. Serials are not favored now as they were a year or so ago.

As for the outlook during war times—W. Fred Bussner of the Ogden Pictures' Corporation sums it up in the following words:

"War or no war, people are not going to miss the dime they pay to see a motion picture show. While the wartime conditions undoubtedly will hurt the amusements, one has to pay a dollar or two dollars to enjoy, it's certain that the 'movie' show, furnishing a maximum of relaxation at a minimum price, is going to draw more people than ever before."

Canadian Tax Causes Raise in Admissions

G. A. Margetts, manager of the St. John office of the Canadian Universal Film Company, says that the new one-cent war tax is causing considerable confusion in some of the Nova Scotia theatres. A number of them are arranging to raise their price five cents and pay the tax. This has already been done in Halifax, although the admission has not been increased for the evening show, the matinee prices remaining the same. So that it will not affect the children in the afternoon, exhibitors pay the tax themselves.

Sydney exhibitors say that they will raise the prices, in fact most of the exhibitors throughout the province are contemplating this change. Business is very good in Nova Scotia in most of the towns, although bad weather that has been prevailing for the last two or three weeks has a tendency to keep down the patronage.

Veteran U Man Takes Over Two Theatres

W. H. Swanson, one of the pioneers in the organization of the Universal, but now interested in a chain of theatres in Colorado and Utah, has taken personal charge of the Strand and American theatres in Salt Lake, Utah, following the resignation of H. E. Ellison, who has been manager of the houses for the past year. Mr. Ellismo has gone to Denver, where he will make his headquarters pending active work in connection with several big state right propositions.

W. H. Swanson's American and Strand theatres are the largest houses in Salt Lake playing pictures. The Strand is playing the Fox features, while the American is doing capacity with Triangle releases.

Mr. Swanson has inaugurated a unique advertising feature and is utilizing the thirty thousand dollar pipe organ to carry out his ideas. He advertises a pipe organ solo for every show and in addition has a vocalist whom he bills as "The Unseen Singer."

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Theatre Manager Joins Paramount

Arthur B. Price, who has been the manager of the Rialto and Mt. Royal theatres, for several years past, has been made Baltimore representative for the Paramount Program. Mr. Price's headquarters will be the Famous Players Exchange at Washington, D. C, but he will spend all of his time in this city. The new office will not cause Mr. Price to relinquish interest in the Rialto and Mt. Royal. He will continue to book for these theatres and will take an active interest in their management.
Reports Indicate Big Attendance for Convention

While Manager Ludwig Schindler is in New York on his second trip signing up first floor at the coming national exposition and convention of the Motion Picture Exhibitors’ League, to be held at the Chicago Coliseum in July, the rest of the committee are hard at work in the Chicago headquarters endeavoring to excite interest and bring attendance from all branches of the industry. The public, the picture fans of the Windy City, are not being neglected, for they will be depended upon to swell the admission receipts.

The exhibitors of Wisconsin seem to have given more and earlier expression of their interest and intentions for the coming convention than many others. They have notified National Secretary Sweeney, that they have already selected their delegation to represent them at Chicago in July. The following are the names of the delegates who will attend: G. Fischer, J. Grauman, H. Trinr, T. Brunner, and F. Cook, of Milwaukee; Messrs. Fisher and Sherwood from Madison; T. A. Lee, of Fon Du Lac, J. Ruhle, of Kentosha and J. C. Smith, of Oshkosh.

Even the exhibitors of unorganized Texas are planning to be in attendance. The exhibits on the floor of the exposition, it is predicted, will be the most comprehensive ever. Some of the latest to sign space contracts are: Cahill-Igoe, Marquette Piano Company, Nicholas Power Company, Frohman Amusement Company, Sunshine Company, Hum Hairpin Company, Westminster Electric & Manufacturing Company, Fox Film Company, and Simplex Machine Company, and many other concerns are planning to fill the floor at the coming national exposition and convention of the Motion Picture Exhibitors’ League.

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BLINDNESS threatens Patsy De Forest, the Vitagraph star, the result of too close application to her work.

Miss De Forest was last seen on the screen in "Her Secret," Blue Ribbon production, featuring Harry Morey and Alice Joyce. Recently she had been doing double service, working in two pictures at the same time. This meant that she spent practically all of her waking hours in the studio and the constant glare of the studio lights proved too great a strain on her eyes.

A week ago she discovered that her sight was getting weaker, but paid no particular attention to it. Then one night when she was working, she went temporarily blind. She was rushed to her home in Flatbush immediately, and since then has been under the constant care of specialists. The doctors declare that her condition has improved and in all probability she will recover in a few weeks.

ELSIE FERGUSON, who will shortly commence work for Artcraft in "Barbary Sheep," paid a visit to both Eastern studios of the Famous Players-Lasky last week in order to acquaint herself with the new atmosphere in which she will work. At the Fifty-sixth street, New York, studio Miss Ferguson was greeted by George M. Cohan, who is appearing in his second Artcraft picture, "Seven Keys to Baldpate." Mr. Cohan ceased his activities before the camera in order to initiate the caller into the inner circle of the photoplay realm.

On a tour through the entire studio, George M. explained the various mysteries of the film craft to Miss Ferguson, who displayed great interest in the strange surroundings. This was Miss Ferguson's first visit to a film studio.

At the Fort Lee studio the beautiful star stage was shown through the great glass house which will be the home of her motion picture work under the direction of Maurice Tourneur. Under the guidance of Studio Manager Lowe, Miss Ferguson was taken through the developing and printing plant at Fort Lee, where she expressed amazement at the various intricacies of film technique.

MADAME PÉTROVA, the Lasky-Paramount star, whose first Paramount picture was presented at the Rialto theatre, in New York City, two weeks ago, presented the Manager Director of that institution, Samuel L. Rothapfel, with a silver trophy, in cup form, as an exemplification of her appreciation of the presentation Mr. Rothapfel gave her production. The presentation of the solid silver trophy was made by Mme. Petrova on the stage of the theatre on Friday evening, June 1.

The trophy will remain in the possession of the Rialto management for one year, when it will be presented to some other director in some other community in the United States, and so on for a period of ten years. The trophy is to encourage the improvement of music in motion picture theatres, a subject that has been of deepest interest to Mme. Petrova since she adopted the screen as her work.

ROBERT WARWICK, who has been drilling diligently with the members of the New York Athletic Club for the past six weeks, has been appointed drill master for a squad of rookies. He can be found at the club house every Thursday evening or at Travers Island every Saturday afternoon, teaching the youngsters how to handle a gun.

PRACTICALLY a whole fleet of ships of various ages, sizes and periods are to be used in the next production of The Whartons, preparations for which now are being completed at the Ithaca studios. Two of these will be pirate vessels of the seventeenth century, another will be a present day yacht, while others will be schooners and merchantmen of the old days. The lagoon, which travels through the Wharton plant, already has begun to take on the appearance of a shipyard.

Two of the vessels, each more than a hundred feet long, and being built practically in every way, are nearing completion, while others soon will be put into commission.

KITY GORDON, Director Archibald and most of the members of the company supporting Miss Gordon in "The Divine Sacrifice," a new World-Picture Brady-Made, are at Hackensack, New York, this week "taking" exterior scenes. The party consists of fourteen persons, with John Tuerk as business manager.

MABEL TALIAFERRO, Metro star, has been elected an honorary corporal of Company K, Home Defense League of Flushing, L. I. This is the first time in the history of the league that a woman has been so honored. Miss Taliaferro has accepted the position and already has ordered a uniform and will soon make her appearance with the Flushing division of the league.

THE New York Globe newspaper office was turned into a moving picture studio one day last week when an entire company of actors, directors, cameramen and carpenters invaded the Globe's city room for scenes in "The Food Gamblers," a Triangle production to be released in July. Editors vacated their sanctums, reporters deserted their typewriters and office boys stood around with bulging eyes to watch a movie in the making. "The Food Gamblers" features Wilfred Lucas and Elda Miller and is supervised by Allan Dwan.

E. K. Lincoln, the lead in the Mutual series, "The Adventures of Jimmie Dale Alias the Grey Seal," has been exhibiting his pedigree dogs at the Wilmington, Del., bench show.

Eleven dogs were entered from the Lincoln kennels and nine of these came off victorious with first prizes. Mr. Lincoln is spending a week at his kennels at Wilmington.
Run your eye down the list and see if there is a letter for you.

Just drop us a postal card with your present address and the letter will be forwarded at once.

The Studio Directory maintains this Post Office service for actors, actresses, directors and others connected with the production end of the film industry.

MOTION PICTURE NEWS STUDIO DIRECTORY

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729 Seventh Avenue New York City
IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

BEFORE this story is printed and distributed to the big family of News readers, the tenth release of Charles Chaplin Comedies, "The Immigrant," will be completed and on its way to the printing laboratories of the Mutual.

At this time it is not possible to tell what is in the story, for Mr. Chaplin is now supervising the cutting or editing. He started in with thirty thousand feet of film, and expects to reduce this to 2,000. In this connection it is interesting to know how Chaplin makes his pictures, for has a way all his own. In the making of every scene, he directs every individual player who takes part, unless it is an exceptionally large mob scene. In each instance he goes through-the action, showing the player just how he desires the scene put over. If he plays it himself, he goes through his own actions first, and then shows each one of his supporting people just what is expected of them.

When all the scenes are taken, editing of the film begins, and this is the most strenuous part of the comedian's work. Mr. Chaplin has found he can do much better work at night, and so rests during the day and edits the film between the hours of 7 P. M. and 5 A. M. His photographic staff works with him together with a continuity writer and other necessary technical people. Just how much of a task it is to edit a Chaplin-Mutual comedy may be best gained by explaining that Mr. Chaplin began Wednesday evening, and has worked every night since. He expects to complete the work so that the finished film may be shipped to the East by Monday.

AFTER the film has passed his critical eye a score of times, the subtitles are added, and then begins another re-editing. When this is completed the sample print is turned over to a writer who prepares the continuity and writes the story of the comedy to be used for copyright purposes. The process of production Mr. Chaplin finds the most successful, is just the opposite to that followed by ninety per cent of the producing companies. In most cases the continuity is the first thing prepared, and after this the subject is made according to the "script." The editing of a Chaplin film is considered the most important part of the production, for it is at this time that the highest priced comedian gives his comedy the real punch. The subtitles are dictated while the film is being edited. The reverse manner of production is the cause of many changes in the making of a picture after the actual filming has been commenced.

FROM the Ince Studio this week comes the announcement of the engagement of a number of new players. Frank Borzage, actor-director, late with the Essanay in the filming of a Japanese subject, has been selected to play opposite Besie Love in her second Ince-Triangle subject by J. G. Hawks, which is being made by Director Charles Miller. Borzage will be remembered as having formerly been affiliated with the Ince organization, and appeared as leading man in "The Typhoon," "The Wrath of the Gods" and "The Cup of Life." Wm. Conklin, who has just completed an engagement at the American Studio, where he played opposite Gail Kane, is to take an important part opposite Louise Glaum in a production now being made by Director Reginald Barker. This story is laid in the West, and has Jack Richardson, Jack Gilbert, J. P. Lockney and Gertrude Claire as principals of the supporting cast. Miss Glaum will appear as the proprietress of a sage brush dance hall.

Another new face on the Ince lot is Edwin M. Wallock, who took character leads in a number of Selig and Universal subjects. Mr. Wallock appeared as heavy in the coming Hart subject, "Level Leigh," and is now playing in support of Charles Ray in "Sudden Jim."

THE DAVID HORSEY Studio took on greater producing activities this week when a second comedy company was established. This producing unit will devote its time exclusively to the making of light farce parlor comedies which will feature Gertrude Selby, late of L-Ko, Universal and Fox films, with Neal Burnis who appeared in scores of Nestor and Christie Comedies of a similar nature. Horace Davey, who directed Nestor Comedies and for more than a year has been with the Christie Film Company, will be in charge of the direction. The new brand will be made for Messrs. David Horsey and W. A. S. Douglas, and release will shortly be announced.

The Mary MacLaren Company, another new Horsley-Douglas venture, is busy with

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has established a letter department for actors, actresses, directors and others connected with the production end of the Film Industry.

The "Directory" will forward mail of everybody affiliated with the studios.

Have your letters sent to us and we will forward them promptly to any address, no matter where you may go.

No more lost letters. You will be sure of receiving your mail at all times.

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Your address will be considered confidential information for use in forwarding letters only.

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729 Seventh Avenue, New York City

Left, Mae Marsh and Vernon Steele in the Former's Third Goldwyn Picture. Right, Madge Kennedy with John Cumberland in Her First Goldwyn Comedy with John Cumberland in Her First Goldwyn Comedy.
the filming of its first production which is being made under the supervision of Thomas Ricketts. This organization has been working in the mountains almost every day this week on exteriors of the subject, title of which will shortly be given.

Types of every description were engaged this week at the Horsley Studio for parts in the Cub Comedy, "Jerry's Eugenie Marriage," the script, by Director Milton Hrahacy, one of every description, fat and lean, handsome and homely. The director and his assistant, Claire DeWitt, barred George Ovey from the consultation, as the action provided that he should carry several of the heavy ladies off the scene, and they decided he should have nothing to do with the selection with respect to weight.

THE SIGNAL COMPANY is now on the fifteen episode, the last of "The Kailrond Raiders," which will be used in a coming Signal-Mutual serial. The fourth episode of the new Universal serial, "The Myster- of the Gray Ghost," has been completed by B. C. Eving, and will conclude the serial in true McGowan style. The script provides for a number of scenes to be spoken by Miss Lily Ellett, the signal company's star. No successors have been named at U City for the two executives who are leaving.

Another change became known Saturday, when Jack Cunningham, who has been scenario editor, left the Universal. Colonel Brady continues as manager of the department, and J. Grubh Alexander, who has been a writer for the Universal for the past thirty months, becomes scenario editor.

With these changes it also became known that the entire scenario department has been transferred to the west coast. Readers will be maintained at the New York offices of the Universal, but their work will be under the supervision of Universal City executives. This means that all scenarios should be submitted to the U City department.

EUGENE MOORE, who is to direct Violet MacMillon in two Bluebird photo-plays, is now on the coast having arrived this week from New York. The first to be filmed will be "Nancy's Baby." Pictures to be placed in production early the coming week will be "Sand on the Rail," featuring Helen Gibson; "Mysteries Egypt," directed by Marshall Stedman and Lena Baskette; "The Vamp of Camp," a Joker, and "Taking Their Medicine," a Lyons-Moran-Clements Nestor.

The fourth episode of the new Universal serial, "The Mystery of the Gray Ghost," has been completed by Director Stuart Paton, with Priscilla Dean, Harry Carter, Eddie Polo and Emery Johnson as his principal players. Work on the fifth episode of this serial, which is being scenarioized from the novel titled "Lost," by Arthur Somers Roche, has already been taken up.

DIRECTOR LYNN REYNOLDS has the interiors for the Bluebird subject, "Mr. Opp," in the filming, with a cast composed of Arthur Hoyt in the title role; Neva Gerber in the opposite lead, supported by Alyse Maison, Martha Mattox, Jane Bernoudy, George Chelsoro, George Hernandez and Jack Curtis. The subject, which is a human interest story written by Alice Heged Rice, will be in five reels. The company is just home from two weeks at Santa Cruz, where exteriors were made.

Universal Director Charles Swickard is still busy with the filming of a five-reel mystery story, the working title of which is "The House of Gloom." The photo-play was written by E. M. Ingham of the Universal staff, and it is said Director Swickard claims this to be the best script ever given him to direct. Those appearing in the subject are Chester Bennett, Donna Moon, Joe Girard, Gretchen Lederer, Charles Mailes, Josie Sedgwick, Peggy Custer and Val Paul.

Marshall Stedman, who was recently placed in charge of directing for the Universal, has completed his first subject titled "A Romany Rose," which is in two reels and was written especially for little Lena Baskette by Myrtle Stedman. The supporting cast includes Claire McDowell, Charles Mailes, Walter Balesco and Edwin Brown.

"An Eventful Honeymoon" is the title of a two-reel animal drama being made at U City by W. B. Pearson, with Eileen Sedgwick in the featured role. Fred Church plays the principal male lead, and the supporting cast includes Nellie Allen, T. E. Rittenden and Sam Appel.

FRANCIS FORD is directing and playing the featured lead in the Louis Evan Shipman story, "John Ermine of the Yellowstone," which, it is planned, will be filmed in eight reels. Mac Gaston is playing the opposite lead, and Duke Worne appears in an important part of this coming Universal subject.

A company of sixty Universal players, headed by Director Allen J. Holubar, are at the Santa Cruz Islands, filming exterior scenes for the subject titled "Sirens of the Sea." Jack Mulhall and Louise Love are the leading players, and Evelyn Selbie, Helen Wright and Wadsworth Harris are the principal supporting players. Grace Helen Bailey of the Universal staff is the author of the story.
The first episode of "The Silent Terror" is being filmed at U City by Director Jacques Jaccard, with Marie Walcamp and Larry Peyton as the principal players. This mystery serial will be in sixteen episodes.

The five-reel Bluebird subject, "My Mother," written by E. J. Clawson and produced by Rupert Julian, is nearing completion at the Big U studios. Director Julian plays a principal part in this subject, and is supported by Ruth Clifford, Ruby La Fayette and Elsie Jane Wilson.

Helen Gibson, featured in the Kalem "Daughter of Daring" serial, is now working in her second production for the Universal under the direction of J. D. Davis. The working title for the subject is "Under False Pretenses," and Millard K. Wilson appears in the leading role opposite Miss Gibson.

Louis W. Chaudet is directing Ruth Stonehouse in a five-reel Universal subject written by Fred Myton, titled "The Little Swede." Miss Stonehouse has Roy Stewart as her leading man, and Claire McDowell, Jack Dill, Harry Donkinson and E. L. Brady are in the supporting cast.

The Universal Harry Carey Company, under the direction of Jack Ford, have been filming scenes in the vicinity of Newhall, Cal., for "Cactus, My Pal," the latest of the "Cheyenne Harry" series, which is in two reels. This subject, as all previous ones featuring Harry Carey, has a Western atmosphere. Gertrude Astor plays the opposite lead.

Director W. W. Beaudine is producing a one-reel comedy for the Universal, titled "Desert Dilemma," and has as his principal players William Finney, Lillian Peacock, Za Su Pitts, Milburn Morantti and Milton Uh.

The Universal Nestor aggregation, including Eddie Lyons, Lee Moran and Edith Roberts, under the direction of Roy Clements, are busy filming "The Night Cap," in one reel, while Director Allen Curtis, with Gale Henry and Milton Sims, is busy with "Her Mistake in Love," also in one reel.

These are quiet days at the Lasky studio in Hollywood, for this week there was but one company working.

Other directors are working with the scenario department in the preparation of scripts. William C. deMille will shortly commence a subject with Susie Hayakawa as the star, the story dealing with Japanese in America.

Work of preparing stories for the screen Geraldine Farrar-Arctet is now receiving the consent of Jeanie MacPherson, who has written all the Farrar stories, Director General Cecil B. deMille, and Miss Farrar herself. It is expected work on these will be started some time during the latter part of this month.

ANNOUNCEMENT has been made by Cecil B. deMille that the Lasky Company will pay to dependents of married men now in the employ of the company their salaries if the men are called to the colors. Captain Theodore Duncan of Company 17, Coast Artillery Reserves, and Second Lieutenant Walter Long will be called to the colors on August 5. The Lasky Home Guards, consisting of almost 100 men, is composed almost entirely of men beyond the conscription age, and who are not subject to immediate draft. Every unmarried man of conscription age in the employ of the Lasky Company has volunteered his services, and thus it is not probable that any member of this studio producing staff will be called to the colors by the conscription route.

Additional building has been found necessary, and now a new scene dock, 200 feet in length, of fireproof construction, is being built at the Lasky studio.

Director General Hal Roach of the Rolli Film Company has organized a second producing unit, which will make comedies featuring Arnold Nobello, the New York Hippodrome clown known as "Toto." Kathleen O'Connor, late of Keystone, will be the leading woman. J. B. Brown the cameraman, and Director Roach will be in charge of the direction.

With this change it is probable that Harold Lloyd will be in charge of the directing of Lonesome Luke comedies, in which he appears in the name part. Walter Dundin has been engaged as cameraman for the Luke company.

EARLY releases of Christie Comedies will introduce two new leading men.

Studio of the Russian Art Films at Moscow, Erected at a Cost of a Quarter of a Million Dollars and Containing a Glass-Enclosed Stage with Every Modern Appliance for Picture Making
June 23, 1917

SEEING AMERICA FIRST

Spokane is a wonderful city, noted for its hot springs, waterfalls, dryness, and red heads, to say nothing of a beautiful hotel and wonderful theatres. The enterprise municipality, and the railroads, too, so well they build one top on top of another, nature endowed the town with a small Niagra, the citizens voted no more boose, but it remained for Dr. Clemmer, a dentist, to open a regular theater and build theauburn topped boys under fifteen together in the Clemmer Red Head Club, yes, and that club is some walking advertisement for the screen theatre, too. Every time you see a freelee in Seattle, even if it’s only a Washington root apple, you think of the Clemmer theatre. Louis Hill and HOOKUM editor are members of the Red Head brotherhood, and therefore it’s some organization. Ralph Ruffner has a centrally located theatre on Riverside—that is a street. He is said to be 99 and 44-100 per cent, pep with respect to putting business his way which means to the Liberty. Everybody in Spokane is either a movie fan or a Seattle exchange salesman, which means there are plenty of good houses in the city of bluffs, banks and dead breweries. "Dope" Carroll looks after Pate Exchange and pulls a big publicity stunt every time he makes a contract. Universal has an exchange there, but keener competition has drawn all others to Seattle. The town of twenty-seven film tenants. Doing Seattle is about the same as touring a mirror maze for you meet yourself coming back on their route.

Doing Seattle is about the same as touring a mirror maze for you meet yourself coming back on their route. For this brand, one is Harry Ham, who formerly played in Christie comedies, but of late was with the Lehman-Fox comedies. The second is James Harris, who appeared in several Fine Arts subjects, taking juvenile roles, and later played an important part in the Arizona Film Company. The third is Harry Ham, who formerly played in Christie comedies, but of late was with the Lehman-Fox comedies. The second is James Harris, who appeared in several Fine Arts subjects, taking juvenile roles, and later played an important part in the Arizona Film Company subject shortly to be released.

The International News Service this week verified the fact that Japan has a ride, motor circus, to the circular four corners of the country built in other than under the auspices of the Japan municipality. According to the dispatch, she is now at San Francisco.

Little five year old Gloria Joy, latest Balboa find, was discovered this week kissing herself—for a double. It raises us we have heard of the expression "the woman hates her-self," but never concerning one so young.

In sports of the Christie studio are reported as follows: Betty Compson, tennis fan; Margaret Gibson, china painting; Harry Ham, disk jockey; Bert Latz, Universal; James Clemmer, De Luxe Exchange; Jack Lannon, Greater Features; Mike Rosenberg, Paramount; Pathe; C. F. Hill, Triangle; Al Edin, Fox; Mr. Fountain, Paramount; George Endert, Pathe; C. F. Hill, Triangle; Al Edin, Fox; Mr. Fountain, Paramount; Patricia Progress; Mr. Cunningham, Artcraft; E. L. Shewel, Muetz, Brilliant, and Glen Waring, of Waring and Fink, were all interviewed on the subject and said the statement was an exaggeration of greater magnitude than any of the wilder dreams of any Hollywood press agents. Well, believe it or not, the "Puss 'n Boots" hashery feeds a lot of film contract makers and makees.

More News

The Balboa Company had a birthday May 23. It was four years old. Peg Prevoit, Foxfilm comedienne, is charged with adopting a new little girl. Betty Brice insists that she is not going to absorb all the seven Cardinal Barnum virtues. Abe Stern could not be located by the page at the Hollywood Hotel, so we knew he is still a". He is still a". He is still a"

For no actor wants to make a monkey of himself. Robin Harry Pollard emphatically denies he is a slacker just because he moved to Skidoo Street, Kentucky girl. Harry was the "Seattle stands alone in one respect—fewer suburban houses. This distinction is accredited to the wonderful advertising of the downtown houses. To mention all the film salesmen, exchange managers and accessory people would require several pages of the city directory printed in volume. An exhibitor told me he was going to get out of the business for he could not look after his theatre for the reason the salesmen took all his time.

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The directors of Consolidated Crepe Hair have been shoeing Patie Lehman for weeks believing she is due to be married and that she will have a shave, but as yet they have been unsuccessful. Wally Reid and Ken McGuffy had to go to Fresno this week to attend a ball, and it required everyone about the studio to drive them out of town, they hated the colony.

U City was a baby, but they think they have lost his mind because he asserted that Al Edin, fan king, Margaret Gibson, china painting; Harry Ham, disk jockey; Bert Latz, Universal; James Clemmer, De Luxe Exchange; Jack Lannon, Greater Features; Mike Rosenberg, Paramount; Patricia Progress; Mr. Cunningham, Artcraft; E. L. Shewel, Muetz, Brilliant, and Glen Waring, of Waring and Fink, were all interviewed on the subject and said the statement was an exaggeration of greater magnitude than any of the wilder dreams of any Hollywood press agents. Well, believe it or not, the "Puss 'n Boots" hashery feeds a lot of film contract makers and makees.

(To be continued)

Fair and Cloudy—10-50. There are many three sided rumers to be heard to date. Ed. Lyons and L. Moran, are busy this week with The Night Cap. The Balboa Company had a birthday May 23. It was four years old. Peg Prevoit, Foxfilm comedienne, is charged with adopting a new little girl. Betty Brice insists that she is not going to absorb all the seven Cardinal Barnum virtues. Abe Stern could not be located by the page at the Hollywood Hotel, so we knew he is still a"

Koehler wore out an adding machine compiling statistics concerning J. Warren Kerrigan's adventures. When the blaze started at one of the bearings the total of 3,000 proposals of marriage was recorded.

The International News Service this week verified the fact that Ruth McCord is to ride a motorcycle to build Triangle monuments. According to the dispatch, she is now at San Francisco.

Charles Conklin has become suffraget for he now believes that women should be allowed to go to the polls, north and south. Bill Smiling Bill Parsons is with his for filming "Tarzan of the Apes," and feels sure will not be stampeded for positions.

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THE STORY AND PLAYERS

Clover Ames (Emmy Wehlen) is the drudge in a country boarding house, while her Aunt Sarah (Ricca Allen) treats her so shamefully she decides to run away. Her only friend is Pierre Dubois (Frank Currier), a French boarder. Clover, by means of the French which Pierre has taught her, is enabled to get a position as French maid to a wealthy woman, and then she begins its reckoning. Pierre dies and leaves Clover a small sum. Clover, inspired by a novel she has read, poses as a duchess at a fashionable winter resort. She meets there Walter Gray (George Stuart Christie), who is also incognito as a ribbon clerk. When her money gives out her trick is discovered, and she vanishes. Later she gets employment in Gray's store, and here she learns that her ribbon clerk is the owner's son, who rushes her to the marriage bureau.

In short, "The Duchess of Doubt" is a bright little comedy drama that will send theatre patrons home with a pleased and rejuvenated expression, besides a new interest in Emmy Wehlen as a rapidly rising star.

"Parentage"

(Frank J. Seng—Seven Reels)

REVIEWED BY PETER MILNE

WITH no "stars" and with a story that suggests nothing of the superlative quality of the picture in the telling, "Parentage" is one of the most enjoyable features that has been offered to state rights buyers. The picture presents a certain sort of lesson, but to reverse the usual order of things, the moral was merely the inspiration of the production instead of its ultimate aim. Hobart Henley, who has a share in the authorship of "Parentage," along with Martin G. Chandler, produced it and it is to him that the major portion of the credit should be awarded for turning out a picture that pleases and entertains over every foot.

The story parallels the lives of two individuals, Horace Brown and Robert Smith, characters that may well be termed real. The former has been reared by a father neglectful and harsh, a mother whose sweetness of temperament is totally eclipsed, while the latter has had all the advantages of a happy home and a loving father and mother. There is something distinctly human in the careers of these two young men as presented by Mr. Henley. It is safe to say that they do the natural thing in the natural situation and perhaps this is why the picture proves so fascinating.

Without sensationalism, without any murders, abductions or kindred bits, without anything offensive, the story runs its own smooth course, working to a logical and highly satisfying conclusion.

There is a considerable amount of "kid" stuff in the first half of the production, when the early lives of the boys are dealt with. These flashes are some of the best of the kind ever filmed. The "school day" scenes are brim full of comedy, comedy that is real in every flash. A surprisingly clever aggregation of juvenile players reacts this portion of the picture. Their performances leave a lasting impression.

The cast in the latter half is well picked also. Headed by Mr. Henley, none of the supporting players have been seen in such important roles heretofore, yet each one acts his or her part with an unusual show of ability. Bert Busby's performance as Smith, senior, particularly in that scene where he receives the "glad news" over the phone is one that, plainly speaking, tickles you to pieces. Mr. Henley has, indeed, made his whole cast act well, regardless of name or fame.

In the production Mr. Henley has demonstrated his abilities to a further extent. There is nothing lavish and yet the drama enacted within the meager means and plain exteriors gains in force as a result. The lighting effects are most realiztite, and add much to the effectiveness of the story, although in the opening reels, the scenes are shaded to something of a superfluous extent. The subtitles which contain about half a dozen quotations are well placed and phrased.

After all is said, "Parentage" owes its worth to its realism—its human touches, without which it would be nil. That Mr. Henley has demonstrated unusual ability in every department is a conclusion at which even the harshest critic will arrive after seeing it.

THE STORY AND PLAYERS

With the arrival of a baby boy, the cup of the Smiths (Bert Busby and Mary Grey) is filled with joy. When Mrs. Brown (Anna Lehr) gives birth to a son, the circumstances are in striking contrast for Brown (William Welsh) doesn't want to be bothered with children. Grown to boyhood, Robert Smith, Jr. (Frank Gayette), is a merry little fellow and enters upon a childish romance with Agnes Melton (Lois Alexander), while Horace Brown (Matty Roubert), his home life made miserable by his father associates with street toughs.

In after years Robert Smith, Jr. (Hobart Henley) takes charge of his father's contracting business and although opposed by Brown and his son (Gilbert Rooney) succeeds in becoming the business leader of the town, and in winning Agnes (Barbara Castleton) despite the foolish prejudices of her mother. Horace, inactive and without ambition, is left penniless when old Brown dies.

W. De Shields and Alice Wilson, as the Meltons, complete the cast.

"Sing a Song of Sixpence"

(Art Dramas—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"SING A SONG OF SIXPENCE," adapted from Frederick Arnold Kummer's novel of that name for Van Dyke, releasing on the Art Dramas program, presents a picture worthwhile in itself. There isn't a flating business and although opposed by Brown and his son (Gilbert Rooney) succeeds in becoming the business leader of the town, and in winning Agnes (Barbara Castleton) despite the foolish prejudices of her mother. Horace, inactive and without ambition, is left penniless when old Brown dies.

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goal, regardless of the dictates of the soul, the environment, the home life, and all have changed, but the story is told with the same naturalness, but skillfully reinforced by a delicate trend toward effectiveness which in reality is only natural in women like Emmy.

Marie Wayne typifies the "marry well" woman of today. Robert Conness leaves a «nod impression as Chandler. Alfred Hemmings and Rowden Hall do well in minor parts.

THE STORY AND PLAYERS

Emmy (Marie Wayne) lives with her parents and sister in humble circumstances far from the big city. Emmy's sole aim in life is to marry well—to have influence and all that goes with it. Her sister is content with her humble surroundings and seems destined to wed. The father dies. Emmy sponsors her mother to go to the city with the insurance money. They go, and Emmy starts her campaign to "marry well." She is disappointed at first until she meets Chandler, an author (Robert Conness), whom she believes eligible, but he at first ignores her. Emmy finally succeeds in forcing her affection upon Chandler. He has finished a book and goes to Virginia for a rest, leaving Emmy behind. During his absence Emmy meets a man of wealth, marries him, and her wish is granted, but there is something lacking. She does not love. Her husband dies. Chandler comes back, learns of Emmy's marriage, and finds that she is like other women he knows: a disinterested tool. A nobleman enters her life, but she does not love him. She realizes at the last minute that her life has been spent without love and it is too late to redeem real love.

"The Stolen Paradise" is by Frances Marlon and directed by Harley Knowles. Its central character is Joan, a woman who permits her love for a certain man to blind her with her better judgement. She marries him while he is blind, he returns to her and she loves him. The consequent entanglements in which the characters play are often highly suspenseful, and as for action there is plenty of that. Indeed, World pictures never lack it. But the basic situation of "The Stolen Paradise," created by the marriage, is something of an artificial one, and with all its high lights, high-strung situations, and the like, the picture is hardly able to put to rout this same cloak of artificiality spread over it in its early stages. And so the character of Joan, one which to run true to form should be vastly sympathetic, is more likely to be accepted by the spectator with an appreciation of the fact that the author resorted to the creation of an unreal character in an attempt to make the entire drama out-of-the-ordinary. Instead of attracting sympathy, Joan is sure to be a failure. Ethel Clayton makes the most of this part and puts her whole self in it, managing at times to make it appealing. Pinna Nesbit is a most attractive Katharine, while the other roles are handled capably.

The picture has been accorded a fair production by Harley Knowles. He has given it a good setting and has allowed no possibilities offered him to pass unfulfilled. There are a few slips in detail, which are too small to warrant more than passing attention.

If an audience is willing to overlook the one main fault of "The Stolen Paradise," it may be that the picture will get over cleanly. In development it is conventional, containing a number of familiar twists and tricks that always seem to make for popular appeal.

THE STORY AND PLAYERS

David Cliffon (Edward Langford) is blinded in rescuing Katherine Lambert (Pinna Nesbit), the girl he loves, from a fire. Caring nothing for David, Katherine pursues her pleasures, while Joan Merrifield (Ethel Clayton) takes her place by his bedside. Believing Joan to be Katharine, David marries her, and it is through her help and co-operation that he becomes a noted author. Regaining his sight, David is more than surprised on learning the identity of his wife. He is happy with her, however, until Katharine again appears as the wife of Brooks (George MacQuarrie). His old love returns. Joan, in sorrow, offers little resistance until Brooks, in anger, vows to kill Katharine if he discovers her unfaithfulness. It is only through Joan, who enters on a severe battle of wits with Brooks, that a catastrophe is averted. Then David at last realizes he loves Joan, but at her command leaves her for a year's time.

Robert Forsyth, George Cowl, Lew Hart, Edward Edwin Roe and Ivan Dobble are in the cast.

"The Inner Shrine"

(Lazzy-Paramount—Five Reels) REVIEWED BY GEORGE N. SHOREY

Miss Illington in this play appears for the second time in pictures. Hobart Bosworth, Jack Holt and Elliott Dexter surround the star in an ensemble of splendid support, but there is not the substance to the plot which even these stars can bring out to make a "big picture."

As a novel, "The Inner Shrine" had the advantage of word pictures of a situation which is never at all alike as depicted by any writer of fiction, and yet which smacks of sameness with so many previous situations when presented in photoplay form.

The rich American girl marrying a foreign nobleman who is a gambler and roue has been done to death in pictures, and while Miss Illington gives the role aayas. as warm and grace, she cannot lift it into the class of film classics.

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THE STORY AND PLAYERS

Diane Winthrop (Margaret Illington), beloved of her guardian, Derek Pryn (Hobart Bosworth), is enamored of the Viscount D'Arcourt (Jack Holt). She marries the Viscount and soon learns that Parisian customs are different from American ways. Her husband has a paramour, and she seeks solace in the company of the Marquis de Bienville (Elliott Dexter). Derek goes to South America on an exploration trip and is deserted by his servants in the jungle. Matters in Paris come to a head with a duel between the Viscount and the Marquis, after the Marquis has shown his true colors by detaining Diane forever at his chateau. The Viscount, tired of it all, makes a, duel a suicide, and the Marquis flees to escape being branded as a murderer. He goes to South America and rescues Derek. He again meets Diane and tells Derek the truth, leaving these two happy after all.
"Shackles of Truth"

(Mutual-American—Five Reels)

REVIEWED BY WILLIAM J. McGRATH

HERE is the best story that Mr. Russell has used his well-known histrionic ability upon in a long while. While every one in the studio shared in the work, and does it well, the story that unwinds itself in "Shackles of Truth" is great, and, coupled with Russell's name is bound to make the production stand out as one of the best of the many good ones that have come from the American Company's studio.

Mr. Russell's work as the honorable and ambitious son of a father who had made one great mistake in his life before dying, forcing the son to bear the burden and threaten sacrifice to all his aims in life when the crisis threatens, in order to hide the shame from his mother and keep the paternal name un tarnished, brings out all his rare and well-known ability as one of America's leading actors.

Alfred Vosburgh, Adda Gleason and George Ahearn also do excellently in the roles they are given.

THE STORY AND PLAYERS

Gerard Hale (William Russell) and Luther Smith (Al Vosburgh) are both promising young members of a law firm. Both are candidates for the United States Senate. Hale is engaged to marry the Governor's daughter, Marion Coningsby (Francella Billington). To the Governor is left the privilege of naming one of the two young candidates to the voters as his favorite.

Smith loves Marion also, and, jealous of Hale, tries covertly to put him in disfavor and swing girl and senatorship his way.

Tom Shores (George Ahearn), released from jail, discovers his sister to have been betrayed by a man named Hale. There is a baby. "Rumors are rife" supports Smith's theory that for Gerard Hale, responsible for his sister's trouble and shame. The sister, Mary Shores (Adda Gleason), accompanies him. Mary seeks out the Hale law office, but finds only a young man there answering to that name, but unknown to her. She is about to admit the mistake of her coming, when she sees a picture on the wall. It is that of her betrayer and also young Hale's father, who has recently died, unable to right his wrong.

Young Hale's mother is an invalid, in danger of death from any shock she might receive. She also worships the memory of her dead husband and exalts his qualities to the son. Rather than disillusionize her and probably speed her death, young Hale takes the blame and makes ready to sacrifice all of his promising future. Through the machinations of the jealous Smith, the mother is made to believe that her son is father of Mary Shores' child. She insists that he marry the girl and right the wrong. All this he is about to do, when the mother dies, and he, relieved of his obligation, once again sees promise of the realization of his other hopes and ambitions in love and politics.

THE STORY AND PLAYERS

Caroline Morton (Valeska Suratt), a poor working girl getting "eight per" receives an offer of marriage from Old Moneybags, twice her age, by her door as old man, mother, and a large family receive dubiously the news that the old man has proposed marriage to her. Head swimming with confusion she picks up a copy of a novel, "The King's Favorite" and starts to read it. She pictures herself in all the wealth of the "big house" and accepts.

Terrible now is the ordeal. Old Moneybags once he has his treasure shows himself in a different light. A young man, who arrives in a strange city with no means of identification. He is obliged to lead the life of a hobo until father arrives and straightens matters out. The man is Mr. Fox, the "Blue Streak," and the hobo is Hale, who has agreed not to marry until he has finished an important work which he alone can hope to complete. Hale has two wives, and at times finds it hard to tell them apart. The plot concerns the difficulties of a young man, who arrives in a strange city with no means of identification. He is obliged to lead the life of a hobo until father arrives and straightens matters out. The man is Mr. Fox, the "Blue Streak," and the hobo is Hale, who has agreed not to marry until he has finished an important work which he alone can hope to complete.

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"The Slave"

(FOX—Seven Reels)

REVIEWED BY GEORGE N. SHOREY

IF gorgeous and bizarre costumes and impressionistic settings of themselves make some picture appeal to audiences, "The Slave" is a knockout. But we do not believe an average audience, made up of plain American citizens will understand the story, what the characters mean, and what it is all about, beyond the fact that a young girl marries an old man and has a "devil" of a time (as is indicated by the horned person himself appearing in several scenes).

From the synopsis of the story in the press-sheet we see that a strongly dramatic plot really underlies this whirl of changing scenes which we frankly confess were unable to follow clearly. Too many characters and sudden unfolding of events, spoiled the dramatic effect for us. We have seldom had keener enjoyment than we experienced in viewing William Nigh's previous production for Mr. Fox, the "Blue Streak." "The Slave" is from the same hands, but we could not have suspected it, had we not been told.

The cast does admirably, and is well chosen for the types desired. Our feeling is that too much footage was taken and the continuity suffered in the cutting room.

"Father Was Right"—"Those Wedding Bells"—"Oh For a Wife"

REVIEWED BY PETER MILNE

"Father Was Right," a one-reel comedy, written by Neal Burns and produced by Al Christie, is one of the best Christie comedies released since these pictures were placed on the state rights market. The plot concerns the difficulties of a young man, who arrives in a strange city with no means of identification. He is obliged to lead the life of a hobo until father arrives and straightens matters out. The man is Mr. Fox, the "Blue Streak," and the hobo is Hale, who has agreed not to marry until he has finished an important work which he alone can hope to complete.

"Those Wedding Bells" has Neal Burns and Betty Compson as principals, with Eddie Barry and Stella Adams in fairly funny character parts. Neal, despondent after his sweetheart has turned him down on the day before their wedding agrees to marry an old maiden for money. The young girls runs and Neal has a high old time getting rid of the old maid, finally succeeding in palm ing her off on his valet. There is good suspense to this and many of the situations get over nicely despite their age.

"Oh For a Wife" is another wherein the young man has too many brides on his hands. Harry Ham and Billie Rhodes take the principal roles with Nolan Leary, Ethel Lynne and Harry Rattenberry as supporting cast. It has some amusing moments and makes an average number.

"The Question"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THE "question" underlying four reels of sustained mental agony, without any comedy relief, is whether a living together unmarried is "moral," when by a sacrifice to mankind the young doctor has agreed not to marry until he has finished an important work which he alone can hope to complete.

It is made evident that without the woman's encouragement he is sure to fail, yet her coming to him causes great suffering to her father and mother, who are socially banished on her account, and so a series of complications are worked out which are really unsolvable according to our everyday "conventions"—and then, as a climax, the author relieves the audience's mind by having the lovers unite and live happily ever after.

Strictly judged, this play is immoral. It seems to condone as sanctified in heaven a living together against the will of the gods, with the lovers united and living happily ever after. We have seldom beheld a play thus constructed and it seems to us that the moral causeAside from the moral causeAside from the moral cause

THE STORY AND PLAYERS

Dr. Rundel (Charles Kent) has worked thirty-five years upon a formula which will startle the medical profession, and his assistant, John Stedman (Harry Morey), and Martha Wannibart (Alice Joyce). He draws a will requiring

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Jerome (Al Christie) and produced by Al Christie, is one of the best Christie comedies released since these pictures were placed on the state rights market. The plot concerns the difficulties of a young man, who arrives in a strange city with no means of identification. He is obliged to lead the life of a hobo until father arrives and straightens matters out. The man is Mr. Fox, the "Blue Streak," and the hobo is Hale, who has agreed not to marry until he has finished an important work which he alone can hope to complete.

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Jerome (Al Christie) and produced by Al Christie, is one of the best Christie comedies released since these pictures were placed on the state rights market. The plot concerns the difficulties of a young man, who arrives in a strange city with no means of identification. He is obliged to lead the life of a hobo until father arrives and straightens matters out. The man is Mr. Fox, the "Blue Streak," and the hobo is Hale, who has agreed not to marry until he has finished an important work which he alone can hope to complete.

"Those Wedding Bells" has Neal Burns and Betty Compson as principals, with Eddie Barry and Stella Adams in fairly funny character parts. Neal, despondent after his sweetheart has turned him down on the day before their wedding agrees to marry an old maiden for money. The young girls runs and Neal has a high old time getting rid of the old maid, finally succeeding in palm ing her off on his valet. There is good suspense to this and many of the situations get over nicely despite their age.

"Oh For a Wife" is another wherein the young man has too many brides on his hands. Harry Ham and Billie Rhodes take the principal roles with Nolan Leary, Ethel Lynne and Harry Rattenberry as supporting cast. It has some amusing moments and makes an average number.
ing John, if he accept the secret of the work so far as completed, to agree not to marry until he has made the final discovery. Then he dies, and John yields to the pressure of the friends of Dr. Rundel and Martha, and accepts the commission, with its condition. Then the sex instinct is aroused, and although Young Allen Cosgrove (Gladden James) and she sends John a note that he must give her up, John breaks down completely.

Martha then comes to him and they live together, unmarried, creating a scandal that causes not only John and Martha, but even her parents, to be scorned, and she again leaves him, and he follows her, until there is a stiff fight between him and Cosgrove, and—then Dr. Rundel wakes up and tears up the will—for it is all a dream.

*A Roadside Impresario*  
*(Palus-Paramount—Five Reels)*  
**REVIEWED BY GEORGE N. SHOREY**

GEORGE BEBAN surely has a commendable ability to discover something brand new in the way of a thrill for the big conclusions of the productions of which he is author-actor. Nitroglycerine in a golf-ball and old master paintings covered with cheap water-colors to pass vigilant customs officials yield now to our hero as a kitchen helper who in scraping the dishes (Ed. Davis) insists she marry Menie Cosgrove (Gladden James) at a fashionable road-house finds the incriminating half-burned document that saves the hero and knaves the villain.

Mr. Beban has not provided for himself as strong a role as usual in respect to the subtle pathos of which he is past master, and while many of his scenes will amuse, due to the cleverness with which they are handled, he is merely introduced as incidental to the affairs of his wife.

The support rendered the child star is of a satisfactory order. The production seems to show marks of cheapness when it comes to the settings.

**THE STORY AND PLAYERS**

John Watson (Frank Newburg) and Jane (Margaret Nichols), his wife, separate over a misunderstanding, Watson taking with him their child Marie (Baby Marie Osborne). Mrs. Kennedy (Corene Grant) discovers that Margaret Warner (Ruth Roland) is the other woman in the life of Kennedy, and plans a miscarriage. At a ball given by Mrs. Kennedy, Margaret and Norwood appear very friendly, to the great annoyance of Kennedy. The Veiled Woman sneaks into the house and writes on Mrs. Kennedy's mirror: "Your husband ruined my life. I will not let him ruin yours." Mrs. Kennedy erases this before her husband sees it. Kennedy, angered by Norwood's attentions to Margaret, threatens to see him alone for a moment. The picture might have been somewhat better and a deal more convincing had the producers refrained from fattening the part of Nan Bishop, in which Miss Glaum appears, subtiles and closeups were evidently introduced in an effort to convey the impression that Nan is a woman of great depth of character. Miss Glaum's appeal seems to lie wholly on the surface, and she is not at home portraying any inward struggle she is unable to put her point over with the required amount of force and as a consequence her character is sometimes artificial.

Walter Edwards directed and the picture bears the fine characteristic of all Ince production. Charles Gunn and Jack Richardson figure prominently in the supporting cast.

**“Love or Justice?”**  
*(Triangle-Ince—Five Reels)*  
**REVIEWED BY PETER MILNE**

"LOVE OR JUSTICE?" is a melodrama that will, beyond a doubt, appeal to the lovers of such. Louise Glaum has a role, half vampire and half working girl in composition, and although the part sometimes makes demands on the actress which she cannot always rise to, she presents a striking figure throughout the story. Lambert Hillyer, author, has drawn a number of original characters for "Love or Justice?" and has built around them a plot that is teeming with action. The climax laid in the court room scene is exceptionally powerful and well handled, the picture might have been somewhat better and a deal more convincing had the producers refrained from fattening the part of Nan Bishop, in which Miss Glaum appears, subtiles and closeups were evidently introduced in an effort to convey the impression that Nan is a woman of great depth of character. Miss Glaum's appeal seems to lie wholly on the surface, and she is not at home portraying any inward struggle she is unable to put her point over with the required amount of force and as a consequence her character is sometimes artificial.

Walter Edwards directed and the picture bears the fine characteristic of all Ince production. Charles Gunn and Jack Richardson figure prominently in the supporting cast.

**THE STORY AND PLAYERS**

Jack Dunn (Charles Gunn), once a promising lawyer, is prevented from becoming a degenerate through the love and sympathy of Nan Bishop (Louise Glaum), a variety of underworld queen. Believing afterwards that Dunn has no more use for her
June 23, 1917

THE STORY AND PLAYERS

William Ruggles (Bryant Washburn) is an American shoe clerk in the Paris branch of a famous American shoe manufacturing company. He is brought to see that his position is not regarded in a favorable light by the two American girls whom he has met and is paying attention to in Paris. One of these is Ruth Downey, daughter of his American employer. She urges him to higher ideals, while the other girl, Dorothy Westbrooke (Lyda Dalzell), an art student, turns him down cold. Following the advice of Ruth, he applies for the managership of another Continental store to be opened.

When the manager of the Paris store intrigues and kills his chances in behalf of a favorite, Ruggles ... in the supporting cast are Virginia Valli, Lyda Dalzell, Helen Ferguson, Louis Long and Rodney LaRock.

THE STORY AND PLAYERS

The producers have resorted to attempts at comedy to put the picture over, but these have almost without exception failed. One of the best attempts is "The Fugitive" and "The Jackaroo." E. W. Hornung, who is a master plot maker, is supplying the stories for the new series, and they are in the same ambitious key as the old series. The main idea, as before, is to give Stingaree an opportunity to display his bravery and outlawry, and at the same time to help those who are oppressed. He is a sort of glorified and modernized Robin Hood.

Exceptional care has been taken in the choice of locations and in the selection of characters. Paul C. Hurst is proving again that he is every inch a director.

The suspense, the manner of telling and the touches of humor and real heart interest all go to prove that the new adventures of the dauntless Stingaree will be a world heater. Becoming a Stingaree fan is about the easiest habit we can conceive of.
“Robespierre”

(The Export and Import Film Co.—Seven Reels)

REVIEWED BY GEORGE WORTS

FOR the person who is willing to look at a picture which is eighty per cent, art and twenty per cent, plot, “Robespierre” will provide satisfactory entertainment. Perhaps the theme of “Robespierre,” the arch-plotter of the French Revolution, is too big a job for the piece were too anxious, with the Italian anxiety for pure art, not to sacrifice scenic possibilities.

Many well-known Italian players participated in “Robespierre,” and all of them evidently possess a good knowledge of the limitations and the possibilities of the screen. Theresa, who became, as the events unwound, Goddess of Freedom, was actively created of the screen. Theresa, who became, as the events unwound, Goddess of Freedom, was actively created.

To lovers of real art to see “Robespierre” is worth almost any amount of money. The scenes are supposed to be in France during the stormy period when the mobs sought revenge for the outrages of the Bourbons. The picture was made in Rome.

To tell the story would be to relate the underlying causes and events which swept into the terrible climax known as the French Revolution. Robespierre is shown, not as a mousser, as he so often is incorrectly pictured, but as a suave, deliberate man. With a leaning towards pretty women, a gratification that he filled at any cost.

With respect to the story, there is a valuable vein of heart interest introduced when Clayton, returning...
The fourth episode, "The Traitor's Fate," shows where Ultus, having entrapped the wily detective, Conway Bass, gets from his pockets the address of Lester, the betrayer. Bass is then bound and locked up, but not securely enough, for when Ultus et al. arrive at the Cornwall hiding place of Ferris, the detective and company are at their heels. Then thrill follows thrill in wild succession; a shooting scrap, an auto chase, a chase over the Cornish hills and the final death of Lester in an old unused flooded tin mine form the thrills.

There is not a slack moment in the whole course so far, but, on the other hand, there are some unique twists given to furnish the hazards.

**Two A. Kay Single-Reelers**

(“The Terry Human Interest Reel”—Number One. “Some Barrier”)

**REVIEWED BY PETER MILNE**

The first of the Terry Human Interest reels takes up the study of noses. There are interesting sketches of great men, including President Wilson, General Joffre, Colonel Roosevelt, Admiral Dewey, George Washington and Napoleon, who have or did have noses that denote exceptional ability in one line of work or another. Whether or not there is any science in the study insofar as it is illustrated in this reel is a question which need not be answered in the face of the interesting subject matter.

Trailing the nose studies is an average little educational showing the picking of cotton, both by hand and machinery.

"Some Barrier" is evidently intended to be a burlesque of "The Barrier" from the title, but it turns out to be a cartoon, funny in itself and related in no other way to the feature picture. The author and artist, Paul Terry, has drawn a number of comic scenes, while the animation is of the best sort. Farmer Al Falfa is the central figure. He journeys to Alaska and searches for gold, which he gets, along with a squaw who forces him to marry her. It is a subject much better than the average animated cartoon and is very enjoyable.

This single reeler is both amusing and instructive and should appeal to grownups as much as to children.

**“Hater of Men”**

(Triangle-Ince—Five Reels)

**REVIEWED BY GEORGE N. SHOREY**

This is an interesting little comedy, written by C. Gardner Sullivan, amusing and laughable at times. The author’s idea revolves about a woman whose ideas of married life are gleaned from the divorce court and who grows to believe that with marriage a woman’s freedom and happiness are at an end. Her experiments with Bohemian life, followed by a final awakening, constitute the picture.

"Hater of Men" is really short on plot, but before an intelligent audience the character development and the sparkle of the subtilities, together with the humor of the various episodes, the picture is more than likely to be appreciated. Sensationalism is a quality that never works its way into it.

Bessie Barriscale gives an excellent performance as the woman and Charles K. French does a dignified and thoroughly enjoyable piece of acting in the only other role of importance. Charles Miller directed.

**“The Final Payment”**

(Fox—Five Reels)

**REVIEWED BY GEORGE N. SHOREY**

Intense melodrama without comedy relief, full measure of murders and deaths, foreign atmosphere to the extent that it does not seem like an American-made picture—such is Nance O’Neill as Nina in "The Final Payment."

The locale of the play is a Sicilian fishing village, and if every scene were taken on this beautiful isle the illusion could not be more perfectly maintained. The weakness of the production is in its concentration of all the interest into a few hundred feet, and the lack of appeal to American audiences.

Miss O’Neill’s tragedy is real and finely acted, but her personality does not get a chance to attract, and picture audiences will not, it seems to us, excuse the general heaviness of the production for these few moments of interest.

Alfred Hickman, as the villainous owner of the fishing fleet, and Clifford Bruce, as the lover and husband, furnish the foils for Miss O’Neill’s tragedy.

Miss O’Neill’s stage reputation will doubtless carry this picture from a box-office standpoint, but even her work is clouded by the introduction of characters hardly more important than scenery.

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HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER
### Features—Current and Coming

**Art Dramas, Inc.**
May 3. The Auction of Virtue (U. S. Armstrong)  
May 10. Little Miss Fortune (Vitagraph).  
May 17. The Mystery of Miss Place (Lazar H. Forman).  
May 24. Some Misses (Van Dyke).  
June 7. Chanelling Blues (Helen Badgley and Helen Armstrong).  
June 21. Mute Appeal (Van Dyke).  

**Artcraft Pictures**
May 6. A Poor Little Rich Girl (Mary Pickford).  
May 26. Broadway Jones (George M. Cohan).  
June 3. In Against—Out Again (J. F. O'Brien).  
June 10. A Romance of the Redwoods (Mary Pickford).  
June 24. Wini and Woody (Douglas Fairbanks).  
July 2. The Little American (Mary Pickford).  

**Bluebird Photoplays**
May 28. Southern Justice (Myrtle Stedman).  
June 4. Bringing Father Home (Franklyn Farnum).  
June 11. A Doll's House (Dorothy Davenport).  
June 18. The Little Orphan (Elissa Hall).  
June 25. Son of the Emperors (Juliet and Ruth Clifford).  
July 2. Fires of Rebellion (Dorothy Davenport).  

**Butterfly Productions**
May 21. Like Whirlwind (Herbert Rawlinson and Niva Gerber).  
May 28. Money Madness (Maclaren and Eddie Polo).  
June 4. The Circle of Life (Zoe Rae, Mignon Anderson, Emory Johnson and Emory Carson).  

**Fox Film Corporation**
May 14. The Hook Book (George Walsh).  
May 21. Heart and Soul (Theda Bara and Joseph Giraud).  
May 28. The Final Payment (Nance O'Neil).  
June 4. The Wise Virgin (Evelyn Eells).  
June 18. The Widow of Honor (George Walsh).  
July 1. When a Man Sees Red (William Farnum and Mary Pickford).  

**Ivan Feature Productions**
Mar. 16. Two Men and a Woman (James Morrison, Christine Mayo, Maybe De Reemer, Gail Kane).  

**Kleine-Edison-Selig-Essanay**
May 14. The Lad and the Lion (George Fawcett and Vivian Reed) (Selig).  
May 21. delegates (Mary Pickford, Clifton, Essanay).  
May 26. The Taming Step (Shirley Mason).  
June 2. The Mystery of No. 47 (Eddie Foy, Alley, Selig).  
June 9. Piling His Own Shoes (Bryant Washburn).  
July 2. The Man Who Was Afraid (Bryant Washburn).  
July 9. Light and Darkness (Shirley Mason, Edson).  

### Metro Pictures Corporation
May 7. Sowers and Respers (Emmy Wehren).  
May 14. The Soul of Magdalene (Mme. Penelope).  
May 21. The Beautiful Life (Francis Nelson, Rolfe).  
May 28. The Snares of Doubt (Emmy Wehren).  
June 4. The Greatest Power (Jack Devereaux).  
June 11. The Haunted Pajamas (Harold Lockwood).  
June 18. The Greatest Power (Zelma Barlow).  
June 25. Alladin's Other Lamp (Viola Dana).  

**Mutual Film Corporation**
May 14. Annie for Scribe (Mary Miles Minter).  
May 21. The Eye of Eddy (Crane Wilbur).  
June 4. The Check Mate (James Baillie).  
June 11. The Millionaire Vagrant (Charles Ray).  
June 18. Lady Barnacle (Viola Dana).  

**Paramount Pictures Corporation**
Apr. 30. Heart's Desire (Marie Doro).  
May 7. Sally of the Range (Margaret Illington).  
May 14. The Primrose Ring (Max Murray).  
May 21. The Red Seal (Burton Daly).  
May 28. The Mule (Mae Marsh).  
June 4. The Millionaire Vagrant (Charles Ray).  
June 11. Love or Justice (Louise Glaum).  
June 18. The Man from the Mountains (Lillian Gish).  
June 25. The分红 (Zelma Barlow).  

**Pathé Exchange, Inc.**
May 12. The Recall (William Courtenay, Lilian Gish, and Frank Belcher).  
May 19. The Candy Girl (Gladys Hulette).  
June 16. The Deserter (Nero, Dolores Costello).  
June 23. The Divorce Game (Alice Brice and Helen Badgley).  

**Selznick Pictures**
May 15. The Man Who Made Good (Winifred Allen and Jack Devereaux).  
May 22. Harmony (Enid Bennett).  
May 29. Souls Triumphant (Winifred Allen and Lilian Gish).  
June 5. Wild Winship's Widow (Dorothy Danca).  
June 12. In the Name of Justice (William S. Hart).  

**Triangle Distributing Corporation**
May 13. Love or Justice (Louise Glaum).  
May 20. How They Won at Last (Winifred Allen and Lilian Gish).  
May 27. Modern Boy (Ann Pennington).  

**Vitagraph V-L-S-E.**
May 14. Within the Law (Alice Joyce and Harvey Morrey).  
May 28. The Soul Master (Earle Williams).  
June 4. The Magnificent Meddler (Antonio Moreno).  
June 11. The Question (Alice Joyce).  
June 18. Annie for Spite (Mary Miles Minter).  
June 25. A Son of the Hills (Antonio Moreno and Belle Bruce).  
July 2. The Message of the Hound (Amelia Stewart).  
July 9. Mary Jane's Po (Marc MacDermott and Mildred Manning).  

**World Pictures**
May 21. Yankee Fluck (Evelyn Polk and Clayton).  
May 28. Maternity (Alice Brady).  
June 4. The Falcon (Violet Farnum).  
June 11. The Falsely Accused (Robert Warwick and Gail Kane).  
June 18. The Sacred Heart (Helen Badgley).  
July 2. The Price of Pride (Carlyle Blackwell, June Elvidge).  

**STATE RIGHTS RELEASES**
(Continued from page 3954)

**Variety Films Corporation**
My Country First. 6 reels
The Pursuing Vengeance. 5 reels
The Price of Her Soul. 7 reels

**Warner Brothers**
Robinson Crusoe (Savage). 6 reels
Are Passion Inheritance (Dorothy and W. M. Conklin). 7 reels

**Edward Warren Productions**
The Warfare of the Flesh. 7 reels

**Lois Weber Productions**
Even As You I. 7 reels

**Wharton, Inc.**
The Great White Trail (Doris Kenyon). 8 reels
Below Zero (Eddie Votey). 2 reels
**SHORT SUBJECTS CURRENT AND COMING**

**Educational Film Corp. of Amer.**
- From Dittmeyr’s “Living Book of Nature”...
- May 21. Odd Hoofed Animals...
- May 23. Fire and Water...
- June 4. Transporting Wild Animals...
- June 15. The American Pee-Wee...
- June 18. The Orange Apples...

**Scenics and Educational—Spot Reels**
- May 30. Among the Senusis...
- June 13. New York to Florida...
- June 20. China and the Chinese, No. 2...

**Foxfilm Comedies**
- Apr. 23. His Love Fight (Hank Mann)...2 D
- Apr. 25. An Aerial Joy Ride...
- May 13. A Woman Runner...
- May 30. His Bomb Pol... A. Kay Company

**Ultra**
- A Day at West Point...
- The Rustler’s Frameup At Big Horn...
- Twenty Thousand Feet Under the Sea...
- Terry-Human Interest Reel: Some Barrier...

**General Film Company**
- BROADWAY STAR FEATURES (O. HENRY STORIES)
  - Past One at Roanoke...
  - The Marionettes...
  - The Woodpecker...
  - The Guilty Party...
  - The Call of the Anthem...
  - Vanity and Some Women...
  - The Masked Man...

**ESSANAY**
- “THE BLACK CAT STORIES”...
  - My Be Your Bastard...
  - Pass the Hash...
  - The Clock Struck One...
  - Sundaying in Fairview...
  - The Quarantined Bridgemoor...
  - THE LURE OF THE DOWNTOWN WILDLIFE...

**AMERICAN GIRL SERIES WITH MARIE SAIS**
- The Secret of Lost Valley...
- The Tapping of Two Big Turtles...
- The Vanished Line Rider...
- The Hunter at San Remo...
- The Door in the Mountain...
- Bagelthief Law...

**BROADWAY COMEDIES**
- Bandits Beware...
- A Hard Day’s Work...

**KLEINE**
- (GEORGE BICKEL COMEDIES)
  - Love, Luck and Loot...
  - A Mixed Color Panel...
  - A Suit and a Dope...
  - Nearly a Husband...

**Selig-Hoyt Comedies**
- May 28. A Hole in the Ground...
- June 11. A Brass Monkey...
- July 9, A Radical Weekly, No. 129, 1 Top...
- CUB—Jerry’s Red-Hot Rail (George Ov...2 D
- MUTUAL SPECIAL—The Immigrant (Charlie Chaplin Special No. 11), 2 D
- MUUTUAL SERIAL—A Desperate Deed (Chapter No. 11 of The Railroad B...2 D
- LA SALLE—Tillie of the Nine Lives (Comedy features...2 D
- GAUMONT—Maurice Tour’s Around the World;...2 D
- MUTUAL—Maurice Tour’s Around the World;...2 D
- MUTUAL—Maurice Tour’s Around the World;...2 D

**Metro Pictures Corporation**
- Monday, June 11, 1917
  - DREW—Tootsie (Mr. and Mrs. Sidney...1 C
  - ROLMA—Monomina (Max Figman)...1 C

**Mutual Film Corporation**
- Monday, June 18
  - MUTUAL SPECIAL—The Immigrant (Charlie Chaplin Special No. 11), 2 D
  - MUTUAL SERIAL—A Desperate Deed (Chapter No. 11 of The Railroad B...2 D
  - LA SALLE—Tillie of the Nine Lives (Comedy features...2 D
  - GAUMONT—Maurice Tour’s Around the World;...2 D
  - MUTUAL—Maurice Tour’s Around the World;...2 D
  - MUTUAL—Maurice Tour’s Around the World;...2 D

**Universal Film Company**
- Week of June 18, 1917
  - NESTOR—Jilted in Jail (Edie Lyons, Lee...1 C
  - GOLD SEAL—The Mad Hatter (Weedon Marshall)
  - LADY—The Sorrow of Tibet (Win. Mong. and Gretchen Loder)
  - L-KO—Where Is My Dear Deid (Don Rinaldi and Gladys Varden)
  - UNIVERSAL—Adventures Weekly No. 17, 1 Top
  - UNIVERSAL—Screen Magazine No. 74—1 Mag
  - JOKER—A Burgler’s Bride (Gale Henry and Jack Dill)
  - UNIVERSAL SPECIAL—The Voice of the Wire (Episode No. 15, “The Living Bee...Split reel

**Pathé Exchange, Inc.**
- Sunday, June 10, 1917
  - Mystery of the Dead Man (The Face of the Stranger), 2 D
  - Neglected Wife, No. 5 (Ruth Roland, Roland Bottomey, Corrine Grant, Philo McCollough, Neil Hardin, Corinne Grant, Philo McCollough), 2 D
  - Know America, No. 11 (Along the River Grande), 2 D
  - Max Plays Detective (Linder, featured), 2 D
  - Happy Holliday (Around the World in Half an Hour), Cartoon Split Reel, International

**Paramount Pictures Corporation**
- Monday, June 11, 1917
  - BURTON HOLMES—Breadlines in Orient and Occident, 1 Trav
  - COMEDY—Title not announced.

**Paramount—Kleine-Edison-Selig-Essanay**
- Max Comes Across...
- Max Makes a Divorce...
- Max in a Tide...

**ESSANAY-LINDER COMEDIES**
- June 6, The Guiding Hand...
- June 13. Steps to Somewhere...
- June 22. The Yellow Umbrella...
- June 27. The Yellow Umbrella...
- July 11. Where Is My Money...
- July 18. When Sorrow Weeps...

**MISAPPS OF MUNSTAFFER (THIRD SERIES)**
- FEATURING HARRY WATSON, JR.)
- Apr. 13. Am I Dry...
- Apr. 22. Truly Rural...
- Apr. 29. The Ladder of Fame...
- May 6. Pure and Simple...
- May 13. Spiced and Iced...
- May 20. Hiawatha...

**SELIG-HOYT COMEDIES**
- May 28. A Hole in the Ground...
- June 11. A Brass Monkey...
- July 9. A Radical Weekly, No. 129, 1 Top...
- July 23. A Contended Woman...

**SPECIAL TWO-REEL COMEDIES**
- Apr. 23. His Love Fight (Hank Mann), Jr., Kleine
- May 13. The Politicians (Harry Waterman, Jr.), Kleine

**Metro Pictures Corporation**
- Monday, June 11, 1917
  - DREW—Tootsie (Mr. and Mrs. Sidney...1 C
  - ROLMA—Monomina (Max Figman)...1 C

**Mutual Film Corporation**
- Monday, June 18
  - MUTUAL SPECIAL—The Immigrant (Charlie Chaplin Special No. 11), 2 D
  - MUTUAL SERIAL—A Desperate Deed (Chapter No. 11 of The Railroad B...2 D
  - LA SALLE—Tillie of the Nine Lives (Comedy features...2 D
  - GAUMONT—Maurice Tour’s Around the World;...2 D
  - MUTUAL—Maurice Tour’s Around the World;...2 D
  - MUTUAL—Maurice Tour’s Around the World;...2 D

**Universal Film Company**
- Week of June 18, 1917
  - NESTOR—Jilted in Jail (Edie Lyons, Lee...1 C
  - GOLD SEAL—The Mad Hatter (Weedon Marshall)
  - LADY—The Sorrow of Tibet (Win. Mong. and Gretchen Loder)
  - L-KO—Where Is My Dear Deid (Don Rinaldi and Gladys Varden)
  - UNIVERSAL—Adventures Weekly No. 17, 1 Top
  - UNIVERSAL—Screen Magazine No. 74—1 Mag
  - JOKER—A Burgler’s Bride (Gale Henry and Jack Dill)
  - UNIVERSAL SPECIAL—The Voice of the Wire (Episode No. 15, “The Living Bee...Split reel

**Regulare Releases**
- VIC—Pirate Hold (Pat O’Brien)
- VIC—Poppy Love (Beth Broderick)
- REX—Helen Greyson’s Strategy (Irene Hunt, Malcolm Blewitt and L. C. Shum...2 D
- BONNE—Lone Larry (Eil辽宁nce ScdKw. and Benny Benedict)
- BIG U—The Two-Gun Parson (W. C. “bow

**Vigilator V-LS-E**
- Monday, May 7, 1917
  - Chinks and Chislers (Harry Gabby)...
- Monday, May 14, 1917
  - Heavy Hugs and Huppy Grabs (Harry Gabby)...1 C
- Monday, May 21, 1917
  - Gall and Gasoline (James Aubrey)...1 C
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Apr. 7. Some Baby (Sunshine) C. 1 reel
Apr. 7. The Golden Rose B. 1 reel
Apr. 14. (Educational Subject) 1 reel
Apr. 18. (Educational Subject) 1 reel
Apr. 21. (Educational Subject) 1 reel
Apr. 28. (Educational Subject) 1 reel
May 5. Jones’ Jambal (Sunshine) C. 1 reel
May 5. When Justice Barks, B. 1 reel
May 12. (Educational Subject) 1 reel
May 14. The Daughter of Darkness, Epi-

Arizona Film Company
Should She Obey. — reels

Arrow Film Corporation
The Famous (Dovercourt Hall Cases) 9 reels

Rex Broadcast Features Co.
The Barrier — 7 and 1 reel

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar) 11 reels

Century Comedies
(FEATURING ALICE HOWELL)
Halloween Special— reels
Autumnane — reels
Reptile's Naughty Daughter — reels

Charter Features, Inc.
The Lincoln Cycle (Benjamin Chapin), one episode each week — 2 reels

Chickee Film Company
Father's Bright Idea — reel
With the Menimrs’ Help — reel
The Magic Mail — reel
The Milkman’s Way — reel
His Last Pill — reel

Claridge Films, Inc.
The Birth of Character — reel
The Herd of New — reel

Clune Productions
Ramona — 10 reels
Eye Witness — reel

Corona Cinema Company
The Curse of Eve (Gold Markets) — 7 reels

Cosmofotofilm Company
Incomparable Mistress Belleza. — 4 reels
Liberty Hall — reel
The Black Spot — reel
Victoria Cross — reel
O 18 — reel
His Vindication — reel

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail) — 6 reels

Diex Films
Tempest and Sunshine (Evelyn Greely). — 5 reels
Just a Song at Twilight — reel

Ehony Film Corporation
A Natural Born Shooter. — reel
Das Blackbald Wahnben — reel
Shine Johnson and the Rabbit’s Foot — reel

E. I. S. Motion Picture Corp.
Trooper 44 — 7 reels

Enlightenment Corporation
Enlighten Thy Daughter — reel

Eugenic Film Corporation
Birth — reel

European Film Company
Pitting for Version — 5 reels
Where Is My Father? — reel

Fraternity Films, Inc.
The Devil's Playground (Vera Micheleena) — reel

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise) — 5 reels

Friedman Enterprises
A Mormon Maid (Mac Murray) — reel

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes) — 6 reels
Conquest of Canada (Milton Sills and George Beban) — reel
God's Men — reel

Germanic Official War Films

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruse, George Spencer) — reel

Grand Feature Film Company
Rex Beach (Orch. of Polish Malayans) — reel
Rex Beach in Pirate Haunts — reel
Rex Beach in the King's Ghost — reel

Graphic Features
The Woman and the Beast — reel
D. W. Griffith
Intolerance — reel

Frank Hall Productions, Inc.
(Kentucky Lewis Production)
The Bar Sinister. — reel
Her Fighting Chance (James J. Harkness and Ford Sterling) — reel

Hanover Film Company
Maccabe — reel
How 'Unca Say (U. S.) Prepares — reel

Harpier Film Corporation
Civilization — reel

Hawk Film Corporation
Monster of Fate — reel

Herald Film Corporation
Around the World in 80 Days — reel

Hiller & Wilk, Inc.
The Battle of Gettysburg. — reel
The Wrath of Inca.— reel

Hippodrome Film Co.
At the Front with the Allies
M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Brush and Eugene Deeds) — reel
Who Knows? — reel
The Seven Cardinal Virtues — reel

Honor System Booking Office
The Honor System and Miriam Cooper — reel

Isham Productions

Jaxon Film Corporation
Strife (George Arliss) — reel
Polka and Jazz — reel

Juvenile Film Corporation
World War in Kidland — reel
A Chip Off the Old Block — reel
Chip’s Elopement — reel
Chip’s Back to Barn-Stormers — reel
Chip’s Rivals — reel
For Sale (a Comedy) — reel
Chip’s Carmen — reel

Kinetocartoon Corporation
Cartoons, One Each Week

King Bee Comedies
Back Stage — reel
The Hammer — reel
Dough-Nuts — reel

Parcelable Mfg. Company

Rahne Collection
The Devil's Playground (Vera Micheleena) — reel

Lincoln Motion Picture Company
The Realization of a Negro’s Ambitions — reel

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night) — 4 reels

Masterpiece Drama Productions
Who’s Your Neighbor

Moral Uplift Society of America
It May Be Your Daughter

B. S. Moss M. P. Corporation
Boots and Saddles — reel

Paragon Films
The Whip — reel

Peter Pan Film Corporation
(Fraternity Troops)
A Trip to the Moon — reel
Dolly Doings — reel
A Racket Romance — reel

Private Feature Film
— Ignorance (Earl Metcalfe) — reel

Radio Film Company
Sorry, the Destroyer of Humanity — reel

Renowned Pictures Corporation
In Treasure’s Grasp (Grace Cunard and Francis Ford) — reel

Selig Special
Beware of Strangers — reel
The Ne’er-De-Well — reel
The Garden of Allah (Selig) — reel
Who Shall Take My Life? — reel

Frank J. Seng

Parantage

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haixl- den) — reel

Sherman Elliot, Inc.
The Crisis (Jackie's Millions) — reel

Signet Film Corporation
The Masque of Life — reel

Standard Newsfilm, Inc.
Demons of the Air — reel

Supermarine Film Corporation
The Submarine Eye — reel

Superior Films Company
The Laugh — reel
The Bumper — reel

Supreme Feature Films, Inc.
Brook's Trip Thru China — 10 reels

Unity Sales Corporation
The Bishop's Secret — reel
The Lottery Man — reel
The Marriage Bond — reel

Universal Film Mfg. Company

Idle Wives
Where Are My Children? — reel

Twenty Thousand Leagues Under the Sea — reel

People vs. John Doe (Harry De Morn, Leah Baird and Robert Connes) — reel

Robinson Crusoe (Robert Leonad and Martha Nickerson) — reel

Hell Morgan’s Gladi — reel

(Other State Rights Releases, page 3953)
Mutual Program

"Mutual Weekly, No. 127." (Gaumont. One reel. Wed., June 6.)—This issue of an interesting series is replete with pictures of current note and includes French tanks on their way to the front; Harvard boys being taught to dig trenches; American steamer "Rochester" arriving at Har-

dow; Kiddie Klub of the New York Evening World holding a juggling in Central Park; Theodore Roosevelt addressing the Home De-

defense League at Minnola, L. I.; Itar's latest German Milhy's footprint, posed by Miss Sybil Carmen of the Midnight Frolic Company; National Red Cross garden party at Fort Meyer, Va.; navy and citizenry unite in paying tribute to late Ambassador Gubre, and the rest winds up with a short, snappy, animated cartoon entitled "Selimacst.

"Mutual Tours, No. 31." (Gaumont. One reel. Tues., June 5.)—Morocco with its inhabi-
	
tants and their characteristics is the first city visited in this tour, then on to Barcelona, Spain, where the many historic buildings are pointed out. A jump is then made to St. Kitts, in the British West Indies, and later are shown pictures of winter sports in the Carpathian Mount-

ts. A very interesting and highly instructive reel.

"There and Back." (Cub. One reel. Thurs., June 7.)—A Jerry (George Ohy) comedy, which is fully up to standard and is bound to raise many a laugh where the coph and tumble, the still, variety of comedy is known. "There and Back" means for Jerry to jail and back, but many amusing incidents occur on the return trip.

"A Leap for Life." (Mutual. Episode of the Railroad Raiders " serial. Two reels. Mon. June 4.)—The watery grave is on a par with its predecessors and will get as cordial a reception as any of them.

Harry Myers on Dress Parade

"Mutual Weekly, No. 122." (Gaumont. One reel. Wed., June 6.)—The arrival and reception of the British mission in lieu of his father, now deceased, and he has employed the investigating of numerous freight robberies, with the result that be becomes a marked man, and it is only due to the ingenuity and quickness of Helen Holmes that he does not meet with dire disaster. These two reels are crowded with thrills, and will certainly prove acceptable to any audience which has met Helen Holmes.

"Where Is My Child." (Geno. Two reels. Week of June 18.)—More domestic complications done after a typical L-Ko fashion and scattered with the usual number of hilarious gags. Dixie Compton, Sonja Garel, George Marlo, James Levering, Laura Moore, and Otto Van Loan comprise the supporting cast.

"A Burgh Joker." (Victor. Week of June 18.)—Harry Water didn't supply much plot, this picture, and the personality of Pat Rooney, who

"The Girl in the Garret." (Imp. Two reels. Week of May 27.)—A picture modeled on the Cinderella type of story written by Ben Cohen. It depicts the adventures of a little country girl with her growing curiosity and after the author has taken her out of their clutches, he introduces a very pretty romance and a lot of pleasing human interest touches. One is not obliged to take the facts of the picture at face value because the whole is light and diverting entertainment. Maloney, Jack Nelson, George Barrell, and Anna Dodge are featured.

Universal

"Jilted in Jail." (Nestor. Week of June 13.)—Another one of these short and rapid pic-

tures, either around a single plot point and produ-

ced in a highly intense fashion. The young wife is too late that her lover cares for another and she is forced to remain with her discouraging husband, whom she married for money. William Mong, besides writing and di-

er, plays the lead, supported by Gretchen edler, Milford K. Wilson and Molly Malone.

"The Brand of Hate." (Gold Seal. Three reels. Week of June 18.)—A picture made in the East featuring Tim Marshall, written by Elizabetl Pimbrick, and produced under the direction of Edwin Stowers. It is a melodrama of pre-natal influence and contains much rapid action, well punctuated by thrilling moments. Dixie Compton, Sonja Marechel, George Marlo, James Levering, Laura Moore, and Otto Van Loan comprise the supporting cast.

"My Beloved." (2-R. One reel. Week of June 18.)—A typical L-Ko action picture, very well done and featuring one of the most popular of the L-Ko girls, Dixie Compton.

"A Pirate Bold." (Victor. Week of June 18.)—Harry Water didn't supply much plot, this picture, and the personality of Pat Rooney, who

Little Mary McAlister in Scenes from Three of the "Do Children Count?" Series Released Through K-E-S-E by Essanay
"Puppy Love." (Victor. Week of June 18.)—An amusing little comedy drama written and directed by Ruth Stonehouse and enacted largely by her. It concerns itself with poor folk throughout and has many of the elements of popular appeal. Dave Krebshul and Lydia Yeamans Titus are the other principals.

"Lone Larry." (Horn. Two reels. Week of June 18.)—The identities of a clacking and a bandit become mixed and the resulting complications leading to a strong denouement are present in both the two reels with lively action. No stars appear in the cast, but otherwise the picture presents a most inviting appearance. Charles Joy, Drey Pembroke, Kingsley Benedict, William Dyer and Leonard Clapham are the leads.

"Helen Grayson's Strategy." (Rex. Two reels. Week of June 18.)—Irene Hunt, Malcolm Lowry and C. S. Shinn are in this unusual strong two-reeler, which has some novelty in its part in building up to the "situation," which is the usual triangle of a man, the other man's wife, and an unsuspecting husband. The wife, about to leave with the other man, has a sudden change of heart on receiving a telegram announcing husband's return. Then the brute in the man shows up and he tries to force, which fails. Husband returns and discovers the ready packed suitcase, and wife admits she was going away. Husband seeks the man, then shoots himself. The man, unable to stand the suspense of being hunted as he supposes, steals into the home, and there is "framed" by the wife, who has him arrested as a thief—husband and wife meantime having made up. Good melodrama, plot well conceived, better than it sounds in the mere telling.

"Who's Looney Now?" (Nestor. Two reels. Week of June 4.)—This comedy conceived by S. A. Von Patten and produced by Al Christie is stretched over two reels by means of constant repetition in action. Blessed with a humorous idea at the outset this has been partially destroyed by excess footage, and while the situations and entanglements in which the newly married couple wail away throughout the picture are funny to a certain extent, they would be much more funny if abbreviated as to length. Eddie Lyons and Billie Rhodes are the leads.
A TRADE ANNUAL

To Our Advertisers:—
Advertise heavily once a year in a year book

To New Advertisers:—
You can afford to advertise at least once a year in a year-around-number

The Convention number of Motion Picture News, contemporary with the Seventh Annual Convention of the M. P. E. L. of America, Chicago, July 14th-22d, will comprise a Trade Annual.

This Trade Annual will include data and other editorial matter bearing upon all branches and departments of the industry.

The latter will have a permanent reference value, making this issue of Motion Picture News a desk fixture with all its readers. This editorial matter, which has been in preparation for some months, will be the most complete and authoritative thus far issued in the field.

This Convention and Trade Annual issue will be dated July 28th. Advertising forms close July 14th.

Reservations should now be made for color advertisements, inserts and special positions.

Address: ADVERTISING DEPT.,
Motion Picture News,
729 7th Ave., New York City.
The Motiograph for Dependability

Every Motion Picture Theatre Owner and Manager should read the following letter from Kansas City, Mo.

Dear Sirs: Many times I have been considered as a radical man in my views regarding the equipment that I use in the Sapphire Theatre, but the fact that I am compelled to run at such a high rate of speed and run so continuously from early morning until midnight, I feel that I must use only the equipment that gives the best results and costs me the least money to maintain.

In my experience in the show business (which started seven years ago), I have used every make of machine with the exception of one and until such time as you persuaded me to install the Motiograph equipment I had been buying new machine heads every six months and in many instances I had to have my machine heads overhauled thoroughly at an expense of from ten to thirty dollars. I have had the two Motiographs in service running at the rate of from five to eight minutes per reel for more than seven months; the expense so far has been eighteen cents, and from what my operators advise me they are good for another six months steady running without any more expense.

If any of your customers desire any further confirmation of this letter (that is if you show this letter to any one), have them write or see me, for I know good equipment when I see it and will be only too glad to assist any manager towards locating the most practical moving picture machine that to my knowledge has been manufactured.

Yours very truly,
A. E. Elliott, Prop.,
THE SAPPHIRE THEATRE.

Place MOTIOGRAPH PROJECTORS in Your Booth and You Will Get

-MAXIMUM MACHINE LIFE AT MINIMUM COST
-SUPERIOR SERVICE WITH SUPREME PROJECTION

Write for Literature
THE ENTERPRISE OPTICAL MFG. CO., 568 West Randolph St., Chicago, III.
Western Office: 833 Market St., San Francisco, Cal.
Fifteen Convincing Reasons Why Your Projection Will Be Vastly Improved by Using Speer Carbons.

Because: All sizes of carbons are manufactured and the desires of operators can easily be gratified. The styles include the Soft Cored and Solid carbons and the famous "Hold-Arks."

Because: A Speer Cored upper and a "Hold-Ark" lower afford an ideal combination for your working conditions.

Because: In the use of Speer Carbons a maximum amount of light is produced, with a minimum consumption of the carbons.

Because: In the use of a "Hold-Ark" the metal coating permits the use of a smaller carbon in the lower holder.

Because: The ghosts and aggravating shadows are eliminated by the brilliancy of the light.

Because: Where the "Hold-Ark" negative carbon is employed the wandering of the arc is prevented and positive steadiness of the light is assured.

Because: The hard core of the "Hold-Ark" greatly relieves the operator and eliminates the necessity of frequently adjusting the arc.

Because: Patrons will not frequent your theatre unless your pictures are projected with a bright, "rock-steady" light, such as Speer Carbons produce.

Because: Every carbon is uniform and can be depended upon for efficient results.

Because: In order to produce the best photoplays, high amperages are necessary. The metal coating of the "Hold-Ark" provides the additional carrying capacity and still permits the use of a small carbon in the lower holder.

Because: A mere trial of Speer Carbons will cause you to use them unhesitatingly thereafter.

Because: Quality alone is first consideration in the manufacture of these carbons, and the high standard already set will never be lowered.

Because: Speer Carbons will ultimately revolutionize the motion picture industry, and progressive exhibitors and operators should not permit prejudice or practice to interfere with their adoption.

Because: The carbons are backed by a modern factory erected wholly for their manufacture. An elaborate research and experimental laboratory is also devoted to the improvement and betterment of the carbons, and fully developed experiments which show beneficial results are readily adopted.

Because: Samples will gladly be supplied and expert information furnished to operators who are not obtaining the improved projection they desire.

"The Carbons With a Guarantee"

Manufactured by
SPEER CARBON CO., St. Mary's, Penn'a.
THE Anti Mis-Frame League is a co-operative organization for the benefit of the exhibitors and is not intended nor will it in any way relieve the exchanges of their duty in sending out film in good condition.

At the present time complaints are coming in from all over the country from operators stating that the actual condition of the film when it reaches them from various exchanges is so bad that they cannot use it without inspection. This means re-patching, cutting out punch holes and otherwise doing the service work which every exchange should perform, and which every exhibitor should demand. The operator has enough on his hands, without this work being forced on him.

Conditions arise, to be sure, when co-operation is necessary. An exchange has a print which may show in seven towns before it returns to the exchange for renovation. In this case as long as the exchange starts it in good condition responsibility must cease until it returns, and the operators en route must be looked to for co-operation. This is where our League plays an important part.

One of our members from Illinois writes, “I do not see why when a man takes time to patch a film he does it carelessly. It takes just as long to do a bad job as to do a good one.” This is a condition which applies to exchanges and operators alike, and one of which any man should be ashamed. Careless work is as bad as no work at all, therefore as members of the Anti Mis-Frame League let us all do our work carefully and well.

I quote a letter from a man 225 miles from his exchange which will give those more fortunate than he an insight into the importance of putting our shoulder to the wheel and helping the industry all we can.

Films come to us sometimes not re-wound and with as high as 20 incorrect splices in one reel. I have been taking most of them out, but it seems a never ending job, and was nearly discouraged when the Anti Mis-Frame movement came up, which has given me courage to write you a few lines asking that my name be put in the list.

As to punch marks they are getting very numerous and in some instances I have removed them from some of the reels before showing and spliced them back before shipping such to the exchange. It is becoming outrageous and absolutely unnecessary. There never has nor never will be a punch in my booth.

Yours for success in this movement,
L. T.

Films not rewound. Twenty incorrect splices, punch marks

It makes no difference how far away or how near the house is to the exchange, here are three conditions which should never have been allowed to exist, and any theatre man would have been perfectly justified in going the limit with the exchange shipping this film. This condition should not be tolerated.

A city theatre the other day reported that he had received direct from the exchange reels of film which should have contained 1,000 feet. Instead of this amount they had but 700, and these in bad condition. The film story was naturally lost and the patrons were driven away. After a fight, cancelation and other troubles, conditions were righted and he is now getting full reels in good condition and the patrons are coming back.

These conditions are up to the A. M-F. L. As members we must insist that they are righted. We must have co-operation from the exchanges and insist on proper treatment, but we must also be willing to do our share.

E. K. GILLET.

Gentlemen: I have been a reader of the Projection Department for some time and find from time to time things that interest and help me “put it over” better. One of those is the Anti Mis-Frame movement just started and I believe it will work wonders for everyone concerned, especially the man in the “sweatbox.”

Operating in this remote country isn’t pleasant because we are about 225 miles from our exchanges and repairs are not to be obtained in less than a week, so we have to take the best of care of our machines in order to obtain the required results. The average exchange, I believe, thinks that we are out in the wilds and the film doesn’t have to be in as good condition as it would if used in the cities.

FILMS NOT REWOUND. TWENTY INCORRECT SPLICES, PUNCH MARKS
Hudson County Operators Dine

WHAT was said by those who were in attendance to have been one of the most successful social events was the third annual dinner given by the members of Moving Picture Machine Operators’ Union of Hudson County, N. J., Local 384, I. A. T. S. E., at twelve o’clock midnight on Saturday, June 2. This dinner, like the one last year, was held in New Old Fellows Hall, 412 Washington street, Hoboken, N. J., but, unlike last year’s event, it was found necessary to use the large hall room on the second floor to accommodate the large gathering of members and guests.

A very signal honor was paid to this local by the attendance of the entire general executive board of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada, headed by International President Charles C. Shay.

Shortly after twelve o’clock, when all had been seated, George Hoffman, chairman of the arrangements committee, introduced the president and secretary-treasurer of Local 384, Brothers Walter A. Benis and Edward W. Bordmann, respectively, and on behalf of the local presented each with a beautiful silver loving cup as a token of the esteem in which they are held by the members of the local, and as a reward for the faithful performance of their duty. President Benis welcomed the guests with a few well-chosen words and introduced as toastmaster I. G. Sherman, past president of the local and now editor of the Projection Department of the Motion Picture News, who said that as one could do so much better after the wants of the inner man were satisfied, there would be no speeches until the dinner had been partaken of. After a dinner of seven courses had been enjoyed and cigars were lighted, the toastmaster called upon the honorary members of the local for a few remarks.

Nicholas Power, the first honorary member, was absent owing to ill health, but was represented by Edward Earl, vice-president of the Nicholas Power Company, who voted of Brother Power’s regret at his inability to be present and expressed his own pleasure at again being a guest of Local 384. A telegram was received from Brother F. Richardson, who was at that time at Mountain Home, Dak., also an honorary member of the local, which read as follows: “I regret inability to be with you tonight. Many thanks for kind invitation. There is a warm spot in my heart for Local 384, and always will be.” Then J. H. Hollberg, the only honorary member present, was introduced and expressed his gratification at again enjoying the hospitality of the local, and said he hoped he would be able to join the members at their festive board again next year. Brother Philip Taylor, president of Local 59, I. S. T. S. E., was introduced and received the thanks of Local 384 through their toastmaster for the sisterly relations which existed between these two Hudson County organizations.

Brother Taylor expressed the hope that the bonds of fraternalism would become more close and united and that Locals 59 and 384 would become a power for great good throughout the Hudson County. Brother Will C. Smith, assistant general manager of the Hoboken Power Company and member of Local 306, was then introduced and spoke briefly, as did G. C. Edwards and Vincent A. Schauler.

Prominent among the invited guests were Dr. H. Charles Hespe, president of the Hudson County Exhibitors’ League, and James Connolly, inspector of combustibles, Jersey City, N. J. Dr. Hespe, when called upon, said: “While I appreciate the invitation extended to me to be present on this occasion, it is taking rather an unfair advantage to call upon me for a speech, and if it had been my intention to launch forth into fiery oratory, such desire would have vanished, flanked as I am by the speakers in front of me. I will say, however, that there has been a notable improvement in the personality of the members of the local since the dinner of last year, and I believe that they are earnestly trying to improve in every respect and impress their employers in this respect.”

Dr. Hespe also suggested that some action should be taken toward securing a state license and warned the members that it behooved them to carefully watch any legislation which might affect them that was apt to make its appearance in the Capitol at Trenton.

Mr. Connolly, who has been a very good friend to Local 384, was called away on account of illness in his family before thanks could be tendered him for the many favors he has shown to the local membership in his official capacity as head of the Licensing Board of Jersey City. Fifth International Vice-President Louis Krouse was then introduced and made a few humorous remarks, which were well received, giving way to Richard Green, fourth international vice-president, who expressed his pleasure at being present, as did Charles Malloy, third international vice-president. Brother William F. Canavan, of St. Louis, Mo., second international vice-president, spoke interestingly upon the condition of the operators throughout the country and the improvements that have taken place during the past few years. He also spoke on the license question, which answered the suggestion of Dr. Hespe, in a more expansive way in a few minutes than others could do in several hours. William G. Rush, first international vice-president, spoke briefly and told a story which convulsed the boys with laughter. James Lemcke, general organizer, when introduced and asked about the twenty-cents (the additional per capita tax) passed the buck to Organizer Oscar Schuck, who explained to the entire (?) satisfaction of the members why the additional twenty cents was necessary. Frank G. Lemaster, general secretary-treasurer, “the Father of Local 384,” having been the organizer, said that many times he had been tempted to renounce the relationship, but that now they looked like a pretty good bunch, to which the toastmaster replied he hoped the father would always feel proud of his child. Assistant International President C. C. Crickmore, when introduced, admitted that while he was a better speaker than his “boss,” one of the conditions imposed upon him before receiving the appointment was that he should not steal any of the speaker’s thunder, and gave way to the International President Charles C. Sharp, who, owing to the lateness of the hour and the strain he had been under by attending the sessions of the general executive board, which convened at International Headquarters on May 31, was forced to curtail his remarks to some extent. He called particular attention to the fact that “good union men” were those who attended the meetings of their locals and gave their officers all possible support. He also mentioned a fact that will be of great importance to every local union in the Alliance, which we do not care to divulge at this time, as well as explaining more fully the necessity for the increase in per capita tax. The City Commissioners of Hoboken and Jersey City sent letters of regret, as did many others prominent in the industry. E. K. Gillett, secretary of the Motion Picture News, sent the following telegram: “I regret exceedingly my inability to be present this evening. I hope that next year may be as prosperous for your local as last.”
W. H. Rabell, of the Independent Movie Supply Company, and Sam Kaplan, representing the Precision Machine Company, were also among those present. At 6 A.M. Sunday morning, when the guests and members were leaving the hall, all voted the affair a huge success, for which credit is due to the able manner in which the committee handled the arrangements. The following members of the committee are worthy of more than passing mention: George Hoffman, chairman; Edward W. Bordmann, secretary; Walter A. Bemis, Edward Dougherty, Frank Kirshgessner, Harvey Sapp, Anthony Boscarelli and Francis Steiner.

ROLL OF HONOR

The following members of Local 307, Moving Picture Operators of Philadelphia, Pa., have signed the pledge of the League and become members:


Joins League and Seeks Information

Edward Hermann, St. Charles, Mo., writes: "I am a reader of the Motion Picture News and have noticed where J. C. P., Gary, Ind., suggested an Anti-Misframe League. Please enter my name on the Roll of Honor for I think the League is one of the best things suggested in some time. (It has been. It is.—Ed.) Please answer the following question. In using direct current at the arc with a cored carbon at the top and a solid carbon at the bottom can you get as good service with cored carbons upper and lower as you can with one cored and one solid, or is it just to save on the carbon consumption? Please answer in your next issue. For which I thank you."

In reply: Your question and use of the word service necessitates a rather lengthy answer. You mention that you have direct current but do not state the amperage used. There is no doubt that cored carbons top and bottom will give you as good service as the combination of cored and solid. Experiments that have been made by various carbon manufacturers have proven that the light is intensified by the use of this latter combination from the fact that when a small diameter hard carbon is used as a negative it allows a greater crater area, and as it is the crater of the arc from which the light is distributed through the condensers you will see the advantage in using small negative carbon. If proper diameter carbons are used for a given amperage the life of the hard will be equally as long as that of the two cored carbons, there being very little difference, if any, in carbon consumption, and the candle power of illumination will be greatly increased.

His Name a Misnomer

Roy M. Shirk, Oskaloosa, Iowa, says: "As a moving picture operator I am in favor of the movement to obtain better protection results by taking proper care of film and keeping it in good shape, therefore am anxious to become a member of the League. Please send full information at once."

In reply: Although his surname is Shirk, the brother evidently does not shirk his work, and that is what taking proper care of film in keeping it in good shape means. Your name has been added to the Roll of Honor, and you may obtain all information by careful reading of the department, particularly the issue of June 16th.

"Anti-Misframe League"

Pledge

As a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practised in the operating room, I promise that I will to the best of my ability return film to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil. The Roll of Honor follows:

ROLL OF HONOR

JOHN C. PASTRE, Gary, Indiana.
CHARLES E. WHEELER, Lebanon, Indiana.
C. C. PETERSEN, Clinton, Iowa.
TOM M. DEWOLFE, Birmingham, Ala.
GLENN WOODBURY, Pomperoy, Iowa.
HAROLD R. ALGER, Wabash, Indiana.
ALBERT M. COOPER, Jonesboro, Arkansas.
WILLIAM S. ELLIS, Jonesboro, Arkansas.
CHARLES WATTS, Coffeyville, Kansas.
AL SHERBROOK, Iowa, Mich.
FRED E. BALDASSARI, Hamilton, Ontario, Canada.
JOSEPH E. BLIVEN, New London, Conn.
JOHN H. WEIDNER, New York City.
C. H. LANGEMANN, Westfield, N. J.
CHESTER H. POTEET, Saginaw, Mich.
ORA MESSINGER, Pittsburgh, Pa.
HARRY EVERSART, Greenville, Ohio.
JOHN M. THEOBALS, Ida Grove, Iowa.
ALBERT H. ESTES, Orangeburg, S. C.
MAURICE D. GANT, Brandon, Manitoba.
RALPH STANCO, Waterbury, Conn.
JAMES Z. SMITH, Corning, N. Y.
A. D. HOTALING, De Land, Fla.
ROY M. SHIRK, Oskaloosa, Iowa.
A. A. HUGHES, Hardin, Mo.
Rex Kildourn, Bentonville, Ark.
EDWARD HERMANN, St. Charles, Mo.
SETH E. BARNES, Wichita, Kans.
GEORGE KARRASS, DeKalb, Ill.
LYMAN THOMPSON, Vernal, Utah.

Editor's Note: To Brother Pastre belongs the honor of heading the roll, for it was he who proposed the "League." Names of operators will be added as fast as they are received, and copies of letters will be sent to the various film exchanges asking their support.

Notice—Anti-Misframe League Members

In an editorial by E. K. Gillett, which appeared on page 381 of the June 2 issue of Motion Picture News, speaking of the purpose of the Anti-Misframe League, Mr. Gillett said: "There are no strings of any kind attached to a membership except that every member must be willing to stand by the membership pledge." There is, however, one "string" and that is that each member send to the department the following information which is for the purpose of enabling us to keep a record of our members:

- Members Name, ...
- Home Address, ...
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Manager with Ideas

GEORGE C. DAVIS, manager of Spooner's theatre, Southern Boulevard, near 163d street, Bronx, N. Y., is one of the few managers who believes in what they want when they want it. The Spooner theatre, seating approximately 2,500 people, is one of the largest in the northern part of our city, and even though the summer season is coming on the management expended several thousand dollars for a new stage setting, having purchased that which was formerly used at the Knickerbocker theatre, where Triangle pictures were being shown for some length of time. I met Mr. Davis recently while in that part of the city and had a most interesting talk with him, said talk being frequently interrupted by Davis inquiring of the patrons emerging from the theatre: "How did you like the picture? Did you like the music? And what do you think of our new stage setting?" The answers enable the manager to personally feel the pulse of his public, as it were, and get to know their likes and dislikes. Such a plan as this could be followed by other managers to good advantage. Another point for which I admire Mr. Davis was that during my visit he never once intruded or interfered with the work of the operator, Morris J. Rotker, who, located under the eaves, was with the aid of Power's 6A projectors putting over some picture, even though the machines were placed at an acute angle. In this case there was no perceptible distortion to the picture and the light was very well handled. In answer to my query, How often do you visit the operating room? Mr. Davis replied: "Never! Why should I? I get a good operator and make him responsible, and it's up to him to do the rest." Too many operators are worried to death by managers who live either in the operating room or near a push-button communicating with the operating room, which is, when a good operator is employed, unnecessary. I snapped a few pictures, which unfortunately were not good enough to have cuts made from. After the renovations are completed, which have been planned to make this one of the most up-to-date theatres in the Bronx, I will again do myself the honor to visit and renew my acquaintance with Manager Davis.

He's a Crank

SETH E. BARNES, Wichita, Kans., writes: Have read of the Anti-Misframe League and intended to send in my name sooner, but have been very busy and did not get around to it. I think it is a very good thing, and want to do all I can to help it along. The "pledge" is about what I have been doing for several years. I have always been somewhat of a crank about the condition of the film I run, and never put a film on the machine until I have looked it over, and taken out all the misframes and bad patches. I will say that the film always leaves my operating room in better condition than I receive it. I am glad to see such a movement started, and think all the boys should come through and do their part. I have been a reader of the News, and especially your department, ever since it began, and have received a lot of help from same. I am at present remodeling my operating room, and when it is completed will send you a description of it. I wish you and the News the best of success.

In Reply: It is quite commendable on your part that the film leaves you in better condition than it reaches you. It sometimes pays to be a "crank," and even though it necessitates a little extra work, you are rewarded (in heaven, my secretary says) by the consciousness that you are doing all in your power to please the theatre patrons. I am glad you find something of value in the department, and trust you will continue one of our readers. Will be pleased to receive the promised description and photographs of your operating room as soon as you get around to it. You say, "and think all the boys should come through and do their part." If you mean this, would suggest that you read Brother Murray's letter to the department, which appeared in June 16 issue of the News, and then go out and do as well, or better. For your kind wishes we thank you.

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His Recovery Welcome News

G. KINGSTON HOWARD, president and business manager of Local 181, Baltimore, Md., who on January 22 was stricken with appendicitis and taken to the Maryland General Hospital on January 25, and immediately operated upon, after spending sixteen weeks and one day has at last been released, and is again back at his old job of business agenting for the moving picture operators of the city on the Chesapeake. He has not entirely recovered, and it is expected another operation will have to be undergone before he is himself again. Brother Howard is, however, hoping for the best, optimistically speaking. The editor of this department sincerely hopes that it will not prove necessary for the brother to submit to another operation, possibly at the hands of “non-union” operator, that is, one not affiliated with the American Federation of Labor. Sixteen weeks is some season, and we regret that we cannot announce it was an entirely successful “season.”

Answers His Own Question

Rex Kilbourn, Bentonville, Ark., says: ‘I have trouble with my lamp leads burning off in the lamphouse near the terminals. Is this because the wire is old, or what is the cause? I have a No. 8 wire running into the theatre from the main line, which is A. C., and I use a compensator set at 60 amperes. Would it be better for me to use 40 amperes instead of 60 until I get some No. 6 wire? What would you recommend for lamp leads for A. C. drawing 60 amperes, and where can I procure them? We moved into the air dome yesterday and just got out in time for a big rain. Rain does not bother us, however, as we have a balcony at the rear of the air dome which will seat 200. This has a roof and on rainy nights we hold all our patrons. I have a 65 foot throw and 50 feet is through the rain, when it is raining, but the rain does not harm the picture unless it strikes the screen and runs down it. The design of the emblem for the Anti-Misframe League is a good one. Thank you very kindly.—Ed.)

In reply: As I have said at the head of this article, you answer your own question. The cause of the lamp leads burning is probably due to the wire becoming old and disintegrated, and this latter is hastened by the use of wires too small in diameter to carry 60 amperes of current. It would be better for you to use only 40 amperes until you get wire of larger diameter. I think you must be a little off on your calculations of the supply wires, for I have never heard of a lighting company running a wire as small as No. 8, which, in addition to carrying current for the house lights, was also to furnish current for the projection area. Any good supply house can furnish you with asbestos covered lamp leads, and I would suggest that you use nothing smaller than a No. 6. A No. 5 would be preferable, but is, I believe, rather difficult to obtain. Many good wire terminals have been placed on the market, and I think that the Bell-Howell Company, Chicago, Ill., manufactures a wire terminal which keeps the lead two to three from the lamp terminal, thus reducing the trouble experienced by many operators of frequent burning off of the leads. I would be pleased to receive from you photographs of the air dome with its unique seating arrangement. They say that anything is liable to happen in Arkansas, and I hope it does not rain there continually. Glad you like the design of the emblem for the League, and hope you will become one of its active members and use every effort to secure new members.

No Strings

A. D. Hotaling, De Land, Fla., writes: “I would give me great pleasure to join the new organization, the Anti-Misframe League. I am more than willing to stand by the membership pledge which appears in the Projection Department of the News. Kindly enroll me as an active member. The way I understand it there are no strings tied to the membership. If there are let me know, and I will remit. I wish you success in your new and worthy undertaking.”

In reply: Your understanding is correct. There are no strings attached to membership in the Anti-Misframe League other than those which appeared in the Projection Department of the June 16th issue of the News under the caption of “Notice Anti-Misframe League Members.” Your name has been placed upon the Roll of Honor in compliance with your request. For your kind wishes thanks.

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Local 306 Elects Officers

The annual election of officers held by Local 306, Moving Picture Machine Operators of Greater New York at Central Opera House, East Sixty-seventh street, New York, on Wednesday, June 6, was some session.

Meeting was called to order by President George C. Edwards at twelve o'clock midnight, and as soon as counters and tellers had been appointed the members proceeded with their balloting, the result of which was as follows:

Sam Kaplan, of the Precision Machine Company, having no opposition, was unanimously elected president. For vice-president A. Polin was defeated by our old friend, Simon Tarr, the vote being 119 to 137, with Terr on the heavy end. For recording secretary H. I. Sherman defeated his running mate, Morris J. Rotker, by 102 votes. Al I. Mackler, who was opposed by L. Weinberger, for the secretary-treasurer, was elected by 157 votes. Harry Mackler, business agent of the local for several years, and in our estimation an able man for the position, ran way ahead of his ticket, defeating his opponent, F. R. Duryea, by 210 votes against the latter's 43. S. Goldfarb was elected sergeant-at-arms by 112 votes, polling fifty more than his nearest competitor, of which there were three. E. T. Stewart was again elected member of the executive board, with 107 votes. Three trustees, consisting of Brothers J. Daisy, chairman, R. Goldblatt and C. Edwards, past-president, were elected with the following number of votes: Daisy, 151; Goldblatt, 146; Edwards, 113.

N. H. Hewitt, "Pudgy Wudgy," had a chance of being elected one of the trustees, as did N. Munch, alias Nervy, but their chances were lost owing to the extraordinary derelict haircut of Brother Munch.

This was one of the most tranquil elections ever held by Local 306, as well as one of the most orderly—for 306, two hundred and sixty-two votes being cast out of a possible three hundred, for there were fully that many present, a large number of whom were disqualified from voting owing to the fact that their dues were not paid up to date, and, further, the fact that the secretary-treasurer refused to accept any moneys on their accounts that evening. This should make those members up who were delinquent so it will not be necessary for such an occurrence to be repeated.

To the newly elected officers the editor of this department wishes all success in their undertaking, and trusts that they will so guide the destinies of Local 306 during the coming year in a manner that will reflect great credit upon themselves and succeed in making Local 306 better, busier and bigger. To the defeated candidates we can only say better luck next time.

Sherman Married

An event of unusual importance and which is worthy of mention in the "Eastside Society" notes, was the marriage of Harry L. Sherman (no relation of the Projection editor), recording secretary of Local 306, Moving Picture Machine Operators of New York, to Miss Rose Cohen, of 42 Eldridge street, which occurred at the home of the groom, 12 Avenue B, on May 9—Lech Boimer. (Whatever that is. It isn't a new brand of cigarettes, is it, Harry?) The happy young couple have taken up their residence at 2035 Monterey avenue, the Bronx, where all operators who marry from the ranks of this local eventually migrate. Knowing that it has never been done before, I'll quote an original saying of my own, and remark that I hope all their troubles will be little ones, and I feel sure that there will be many years of happiness in store for the newlyweds if Brother Sherman will inform his wife that the telephone number of the local has either been changed or that the instrument has been disconnected. It has been rumored that Al Mackler gave Sherman a hard race before he finally captured the prize, and I think it would be better to take temptation out of their way if complete happiness is to be assured.

Another rumor that was current was that the unusual hardship which Sherman had to undergo while operating at the Criterion theatre, where the great Italian film, "Christus," was being shown, drove him to commit this rash act. Whether there is any truth in this latter or not we are not prepared to say, and will await developments.
He Who Hesitates Is Lost

A. Hughes, Hardin, Mo., writes: “I have hesitated writing our Projection Department until I read the letter of Mr. H. C. S., of Belmont, Wis., for fear my message would only serve to help fill the waste basket. I do not understand why more country town operators do not write this department unless they too feel as I have that being non-union operators we should not break into the time-light. I want to raise my voice in favor of the Anti-Misframe League for I feel that it is going to be a great help to us country or last-run operators (many of them like myself, busy through the day, and do not have the time to run the reels through the machine or look them over before the show), and if there is any way open I am anxious to help boost it. If you desire us for members please put me down as a charter member. I have operated a machine for about six years for from three to six nights a week and have had but very little trouble. None with my machine, however, for I keep my screw driver on a high shelf. My only trouble (which I have not yet mastered) is my upper carbon sometimes breaks after cooling just below the clamp. I use 50 to 60 amperes through a Bell-Howell compensator, upper and lower soft cored carbon.”

In reply: It is indeed a pleasure to receive this letter from Brother Hughes for he is one of those few operators who put their brains to some good use, having, in conjunction with his partner, Mr. C. Weakley, designed a device for the conserving of the operator’s eyesight, of which mention was made in the department some time ago under the caption of “New Light Shield.” Perhaps it is hesitancy on the part of “country town operators” which prevent them from writing our department, for as I have said from time to time, our department is for the motion picture operator whether he be a union man or otherwise, although personally I cannot see why he should be otherwise if there is an organization of operators within a reasonable distance of his place of employment. There are many men whom we might term good union men who are not affiliated with any labor organization, and I believe Brother Hughes is one of this kind. Another reason which might be attributed to the failure on the part of the small town operators in writing the department is that they feel they are weak on letter writing, and fear that if their letters are not well composed they will be open to ridicule. This is a fear not well founded, for while many such letters may be received, I endeavor to put them in readable form before they appear in the department, so that if there is their reason they need feel no further hesitancy. I am not here to ridicule, but to lend all assistance in my power to the motion picture operator. All can help boost the Anti-Misframe League, and I do desire all to become members. One point of your letter of more than passing interest is where you say that having operated a machine for six years you have never had any trouble with the machine for the reason you keep your screw-driver out of harm’s way. The screw-driver has been, and is one of the greatest determents to better projection, for many operators have believed when receiving a new machine that with the aid of their screw-driver they could improve upon the adjustments of their machine, which has been made at the factory with mathematical accuracy. The result of the promiscuous use of that small instrument has been that many projection machines have been absolutely ruined and have entailed much expense on the part of the theatre management. Where ruin to the machine has not resulted, the enjoyment of the theatre patron has been curtailed by the utterly ruinous projection of the picture upon the screen.

The breaking of your upper carbon might possibly be due to the fact that the inside of the carbon clamps are not perfectly smooth, a burr, or almost invisible knife-like edge having developed on the lower part of the clamp, and when fresh carbons are inserted, and the clamps tightened this edge is forced in through the outer surface of the carbon, and when the arc is struck the heat which naturally expands the carbon from being cut clear through, but when the current is cut off at the arc and the lamp cools, the contraction forces this burr into the carbon with the result that it will in many cases break off where you say. I would suggest that you use a small file and carefully smooth the inner surface of your carbon clamp, rounding off the upper and lower parts of the clamp where this burr is most apt to form. I believe in that way you will find a remedy for your “only trouble.” One thing I do not quite understand is the use of a ½ inch upper and a ¼ inch lower. Should think that ½ top and bottom carbon with a B-H compensator would be the proper set for you to use.

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Color Sensitizing
(Continued from Last Week)

As will be appreciated after reading the foregoing translation of König's remarks on the Isocyanines, the chemical aspects of color sensitizing present an interesting field for study; but equally interesting to the scientific student is the investigation, by physical methods, into the action, and properties of photographic color-sensitizers.

Vogel, the originator of orthochromatism and color sensitizing, laid down the rule that a dye sensitized for the color which it absorbed; which at once placed the study of color sensitizing within the realm of the spectroscopist, and all good investigative work upon the color-sensitizers, and upon color sensitizing, has been undertaken with the aid of the spectroscope, the spectrograph and allied instruments.

The extensive literature on color-sensitizing has been freely interspersed with "spectrum curves," more or less properly so-called, which are illustrative of the sensitizing action of the various dyes, and dye combinations, upon various makes and classes of light-sensitive photographic materials; but it will readily be appreciated that the sensitizing effect of a given dye combination upon one particular make of film or plate may not, and frequently will not, be comparable to the sensitizing action of the same solution upon a film or plate of different make or characteristics.

This fact considerably depreciates the value of many excellent published researches on "Color Sensitizing" in so far as their utility to the experimenter in color cinematography is concerned.

Under these circumstances the workers who are desirous of panchromatizing their own negative film stock will, in addition to their empirical tests made by dyeing film in various dye solutions, be inclined to fall back upon Vogel's precepts, and endeavor to acquaint themselves with the sensitizing properties of the various dyes by spectroscopic examination.

While the scientific investigation of their manufacturing problems is highly desirable on the part of color film makers, it will hardly prove necessary for any one to install elaborate spectroscopic apparatus for the examination of the limited number of Isocyanine sensitizing dyes. The absorption-spectra of this group of color sensitizers have been investigated with considerable precision, and quantitative spectroscopic data on the Isocyanines has long been upon record.

The Isocyanines, which, it will be recalled, are the only sensitizers at present under consideration, have been found to follow Vogel's rule very closely, so it appears that a study of their absorption spectra will yield information of equal if not greater utility than the study of spectrum curves which have been plotted from measurements of color sensitized (and exposed) photographic emulsions.

In the accompanying cut are shown the approximate "absorption-bands" of the various Isocyanine dyes, which have been described and discussed in the course of our article. The "bands," as here shown, do not represent quantitative measurements expressed in exact extinction-coefficients, but will prove as a model for the actual examination of the dyes in a standard spectroscope. The absorption bands of the Isocyanines (presumably in aqueous solution) have been measured with the spectrophotometer by Mees and Sheppard, who have published the curves plotted from their measurements,* while our chart is reproduced from the one published by E. Konig in his book, "Das Arbeiten mit Farbenempfindlichen Flächen..." Schmieder, Berlin, 1909. This chart which has the advantage of showing the absorption-bands of some of the dyes in alcohol, as well as in water, also shows that the absorption spectra of most of the Isocyanines (in common with the Cyanines) are characterized by two prominent bands; these bands were termed by Von Hubl the "alpha" and "beta" bands.**

When endeavoring to deduce the sensitizing action of a dye from the study of its absorption band, it is important to note that the results of all important investigations in color-sensitizing show that the region of color-sensitiveness produced in photographic emulsions by bathing in solutions of the Isocyanines, or other sensitizing dyes, is shifted toward the red end of the spectrum to the extent of about 200 tenth-meters (wave-lengths) beyond the maximum of the absorption band. This is in accordance with Kundt's law, which states that the absorption band of a salt (or dye) in solution shifts toward the red as the refractivity (and dispersivity) of the solvent increases. In chemical spectroscopic analysis numerous instances have been cited where Kundt's law does not hold, but it appears to be valid without exception in color sensitizing, due, no doubt, to the high refractivity of the silver salts in a photographic emulsion.

The sensitizing action (to light of longer wave-length than 500) on Gelatin-bromide of the most frequently used Isocyanines is roughly as follows:

- Pinaverol is best used in dilute alcoholic solution and sensitizes from W. L. 640 in the red-orange through the green of the spectrum, exhibiting maxima at W. L. 590 and W. L. 530.
- Homocrol is a sensitizer of exceptional value, its action extending from W. L. 546 in the green to W. L. 486 in the blue-green. As is shown by curves 3 and 4 in the diagram, an aqueous solution of Homocrol exhibits hardly any sensitizing power, but in conjunction with ammonia this dye will strongly sensitize for blue-green and green. While it is necessary to use Homocrol with ammonia, in order to bring out its sensitizing power, this dye is the best sensitizer known for the blue-green of the spectrum and this is the region in which most all panchromatic plates and films are deficient in chromatic sensitiveness. By the addition of Homocrol (and ammonia) to a sensitizing bath the customary gap in the
blue-green will be closed up in the case of films so sensitized.  
Pinachrome sensitizes from the red orange at W. L. 630 through the yellow and yellow-green to about W. L. 540 and W. L. 510. By reference to curves 5 and 6 of the diagram it will be noted that the "beta" band is much more intense than the "alpha" band in the absorption spectrum of an aqueous solution of Pinachrome, while an alcoholic solution of this dye shows a strong a band and a weak b band. Von Hüb pointed this out in his article in "Eder's Jahrbuch" for 1905, previously referred to.

..Pinacyanol is the most satisfactory and important color-sensitizer which has yet appeared. It is a powerful sensitizer for the red and its action extends from the B line (W. L. 686) throughout the spectrum, with pronounced maxima between W. L. 680-615 and W. L. 580-527. In common with all other red-sensitizers of the isocyanine group a Pinacyanol-bathed film or plate shows a minimum in the blue-green (between E and F). While Pinacyanol yields tolerably good color-sensitiveness when used in aqueous solution, its sensitizing power is increased by the addition of ammonia; but is at its best when this dye is used with alcohol.

Dicyanin, which has been discussed by Dr. König in the preceding installments of this article, sensitizes further into the red than any other dye which we have mentioned. It sensitizes for the extreme visible red, and also the infra-red, but lacks the green sensitizing abilities of the other isocyanines. It is, moreover, a difficult task to successfully sensitize cine-films with a Dicyanin bath, as the sensitizing power of the solution rapidly disappears after the bath is made up. Upon one or two occasions when we were successful in preparing red-sensitive cine stock with Dicyanin, it was found that the film so treated retained its chromatic sensitivity for a considerable period. Dicyanin cannot, however, be said to be as well suited to the requirements of the color film maker as the other dyes described. It is practically esteemed for scientific photography and spectrographic work. Dicyanin must be used with ammonia or alcohol in order to show appreciable sensitizing power, and when mixed with other dyes it generally causes the total speed of an emulsion thus processed to be noticeably reduced.

Regardless of the sensitiveness to the various regions of the spectrum produced by the isocyanines, and other dyes, it has been found that all dyes which actually confer color-sensitiveness upon a photographic emulsion must, according to J. M. Eder*, possess the following qualifications:

1. "The dye must stain the silver-haloid grain (and not only the gelatine).
2. "Dyes which sensitize vigorously are all so-called substantive dyes—that is to say, they color substances, direct, and probably by molecular attraction. Staining the silver haloid is, however, no proof of color sensitizing.
3. "A dye sensitizes for those rays which it absorbs, or more correctly for those rays which the dyed silver haloid absorbs.
4. "The maximum of sensitiveness lies at about the same position as the maximum absorption of the dye, with a general shift toward the red. More correctly stated, the maximum sensitiveness agrees with the maximum absorption of the dyed haloid.
5. "Dyes with narrow intense absorption-bands generally give narrow intense sensitizing-bands, and those with broad ill-defined bands give broad ill-defined regions of sensitiveness.
6. "The brilliancy of color of the dye has no special influence.
7. "Neither the fugitive character of the dye nor its fluorescence has any action on the color-sensitizing properties."

Considering further the requirement that the dye must be a substantive one, and dye the haloid direct, Wall (loc. cit.) remarks as follows:

"A substantive dye is one which is absorbed by a material direct from its solution without the intervention of any third substance, and differs from an adjective dye in that the latter requires a mordant or substance which combines with the dyestuff to produce its staining. It is obvious that the use of a mordant would introduce innumerable difficulties when dealing with sub-

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**E. J. Wall in "British Journal of Photography," May 24, 1907, Page 386.**
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1. "Cupids Pleading" (4/4 Andante) Intermezzo by Voellter until T: "Her name was Joan of Arc."
2. "Marseillaise French Air pp until W: "Joan alone near cross."
3. "Marsch ohne Titel" by Saint-Saëns until S: "Herodias Fantasia" (Maestoso) by Massenet (to be played only until letter F) until T: "Exterior - soldiers catching cnicKens,"
4. "Private Tommy Atkins March" pp until T: "We want a volunteer."
5. "Voice of the Andante" by Luigini until T: "Into the past.
7. "We want a volunteer."
8. "Continue pp until T: "Memory."
10. "Dramatic Andante by Ascher until T: "Fearing that the French."
11. "At Sunset" (Moderato) by Brewer until T: "Eric Trent in search for Ketty.
12. "Dramatic Tension No. 1" by Ascher pp until T: "Flee the Burgundians.
13. Continue ff with ad. lib. Tympany Roll until T: "One of us must stay.
14. "Continue or repeat to action until S: "Joan near church."
15. "Herodias Fantasia" (Maestoso) by Massenet (to be played only until letter F) until T: "Exterior - soldiers catching chickens.
16. "Good Hurry to action until S: "Joan with Englishman in Cafe."
17. "Sweet Recollections (3/4 Moderato expressivo) by Hofman until S: "Soldier with Englishman with sword."
18. "Crash followed by the same number as cue No. 17 until T: "Go and bid, etc."
19. "Here Marcellin" (4/4 Meleodious Fantasia) Fantasia by Bach until S: "Pade out of Joan with soldiers gone."
20. "Here Spring Flowers" (4/4 Allegretto Appassionato) by Grieg until T: "Bid thy Englishman depart."
23. "Continue to action until T: "Knowing that her parents, etc."
25. "Fanfare blowing."
26. "Fanfares or Trumpets until S: "Joan near king's throne."
27. "Bir our soldiers and deserts her people.
28. "Dramatic Tension by Reissiger until T: "The king at last."
29. "The king without Words" (Allegretto) by Tschalkowsky until S: "Extinction of France."
30. "Dramatic March" by Ascher until T: "The attack on Orleans."
32. "Jesucristo Amigo" (4/4 Andante) by Wagner until T: "The departure for Orleans."
33. "The star." Note: View this number in time not to the adagio movement, A tempo legato until T: "She answers to thy master."
34. "A very long funeral march (not Chopin) until T: "The herald of England."
35. Repeat the same until T: "She is leader of splendid forces."
37. "Select fine Andante Mysterioso until S: "They pull Joan to the fire."
38. Continue ff until T: "The last move in the game."
39. "Dramatic Adagio" by Kretschmer until T: "The night game."
40. Piano or organ improvise to action until T: "The fight."
41. "Expect Good Agistio to play am until S: "After the fight."
42. "After Sunset" (4/4 Meleodious Moderato) by Pryor until T: "The witch has relapsed.
43. Continue to action until T: "The banquet scene."
44. "Sempre Giovannii" (2/4 Allegro) Intermezzo by E. Brooks until S: "Pluck back to banquet scene."
45. "Ave Maria by Gounod (play it as a violin solo) until S: "Extinction of France."
46. "Repeat or continue. Sempre Giovannii" No. 89 until T: "The interior scene near house."
47. "Chiarifreus" (3/4 Meleodious Maestoso) by Wagner until T: "Mob scene."
48. Continue ff with ad. lib. Tympany Rolls until T: "Flash back to banquet scene."
49. Select a good Grandioso Funeral March (not Chopin) until T: "Joan near wood."
50. Silence until T: "Executioner do thy duty."
51. Silence until T: "We want a volunteer."
52. "Silence with Tympany Rolls crescendo and decrescendo with yellow."
53. "Silence until T: "Offering to thy master."
54. "Silence until T: "The answering to thy master."
55. "Silence until T: "Soldier stops blowing the bugle."
56. Repeat March Loraine (same as cue No. 34) Tempo - Allegro until T: "The desecration of the city of France."
57. "Repeat La Reve (same as cue No. 47) until S: "Joan arrives with soldiers."
58. "Continue Lorraine March, begin pp then to tempo of screen until T: "To the gates! To the gates."
59. "Continue ff Allegro Tempo until S: "Young man near table in room."
60. "Short Orchestre Rest Piano or Organ improvise to action T: "At day break."
61. "Credo" (Dramatic and heavy Massesto) from "The St. Cecile Mass" by Gretz until T: "At Rheims the traitorous bishop.
62. Repeat Marseillaise pp-"once followed—by Piano or organ improvise to action until T: "The tightening of the web."
63. Repeat ff until S: "Thou mayest avenge thy capture."
64. "Dramatic Mascheto " by Diamente until T: "The black horsemen."
65. "Andante Mysterioso" by Becker (in March Tempo) until T: "In the tent of the Duke."
66. Repeat ff until S: "Thou mayest avenge thy capture."
67. "Coronation March" (Maestoso) by Meyerbeer until T: "It is our royal pleasure, etc.
68. "Short. Orch. Rest organ or piano improvise to action until T: "Englandman on ways lay apart.
69. Repeat Marseillaise pp-"once followed—by Piano or organ improvise to action until T: "The tightening of the web."
70. "Mysteries" pp until T: "In the tent of the Duke."
71. Repeat ff until S: "You mayest avenge thy capture."
72. "Dramatic Mascheto " by Diamente until T: "The black horsemen."
73. "Andante Mysterioso" by Becker (in March Tempo) until T: "In the tent of the Duke."
74. Silence until S: "Fighting."
75. "Short Agitato until S: " After the fight."
76. Continue pp until T: "The ashes of Love."
77. "Credo" (Dramatic and heavy Massesto) by Paganini until T: "The gratitude of Kings.
78. "Simple Ave Maria" (Melodious Moderate) by Thome until T: "The auction blocks."
79. Continue to action until T: "With England seeking her destination."
80. Select a very fine funeral march (not Chopin) until T: "She is leader of splendid forces."
81. "Berceuse" (4/4 Lento) by Karganoff until T: "The travesty of justice."
82. Select fine Andante Mysterioso until S: "They pull Joan to the fire."
83. Continue ff until T: "The last move in the game."
84. "Dramatic Adagio" by Kretschmer until T: "The night game."
85. Piano or organ improvise to action until T: "The fight."
86. "Expect Good Agistio to play am until S: "After the fight."
87. "After Sunset" (4/4 Meleodious Moderato) by Pryor until T: "The witch has relapsed.
88. Continue to action until T: "The banquet scene."
89. "Sempre Giovannii" (2/4 Allegro) Intermezzo by E. Brooks until S: "Pluck back to banquet scene."
90. "Ave Maria by Gounod (play it as a violin solo) until S: "Extinction of France."
91. The besieged city - the battle of the Towers."
92. Select a good Grandioso Funeral March (not Chopin) until T: "Joan near wood."
93. Silence until T: "Executioner do thy duty."
94. Silence until T: "We want a volunteer."
95. "Silence with Tympany Rolls crescendo and decrescendo with yellow."
96. "Silence until T: "Offering to thy master."
97. "Silence with Tympany Rolls until T: "Soldier stops blowing the bugle."
98. Repeat March Loraine (same as cue No. 34) Tempo - Allegro until T: "The desecration of the city of France."
99. "Repeat La Reve (same as cue No. 47) until S: "Joan arrives with soldiers."
100. Silence until T: "We want a volunteer."
101. Silence until T: "The answering to thy master."
102. Silence until T: "Soldier stops blowing the bugle."
103. "Marseillaise" pp until — End...
**“BRINGING HOME FATHER”**

(Butterfield Universal)

**Theme:** Serenade (3/4 Adagio Moderato) by Hubeck until T: “The love of the young man.

28—Continue to action until T: “The time was a long one.

27—“ The March of the Animals ” (2/4 March) by Angier until S: “The hero is back.”

26— “ Whispering Love” (4/4 Andante) by C. B. Angier until S: “The hero is at home.”

25— “ Dance of the Indians ” (3/4 Andante) by Angier until S: “The hero is recognized.”

24— “ Waltz in A Major ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

23— “ Touch of the Past” (4/4 Vivace) by Angier until S: “The hero is with the girl again.”

22— “ The Old Man and the Sea ” (3/4 Vivace) by Angier until S: “The hero is at sea.”

21—“ The Last Goodbye ” (4/4 Vivace) by Angier until S: “The hero is with the girl again.”

20— “ The Love of the Hero ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

19— “ The Return of the Hero ” (3/4 Vivace) by Angier until S: “The hero is at home.”

18— “ The Story of the Hero ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

17— “ The Life of the Hero ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

16— “ The Death of the Hero ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

15— “ The Burial of the Hero ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

14— “ The Memory of the Hero ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

13— “ The Dream of the Hero ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

12— “ The Vision of the Hero ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

11— “ The Reality of the Hero ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

10— “ The Reality of the Hero ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

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4— “ The Reality of the Hero ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

3— “ The Reality of the Hero ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

2— “ The Reality of the Hero ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

1— “ The Reality of the Hero ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

**THE FIELD OF HONOR**

(Butterfly Universal)

**Theme:** Serenade (3/4 Melodious Moderato) by Hubeck until T: “You know what it means.

28—Continue to action until T: “The battle is won.

27—“ The March of the Animals ” (2/4 March) by Angier until S: “The hero is back.”

26— “ Whispering Love” (4/4 Andante) by C. B. Angier until S: “The hero is at home.”


24— “ Waltz in A Major ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

23— “ Touch of the Past” (4/4 Vivace) by Angier until S: “The hero is with the girl again.”

22— “ The Old Man and the Sea ” (3/4 Vivace) by Angier until S: “The hero is at sea.”

21—“ The Last Goodbye ” (4/4 Vivace) by Angier until S: “The hero is with the girl again.”

20— “ The Love of the Hero ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

19— “ The Return of the Hero ” (3/4 Vivace) by Angier until S: “The hero is at home.”

18— “ The Story of the Hero ” (3/4 Vivace) by Angier until S: “The hero is with the girl.”

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SEEGBURGS EVERYWHERE

Exhibitors have found that SEEBURG organs and orchestras are best for picture theatres. A list of SEEBURG owners is a blue-book of the industry’s livest exhibitors. From New York City to Talladega, Alabama, you find SEEBURG equipped theatres.

NO OTHER MANUFACTURER CAN APPROACH THIS LIST OF INSTALLATIONS:

PITTSBURGH and vicinity
- Arcade Theatre
- Arsenal Theatre
- American Theatre
- Academy Theatre
- Penn Theatre
- Strand Theatre
- Victoria Theatre
- Grand Opera House
AND 140 OTHERS

NEW YORK CITY
- New Madison Theatre
- Windsor Theatre
- Miner’s 8th Ave. Theatre
- Manhattan Theatre
- Art Theatre
- Loew’s Royal Theatre
- Park View Theatre
AND 30 OTHERS

CHICAGO and vicinity
- Hippodrome Theatre
- Casino Theatre
- Marlowe Theatre
- Palace Theatre
- Rosewood Theatre
- Langley Theatre
- Stadium Theatre
AND 90 OTHERS

ATLANTA and vicinity
- Grand Theatre
- Georgian Theatre
- Regent Theatre
- Alamo Theatre
- Selecta Theatre
- Bellewood Theatre
- Bishop Theatre
AND 52 OTHERS

Exhibitors in small towns like SEEBURGS equally well. You will find them in Copperhill, Tenn., Wapakoneta, Ohio, and Turtle Creek, Pa.

WHEREVER YOU FIND A SEEBUG YOU FIND A SATISFIED EXHIBITOR

Fred J. Herrington selected a SEEBUG after investigating the entire market

J. P. SEEBURG COMPANY, Manufacturers
1004 REPUBLIC BLDG., CHICAGO

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PHILADELPHIA
223 Walnut St.
ST. LOUIS
602 Princess Theatre Bldg.

NEW YORK
729 Seventh Ave.

PITTSBURGH
Seltzer Bldg.

ATLANTA
65 N. Pryor St.

FARGO, N. D.
Stone Bldg.

SAN FRANCISCO
BEAUMONT, TEXAS
52 Turk St.
702 Pearl St.

A magazine’s success is measured by its advertising. Look at the “News!”
Old Mill Theatre, Dallas, Brought Up to Minute

Of all the theatres reported in these columns, none is deserving of more favorable notice than the newly rebuilt Old Mill theatre at Dallas, Texas, operated by H. A. Hulsey.

The first novelty that catches the attention is the installation of two enormous "Typhoon" fans as a part of the decorative scheme of the front. It is some jump of the imagination from an old Dutch windmill to these modern air-pusher, but a glance at the twin-tower design of the front actually suggests the "Old Mill."

Stepping into the lobby, every detail from the artistic cards announcing the programs, in place of the gaudy lithograph, to the solid plate glass ticket booth, smart in appearance as a Tiffany display case, is just what one would expect. A few palms and tastily chosen flowers add to a suggestion of luxury and refinement, which continues as one enters the theatre proper.

Once inside, rich draperies and the higher priced loges, with their bentwood individual chairs, flank two solid rows of elegantly upholstered seats, which look and are what they should be, first of all, cool and comfortable. Following the custom of all the newer theatres, wide and spacious aisles at the side and center, not cutting the seats into small sections, but leaving twelve to a row with ample space between rows, lead straight from the center entrance to the orchestra pit.

A feature noted in passing is two large sliding screens, inconspicuous against the rear wall at night, moved forward to give a darkened entrance during the matinee.

Ceiling fans so close together that not a single seat but feels the breeze make the seats under the balcony even more desirable than those nearer the stage. An elaborate panced decoration forms the under-balcony ceiling.

In the balcony itself, which is reached by wide stairways on either side of the auditorium, in every way as elegant an equipment is provided, and again a battery of ceiling fans keeps every bit of the air moving, so that it would not be an exaggerated claim that on the most crowded occasion the Old Mill patron would be a hundred per cent. cooler and more comfortable than he could possibly be at home.

The stage set is appropriate, ferns, rare orchids and palmettos tastefully arranged as a natural appearing garden, suggesting an effect that will not grow tiresome in its pleasing good taste.

The lighting is a point worth noting. Set-in ceiling lights mark the exits. Brassolite fixtures from the ceiling, evenly distributed, give either semi-direct or indirect lighting over the main auditorium and under the main balcony.

Loges on either side over the main aisles utilize every foot of available space in this most cleverly designed theatre.

The operating equipment is the last word of perfection, including Simplex projectors. Eighteen-inch "ports" both for ma-
Under the Balcony, a Cozy Place; Dignified Lobby; Old Mill Theatre, Dallas

machines and the equally necessary viewing of the picture on the screen have automatic steel doors. The booth is located under the main balcony, a very advantageous position.

As previously stated, Typhoon fans of ample capacity force the air into the top of the house and out the many exits. In this way no corner offers a dead-air spot.

The electric sign deserves a write-up in itself. A diving Venus is shown, plunging into the old millrace, with the old mill wheel, and its trickling water. The splash of the diving beauty as she strikes the water centers the attention on the illuminated letters below announcing the featured attraction.

Thirty-five cents for boxes, twenty-five cents for lower floor seats, and ten and fifteen cents in the balcony, are prices Mr. Halsey has no difficulty in getting when he takes such care of his patronage. Incidentally five cents is the price for all children under twelve, so that there is no need to leave the children at home.

H. B. Coles Makes New Connections

H. B. COLES, who for some years has been intimately connected with the equipment end of motion pictures, is now engaged in the film end of the industry. He is connected with Edmund Ratisbowne, Room 401, 220 West 42nd street. Coles states that he and Mr. Ratisbowne are planning to handle some unique features, but desires at the present time to make no definite statement as to his plans.

Harrisburg, Pa.'s Greater Victoria Seats 2200

ONE of the many mammoth theatres which have been built in eastern Pennsylvania to meet the increasing demand for the best in picture theatre construction and equipment is the Greater Victoria theatre, at Harrisburg, one of the most beautiful houses in the eastern Pennsylvania section. A fifty-foot lobby, most elaborately decorated, with Menger and Ring specially designed display frames, leads into a spacious foyer and well arranged auditorium. Simplex machines furnish the projection heading the last word in operating equipment. A great pipe organ is under the direction of James George.

The seats are of the most approved, comfortable style; with plenty of space between, and considerable care has been exercised in regard to heating and ventilating. Rest rooms, smoking rooms, lavatories and other conveniences have been installed; in short, this Greater Victoria, with a seating capacity of 2,200 leaves nothing to be desired, from the viewpoint of exhibitor and fan alike.
OPERA CHAIRS Steel—Cast Iron

Exceptional in Quality—Comfortable with a wide picture use of fine Service Design. Send blue print or sketch for Free Sleeping Plan. If you are desirous of restoring, we can help you dispose of old chairs. Write for Catalog G. We manufacture Special Out-of-Door Seating.

STEEL FURNITURE CO. 1475 Buchanan Ave, S. W. Grand Rapids, Mich.

"Newman" Brass Frames and Rails

Read what C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality: "I have purchased quite a number of Brass Frames and Rails together with brass Tie Rod Staff and Three-Tree Brass Poster Frames of your Company. All of these goods reached us in perfect condition and the quality was excellent. I have told several other managers in the city of your goods and in several cases have now sent you—all of which goes to show that your best advertiser is a satisfied customer."

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.

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Send for Catalogue of over 1,000 samples and samples free. Write us giving details of your doll nights, and we will send you a remedy.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

Feely Theatre "De Luxe" Eastern Pa. House

In the Feely theatre, Hazleton, Pa., has one of the best appointed houses in the eastern section of that state. This theatre has only been in operation a few months, adopting from the start a combination policy of pictures and vaudeville, with, however, a special effort to make the picture part of the program equal to a house showing pictures only in a vaudeville house. Booked through the U. B. O., New York, Artcraft, Selznick, Triangle, World, Vitagraph and Pathé pictures have been added. Comedy or news pictures, as well as the feature and five vaudeville acts, are always provided.

The managerial support of the entertainment is furnished by an orchestra of five pieces, special stress being given to the quality of this part of the entertainment also.

The Feely theatre seats 1,330 persons, with comfortable standing room for three hundred more. Steel and concrete construction makes this a thoroughly fire-proof building and exits and entrances are conveniently arranged and ample for the handling of the large audiences which nightly patronize the liberal entertainment offered.

From the first entrance into the lobby, which is decorated in green, gold and ivory, with Menger and Ring frames and cases of latest special design, to the projection room, equipment is of the highest order.

Old Rose velours hangings, portiers and box decorations soften the entranceways and windows in a most artistic and harmonious decorative scheme which shows good taste and careful planning throughout.

All of the men's smoking room, ladies' rest parlors, cloak rooms and a special promenade, are among the indications of completeness with which this theatre has been furnished and equipped.

An elaborate heating and ventilating system insures the comfort of patrons in Winter or Summer.

In the projection room two Simplex projectors, with motor-driven rewinders supplement the usual theatre spotlight and other equipment. Large vents make this room up-to-date.

Not satisfied with furnishing such a well appointed theatre to the people of Hazleton, however, Mr. A. J. Feely, the owner of the building, has provided stores and offices and a dance pavilion of 5,000 feet of floor space.

Manager M. H. Goodman has had many years of theatrical experience in New York City, Buffalo, and the Southern states of Mississippi, Missouri, and Texas. He takes great pains to see that his equipment is maintained in perfect order, and the house service such as would be considered first class in a city many times the size of Hazleton.

4 PAGE GRAVURE PROGRAM

that will individualize your theatre, size 9x12.5 in. Front page contains a beautiful head of a lending picture, (these pictures) which cover several pages, leaving a small space for the name of the theatre. Your printer will certainly carry this picture home. You won't sweep any of these programs out of your door. 32 BIG NAMES NOW READY. Your local merchant will gladly buy any stock you send him. All you need is a picture, and he will carry it. Write for specimen. Please state your requirements.

A flat low price irrespective of quantity it used will be quoted to you. Large hand colored pictures.

12"x18" size, $6.50 per 100. Made by a process that has the appearance of a real photograph. MECHANICAL PHOTOGRAPH, NEW YORK, N. Y., 10, 12, 24, 48 and 100, 500 different names, (size each.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.

Send for Catalogue of over 1,000 samples and samples free. Write us giving details of your doll nights, and we will send you a remedy.

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CINEMA YEARLY DIRECTORY

Complete guide to the cinema industry and commerce both in Italy and abroad. 1928 edition. 25,000 addresses.

LA CINE GAZZETTA

the most important weekly publication of the Italian cinema industry.

Published monthly in the most important illustrated edition.

Subscription abroad: 16 ft. yearly.

Vol. 15. No. 2}
INDIANA
A new theatre was opened June 9 at Indianapolis, hereafter to be known as the Lenwood, located at 131 South Illinois Street. The house is under new management and entirely different policy, and will cater especially to ladies and children. A large audience fan has been installed, so patron can retire to the house will be at all times properly ventilated. The house is being decorated with beautiful vines and a soft green lighting system, giving the interior a cooling effect. The opening program was a melodrama of the South, entitled "The Princess of Patchen." The Raito Trio entertained during the afternoon and evening with the latest popular songs. An entire change of program will be given daily.

A positive assurance that a new theatre will be erected at the corner of Eighth street and Wabash avenue. The building will cost $55,000, more than two-thirds of the amount the new picture and vaudeville house is to cost.

The second story portion of the H. F. Kidder part of the Irwin Opera House at Goshen, is being demolished, and negotiations now being conducted by John Stabinecker of Coldwater, Michigan, for the purchase of the Kidder property are consummated, a theatre will be built on the site. Mr. Stabinecker was here a few days ago and went over the proposition in detail, returning to Coldwater by motor and saying he would make a decision very soon.

If I decide to return to Goshen and build a theatre it will be a fire-proof structure," Mr. Stabinecker stated, and will be given over to motion pictures. My idea would be to set the chairs on a concrete floor and cut several doors along the alley wall. Until I go over the situation more carefully I cannot say positively whether I shall return to Goshen.

Mr. Stabinecker had once had the Irwin Opera House here and was unusually successful. Since leaving Goshen he has been on a motor trip to California and into Old Mexico.

KENTUCKY
The management of the Princess theatre of Henderson, has just announced that it will be opened on Sundays. Though this house has been closed for several weeks the requests have been so large that it was decided to open it on Sunday. An excellent program has been arranged for next Sunday's show, consisting of a fine reel feature, "Pate's Weekly News" picture and a good comedy picture.

NEW YORK
The Grand theatre of Olean, operated by the Olean Amusement Co., intends to make alterations with a new elaborate front, with offices above the entrance. The policy will remain the same under the management of "IS. W. Denzinger, with vaudeville and pictures.

The new Holman theatre, opened at Montreal recently with capacity of 1,000, charging 10c. and 20c.; Paramount pictures.

Write for Co-operative Service Plan N
UNITED THEATRE EQUIPMENT CORP.
1604 Broadway, New York

Adjustable Opera Chair
Can be changed from adult's chair to child's chair by pressing catch and raising. Write for booklet.

THE BISCOPE
The English Trade Journal of the Moving Picture Industry
Annual Subscription (post free)
1 year, £1.00 (Dollars $3.50)

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Distribute
Rotogravure Programs
of the Favorite Stars

It gets them all. Most attractive portrait on the market all ready for framing. Once distributed to patrons, they will clamor for more. A program that will be taken home and not thrown away.

Size
4 x 8

A Sure Business Getter

120 subjects— heavy stock. Blank space on back for you to print entire week's program; also other merchants' advertising.

ONLY-$1.50 Per 1,000-ONLY

Special offers to jobbers and supply houses. Write for details—Samples on request.

WATER COLOR CO., INC.
450 Fourth Ave., NEW YORK

LOBBY DISPLAY FRAME SPECIALISTS
MENGER & RING, Inc.
NEW YORK—ATLANTA, GA.

THEATRE AND EXCHANGE MAILING LIST SERVICE
We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO.
80 FIFTH AVENUE, NEW YORK
425 ASHLAND BLOCK, CHICAGO

How can an advertiser continue advertising? By giving YOU value.

THE BISCOPE
The English Trade Journal of the Moving Picture Industry
Annual Subscription (post free)
1 year, £1.00 (Dollars $3.50)

Addressing Multigraphing Printing Typewriter
Me and my gang

Can put that theatre of yours on its feet, and keep it there all during the hot summer months.

Every Kid that has ever made my acquaintance is in my gang, and they're all some scrappers, too. When they want anything they get it, believe me.

Say, I'm mighty anxious to get the kids in your neighborhood organized. All I'm waitin' for is a word from you. Once let me get them whooping things up for your theatre, and you won't quit chucklin' to yourself all summer. Why, one word from me and my gang in your neighborhood will have folks thinkin' that your theatre is the only one this side of the Rialto.

Go up to your nearest exchange or drop a line to

CAHILL-IGOE COMPANY, 117 W. Harrison St., Chicago, Ill.

And I'll hop right in amongst the kids around your theatre, and start things hummin'. And I'll bring with me. Free of Charge, a display for your lobby and some slides for your screen.

THE movie theatre owner is responsible for his own success. He must provide two things to insure continuous patronage — good films and an attractive interior.

At reasonable cost, you can add to the decorative treatment of your theatre interior by installing

"Classik" Steel Ceilings

The Berger Manufacturing Company, Canton, Ohio

Branches: Boston, New York, Philadelphia, Chicago, St. Louis, Minneapolis, San Francisco, Los Angeles.

Write for Full Particulars and "Classik" Book D. M. N.
The Supremacy of the
American FOTOPLAYER
Is Acknowledged by Successful Exhibitors

The supremacy of the AMERICAN FOTOPLAYER as THE musical instrument for the highest success in motion pictures is recognized by successful exhibitors in all parts of the country.

This remarkable instrument has marked the most important event in the world of music today, and is destined to revolutionize music for the pictures, both economically and artistically.

Exhibitors appreciate the importance of installing a musical instrument of the highest tonal qualities with the least expense of operation.

The FOTOPLAYER is a real instrument with that touch of velvet, the beautiful singing tone that penetrates the depths of your soul; the utmost tonal beauty is awakened by the musician, by hand or by roll, producing the touch, the thought, and feeling of the composer.

Don’t Delay Write at Once
Increase Your Patronage

FOTOPLAYER

Turner & Dohnken, San Francisco:
“You are competent in every way to build the best orchestral organs obtainable.”

Phoenix Amusement Co., Phoenix, Ariz.:
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“We consider it the best instrument of its kind manufactured and we are satisfied that it is the most durable made.”

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“I shall take pleasure in having you refer any theatre owners to me, as I will always be glad to say a good word about my two FOTOPLAYERS.”

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“The FOTOPLAYER is superior in construction and tone quality to any instrument I have ever heard; I have two.”

American Photo Player Co., 62 West 45th Street, New York.
Without obligation, give me full information about the FOTOPLAYER.

Name..........................................................
Theatre....................................................
Town........................................................
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When you visit our magnificent laboratory-studio you will realize that perfect developing and printing, and proper photoplay production, require equipment, knowledge and expert attention which cannot be obtained through any company or individual equipped, experienced or organized on a lesser scale.

We are prepared to make moving pictures to your order, develop your negatives, make positive prints, etc., at fair prices which insure screen quality, punctual deliveries and helpful service.

We have been in the business for seven years—our ability and reliability safeguards our customers and guarantees security and satisfaction.

A trial order will convince you—no order too large or too small for us to handle.

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FILM MFG. CO. CHICAGO, ILL.

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PHOTOPLAWS PRESENT
MYRTLE GONZALEZ
"THE GREATER LAW"
WITH GRETCHEN LEDERER
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ADRAMATIC STORY OF THE
GREAT NORTH Directed by
LYNN REYNOLDS
Fatty is at his best—better than his best. There's not a quiet minute from the moment his beaming countenance first flashes before you until you get it—sad but true "The End."

Have you already booked

"THE ROUGH HOUSE"

If not, you have the biggest chance of your lifetime to send out of your theater the most pleased, delighted and boosting audience that ever crossed your threshold.

THIRD PARAMOUNT ARBUCKLE COMEDY
A Vast, Fast and Exciting Comedy
Presented by Jos. M. Schenck
Sold on the principle of absolute and unqualified open bookings
Available to any and every motion picture Exhibitor in the country

Released
June 25th

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
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Controlled by Famous Players-Lasky Corporation

We have secured good advertisers to talk to YOU. Listen to them!
Paramount Productions
Are Created

They are born in the warmth of sunlight that bathes the greatest studios in America.

The joy of enthusiasm is indelibly recorded on every foot of film.

Their very name — Paramount — reflects their quality.

Hundreds participate in the making. Thirty-two separate and distinct departments contribute — unitedly — to their perfection.

Executives and their staffs; authors and their scenario writers; stars and their supporting casts; directors and their hundreds of unscreened assistants, synchronize their effort in making Paramount Pictures the public's most popular choice of the world's amusements.

Five years of consistently successful picture-making stand back of every Paramount Picture.
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Commencing August 5th, 1917

Paramount Pictures will be distributed under the proved and tested plan of “Star Series” selective booking.

Paramount’s great exchange system with offices in more than a score of the country’s leading cities, is tuned-up to meet the demands of the progressive exhibitor.

The choice of selection of productions based on the known popularity of the Paramount stars offers opportunities of theatre profits heretofore undreamed of.

Some of the stars who appear in Paramount Pictures are:
- Mme. Petrova
- Jack Pickford
- Vivian Martin
- Fannie Ward
- Louise Huff
- Wallace Reid
- Ann Pennington
- George Beban
- Sessue Hayakawa
- Billie Burke
- Pauline Frederick
- Julian Eltinge
- and Marguerite Clark.

The time to make arrangements for the “Star Series” booking is NOW. Write, wire or call on the nearest Paramount exchange for information.
Want to Laugh?
Don't let anybody talk you into commuting—there's no reason why you should suffer too. If you want trouble, try the trenches.

Released June 18th
Ask to see it—at all Paramount exchanges

Klever Pictures, Inc.
220 West 42nd St., New York City
Advertised in Canada by Keiser Films, Limited, 37 Yonge St., Toronto, Canada.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
AN OPEN LETTER TO EXHIBITORS

I will greatly appreciate your views with reference to the policy of release and contract for Feature pictures beginning Sunday, September 2nd.

To recite a little history of the motion picture business I believe is always a good thing, for the whole industrial world is built on precedent.

When I legally, financially and personally fought the motion picture Monopoly or Trust a few years ago, I did so believing that it was for the best interest of the exhibitor. You will remember with me that the Motion Picture Patents Combine had for its policy the strangulation of competition and to continue producing inferior one and two-reel pictures, instead of progressing with the times, and permitting great brains to be drafted into the industry and great pictures to be made.

I fought in the United States Courts and won.

The motion picture is a free industry today and competition exists. Greater productions are staged that are drawing additional money to the box office.

When I engaged actively in opposing the proposed ten per cent War tax on admissions to the motion picture theatres, I felt that it was the proper move in the best interests of the exhibitor. I wish to thank the various Exhibitors Leagues of the United States for their telegrams and letters of thanks for my efforts.

Now we are on the threshold of a new era. Still further progress must be made in the motion picture field.

We, in New York, cannot judge what is best for your theatre and your box office. We want to get a consensus of expression. We know that whatever may be our new policy it cannot satisfy every exhibitor. Nor will we receive a unanimous opinion. However, we aim to fix a policy that will satisfy the great majority.

In inviting your views, I have in mind foremost the question of what policy of release and contract will be most acceptable to you. What policy will permit you to make the greatest profit during the next year, and give a fair return to the Fox Film Corporation as producers?

Are you in favor of a booking system by stars? Or, do you prefer a program policy?

Fox Film Corporation will release a number of Special De Luxe pictures, from seven to ten reels, after September 2nd. It is our belief that these Special pictures are of exceptional merit and box office drawing power, and will prove exceedingly profitable to exhibitors who book them. Under what policy should these special pictures be released?

What policy of release and contract best fits your theatre and circumstances relative to two-reel comedy pictures?

Fox Film Corporation is built on a solid financial foundation, and we know that on the success of the exhibitor depends our success.

I would be pleased to have your letter reach me before July 1st, so that when our policy is announced (to take effect September 2nd), we will be absolutely certain that we are dealing fairly and squarely and in the best interests of the trade. Our new policy will be announced July 15th.

Please think this matter over now, then sit down, dictate your comment, place it in an envelope, and address it to me marked Personal. I thank you in advance for the courtesy of your expression.

WILLIAM FOX, President,
FOX FILM CORPORATION,
130 West 46th Street, New York.
"STRAIGHT TO THE HEART OF THE AMERICAN PEOPLE"

DOUGLAS FAIRBANKS in his latest sure-fire hit
"WILD AND WOOLLY"
By Anita Loos Directed by John Emerson
RELEASED JUNE 24th BY
ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

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MARY PICKFORD

In the great American patriotic photoplay released for Independence week

"THE LITTLE AMERICAN"

by CECIL B. DE MILLE and JEANIE MACPHERSON

Produced By

CECIL B. DeMILLE

Released by July 2, 1917

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE.

NEW YORK CITY

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Arthur Saxon, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director General
EVERY VITAGRAPH A "SPECIAL"
IN DRAWING POWER AND QUALITY

"I want to say to you that the Greater Vitagraph pictures which I have been using are giving wonderful satisfaction. My patrons are well pleased, and I unhesitatingly assert that the regular Vitagraph releases equal and in many instances exceed the so-called Super Features which I have seen."

M. C. CRUTCHFIELD, Mgr.
Colonial Theatre, Grinnell, Iowa

GREATER VITAGRAPH

J. STUART BLACKTON and ALBERT E. SMITH Present
ANTONIO MORENO and BELLE BRUCE

IN
"A SON of the HILLS"
A Five Part Blue Ribbon Feature, from the widely read novel of the same title by Harriet T. Comstock
A Love Idyl of the Great Outdoors and Two of Nature's Children—An Ideal Summer Offering

The highest ideal in the world is to deserve and live up to the endorsement of our friends—these Current Blue Ribbon Features have been inspired by this ideal.

EARLE WILLIAMS with DOROTHY KELLY in
"The Mockstrum"

ALICE JOYCE and HARRY MOREY in
"The Question"

MARY ANDERSON and ANTONIO MORENO in
"The Magnificent Meddler"

EARLE WILLIAMS in
"The Soul Mender"

ANTIA STEWART in
"Clover's Rebellion"

PEGGY HYLAND and MARYMACDERMOTT in
"The Sixteenth Wife"

EDITH STOREY and ANTONIO MORENO in
"The Captain of the Grey Horse Troop"

ALICE JOYCE and HARRY MOREY in
"Her Secret"

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
A MIGHTY POWER FOR PATRIOTISM AND PROFITS!

Thomas Dixon's Master Spectacle

The FALL OF A NATION

In Seven Tremendous Parts

MUSIC by VICTOR HERBERT

From the Firing Line

"The Fall of a Nation," which we ran yesterday, proved a big success in spite of the worst weather of the year. It certainly is a great production, and it is interesting and full of thrills.

"Exhibitors who have not booked it ought to do so at once as it is the picture of the hour and a big money maker. As we are requested for a return date, can you re-book us this production?"

CONRAD BATES, Mgr.
New Grand Theatre
Jasper, Ind.

GREATER VITAGRAPH

A magazine's success is measured by its advertising. Look at the "News!"
Apply the “Egg Test” to Goldwyn

ANY housekeeper has a hard time detecting doubtful eggs merely by looking at them. But when she holds them up against candle or gas-light, she knows in an instant whether they are good or bad.

Goldwyn’s application of this method to the film business is that exhibitors can see our pictures in advance of booking.

We invite you to test the power of the Goldwyn productions under an honest system of open bookings.

We have spent a fortune and taken ten months’ time in which to produce a powerful and artistic new type of motion picture and we are ready to sell them honestly.

Again we say to exhibitors: You will not have to book a series of pictures of any one Goldwyn star to obtain the one particular picture of that star you desire for your audiences.
Goldwyn Does Not "Hire" Its Brains

GOLDWYN PICTURES are the product of a group of great specialists giving everything at their command to the exhibitors of America. In charge of the many departments of Goldwyn you find the actual owners of this organization.

The producers of Goldwyn Pictures have not merely engaged themselves to Goldwyn. They, as owners, are doing the things they want to do as great artists to win new honors for themselves, and for their own and your profit.

Men and women who work for themselves are always the ones who win the most distinctive successes.

The hearts and brains of these talented, successful men and women have been given without reserve to Goldwyn Pictures. Their tremendous achievements will be instantly apparent to audiences throughout the world.

Goldwyn Pictures Corporation
16 East 42nd Street, New York City
Telephone: Vanderbilt 11
ETHEL CLAYTON
in
"The Stolen Paradise"

Cast including EDWARD LANGFORD
Directed by HARLEY KNOLES Story by FRANCES MARION

Miss Clayton scores 100%.
"The Stolen Paradise" will rank as one of our biggest money getters for the exhibitor. William A. Brady.
\textbf{SUSAN GRANDAISE.}

\textbf{"A Naked Soul"}

Directed by LOUIS MERCANTON

"An artistic triumph for director and cast. Susan Grandaise is one of the most sympathetic actresses ever seen in the films." — \textit{Morning Telegraph.}

"'A Naked Soul' is a better picture than three-fourths of the State Right releases." — \textit{Variety.}

"'A Naked Soul' sounds a clarion note in vividly acted, quality entertainment. Those who see the afternoon performance will see to it that the evening performance witnesses a capacity house." — \textit{Motography.}

"To the few who still remember Modjeska and Adelaide Neilson, the statement that in Susan Grandaise are united the artistic perception of the one and the physical and mental qualities of the other is to best convey the merits of this brilliant young actress." — \textit{Moving Picture World.}

"The exhibitor who books 'A Naked Soul' may rest assured that he will obtain full value and something over for his investment." — \textit{Exhibitor's Trade Review.}

\textbf{MOTION PICTURE NEWS}

\textbf{BRADY INTERNATIONAL SERVICE}

\textbf{WORLD - PICTURES}

\textbf{present}

\textbf{WILLIAM A. BRADY}

\textbf{Director-General:}

\textbf{BRADY-INTERNATIONAL SERVICE}

\textbf{WORLD - PICTURES}

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
An Army of Triangle Players

There's an army of Triangle Players. Every man and woman—and child in it is recruited because of definite, pronounced ability. To suit the wide range of characters required, there is not one, but the pick of a hundred for each. All types are represented—big manly heroes, beautiful dainty heroines, old men and women, dancers, comedians, villains.

That is why Triangle plays are so true to life. That's why they hold and thrill an audience. The players fit their parts and the parts fit the players. There is always the man or the woman who can actually become the character assumed, and live it for the time. It takes earnest study, conscientious effort and a keen knowledge of human nature to pick players for Triangle Plays.

TRIANGLE
PLAYS

TRADE MARK The Foremost Productions in Motion Pictures

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

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Are you Insured?
Here’s the Policy.

Let us write your’s to-day!
A price for all ages.
George Loane Tucker
WHO PRODUCED “The Manxman”

announces
THE FIRST PRIVATE PRESENTATION of
His Most Important Production
(The title is withheld until the presentation)

At the Rialto Theatre
THURSDAY MORNING JUNE 21st at 10 A. M.

PRESENTATION ARRANGED BY
S. L. Rothapfel

The story is based on a problem that every man and woman has faced at least once; a problem over which every man and woman has thought and thought deeply.

IT IS NOT A SEX PROBLEM

THE PRODUCTION, DIRECTION AND SCENARIO by

George Loane Tucker
Candler Building, 220 West 42nd St.
"RAILROAD RAIDERS" PROCLAIMED A BIG BOX OFFICE ASSET

EXHIBITORS everywhere are loud in their praise of the newest Helen Holmes chapter-play, "The Railroad Raiders." It is generally conceded that it is the last word in essay of thrillers.

Exhibitors Unite in Praise.

From all over the country comes report of its tremendous drawing power. "Seventeen hundred seats - the full capacity of the Palace Theatre - and we held them out - that's what 'The Railroad Raiders' is doing for us," writes O. L. Meister, manager of the Whitehouse Theatre, Milwaukuee, Wis. "I showed the first chapter of 'The Railroad Raiders' and did an excellent business on it - one of the best Mondays I have had in a long time. The picture starts out fine, and no doubt will hold up well to the end, as Helen Holmes never fails down," says R. W. Day, manager of the Palace Theatre, Trinidad, Col. "'The Railroad Raiders' is going big and is certainly a knockout. I packed them in at the matinee and had my house crammed full at starting time in the evening," writes George Lamon, manager of the Varsity Theatre at Campaign, Ill. "I think 'The Railroad Raiders' is going up to expectations from the box-office angle as well as every other angle. The story is great and the photography far above the average," reports C. W. Brill, manager of the North Theatre, Akron, Ohio. "'The Railroad Raiders' is Helen Holmes best production to date. The business she draws in this city is wonderful," declares Ollie A. Sylven, manager Piedmont Amusement Co., Winston-Salem, N. C. 

"THE UPPER CRUST" IS THIRD OFFERING OF GAIL KANE SERIES

GAIL KANE, graceful and accomplished actress, is the featured star in the Mutual Picture released the week of June 25th, "The Upper Crust" is its title. It is in five acts. Rollin Sturgeon directed it. It was produced at the American studios in Santa Barbara, California.

Adapted From Novel.

"The Upper Crust" is an adaptation of Charles Sherman's novel. "The Upper Crust" is set in the role of Molly O'Tuole, a bewitching personality who meets with reverses and seeks employment in the city. She obtains a situation as caretaker of a wealthy home, the mistress of which has gone to Honolulu for a long sojourn. Molly becomes so infatuated with the surroundings of wealth that she feels certain she can never be satisfied to resume her normal station in life. She is mistaken for the mistress of the splendid mansion and just to see how it feels to be wealthy, honore and respected, she allows the mistake impression to last and poses as the real mistress of the house. In due time she sees an opportunity to perpetuate her position by marrying a wealthy neighbor, though her heart tells her that she does not love him. In the meanwhile the son of the real mistress, disguised as a chauffeur, seeks employment from Molly, and the latter, never suspecting his real identity, condescends to put him to work. As the weeks pass Molly finds her "ideal man" in the chauffeur, but cannot believe happiness lies there for her, since he is but an humble mechanic. The battle between love and riches goes on, and then one day Molly chooses love and happiness instead of wealth, only to discover that she has after all chosen clothes as well, for the chauffeur reveals himself in his true identity.

Released the Week of June 25th.

The week of June 25th is set as the release date for "The Upper Crust." Exhibitors can make reservations now at any Mutual Exchange for both this feature and the two other Kane releases — "Whose Wife?" and "The Serpent's Tooth," both of which are now playing to capacity business everywhere.
AMERICAN FILM COMPANY, Inc.

Presents

GAIL KANE

IN

"THE UPPER CRUST"

OR

"THE INDESCREPTIONS OF MOLLY"


“Miss Kane justifies her reputation for versatility in this play which makes demands on her for emotional acting of a high order and finds her splendidly equipped for the task,” says The American Drama in reviewing “Whose Wife?” a recent Gail Kane-American Picture.

Beautiful—graceful—an accomplished actress of unquestioned ability, Miss Kane is the idol of picture-goers the world over. Her drawing power is steadily increasing. Theatres presenting Gail Kane productions are assured capacity business. Get your share of these successes. Go to your nearest Mutual Exchange TODAY and arrange to play all the Mutual Pictures in which Gail Kane is starred.

Now Playing—“Whose Wife?” “The Serpent’s Tooth” and “The Upper Crust.”

Coming—“The Woman In Black,” “The Unafraid.”

Produced by AMERICAN FILM COMPANY, INC.

Distributed by MUTUAL FILM CORPORATION

Samuel S. Hulchinson, Pres.

John R. Feagler, Pres.

Jimmie Dale
Alias "The Grey Seal"


Featuring
E. K. Lincoln
Doris Mitchell
Edna Hunter
Paul Panzer

Produced by Monmouth Film Corporation
Harry McRae Webster, President
Jules Burnstein, Gen'l Manager
Directed by Harry McRae Webster

Booking NOW At All Mutual Exchanges

Many a packed house is directly traceable to an advertisement in the "News."
By Special Arrangement with

“Life”

America’s Leading Magazine of Wit and Satire

there will appear in the great

Gaumont Magazine in Film

“Reel Life”

Animated drawings of humorous “Life” illustrations that have made all America laugh. They are a thousand times funnier in film. See “A Saving Grace” and “Hands Up!” in “Reel Life” No. 62. This new section is better than a comedy. Ask your Mutual Branch Manager to furnish you “Reel Life” every week.
We claim

That Cub Comedies will put your patrons in a happy frame of mind and cause them to remark to one another as they leave your theatre: "Fine, wasn't it?"

Which is what we believe every exhibitor wants to hear his patrons say.

If you are looking for such subjects and if you are not already running Cub Comedies begin with

Jerry's Hopeless Tangle

featuring

George Ovey

Released June 28th

This is a one reel subject in which Jerry gets things mixed. But after a great deal of trouble gets everything satisfactorily adjusted.

*Book through any Exchange of the Mutual Film Corporation*

DAVID HORSLEY PRODUCTIONS
MOTOY COMEDIES

Are the Hit of the Year

EXCHANGES
Educational Films Corporation of America.
• Greater New York, New York State and Northern Jersey.
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Northern Ohio.
Standard Film Service Co., 10th floor, Peter Smith Bldg., Detroit, Mich. For Michigan.
William T. Binford, Denver, Colo.
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M. R. Dick, 814 Produce Exchange Bldg., Minneapolis, Minn.
Minnesota, North and South Dakota, Northern Wisconsin.
Upper Peninsula.
Western Pennsylvania and West Virginia.
Lea Bel Co., 64 Randolph Street, Chicago.
Illinois, Indiana and Southern Wisconsin.

Scene from "Dinkling of The Circus"

PETER PAN FILM CORPORATION
729 SEVENTH AVENUE
NEW YORK CITY
HELLO
A NEW STAR
AND IT MUST BE A
SELZNICK STAR
OR IT WOULDN'T BE
SO BRIGHT

CONSTANCE
TALMADGE
(The Mountain Girl in Griffith's "Intolerance")
in "THE LESSON" FROM A STORY BY
VIRGINIA TERHUME VAN DE WATER.

Direction of
CHARLES GIBLYN
NORMA TALMADGE in "POPpy." The picture that made Marcus Loew wish his theatres were twice as big.

HERBERT BRENON'S "THE LONE WOLF." A melodrama without a pause between the terrific punches.

ROBERT WARWICK in "THE SILENT MASTER." Mystery, romance, adventure, love, all in a de luxe setting.

CLARA KIMBALL YOUNG in "THE EASIEST WAY." A drama that broke records on the stage and is repeating on the screen.

"THE BARRIER" by REX BEACH. A story of fighting men by a man who knows the breed from experience.
CONGRATULATIONS!

I congratulate the National Exhibitors’ Circuit upon the selection of its first picture,

ON TRIAL

A smashing success at the Rialto, New York, last week.

I HAVE SECURED THIS PICTURE

for my New York and Chicago exchanges, in accordance with my announcement that MY DOOR IS OPEN for the distribution of high-class pictures from any producer, through my unsurpassed OPEN BOOKING system.

AFTER JULY 1

ALL my exchanges, covering the entire continent, will be thrown open to photoplays of this and similar money-getting caliber.

LEWIS J. SELZNICK
“ON TRIAL”

Essanay Production supervised by Geo. K. Spoor
J. L. Young, Director; E. L. Reizenstein, Author

The Choice of America’s Largest Exhibitors

BOOK IT NOW

First National Exhibitors’ Circuit, Inc.
EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK CITY

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
The State Rights’ Sensation
That Will Make You a Fortune!

HERBERT BRENON
Presents
THE FALL of the
ROMANOFFS
with
ILIODOR
The Famed “Mad Monk” of Russia
And an all-Star cast including
NANCE O’NEIL – EKATERINA GALANTA
ALFRED HICKMAN-CONWAY TEARLE
and a Score of others

Herbert Brenon’s Screen Master-
piece Tells the Amazing Story of
Rasputin and the Russian Court, of
Social and Religious Intrigues and
of a Nation’s Dramatic Stroke for
Liberty.

Personal Direction of Herbert Brenon

We Are Swamped With Inquiries
For The Picture That Will Smash
All Existing State Rights’ Records

ILIODOR PICTURE CORPORATION
729 Seventh Ave. New York — Telephone Bryant 7340

A magazine’s success is measured by its advertising. Look at the “News!”
WHY I CHOSE THE RIALTO!

The Rialto has a managing director who is conscientious and particular.

So called "runs" in legitimate theatres in New York have lost their significance. The excessive overhead expense, the small seating capacity, and only two shows a day, have made "runs" for feature films on Broadway a certain financial loss except in the case of one or two spectacles which were worth the $2.00 admission charged.

However, this method of exploiting a feature impressed the buyer and the exhibitor, until in the past year so many mediocre and even poor films were given forced "runs" at heavy financial loss. The result has been that buyers and exhibitors do not today consider a "run" a mark of quality. At least the intelligent ones do not. I expect to do business with the intelligent ones.

The public has never been fooled by these runs. The millions of fans judge a film on its merits, as has been proved in scores of instances.

"PARENTAGE" is not a $2.00 film. New York City folk should not be asked to pay $2.00 to see it, when it is to be afterwards shown all over the United States at from 10 to 50 cents. At those prices, "PARENTAGE" is in a class by itself.

I consider the Rialto the finest theatre in New York City. I believe the hallmark of a Rialto showing is better than any "run," because of the recent abuse of that method of presenting special productions. Many of the films which have been exploited for "runs" were offered to Mr. Roth-apfel of the Rialto rent free, and refused.
Immediately after seeing "PARENTAGE," the first time, in preparing music for the private showing, Manager Rothapfel asked for a rental booking, and after seeing the production several times he made the request urgent.

I decided to avoid having "PARENTAGE" confused with the "forced run" features, and so booked it in New York's finest theatre for the week of July 8th.

Manager Rothapfel will place his personal guarantee in enthusiastic terms upon "PARENTAGE," in his advertising presenting it to his patrons.

"PARENTAGE" makes a direct appeal to the millions who pay from 10 to 50 cents every day to see films. It will be appreciated by the masses and the classes, in the biggest of cities and the smallest of towns.

I know the intelligent theatre owners of New York City prefer to have a film booked direct to them, instead of having it placed in a theatre not fitted for films.

They will be particularly pleased when they learn that an extensive advertising campaign is to be conducted in New York City when "PARENTAGE" is playing in their houses, instead of when it is being "given a run" in some small seating capacity legitimate house at inflated prices.

Yours for better business,

The "NEWS" advertisers believe YOU worth while: justify them.
WHY I CHOSE SELZNICK FOR N. Y. CITY AND CHICAGO

I have faith in "PARENTAGE."

A careful investigation convinced me that Lewis J. Selznick has the most efficient organization for handling a truly big film in New York City.

Within three hours after the private showing of "PARENTAGE," at the Rialto Theatre, on June 6th, fourteen different buyers had asked to buy the New York territory. I appreciated very much the enthusiastic manner in which they confirmed my opinion of "PARENTAGE," but I did not want to sell the New York City territory.

Lewis J. Selznick is a distributor. He frankly admits that he does not consider himself an expert judge of films. He is always guided by his staff, his associates and exhibitors, whose business it is to know film values.

Mr. Selznick became very anxious to secure "PARENTAGE," after getting a report from his partner Aaron Jones, of Jones, Linick & Schaeffer, of Chicago, who is recognized as one of the most able film men in the United States, and after hearing the enthusiastic praise of "PARENTAGE" from Manager Rothapfel of the Rialto Theatre.

Mr. Jones stated that, excepting one or two massive spectacles, he considered "PARENTAGE" the best combination of entertainment value and advertising possibilities he had ever seen. He classed it as the best box-office value of the year, and a sure-fire "long run" or repeat attraction.

I have made a special contract with Mr. Selznick to distribute "PARENTAGE" in New York City only, and with Mr. Jones, his associate, for Chicago, Illinois, and Southern Wisconsin.
"PARENTAGE" will open at the Rialto Theatre in New York City, July 8th, and at the Colonial, the best theatre in Chicago, on July 15th, Convention week.

You have undoubtedly heard of the stir which "PARENTAGE" created along Broadway, when privately shown at the Rialto, June 6th. Such news travels fast. I will not select a phrase from a few of the reviews of "PARENTAGE," because you have been fooled in the past, as I have, as an exhibitor, by such methods.

As a rule every critic writes at least one phrase which anyone can twist into "praise." You have seen phrases culled from unfavorable reviews praising some mighty poor productions, haven't you?

I have had every review reprinted word for word in booklet form, and if you missed them in the trade papers, they will be mailed to you promptly. This booklet will give you the complete verdict—not part of it!

Advertising, particularly with such an unusual film as "PARENTAGE," is of utmost importance. You will appreciate the sales value punches in every piece prepared for "PARENTAGE."

Many men have offered to buy "PARENTAGE" at phenomenal prices, without having seen the film, acting only on the exceptionally enthusiastic reports from the private showing. I prefer to wait until every buyer has had a chance to see "PARENTAGE" with an audience.

I have faith in "PARENTAGE."

Yours for better business,

[Signature]

The "NEWS" advertisers believe YOU worth while; justify them.
BACK STAGE
THE HERO
DOUGH NUTS
CUPID'S NAVAL
THE VILLAIN

DIRECTION
ARYID E. GILSTROM
KING-BEE FILMS
CORPORATION
LOUIS BURSTEIN
PRESIDENT & GENERAL MANAGER.
L. L. HILLER
TREASURER.
NAT. H. SPITZER
SALES MANAGER
LONGACRE BLDG. NEW YORK
SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVE. N.Y.C.
This is the way the Submarine Eye impressed the daily newspaper critics

**Evening Post**
It is an excellent photoplay.

**N. Y. Times.**

**N. Y. World**
This new submarine photoplay may be ranked among the best pictures yet produced. The film is certainly well worth seeing.

**Evening Sun**
Combines very happily entertainment and instruction of a unique variety.

**Evening Globe**
A fine and timely picture coupled with a real entertaining story.

**N. Y. American**
As full of glamour as "Treasure Island." Clever, unusual, intensely interesting picture.

**Evening Mail**
The picture aroused enthusiasm. Easily the motion picture novelty of the summer season.

**Zit in the Evening Journal**
If you like thrills and heart-throbbing moments you are going to get them in bunches. Needless to say, I am going to ask you to go and see it.

**Evening World**
One of the most thrilling spectacles shown in motion pictures. Unites with the super-feature previously played at the Liberty.

**Tribune**
The story is gripping in its tensest moments, and is an example of the wonders and terrors of ocean depths. Is well worth seeing.

**Brooklyn Eagle**
The story is gripping in its tensest moments, and is an example of the wonders and terrors of ocean depths. Is well worth seeing.

**Rob Reel, Chicago American**
One of the most thrilling spectacles shown in motion pictures. Unites with the super-feature previously played at the Liberty.

**Chicago Tribune**
The story is plausible. Will constitute one of the most profitable state right pictures that has been produced in a long time.

**N. Y. Dramatic News**
Held audience completely under its spell.

**Billboard**
Without a flaw; it grips and thrills; it pleases and satisfies. It should prove a box-office magnet of the highest caliber. Exhbitors who fall to book it are not playing fair with themselves or their patrons.

**Photography**
Has about all that is required to keep its audience in a perpetually interested state. It ought to make a great State right proposition.

**Variety**
Very effectively visualized in "atmosphere." Certain to attract interest no matter in what part of the world it is shown.

**Joseph L. Kelley**
In **Motion Picture News**
Its action is strong but simple—simple because the simple has been made impressive without the "blare of trumpets." Its continuity reaches thenth power of perfection. Dull moments are conspicuous because of their absence.

**N. Y. Daily News**
Field audience completely under its spell.

**Adam Hull Shirck**
In **N. Y. Dramatic Mirror**
The story is plausible. Will constitute one of the most profitable state right pictures that has been produced in a long time.

**Exhibitors' Herald**
A scientific, entertaining, money-making hit.

**N. Y. Review**
The story is one of the most fascinating and dramatic ever conceived.

**N. Y. Morning Telegraph**
Those wizards of the picture industry, have produced the eighth wonder of the world.

**Time**s, a big drawing card, a genuine novelty in theme and photography.

---

**IT'S NOW OR NEVER STATE RIGHTS BuYERS**
**YOU OUGHT TO REALIZE THAT NOW IS THE OPPORTUNE TIME TO MAKE MONEY WITH**

**THE SUBMARINE EYE**

**FORTH WEEK AT THE LIBERTY THEATRE**
**NEW YORK CITY**
**NOW PLAYING AT THE STUDEBAKER THEATRE**
**CHICAGO**
**READ! THINK! ACT!**

---

**AND HERE IS THE UNANIMOUS PRAISE VERDICT OF THE TRADE PRESS REVIEWERS**

**Exhibitors' Trade Review**
"The Submarine Eye" will undoubtedly rival many of the present day output in its tense dramatic action and well defined thrills. Will receive hearty support from the picture-going public. Exhibitors will find it a meritorious release.

**N. Y. Clipper**

**Billboard**
Without a flaw; it grips and thrills; it pleases and satisfies. It should prove a box-office magnet of the highest caliber. Exhibitors who fail to book it are not playing fair with themselves or their patrons.

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**Time**s, a big drawing card, a genuine novelty in theme and photography.

---

**Williamson Brothers**
**Executive Offices: Longacre Bldg., New York City**

Better to read fifty advertisements than to miss the one YOU need.
CHICAGO, 1917

NATIONAL ASSOCIATION OF M.P. INDUSTRY
M.P. EXHIBITORS LEAGUE OF AMERICA
F·I·L·M CLUB OF AMERICA
SOCIETY OF M.P. ENGINEERS
ALL CONVENED UNDER ONE ROOF
THE COLISEUM, JULY 12 TO 22

THANHouser, 1917

FREDERICK WARDE
FLORENCE LA BADIE
GLADYS LESLIE
JEANNE EAGELS
ALL CONVENED IN ONE ALL-STAR BRAND
THANHouser-PATHE GOLD ROOSTER PLAYS

See Your Pathe Exchange
Everywhere, in thousands of theatres, audiences are asking the true identity of the girl of the "Double Cross." Everywhere they are puzzling over the "Mysterious Stranger." It is this element of mystery, combined with rapid action, sensational incidents, feature production, excellent casts, and real box office stars that makes Pathé serials the best box office attractions for every theatre large or small. Book them and see your receipts increase!

Produced by Astra
under the direction of Wm. Parke
Announcing a new serial with

Pearl White

the greatest box office attraction of today

THE FATAL RING

A great star, one who always makes a lot of money for exhibitors, a great cast which includes WARNER OLAND whose work in "Patria" made him the leading "heavy" of the screen, a great story by Fred Jackson and Geo. B. Seitz and great production by Astra make "The Fatal Ring" a superlative attraction. It has the qualities of the greatest successes of the past and a lot no serial ever had before.

Released July 8
Booking now
Pantages books

The Neglected Wife

for full week runs in Portland, Seattle, San Francisco and Los Angeles.

You will find that the most successful exhibitors everywhere show Pathé serials. That's the reason why many of them are successful.

Produced by Balboa
Ruth Roland
star of
The Neglected Wife

The Other Woman and the Wife
The best in every state, photographed in the best way and a treat for every class of audience - The Pathé-Combitone Series

Know America

These pictures are a revelation to those who only know the old style scenics. Toned by the F.W. Hochstetter process.
One reel three times a month.

Harry Myers and Rosemary Theby
favorites with all who love refined, legitimate comedy, are the featured players in the

Myers-Theby Comedies

One reel every week. Ask the nearest Pathé office to show you one.
No organization in the country has as many famous cartoonists as the Hearst. Their work is syndicated among newspapers all over the country. In consequence "Jerry", "Krazy Kat", "Bringing up Father", "Happy Hooligan", "Joys and Glooms" and the original "Katzenjammers" are known and liked by millions of persons all over the country. That means that the 

**International Animated Cartoons**

by the Hearst Cartoonists are real box office attractions. Split with a first class scenic one reel every week.

An average of 10 exhibitors a day are writing to our Omaha office for information concerning

**Our Fighting Forces**

Los Angeles, Seattle, Boston, Atlanta—every section of the country reports the same interest in this patriotic, timely, truthful and instructive two reel picture. Every branch of the army and navy that will soon be fighting for Democracy is shown. A great attraction -

**Book It!**
Announcing
Gladys Hulette
the youthful and engaging star who is climbing faster than any player in the business in the Gold Rooster Play

The Cigarette Girl

Exhibitors, critics and theatre patrons have been unanimously enthusiastic over Miss Hulette. She has given the screen something new, something of rare charm, something of the very spirit of youth. In this latest play there are thrills and dramatic action a-plenty but sweet innocence and charm as well.

Produced by Astra
Directed by Wm. Parke.

"Miss Hulette is a very youthful star who is coming to the front very rapidly. Her parts are deep in human interest and humor and the bring-tears-to-your-eyes brand of appeal."

St. Louis Globe-Democrat

Announcing
Florence La Badie
in the Gold Rooster Play

The Woman in White
adapted from the famous book by Wilkie Collins, celebrated for his ability to write ultra-dramatic stories. "The Woman in White" is a fast moving story of love and villainy, of faithful friendship and unspeakable treachery. Beautifully produced by Thanhouser
The World's Greatest Feature

THE FAMOUS "TANK" PICTURE

At the request of Official Government Pictures, Inc.
NOW SELLING ON STATES RIGHTS!

The Sensational, All Record Breaking, Smashing Box Office Success

THE TANKS AT THE BATTLE OF THE ANCRE ON STATES RIGHTS!

Positively there has never been a picture made that will draw the crowds and at such high prices as will this phenomenally interesting and instructive picture. Over 90,000 persons paid to see it in one week at New York's famous Strand Theatre, with thousands turned away, thus breaking the Strand's house record. At Carnegie Hall, N.Y. the picture played to $50,000.00 for one performance and the nation's most famous men and women thronged to see it. A big New York Theatre man said he would have paid $10,000.00 for one week's rental had he realized the big drawing power of this five-reel feature.

As a States Rights Proposition It Is Beyond Competition
Quick Action Is Necessary

Address Official Government Pictures Department
PATHE EXCHANGE, Inc., 25 W. 45th ST., NEW YORK

The "NEWS" advertisers believe YOU worth while; justify them.
THE DEMANDS FOR THE **TERRY HUMAN INTEREST REEL** FORCED US TO MAKE A RELEASE EVERY OTHER WEEK INSTEAD OF ONCE A MONTH AS HERETOFORE.

**Timeliness**  
**Interest**  
**Humor**  
**Novelty**

All in the **Terry Human Interest Reel**. A one thousand foot subject that can boast of as much prestige with an audience as a popular star.

Shown at THE STRAND THEATRE, New York, and at all theatres whose managers appreciate something exceptional.

**Booked Through Following Exchanges**

- Consolidated Film Corporation, 114 Golden Gate Ave., San Francisco, Cal. California, Nevada, Arizona.
- C. W. Film Service, Vinney Building, Syracuse, N. Y. Upper New York State.
- New Jersey Metro Film Service, 11 West 33rd Street, N. Y. Northern New Jersey.
- Standard Film Service, Columbia Bldg., Cleveland, Ohio. Ohio.
- Southwestern Art Dramas, 1818 Main Street, Dallas, Texas. Texas, Oklahoma, Arkansas.
- Eastern Feature Film Co., 59 Church Street, Boston, Mass. New England States.

**Territories Still Open**

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**A. KAY COMPANY, 729-7th Ave., New York**

Specializing in Exceptional Short Subjects

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
See that trade-mark?

It stands for QUALITY in short length.

Series Pictures

"The Further Adventures of Stingaree"
A SERIES
featuring
True Boardman
written by
E. W. Hornung
Author of "Raffles"

Now Booking Exclusively through the GENERAL FILM COMPANY

"The American Girl"
A SERIES
featuring
Marin Sais
written by
Frederick R. Bechdolt
Famous Author of Western Stories

"Ham" Comedies
featuring
"Ham" and "Bud"
in
A SERIES
of uproarious one-reel laugh fests

KALEM COMPANY
235 West 23rd St. New York City

We have secured good advertisers to talk to YOU. Listen to them!
Greetings,

POKES AND JABS!

They’re Back Again, the Laugh Commissioners, Burns and Stull as “POKES and JABS,” with a Fresh Budget of Box-Office Popularity.

New Releases of “POKES and JABS” the One-Reel Comedies, Famous for Consistent Excellence, Have Just Begun.

FIRST SERIES OF SIX RELEASES READY.
Book This Series Now.

“How They Love Each Other.”

“ARE ACTORS PEOPLE?”
“A RIDE FOR LIFE”
“MILITARY MADNESS”
“THE REST CURE”
“THE PEARLS OF PAULINE”
“PLOUGHING THE CLOUDS”

PRODUCED BY
JAXON FILM CO.
Greetings,

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“PLOUGHING THE CLOUDS”

PRODUCED BY
JAXON FILM CO.

“SERVICE OF LOVE” IS A GREAT PICTURE

And that is how they talk about General Film’s O. HENRY PICTURES. Two-reelers, we mind you. The sort, however, that smoothes the ostentatious five-reeler.

Listen further, to this:

MAITLAND DAVIES in a column review in the “Tribune.”—“This is not a criticism, but a eulogy... If you want to see one of the most attractive and thoroughly enjoyable photographs that has ever been placed upon the screen, go to the Alhambra Theatre this week... It tells a story of love... It is the kind of story that makes you smile and think about things. It is the kind of story that makes you laugh and cry at the same time.”

MAITLAND DAVIES in another column review.

And to this:

DOWN TO THE SERVICE OF LOVE... It’s not the length but the quality of the film that makes it a feature... It’s a new type of story, one that makes one want to go back for more... It tells a story of love... It is a story of human interest, and tells it in such a manner that it is impossible to find time to sit through it twice.”

Produced by BROADWAY STAR FEATURE COMPANY.
“Coughing Higgins,” the first Johnny and Emma Ray comedy release went big.

Confirming the popularity of

Johnny and Emma Ray

Twenty years of cumulative stage prominence is behind the stars in the Johnny and Emma Ray Comedies.

Little Johnny Ray is a comedian of individuality. He has the funniest face now in the pictures, and a way all his own.

Emma Ray is a personality never to be forgotten.

There is a new single reel comedy every week, directed by Tom McEvoy.

CURRENT RELEASES:
“Coughing Higgins”
“Casey the Bandmaster”
“Casey the Fireman”
“Muggsy in Society”
“The Candy Jag”
“Counterfeit Courage”

PRODUCED BY THE CLEVELAND COMEDY COMPANY
Roderick LaRock, Grace Walsh and Mark Ellison in “Would You Believe It?”

“BLACK CAT” Routs General Apathy

A comedy-drama of light-heartedness in the stern business of life is positively invincible.

Do you find your patrons dropping off with the approach of midsummer? You can hold them by booking the right kind of plays. You want something breezy, human, cheerful. The “Black Cat” 25-minute features are just this, ideal for summer. The latest ones are:

“A Corner in Smiths”
June 30

“Would You Believe It?”
June 23

“The Rainbow Box”
June 16

“Mr. Pringle and Success”
June 9

IS MARRIAGE SACRED?

Here is a startling series of 16 independent features to remember. A consistent attraction. A vital home topic. Clean, wholesome, fascinating.

We have secured good advertisers to talk to YOU. Listen to them!
William A. Mooney & Robert Bolling

Present

The most enthralling photo drama of to-day

HATE

By

J. Walter Meade

A thrilling dramatic story based on the theme of prenatal influence.

A question that has been perplexing the medical scientists and sociologists of the world.

A story crowded with big vital thoughts that hit hard and ring with truth.

Seven parts of stirring drama, interwoven with a charming love story and a mother's self-sacrifice for her boy, whom fate had made a victim of the heritage of hate.

Splendidly produced and acted by a notable cast.

Directed by

Walter Richard Stahl
The all powerful picturization of a tremendous theme.
A giant problem that is confronting the human race.
The production that will become conversation in every household.
A production that will cause millions to think.
A gigantic box-office attraction.
Suspense! Surprise! and Thrills!

BIG ADVERTISING CAMPAIGN

FAIRMOUNT FILM CORP'N.
CANDLER B'L'D'G.
NEW YORK CITY

Write or Wire
As Head Or
FILING HIS OWN SHOES
WITH
BRYANT WASHBURN

Some men are born with harems, others achieve them, but this one had a harem thrust upon him. Of course all the fair haremettes fell in love with the young American salesman and he had the doggondest time getting them properly married off to other fellows and winning for himself his boss' daughter. From Henry C. Rowland's novelette in Ainslee's. Screen time 65 minutes.

Arranged and directed by Harry Beaumont

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
HERBERT BLACHE
PRESENTS

THE CELEBRATED CHARACTER ACTOR

JOE WELCH

HAL REID'S STERLING MELODRAMA OF AMERICAN LIFE

"THE PEDDLER"

Adapted by
Frederic Chapin
Produced by
U.S. Amusement Corporation
Directed by
Herbert Blache

The "NEWS" advertisers believe YOU worth-while; justify them.
Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
A production of tremendous magnitude unfolding with terrific dramatic power, a story that will ring the Liberty Bell in every corner of the land.

Export & Import Film Co.
729 Seventh Ave.
New York

The "NEWS" advertisers believe YOU worth while; justify them.
"IVAN THE TERRIBLE"
"AN EPIC OF DARKEST RUSSIA"

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
There is not a production in the market that furnishes this striking combination of such mighty worldwide interest coupled with sensational artistic surprises.

Export & Import FilmCo
729-7th Ave.
New York

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."
MADAME SHERRY

A distinctly new, unusual State Right picture that will carry any audience away with its spirit of love, laughter, joy and music—backed by the tremendous publicity achieved by the stage play of the same name, the famous score, and Gertrude McCoy's vivid personality as a star, "MADAME SHERRY" is most certainly not a gamble but a certain success. Bookings also being taken for New York State. Apply for prices and terms to address below.

THE BAR SINISTER

Edgar Lewis's new famous picture is open for bookings in New York State—"THE BAR SINISTER" is the byword of the continent, and the people are clamoring to see the picture they have heard so much about. Cash in now on the merit of the picture and the thousands spent on it, now ending three weeks' Broadway run. Apply for booking prices and dates.

SHOULD SHE OBÉY?

Another big drama of live, pulsating interest, a picture dealing with the tremendous question of marriage and divorce that every man and woman is vitally interested in—a "clean up" anywhere. All-star cast. Prices and dates upon application.

SIN WOMAN

The photoplay of a hundred advertising angles—s pillars title—wonderful story of human emotions and passions—a tristar cast—Irene Fenwick, Reine Davies, Clifford Bruce. Exhibitors enthusiastic over results. Bookings now being taken in New York State.

M.H. HOFFMAN Inc.
Foursquare Pictures
729 Seventh Avenue
New York City —
PETER B. KYNE'S play of romance staged in the unknown places where civilization and savagery lock in the death struggle; where men of iron hearts are moulded by a woman's tenderness; where Knave and Knight cross the barrier to confront each other in the great reckoning; where nobility and courage throw down the gage to evil and intrigue and the gun-brand leaves its seared and indelible impress upon the brow of a scoundrel.

HERE'S A PLAY
OF LOVE AND LIFE,
DANGER AND DARING
THE PARALTA PLAN

INSURANCE and Assurance—pledge of certainty against loss—is on sale at a fixed rate per thousand dollars by great corporations formed for that purpose.

The Paralta Plan will pledge you certainty against some forms of loss in your business as an exhibitor, but will not charge you one red cent for it.

"Something for Nothing"! You are naturally suspicious. There is no sentiment in business and you know it. You therefore think “Something for Nothing” really means “Nothing for Something.”

The Paralta Plan will furnish all Paralta Exhibiting Franchise holders with Paralta Plays at fixed and unalterable, living prices. We want you to live as an exhibitor that we may live; so we furnish you REAL LIFE INSURANCE—

BUT our principal and positive assurance to you is 24 Paralta Plays each year without change in price—Barriscale or Kerrigan Capacity Plan Productions which you can bank on for real box office results.

And you are assured in your Paralta Exhibiting Franchise that you control these plays absolutely in your own exhibiting territory and can show them all as many times as you please without extra cost.

The Paralta Plan is the only distributing plan that gives the exhibitor any assurance of certainty in bookings or charges.

"BUY THE PLAY, NOT THE DAY." Why do business in doubt. Real money is not made that way.

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman
NAT. I. BROWN, Secretary and Gen’l Manager

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

729 SEVENTH AVENUE
NEW YORK CITY
Tears, Cheers and patriotic fervor that will thrill the spine of the nation.

The Slacker
Written and Produced by Wm. Christy Cabanne with
Emily Stevens
Surpassing all her wonderful successes of screen and stage

METRO Booking Announcement will be made later
The blight that cast the shadow over the girl's life was as pitiless as though guided by a demon.

B. A. ROLFE presents

The Exquisite

EMMY WEHLEN

in

The TRAIL of the SHADOW

5 Acts of METRO wonderplay directed by Edwin Carewe forming a New Triumph for the fastest rising star in pictureland

RELEASED ON THE METRO PROGRAM - JULY 2.
MACK SENNETT
presents
Mabel
Normand
and her own
company in
MICKEY

"The Little Girl You Will Never Forget"

Date and method of release announced later

Mabel Normand,
Feature Film Co.
Longacre Bldg.,
New York City

We have secured good advertisers to talk to YOU. Listen to them!
ASK ANY
WHERE THEY WOULD
WHAT FAR OFF LAND THEY
NINE OUT OF TEN
NOW EVERYBODY
CAN VISIT JAPAN
IN THE
TEN EPISODE FILM-TRIP
THE LAND OF

THE EPISODES

1. First Impressions
2. A Night in a Japanese Inn
3. Odd Fishing Methods
4. Jap Kiddies
5. Ancient Industries
6. Geisha Girls
7. Japs at Worship
8. Pearl Culture
9. Korea
10. A Fairy Tale of Old Japan

NOW RUNNING WITH GREAT SUCCESS at the RIALTO THEATRE NY

THE SERIAL THAT IS REALLY DIFFERENT!
JAPAN—THE WONDER-COUNTRY
ITS QUIAINTNESS—ITS BEAUTY
ITS CHARM—ITS MYSTERY
HUMAN, APPEALING, REMARKABLE
TEN PEOPLE most like to go — want most to visit — WILL SAY JAPAN.

Territorial Rights To Be Sold
EVERYTHING TO MAKE IT A BOX OFFICE SUCCESS!

Special Lobby Displays
Japanese Advertising Novelties
Catchy Press Matter
Advertising Cuts for Local Use
Spectacular Lithographs
Beautiful Glass Transparencies

WONDERFUL COLORED PHOTOGRAPHS

AMERICA-JAPAN PICTURES CO.
IS WILLIAM ST., NYC.
$3500 for one week's showing

Given by the Mitchel H. Mark Realty Corp. to Charter Features Film Corporation (Benjamin Chapin, President) for the privilege of presenting "The Lincoln Cycle" in the Strand Theatre, N.Y.

That's an instance of money talking with a loud voice and at the Globe Theatre the four great Chapin pictures "My Mother," "My Father," "Myself," "The Call to Arms" are repeating the triumph scored at the Strand.
A TRADE ANNUAL

To Our Advertisers:—
Advertise heavily once a year in a year-around-number

To New Advertisers:—
You can afford to advertise at least once a year in a year-around-number

The Convention number of Motion Picture News, contemporary with the Seventh Annual Convention of the M. P. E. L. of America, Chicago, July 14th-22d, will comprise a Trade Annual.

This Trade Annual will include data and other editorial matter bearing upon all branches and departments of the industry.

The latter will have a permanent reference value, making this issue of Motion Picture News a desk fixture with all its readers. This editorial matter, which has been in preparation for some months, will be the most complete and authoritative thus far issued in the field.

This Convention and Trade Annual issue will be dated July 28th. Advertising forms close July 14th.

Reservations should now be made for color advertisements, inserts and special positions.

Address: ADVERTISING DEPT.,
Motion Picture News,
729 7th Ave., New York City.

The "NEWS" advertisers believe YOU worth while; justify them.
"LAND OF LONG SHADOWS"
PRESENTING
JACK GARDNER
FAMOUS STAGE STAR
A thrilling story of North America's sole remaining frontier, where men ride hard and die hard, and preserve respect for their own by the mighty violence that comes with the knowledge of right. First of Essanay Westerns, made to meet public demand.

Written and Directed By W.S. Van Dyke
SCREEN TIME 65 MINUTES.
RELEASED THROUGH K.E.E.S. SERVICE

Essanay
150 N. Michigan Avenue, Chicago
The Eye on the Box-office

The talks we have with exhibitors lead us to believe that their most common business fault, at this moment, lies in keeping the eye glued to the box-office sheet.

Organizer Herrington says that exhibitors watch their competitors too closely. Probably true; but so also remains our contention. For in this case they are watching their competitor’s box-office.

PrACTICALLY every discussion we have with an exhibitor—arguments on pictures, their rental prices and booking policies, their advertising, etc.—ends abruptly with the exhibitor pulling out his box-office sheet.

"Well, anyhow," he says, "the picture made money for me. I’m satisfied."

"Or," he says, "you may be right but I lost money on that picture."

In any event the argument ends then and there so far as the exhibitor is concerned—with the say-so of the box-office tally.

"This is business by the day, but by the day only; and the exhibitor of today is in business to stick. His investment is heavy. His business obligations are of a large and permanent character. He behooves him to think of next year and of the next—and the next."

The box-office tally tells only of the day’s success or failure. There its say-so ends. As a prophet it may say nothing or it may speak falsely.

The picture that made money for the exhibitor may have done so at the sacrifice of the house’s reputation—a huge loss, if that be true; or its rental policy may be fundamentally all wrong; or its advertising may hurt present and future business.

Again the losing picture may have been poorly advertised; perhaps it was cheated out of its due share of advertising by the amount spent upon the successful picture. Or it may have lost money because its rental price was too high; or there may have been unseen local conditions which made attendance fall off.

The box-office sheet says that the picture was wrong; yet this may be just the kind of picture the exhibitor wants most and the kind which he should encourage the producer to make.

And by the same token the apparently successful picture—successful for the day only—may be just the kind of picture the exhibitor does not want for his permanent success.

The box-office sheet does not tell the true story.

Its figures are often used as an argument, for instance, against longer runs, whereas the factor that is really militating against longer runs may be an unseen one—such as excessive cost of distribution, or something that does not show at all in the box-office figures.

The exhibitor will have to get down under the superficial figures and do some clear and foresighted thinking if he is ever to arrive at the true solution of his problem, if he is ever to help correct the injustices of the business which he now claims burden so heavily his shoulders, if he is to be sure that he will be in business successfully several years from today.

We have an idea that many pictures are not so bad as the box-office sheet paints them. We believe that the exhibitor is often over-pessimistic about their quality and drawing power. His pessimism ought to be vented against the bad business policies attending the booking of the pictures or upon his own inability to advertise them properly.

Don’t put all the blame upon the picture.

TAKE a look at your own house and your own method of presenting and of advertising pictures. Take this look from the clear standpoint of your patrons. Are you constantly alert to take advantage of every opportunity for playing up your pictures and your house. Does your service to the patron meet in every way the very critical viewpoint of the large and educated public now attending picture theatres?

Then do some figuring yourself upon present methods (Continued on following page)
Exhibitors, Take Notice

THE Vaudeville Theatres of the United States raise annually a fund of two hundred and fifty thousand dollars. They raise this fund out of their own box-offices, with no outside help. The assessment, we believe, is five dollars per week for each theatre member of the Association.

Exhibitors please take serious notice!

It would seem that the picture theatres of the country, more than ten times as many, ought to raise at least one-tenth of this sum.

Such an amount will pay the expenses of an active, permanent organization. It will provide headquarters and pay the salaries of executives able to look after the interests of the exhibitor members. And these executives, in our opinion, should be men, if necessary outside of the exhibiting business, fully able through training and experience to cope with the legal and business problems of any national organization.

The time has come for exhibitors to declare their financial independence. The time has also come that exhibitors are prone to give more thought to their competitor’s business than to their own and that this is a mighty poor business policy are foregone conclusions.

"Straight Dope," the Progressive Motion Picture Company’s house-organ offers the following sensible advice:

"The first step should be to ascertain, as nearly as possible, what portion of the total picture patronage of the community is controlled by your competitor or competitors. Your own is easily determined. Say for instance you have one competitor and you each have 25 per cent., which leaves 50 per cent. that is available for the one who has sufficient showmanship or salesmanship ability to bring it to his theatre. The logical thing to do in this instance is to concentrate your efforts on the remaining 50 per cent. Let your competitor have his 25 per cent.—he is bound to get a certain portion anyhow—your "line of least resistance" is to conduct a campaign among the patronage that is neither yours nor your competitor's. Your opportunities for securing results from this source are far greater than they will be from any scheme you may devise for attracting them away from your competitor.

Possibly you think this is a difficult problem or that it does not apply to your own particular case, but the fact remains that there is a certain amount of possible patronage in your community divided between you, your competitor and those who do not regularly patronize any theatre. Some theatre will ultimately secure this latter portion. Why not you?"

The Power of Advertising

JUST recently a prominent New York picture theatre booked a famous star picture and played to week capacity. The following week the same theatre booked a good picture with a lesser star, put the money saved into advertising—and played to the same full capacity.

There are some exhibitors who advertise only when they have a big star attraction. They skimp on the other pictures to do this.

Why not make the same effort occasionally on the other pictures? Try it and see what good advertising can do.

The Eye on the Box-Office

(Continued from Preceding Page)

Don't take things at their face value. Don't swallow the chatter of the business. Don't be afraid to be revolutionary in your thoughts.

This business is going to make some mighty big moves and changes within the next few years. It may be that our whole business map will be changed. These changes are bound to involve you and your business interests. Why not make the same effort occasionally on the other pictures? Try it and see what good advertising can do.

Pennsylvania War-Crazed?

Pennsylvania exchanges are now paying a tax on every bit of machinery—the word is abused to include reinders, etc.—in their establishments. They face corporation and income taxes, Federal and State, of fifty-seven varieties.

And now it seems that the political steam roller will drive through a one cent tax on every foot of film—new and old—in use within the State.

Has the war driven Pennsylvania’s legislators tax crazy? Or is the war just a convenient excuse for the rolling of the familiar pork barrel?
Launch H. B. Varner's Candidacy at Enthusiastic Rally

Declarng League as Now Conducted. "Not Worth Thirty Cents," North Carolina Convention Sets Ball Rolling for Sweeping Clean-up, with H. B. Varner the Standard Bearer—Have Backing of Other States

(Special to Motion Picture News)

WRIGHTSVILLE BEACH, N. C.—Henry B. Varner, of Lexington, N. C., Secretary of the North Carolina M. P. League, will be presented to the National Convention in Chicago for the office of president of the National League to succeed Lee A. Ochs, backed by solid and strong delegations from North and South Carolina and Virginia, and assurances already in hand of support from six other strongly organized states, according to the action of the North Carolina League in its fourth annual convention which closed here to-day.

Mr. Varner attained national prominence through his various strong fights before Congress during the past two years, first a year ago when he personally and alone, defeated the proposed one-half of one percent tax on theatres' gross receipts and more recently when he, Percy W. Wells, and A. F. Sams, succeeded in procuring an eleventh hour relief for the popular-priced theatres of the nation in the proposed War Revenue Bill. Since Mr. Varner's recent great victory in Washington, very urgent telegrams and letters, expressing support for the office, have been pouring in from the offices of the North Carolina secretary. It was stated yesterday by the representative of a New York trade paper that many members of the V. L. C. No. 1 favored Mr. Varner for the office, and it is the consensus of opinion where discussed that he is the type of man needed to wriggle in between the conflicting interests of both exhibitor and manufacturer, represent both angles of the industry and create harmony and cooperation between these two bodies. Mr. A. F. Sams, of Winston-Salem, in proposing Mr. Varner's candidacy, declared that the National League, as now composed and handled, was "not worth thirty cents," to the exhibitors of the nation; that it was badly in need of rejuvenation, so that it could become the power that was intended for it.

A Campaign Committee was appointed to boost Mr. Varner's campaign, and ample funds will be raised to bring the drive on Chicago to a successful culmination. The North Carolina, South Carolina and Virginia delegations will go to Chicago in a private Pullman, and will carry with them Mr. D. M. Blackwood of Wilmington, publicity manager of the Howard-Wells Amusement Company, who will act as secretary and publicity manager to the three delegations while in Chicago.

The North Carolina League transacted much business during its three days' session, and again made history for pioneer achievements, when on the opening day a resolution was adopted requesting every member to contribute one day's receipts each month for the entire duration of the war to the National Red Cross Society for its military work, "in appreciation of the recognition given motion pictures by the Senate Finance Committee as an educational factor in the nation, and entitled to special recognition as such," and to further demonstrate that in fighting the war tax the North Carolina League was not endeavoring to evade doing their "bit" in support of the war, but simply acting in defense of the small exhibitor of the nation which constitutes the backbone of the industry.

The invincible three who stormed the citadels of the mighty at Washington, and obtained relief from the war tax measure—Percy W. Wells, Henry B. Varner, and A. F. Sams—remain at the helm of the destinies of the North Carolina League, having been unanimously re-elected to the office of president, secretary and attorney, respectively. The former two officers, together with Messrs. S. T. White, of Greensville; R. D. Craver, of Charlotte, and B. H. Stephens, of Wilmington, will constitute the Governing Board of the League for the coming year.

Mr. Stephen Bush, in an address paid high tribute to the work of Messrs. Varner, Wells and Sams at Washington, declaring regarding Mr. Varner, that "he is an unassuming and modest gentleman, but who carried the necessary punch concealed somewhere about his person, and had the knowledge when and where to apply it at the psychological moment," adding that his "work at Washington was a rare mark of genius and statesmanship." Mr. Sam Spedden, representing the Vitagraph World, and Mr. R. M. Savini, of Atlanta, representing Motion Picture News, reported the proceedings of the convention for their respective publications.

Raleigh was selected as the place for the mid-winter convention of the League, to be held in December or January. Among the representatives of the film industry present were: Carl F. Sening, Fox Film Company, Washington; Geo. E. Bell, United States; A. M. Livey, Pathe Exchange, Charlotte; F. F. Dardine, Universal, Charlotte; R. D. Cramer, Craver Supply Company, Charlotte; Fred W. Young and A. R. Davis, Mutual, New York; Joe Stephens, Charlotte; North Carolina Managers' Circuit, Atlanta; V. C. Whitaker, Artcraft, Washington; Marx S. Nathan, Great Atlantic Feature Film Company, Wilmington; Joe Young, K-E-S-E, Washington; Mr. Pennington, Craver Supply Company, Charlotte.

Vitagraph Officials Re-elected—Bigger Production Plans

Albert E. Smith was re-elected president and treasurer of the Vitagraph Company of America at a meeting held on June 14. Commodore J. Stuart Blackton was re-elected vice-president and secretary. Former Postmaster General Frank H. Hitchcock was elected chairman of the Board of Directors and general council of the company.

Prior to the election of officers a meeting of stockholders was held, at which those selected as directors were Albert E. Smith, J. Stuart Blackton, Walter W. Irwin, Clendennin J. Ryan, H. H. Vreeland and Frank H. Hitchcock.

Immediately following the selection of directors, Messrs. Smith and Blackton were re-elected by the unanimous vote of the board.

The Board of Directors were in session for several hours, at which production plans were discussed for the forthcoming year.

While everything appeared to have been going at top speed at the V studios in Brooklyn and at Hollywood, Cal., upon leaving the meeting Walter W. Irwin, general manager of the E. & E. sales organization for Greater Vitagraph, predicted that within seventy-two hours the two big studios would be far outstripping any previous effort.

Clara Kimball Young to Produce Own Pictures

Clara Kimball Young, it is announced, has formed her own company which will be known as Clara Kimball Young (Her Own) Company. Feature pictures will be made and released on state rights basis. The first picture will be released on or about August 15. The details of the organization have not been given. Miss Young will have complete control of the company. A well known director, it is stated, will be engaged.

Miss Young is now on a business trip through the West and South West. She will visit Chicago, Denver, St. Louis, Dallas, Des Moines and other large cities. The purpose of the trip is in the interest of her first production, the title of which will be announced soon.
Exhibitor Must Dictate, Says William Fox

Head of Film Corporation Calls on Theatre Owners for Opinions to Aid in Forming Coming Year's Booking Policies—Praised for Aid in Tax Fight

"A Short Letter to Exhibitors," issued this week by William Fox, president of the Fox Film Corporation, is expected to create considerable stir in the film world. The film magnate places squarely before the theatre owners of the country the matter of forming the release and contract policies to guide the activities of the Fox Film Corporation during the coming year.

"We are waiting on the exhibitor," declared Mr. Fox in discussing the open letter with an interviewer. "With all our sources of information and the exhaustive investigation we are continually conducting, we still feel that here in New York it is difficult to judge what is best for a majority of the theatres of the country. Through the suggestions of the open letter, we feel certain that we will secure a consensus of opinion enabling us to plan for the greatest profit to the greatest number of theatres.

"I am proud of being able to write such an open letter, and still more proud of the fact that the Fox Film Corporation is in such a state of preparedness as to be able to meet successfully whatever the verdict of the country's exhibitors may be. Our productions are charted and planned, our distribution geared to a state of readiness that makes it possible for us to thus place the dictation of our policies in the hands of the exhibitors."

The policies determined by the responses to the open letter, which appears on page 58 of this issue of Motion Picture News, will go into effect September 2.

The interviewer sought to secure from Mr. Fox a statement of his activities in fighting the Federal proposal for an exhibitor's tax. But on this point Mr. Fox could not be induced to speak, preferring to restrict himself to the results achieved and the numerous letters and telegrams of congratulations received from exhibitors.

In fact, it was only through the letter that any publicity was given to Mr. Fox's efforts.

Later in the publicity department, the Motion Picture News representative was shown a stock of congratulatory messages, headed by a wire from Louis A. Buettner, of Cohoes, president of the New York State Branch of the Motion Picture Exhibitors League of America.

To Fight Daylight Saving in Canadian Province

D. G. Walkley, president of the Film Exchange Managers' Association of Alberta, Canada, has announced that the association is going to strenuously fight the proposed Daylight Saving Bill for their territory, and has endorsed the petition to the government of Canada for a Dominion-wide campaign of protest against the measure.

The association points out that it not only shortens the dark hours of the evening, which tends to keep patrons away from the show, but also confuses the time table for shipping the film, and quite often holds the show up.

Making Progress on Filming of Barriscale Picture

Bessie Barriscale, who is busily engaged in making her first independent production, a screen version of Grace Miller White's novel, "Rose o' Paradise," is confident that she will have it ready for release in August. James Young is directing the dramatic action. During the past week important railroad scenes were completed, and the remainder of the production will be photographed at Miss Barriscale's studio in Hollywood.

Universal and Bluebird in Detroit Shift

W. K. Hedwig, technical expert and who is head of the Hedwig Laboratories, as a result of exhaustive experiments, definitely stated last week that through the invention of the Allenbaugh Process, perfected by Major O. J. Allenbaugh, the loss to exchanges and irritation to exhibitors through hazy, scratched and marred film was a condition of the past.

Miss Weber was done with the purely propaganda picture with which she has been associated in great part in the past, though she does not intend to produce a story unless it is founded on a vital idea of permanent interest.
Lewis Starts Work on Picture Up State

Armed with a new story by Anthony P. Kelly and accompanied by many of the same actors and actresses who appeared in "The Barrier" and "The Bar Sinister," Edgar Lewis left Broadway a few days ago, and is now staging the first scenes of his next special production among the hills of Ticonderoga.

Mr. Miller said the motion picture business is not such a big money-maker as some persons suppose, declaring that there are only three producing companies that now pay more than five per cent dividends.

The chances of several of the other bills, affecting the picture industry, passing this session of the legislature are said to have been materially diminished by the decision just reached by the members of both Houses to adjourn the biennial session on June 28, considerably sooner than had generally been anticipated. If early adjournment does result in the defeat of all of these measures—fear not unlike will be adstreacked for bills that the politics interests regard as of greater importance—it will be more to the benefit than to the disadvantage of the picture interests, for about the only pending bill that they are eager to see passed is that substituting "regulation" for censorship of films, and this bill, even if it were to pass, would likely be vetoed by the Governor because it was introduced by his political opponents and would deprive him of the power of appointing the proposed Commissioner of Amusements who would replace the present board of censors.

Baltimore Exhibitor Turns to Picture Making

Harry Lewis, manager of the Wizard theatre, Baltimore, lately combined forces with J. Afer Barry, formerly assistant director with the Fine Arts Company, and the immediate result is a picture entitled "Fighting at Home," with a cast composed of a company of "The Vagabond Players," who have risen to considerable prominence in Baltimore. The story goes to show that the man left at home can be just as much of a hero as the one who goes to war.

Canadian Manager Changes

M. Davis, formerly Montreal manager of Famous Players Company, has been appointed road man for the General Film Company, Quebec territory, and H. Jordan, formerly manager of the Electra theatre of Montreal, has been appointed city salesman.

THE GREATEST SCREEN
DAILY SPEAKS OF THE
GREATEST TRADE
JOURNAL

Live-Wire Jessen recently visited Seattle. Here is what the Seattle Times, the pioneer daily in covering film news, says of his visit:

"J. C. Jessen, Western manager of Motion Picture News, the leading trade journal of the industry, is in the city. Jessen is one of the best known film men in the West to-day and knows every phase of the business.

"Early in the game Motion Picture News saw the advisability of establishing an office in the center of things. The Los Angeles office helps to account for the success of this magazine."

We thank you!

Legislative Bureau a Stern Necessity in N. Y.

Grant Anson Warns of Future Dangers Besetting Industry—Suggests National Legislative Bureau—Sunday Opening Bill Probable Next Year

A FUTURE fraught with danger despite the defeat of the Wheeler license bureau bill, is predicted for the motion picture industry of New York state by Grant Anson, chairman of the Legislative and Judiciary Committee of the M. P. League of New York, who for weeks fought the harmful measures that were up before the New York Legislature.

Mr. Anson told last week of the battle in Albany for the Sunday Opening bill, and against the Wheeler measure. He is confident that the way is paved for a Sunday motion picture bill at next year's session, but thinks it possible this may take the form of a local option bill.

Full credit for the defeat of the Wheeler bureau bill is given by Mr. Anson to the National Association, William Brandt, Louis Levine, Arthur Friend of the Famous Players-Lasky Company, Mr. McCarthy of D. W. Griffith's office, and Frederick Elliott, who according to Anson rendered invaluable aid.

Speaking of the future Mr. Anson said:

"The exhibitors and manufacturers must be made to realize that the support of a legislative bureau should be part of the regular routine of their business, the same as paying rent, exhibiting pictures, producing pictures, etc. Every senator and assemblyman knows what salaryCharles Chaplin draws and what Mary Pickford gets, and then his knowledge of our business stops. He doesn't know of the struggling exhibitors, of the companies which have ceased to pay dividends, and of the companies which have fallen by the wayside.

"I wish to issue this note of warning to both exhibitors and manufacturers. If this legislative bureau is not established so that competent men can deal with future situations as they arise—men who know what to do and how to do it—I venture this prediction: that the motion picture industry will get hit on the back in New York state alone with a 'big bat' which will not affect the industry of New York State alone hundreds of thousands of dollars per year. In the rising tide of increased legislative expense all over the country, new field must be found to tax, and it is only natural..."
Lyman Howe Co. Open New York Offices

New Organization Divided Into Producing and Traveling Companies—One Function Will Be to Inspect All Films—Best Will Be Purchased

Lyman H. Howe, pioneer exhibitor, in conjunction with several other film men, has opened a suite of offices in the Godfrey Building, New York, to handle the affairs of two corporations of his organization, one of which will produce and distribute educational films while the other corporation will handle theatrical films, and operate traveling companies in various parts of the country.

Another function of the officers will be to inspect all films on the market and to buy those of exceptional merit.

"Crossed" dates, and at the same time will be of convenience to the exhibitor. The fact that on August 5 the new Paramount booking plan goes into effect, which will make close co-operation on release dates necessary between Paramount and Aricraft, is stated as another reason for the close co-operation.

The company also erected its laboratory of specialists and expert technicians.

In Washington, Boston, Pittsburgh, Atlanta and other large cities, the offices of the Paramount and Aricraft corporations have recently been combined under the same roof.

The explanation of the combination of interests lies in part in the fact that there is a feeling that closer efficiency and service can be given subscribers to Paramount and Aricraft productions in this fashion. The move will serve to nullify "crossed" dates, and at the same time will be of convenience to the exhibitor.

In Minneapolis the company will operate the 1,000 cities twice each season for over twenty years.

It is the boast of the Howe organization that the programs of educational films given in the past were selected and arranged with skill, art, and judgment. It is the announced aim of the new company to base their policy fundamentally on the same plan, and endeavor to make each production and program better than the preceding one.

Leon D. Netter, head of the Masterpiece Film Attractions, announces the opening of his new offices at Suite 404, Sincere Building, Cleveland, Ohio, from which he will operate through the Ohio territory.

In addition to "The Garden of Allah," which is meeting with unprecedented success in Ohio, Mr. Netter will exploit such features as "Beware of Strangers," Audrey Munson in "Purity," "The Libertine," with John Mason and Rex Beach's the "Ne'er-Do-Well," in conjunction with a number of other feature productions. Mr. Netter will continue to add to his present extensive list productions of such merit as the Masterpiece company has been identified with in the past.

Netter Opens Office in Cleveland

In Washington, Boston, Pittsburgh, Atlanta and other large cities, the offices of the Paramount and Aricraft corporations have recently been combined under the same roof.

The move of the Paramount offices to Aricraft, or vice versa, has been dictated by circumstances such as location, size of offices, etc.

In Pittsburgh the combined offices are in charge of Joseph Klein. E. T. Gerrish, who has been in charge of the Paramount office, was transferred to Cleveland to open a new branch.

In Atlanta W. C. Brandon, Aricraft manager, severed his connection with that corporation.

In Ohio, Mr. Netter will exploit such features as "Beware of Strangers," Audrey Munson in "Purity," "The Libertine," with John Mason and Rex Beach's the "Ne'er-Do-Well," in conjunction with a number of other feature productions. Mr. Netter will continue to add to his present extensive list productions of such merit as the Masterpiece company has been identified with in the past.

The other Howe organization is known as The Lyman Howe Attractions, Inc., and operates traveling companies which have been playing the leading theatres of over 500 cities twice each season for over twenty years.

One of the most enthusiastic meetings yet attended by National Organizer Fred J. Herrington was held in Des Moines with the understanding that it was to be an Exhibitors League, pure and simple, organized for the purpose of making it possible for a better understanding between the film men and the exhibitors. The film men were to enjoy an associate membership.

In the meeting, held June 13, for the formation of this new body, there are reported to have been sixteen exchange men and road men and ten exhibitors. Those really interested in the Exhibitors League are said to be deaf to the entreaties to join the new organization.

It was only on April 26 and 27 that the Iowa Branch of the National League was called in Des Moines with the understanding that it was to be an Exhibitors League, pure and simple, organized for the purpose of making it possible for a better understanding between the film men and the exhibitors. The film men were to enjoy an associate membership.

J. Warren Kerrigan finished his five months' tour of the moving picture theatres of the entire country on his return to Los Angeles on June 5.

The next day he made his first visit to his studio, where he met Robert T. Kane, vice-president of Paralta Plays, and Robert Brunton, art and technical director. A thorough inspection was made of the studio and then Kerrigan began arrangements for the screening of Peter B. Kyne's "A Man's Man."
Sennett Probably Out of Triangle: Radical Future Plans

Charles Ray Also Resigns with Hart—H. O. Davis Outlines Impressive Ideas—110 Per Cent Amusement Service Basic Foundation—Six New Directors—Companies Firmly Welded

CONFIRMATION of the reorganization plans of Triangle, outlined in an exclusive article in Motion Picture News in its issue of June 23, was given last week by General Manager H. O. Davis.

News and fact on developments of the past seven days, are, briefly, as follows:

Probable withdrawal of Mack and Sennett, following similar action by Thomas H. Ince.

Changes in the personnel of the business and producing staffs in the T. Western studios, including the addition of many of H. O. Davis' former Universal associates.

Specific policies and plans to be followed in production and service in the future, announced by H. O. Davis.

The resignation of William S. Hart is also reported from the Coast, but it may possibly not be final. It is understood Hart bases his act on the fact that his contract specified his pictures were to be made under the personal supervision of Ince, and that the withdrawal of the director from Triangle automatically nullifies the agreement.

Several phases of the matter were presented in a new light last week, though Triangle in no manner is attempting to bring pressure to bear on the Ince management to change his decision. What the result will be, if any, only the future can tell.

Ray, according to advices from the West, bases his resignation on the same grounds as Hart, having a similar clause in his contract. An unconfirmed report has it that he will, on completion of his present picture, sign with Ince.

The fact that Mack Sennett, Keystone director, was to leave the Triangle organization, has been rumored for several weeks, but final papers in the dissolution were not signed on Monday.

Many rumors, and as many semi-official statements concerning the future activities of Ince and Sennett are abroad, but as yet no definite word has been had from either regarding their plans.

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Russian Actors Always Choose Their Own Rules

System Is Said to Result in Exceptional Artistic Presentations—Greatest Slav Players Will Be Seen in Russian Films

CIRCUMSTANCES so suspicious that they resulted in the arrest of George Hann, operator at the Windamccr theatre, East Cleveland, Ohio, on the belief that he was instrumental in placing matches in the shipping case containing reels of "Womanhood, the Glory of a Nation," last week drew from Walter W. Irwin, general manager of V-L-S-E a general warning to the trade to safeguard all films against alien enemies.

Hann is being held under ten thousand dollars bail. Approximately two hundred matches are reported to have been found in the case containing the Vitagraph film. They are said to have been arranged between the box containing the bottom reel and the next above, and between the box containing the top reel and the next below. A musical score was in such a position that it might almost certainly ignite should friction light the matches, according to the Cleveland authorities.

According to the story told by the Cleveland police, the "Womanhood" print after playing two days at the Windamccr was sent to be sent to Newark, O. The assistant shipping clerk of V-L-S-E called for the reels. According to his testimony Hann rode in the automobile with him part way, sitting on a back seat on which the reposited the shipping case containing the film.

On the arrival of the cast in Newark, Manager Fenberg, of the Auditorium theatre, looking for the musical score he had ordered, is reported to have discovered the dangerous matches packed in the case.

The details were reported immediately to the State Fire Marshal's office at Columbus, O, and an investigation begun which resulted in the arrest of Hann. Later a statement, said to emanate from the Fire Marshal's office, was issued to the effect that Hann had placed the matches in the case while it was in his possession on the rear seat of the automobile.

Immediately afterward officials of the office arrested five Austrians, all of whom with Hann, are being held by the Federal authorities as alien enemies.

It is felt by Mr. Irwin and other motion picture men, that the ruling spirits in Germany are thoroughly aware of the influence wielded in the United States by motion pictures designed to arouse the spirit of preparation for war, and little surprise is occasioned at any move which might tend to check this influence.

Warns to Safeguard Film Against Alien Enemies

Mozjukhin's versatility is conveyed by the fact that he will he presented as Knitza in Leonid Andrieff's "The Dagger Woman" are presented Mozjukhin as the artist, Gsovskia in the title role, Panoff as the father and Krimovich as the sweetheart—all leading exponents of dramatic art.

Motoy Comedies Sold in Two More Territories

The Peter Pan Film Corporation, who are releasing on a state rights basis the Motoy Comedies, announce that they have closed additional territory during the past week. Mr. Day of the Metropolitan Film Service Company, Washington, D. C., while in New York bought the state rights on these novelty comedies for the States of Virginia, Maryland, North Carolina, District of Columbia, and Delaware. Only the largest first-run houses are to get these comedies. Another short-reel feature handled by the same firm is "How About You?" a picture relating to the present war conditions. "How About You?" has been endorsed over the signature of Gov. James M. Cox, of Ohio. The following letter which has been reproduced in a one sheet and is used for poster advertising.

TO WHOM IT MAY CONCERN:

I can heartily recommend the picture "How About You?" as a highly patriotic production which can be of utmost aid in the stimulation of loyalty and service to the country in this time of need.

JAMES M. COX.
Final Drive for Liberty Loan Marked by Big Results

Since June 1 Six Film Concerns and Two Lithographing Companies Join—90 Per Cent. of Companies of Country Expected to Be Represented by July 1

ADVANCE indications resultant on the rush of applications the first half of June indicate that the month will establish new membership records for the National Association.

Not only the film companies, but other companies dependent on the industry to a large extent for their business, have seen the wisdom and advantage of affiliating with and doing their share to support the work of the national body.

The companies which have joined the National Association since the first of June are as follows: Triangle Distributing Company, to be represented by S. A. Lynch; Metro Pictures Corporation, as a producer member to be represented by Joseph W. Engle; Metro having been one of the founders of the National Association as a distributor member; Louis J. Selznick Enterprises, represented by Louis J. Selznick; Astra Film Corporation, represented by L. J. Gans; and Balboa Amusement Producing Corporation, represented by H. F. Horkheimer.

Two lithographing companies were added to the supply and equipment class through the receipt of applications from the Otis Lithographing Co. of Cleveland, which will be represented by its president, W. N. Brewer, and the Alpha Lithograph Co. of New York, represented by George L. Cooke. These companies, together with the H. C. Miner Lithographing Co., the Acme Lithographing Co., and the Acme Lithographing Co. will form the nucleus of a Poster and Lithographers Division, of which Walter J. Moore, vice-president of the firm is chairman, with L. P. Weber of the Acme as secretary.

Among the prospective applications from producers are the Star Film and Rolin Film Companies, Lasalida Films, Inc., and the Companies, Myers-Thoby Comedy Corporation, all producing through Pathé Exchange, Inc.; Bray leasing through the Klever Exchange; releasing studios and the Klever Exchange; releasing through Universal, Norma Talmadge Film Corporation and Triangle Film Corporation.

A MORE fitting climax could not be conceived than the one which resulted from the concerted efforts of the motion picture industry during the government's campaign for the Liberty Loan, which was brought to a close last Friday. The climax was reached when Secretary of the Treasury William G. McAdoo, at a meeting in Cincinnati last Tuesday, asked that the industry extend to the motion picture industry of the United States praising it for its remarkable efforts in floating the bond issue. A fac-simile of Secretary McAdoo's message appears on this page.

"Your wonderful industry," the Secretary said, "reaches millions of loyal Americans each day. It will be a genuine service of patriotism," he concludes in his message, after asking that the message, "Help win the war—buy a United States Liberty Bond," be flashed on the "screen of every theatre in America."

"Your contributions," he says, "are as valuable as they are generous. No single industry has contributed more to the cause of the country than the motion picture industry. Millions of people are brought face to face with the great necessity of their cooperation, and thousands responded in a substantial manner. These efforts in furthering the plans of the government. But the industry did not rest content with rendering this assistance alone. We learn that it has subscribed in its message, after asking that the message, "Help win the war—buy a United States Liberty Bond," be flashed on the "screen of every theatre in America."

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Unusual Interest Attracted by "Robespierre"

Arendt's "Robespierre" ranks easily among the biggest productions. In settings it is prodigious, one great set is three hundred feet, too, begin to unfold surprises in surpassingly beautiful pastorals as well as battle scenes.

Introduction with trumpet's blaring of "Robespierre" and less than a week on the market, unusual interest is already being attracted to the Export and Import Film Company's spectacle entitled "Robespierre." Although there has been no trade showing of "Robespierre," it is announced that, but in the end he meets an ignoble downfall, and death on the gallows in a stirring scene.

The story is the historic one of the fall of autocracy in France, beginning with a survey of conditions and the debates. Novelli in its personnel. Mr. Blumenthal has done some work on "Robespierre" which enhances its value as a patriotic document by bringing the story right up to the present time.

Advance Agent for Pathé Stars Attending Convention

For the special purpose of the state rights department of this publication, a correspondent was sent up to view the production and report on it from a commercial standpoint. In magnitude of staging and number of characters engaged in its spectacular standpoint, but also in its individual effort, for the wonderful Lydia Borelli takes the leading role supported by the censors deleted. It is definitely stated that Mr. Chaplin has received better than a million offer and that his brother, Sid Chaplin, is now on his way East to complete negotiations for the release.

It is understood the intentions are to conclude production at the studio, now occupied by the Lone Star Film Corporation, where eleven of the twelve pictures contracted for by the Mutual have been filmed.

As a special feature "Robespierre" stands out strongly not only from its spectacular standpoint, but also in its individual effort, for the wonderful Lydia Borelli takes the leading role supported by a cast which numbers Novelli in its personnel. Mr. Blumenthal has done some work on "Robespierre" which enhances its value as a patriotic document by bringing the story right up to the present time.

Warm Greeting in Boston to "The Crisis"

William N. Seelig's production of "The Crisis," screen version of the novel of the same name by Winston Churchill, began a Boston run at the Majestic Theatre, evening of May 14, under the management of the Sherman Film Releasing Company.

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William N. Seelig's production of "The Crisis," screen version of the novel of the same name by Winston Churchill, began a Boston run at the Majestic theatre, evening of May 14, under the management of the Sherman Film Releasing Company. All the orchestra seats were sold by the preceding Saturday at $1.75 cents and 50 cents. The balcony seats at $1.75 and 50 cents; and the gallery at 25 cents. At the daily matinées the prices are halved. A symphony orchestra of twenty-five plays the musical score. Mrs. Rose Gerber sings special solos. Major James M. Curley made a speech the opening night between the two halves of the entertainment. The newspapers were uniformly favorable in their reviews, most of them giving half a column or more space.

Group Booking for "Pokes and Jabs" Comedies

In presenting the new "Pokes and Jabs" one-reel comedies, General Film, their distributor, inaugurates a service calculated to be of value to the exhibitor. These comedies, with Burns and Stull as stars, are being marketed in groups of six fresh subjects at a time, so that the exhibitor can know definitely in advance just what and how much he is going to get.

The first group of six comedies, prepared by the Jaxon Film company is now ready. The subjects are "Are Actors People?," "A Ride for Life," "Military Madness," "The Rest Cure," "The Perils of Pauline" and "Ploughing the Clouds."
Horsley's London Agent Tells of Foreign Conditions

C. W. Russell, London representative of David Horsley's productions, is in Los Angeles for a stay of two weeks to become familiar with the new productions to be made at this studio. Upon the culmination of his stay here, he will return to New York and later from there will go to London to supervise the distribution of the Horsley pictures.

Mr. Russell, in speaking of the conditions in the foreign market, stated that in England, where all theatres are booked for from eight to nine months in advance, with an average program of nine reels, conditions with the exhibitors, he reports, are exceptionally good, and the exhibitor is enjoying an era of prosperity but facing the possibility that when all is done it is prophesied there will be a return to the shorter subjects, those of two or three reels.

American films fare exceptionally well in England, he stated. About ninety per cent of the pictures shown there being from the American studios. Fully seventy-five per cent of the American subjects made are sold for English showing.

Concerning the future Mr. Russell prophesied that most of the continental buyers would purchase American films through representatives who will be permanently located in New York and that in all probability the same plan will be followed by the English film buyers.

Universal President on Way East

Carl Laemmle, president of the Universal Film Manufacturing Company, who has been visiting the coast during the past year, is on his way east. Mr. Laemmle served in a supervisory capacity in England, Ireland and Wales during the past year. Previous to that he opened several branches for Fox Film Corporation in South America. He will be at the home office for some time now. He reports that "A Daughter of the Gods" is doing a record business at the London Opera House.

Strand Employees to Front

The management of the Strand theater is beginning to feel the country's call to arms. Several of the military looking ushers have already left to join the colors and others have been ordered to report by November 1st. Manager Edel has issued a statement to the employees of the theatre to the effect that any young man, now in the employ of the Strand theatre, who wishes to join the Army or Navy will be given his position back after the war if he so desires.
Nebraska Exhibitors Organize—Call Convention

 Charter of New Branch Received and Officers Appointed—Local State Branches Will Be Organized During Convention, June 19

The Universal Company made a very promising offer to Mr. Bach to come back and carry on the service department organization or them as previously entered. This he will do, but first intends Mr. Dach, who formerly was in charge of the publicity service department in Canada for the Universal Company, is now completing the program. Vigorous resolutions against the deposit system, now practiced widely in Nebraska, likely will be passed.

"At our previous sessions we discussed the deposit system thoroughly," said Vice-President Ledoux. "We agreed there is no reason the exhibitors should finance the film companies with our own money. The exhibitors, however, would not mind a reasonable arrangement. They realize some exhibitors are not financially responsible, but they believe some arrangement could be made to provide for this class without inflicting financial hardship upon all exhibitors."

Others of the exhibitors said they hoped the Nebraska motion picture men, when they passed such a resolution, would let it stop there and continue peacefully to pay abnormal deposits, but would insist upon recognition until some relief was found. A number from the Nebraska branch will attend the national convention to be held in Chicago. President Thomas, Vice-President Ledoux and Secretary Shirley have already announced their intention to attend the convention. The importance of the national convention and the benefit to be derived from it by the motion picture exhibitors of Nebraska, will be pointed out at the meeting to be held in Omaha, June 19.

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The scheme is said to be working out well, the patrons recognizing the justice of the price increase.

Tax Met by Raising Price of Admissions Five Cents

Exhibitors of Halifax, N. S., have dealt with the question of a tax on theatres or tickets by adding five cents to the price of every ticket sold for the theatre. In that fashion the Government tax of one cent per ticket is paid, and the remainder accrues to the theatre owner.

It is claimed by the exhibitors that the raise in price was necessary as the higher cost of films, labor, etc., made it impossible to continue at the old prices. The tax calls for two cents on tickets costing over twenty-five cents, and on these pastebounds the price is also raised five cents.

The scheme is said to be working out well, the patrons recognizing the justice of the price increase.

Bach Leaves Hoffman

W. A. Bach, sales and advertising manager of M. H. Hoffman, Inc., since its inception, announced his resignation today, to take effect on June 16.

Mr. Bach, who formerly was in charge of the publicity service department in Canada for the Universal Company, was at the time he resigned to join the M. H. Hoffman, Inc., about to leave on a extended trip throughout the United States, installing service departments, similar to the one he originated in Canada, in all the main offices of the Universal Company.

The Universal Company made a very promising offer to Mr. Bach to come back and carry out the service department organization for them as previously entertained. This he had no, but first intends to take a short holiday in Canada, and while there will speed up the organization of the department which he left to come to New York.

Mr. Bach's headquarters will be in New York City, and the first service department to be organized will be in the New York Universal office.

The intention of the company to use the New York department as a model, and bring men in from all over the country, training them in the work and then sending them into various offices to carry out the service work.

Theatre Owner Protests to Public on Pennsylvania Censorship

The Mastbaum interests in Philadelphia, in pursuance of their crusade against censorship as now existing in Pennsylvania last week inserted long advertisement in all the newspapers, appealing to the public to come and play done. The situation was reviewed briefly, and the efforts made to have the Governor take cognizance of the situation dilated upon. The ads are said to have created quite a furor in Pennsylvania.

It was reported that practically all the picture running in the Mastbaum theatres last week were so badly cut or changed as to be rendered almost unintelligible.

Stahl to Take Space for Fairmount at Chicago

Robert Bolling and Walter R. Stahl, representing the Fairmount Film Corporation, and making arrangements to have the company located at the Chicago convention. Mr. Stahl, the managing director, will probably leave for Chicago some time during the week to secure space for exploitation before buyers and exhibitors the initial seven-reeler feature, "Hate," which has just been produced for the screen. Mr. Stahl has been in communication with the directors of the exposition, and it is certain that the Fairmount feature will be given wide publicity.

Long Island Theatre Taken Over by Sam Trigger

Sam H. Trigger, president of Manhattan Local No. 1, Motion Picture Exhibitors League has just taken a long lease on the Park theatre at Corona, Long Island. This is a six-hundred seat house and will open July 1st, with Harold W. Rosenthal as manager. This makes the fourth local theatre in which Mr. Trigger is interested and we are told that it is Mr. Trigger's intention to establish a chain of about twenty motion picture theatres in Greater New York, New Jersey and Long Island.

Compliment to Young Author

"Advertising by Motion Pictures," the latest book of Ernest A. Dench, who though but twenty-two is recognized as an authority on motion pictures, has been accepted the honor of being entered in the American Library Association's Booklist.
WITH THE EXHIBITOR

Director of Big Theatre Advances Suggestions

John Zanft of Academy of Music, New York, Largest Exclusive Photoplay House, Tells of Methods of Attractive Presentation

"It's a wise exhibitor that pays as much attention to the arrangement of the program for his photo-playhouse, and to the staging of pictures as he does to their booking," said John Zanft recently.

Mr. Zanft is known throughout the theatrical world and the realm of the silent drama as managing director of the Academy of Music, New York; said to be the largest theatre in existence which is devoted exclusively to the projection of screen plays.

Mr. Zanft also supervises the presentation of the programs throughout the entire circuit of William Fox theatres, in his capacity as general representative.

"The same importance attaches to the arrangement of a bill in motion picture houses as to vaudeville," Mr. Zanft continued. "The exhibitor who takes pride in his work will be surprised at the attractiveness added to his program by careful staging. For the man who shows first run features, scrupulous attention to lighting, lobby display, picture projection, musical accompaniment and a score of other details, is imperative to effective screening."

Mr. Zanft's knowledge of conditions in this field is the product of the long experience at the Academy of Music, which has made him an expert.

"The booking of a photoplay," Mr. Zanft declares, "is the beginning of the exhibitor's efforts—not the end of the beginning. The voiceless stage is today as important from an art standpoint, and far more important from the commercial standpoint, than the spoken stage. It should follow, therefore, that the same pains be taken with the staging of a picture as of a legitimate drama."

"When we showed Fox's 'The Honor System' at the Academy, I put into effect plans for its presentation which had been the result of days of thought and experiment. The manager or owner of a theatre who does not give the best that is in him to the staging of such a classic is guilty of gross neglect."

All Co-operate to Make Pennsylvania Convention Success

The last lap of convention preparedness finds all Philadelphia Exhibitors' League committees and their assistants among exchangemen and salesmen still making every effort to make the Pennsylvania Convention on June 25-27 the biggest State affair yet scheduled. In addition to the Exchangemen's Committee the president of which is George F. Dembow, manager of the Fox Philadelphia Exchange, there is a committee from the Philadelphia Motion Picture salesmen Association, composed of L. L. Berman, David Starkman and George Mallard, who were appointed to especially look after the wants of visiting exhibitors and give them a Quaker City welcome.

The Salesmen's Association have taken space at the convention, and will have official representation at the banquet, where one of their number will reply to a toast.

In one respect this convention holds a record that of promptly paying back advance loans paid by exhibitors to get things started. Already every cent of this has been returned.

The convention is being largely advertised by slides at every League theatre. The city is being hill-boarded by three sheets, five hundred three sheets and one thousand one sheets, in addition to one thousand tack cards. Advertisements in every daily paper will be run all next week.

Tickets are being sold at all the League theatres. This advance sale is having a big boost through the bonus that is being offered, every exhibitor getting a per cent. of the proceeds when his sales exceed ten dollars.

FOR THE EXHIBITOR

MOTION PICTURE NEWS is ready to help you in getting information concerning State Rights Pictures.

When you want to know who handles a certain subject in your territory, write the "News."

When you desire to find out what kind of a picture it is, write the "News."

FOR THE NEWS

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W. B. Bruenjes, proprietor Brazilton Hall, Brazilton, Kan., does not find pictures strong enough to draw the people in from the surrounding country; but everybody likes vaudeville.

"Mothers of France" gave J. S. Evans the best day's business in the West Allegheny Theatre, Philadelphia, has ever known. When Mr. Evans cannot see a picture locally before booking, he has even been known to make a special trip to New York for this purpose. He will run no picture without first seeing it.
Children's Performances Successful in Phila.

Irene Page Solomon Conducts Lengthy Experiments with Shows for Children. Cooperation with Theatre Managers Makes Results Sure

IRENE PAGE SOLOMON, a Philadelphia exhibitor, has had unusually good luck with children's performances. At several managers approached on the subject, Columbus Stamper was the first to lend a willing ear to the plan. As Mr. Stamper is managing director of four theatres and was disposed to cooperate with anything that sounded like a success, he would make the first, a good field was at once opened for the project.

The first theatre chosen for the children's program was the Frankford, a large house in the outlying part of the city. This neighborhood has both advantages and disadvantages for new ideas. It is a community in itself with pride in its aloofness from the city proper. The people are very conservative and slow to take up with the new. There are many "cliques" who religiously keep apart from each other. Hardest of all there are several competing associations, previous to its consolidation with the Haggin interests, régime of the theatre as manager of the Ben All theatre, once one of the properties consolidated under the partnership arrangements. The theatre was named for James Ben Haggin, its head at that time, a well-known theatrical as an opera house, and was changed into a moving picture theatre soon after the consolidation. It proved a success from the start in its new work. Mr. Page's plans have not been announced, but it is said that he will continue in charge of the opera house as manager.

MICHIGAN.—Ann Arbor: The management of the building Data, is looking forward to the enlargement of this popular play house. The audience will, approximately double the seating capacity of 350. Mr. W. C. Stewart is manager.

BOCA UATAN: A. T. Campbell, manager of the Strand theatre of this city, is playing a double role since the death of his brother, "Jack" Campbell, who has been organist of the Orpheus theatre company at Newport News, Va., to join the navy.

CONNECTICUT.—New London: The Auditorium theatre at American Falls, which was recently destroyed by fire, is being rebuilt and remodelled by Will Beardsley, who also manages.

NEBRASKA.—Omaha: The management of the Adrian theatre is having plans prepared for the enlargement of this popular play house. The alterations will approximately double the seating capacity of 350. Mr. W. C. Stewart is manager.

MONTANA.—Belt: The Anderson Brothers have closed their old theatre in Belt, and opened their new building, which has a seating capacity of 350. Mr. W. C. Stewart is manager.

DISTRICT OF COLUMBIA.—Washington: Harry Boyd has leased the Truxton theatre, and appointed A. M. Waters manager.

ARIZONA.—Flagstaff: Manager J. A. Barnard, who has the Flagstaff and the Lamoure at Arizona, has taken the picture business in the Los Angeles Sun, which he has run for the past two years, and has sold out to D. E. Fitch, the latter taking charge.

CALIFORNIA.—San Diego: Mort Nathan, formerly associated with the Strand theatre at San Francisco, has taken over the management of the Clune theatre at Santa Ana, a house of 350 seats, and hopes to turn the southern city to his new work.

San Diego: A new theatre has been taken over by R. E. Hicks to H. Hoyt, who takes possession.

CONNECTICUT.—Darien: A. L. Reeves operates and manages several small theatres in the vicinity, and is a big figure in all local business circles.

DISTRICT OF COLUMBIA.—Washington: Harry Boyd has leased the Truxton theatre, and appointed A. M. Waters manager.

IDAHO.—Boise: Messrs. Archibald and Carrol, who manage the Orpheum theatre, have recently purchased property at the corner of State and Main streets.

DISTRICT OF COLUMBIA.—Washington: Harry Boyd has leased the Truxton theatre, and appointed A. M. Waters manager.

ILLINOIS.—Rockford: Walter S. Barstow has purchased the Gage moving picture theatre of T. C. Cooper, who has leased the restaurant for the first time in the city. The Gage is said to be one of the finest movie palaces in the state.

INDIANA.—South Bend: K. H. A. Davis and E. C. Olson, owners of the Mink and the Minuteman, have purchased the Mink and the Minuteman, the former being a two-story building and the latter being a one-story building, and have taken over the management of the theatre. The Mink is now being operated as a two-story building, and the Minuteman as a one-story building. The Mink is now being operated as a two-story building, and the Minuteman as a one-story building.

Utah.—Salt Lake City: The Liberty theatre has recently been remodeled and reopened. The theatre has a seating capacity of 1,500, and is now being operated as a two-story building, and the Minuteman as a one-story building.

Pennsylvania.—Philadelphia: W. J. Clark, assistant booker for the Stanley company, is now in Philadelphia, having gone over with the Hospital Unit No. 10 of Philadelphia as an ambulance driver. He has been stationed at the Hospital Unit No. 10 of Philadelphia, and has been in charge of the ambulance service for the past three weeks.

Wisconsin.—Eau Claire: A deal, which has been pending for some time past, was re- ceived by an official of the Eau Claire theatre company, who has been working on the deal for the past three weeks.

Wisconsin.—Madison: An official of the Madison theatre company, who has been in charge of the deal for the past three weeks, has been in charge of the theatre for the past three weeks.

Wisconsin.—Milwaukee: A deal, which has been pending for some time past, was re- ceived by an official of the Milwaukee theatre company, who has been working on the deal for the past three weeks.

Wisconsin.—Oshkosh: An official of the Oshkosh theatre company, who has been in charge of the deal for the past three weeks, has been in charge of the theatre for the past three weeks.

Wisconsin.—Racine: An official of the Racine theatre company, who has been working on the deal for the past three weeks, has been in charge of the theatre for the past three weeks.

Wisconsin.—Sheboygan: An official of the Sheboygan theatre company, who has been working on the deal for the past three weeks, has been in charge of the theatre for the past three weeks.
Opposition to Deposit by Kansas Exhibitors More Marked

The Kansas Exhibitors' League, which at its Hutchinson meeting in April rejected the surety bond suggestion of the Triangle Film Corporation and gave an ultimatum to exchanges of date May 15 against the deposit system, met at Wichita June 4 and 5 and again declared their opposition to that system. Between the two meetings an extension of time on the canceling of contracts with houses that require deposits had been granted to June 1. It is said that many of the members of the league have now canceled contracts and are insisting that they will do business only with houses that do not require a deposit or a bond.

It is reported that some of the exchanges in the Kansas City district which formerly required deposit are not now doing so. It is reported also that exchanges are "using their judgment," and when the "risk" is good in their estimation, they are extending credit just as any other wholesale house does.

We stand in genuine awe of manager A. H. Hilton, of Lewiston, Idaho, for the biggest small-town stunt ever brought to our notice; a six-page entire "section" of his local morning paper with column after column of elaborate description of the wonderful equipment of his five hundred-seat house, which provides everything, seemingly, that its bigger and more pretentious rivals in the large metropolises of the country have to offer, from marquee over the walk to special orchestra of six.

We are told how every detail is as near perfection as can be imagined, and Mr. Hilton's descriptions compare favorably with any of the big announcements of other "openings." None of the usual points covered in such write-ups is omitted, from the progressive citizenship of the owner, to the ordering of a specially constructed Minusa screen from St. Louis.

Vita Official Finds Optimistic Spirit Through Country

ALBERT W. GOFF, assistant general manager of V-L-S-E, after having been on his trip inspecting the numerous branch offices of the company for just eight days, has reported to Walter W. Irwin, general manager of the company, that the feeling of optimism over future business, so strong in the home office, is justified by actual conditions in the exhibiting end of the business.

For several months Mr. Irwin, assisted by Mr. Goff, has been placing V-L-S-E on a war footing, preparing for every eventuality in so far as they were able basing their labors on detailed reports from the branch managers all over the country.

This war footing, instead of a curtailment of Vitagraph output as outlined by some of the motion picture producers, provided for a large increase in the Vitagraph output, increasing the weekly footage to be released through V-L-S-E exchanges from seven thousand to approximately twelve thousand reels weekly. In commenting on this increased output, Mr. Goff writes: "My personal investigation tends to prove the correctness of your diagnosis of conditions in the exhibiting end of the business.

"I have talked to several exhibitors and find them almost a unit in the belief that we probably even will miss the usual Summer slump in business owing to the warm weather. Of course, there are exceptions but they are few."

Combining with Local Merchants to Put Over Stunts

Eszayn points out some interesting ways for the exhibitor to become a live wire by what they call "Community Ads." Skinner's Dress Suit has probably caused more combinations to be worked out between local tailors and clothing stores and theaters than any picture out to date. The "Hip" theater, Phoenix, Ariz., engineered a two page spread, with great headlines "Good Clothes Made Skinner a Millionaire. We don't have to point out how interested everybody and jammed the 'Hip' for days. A new Essayn release "Do Children Count?" has a suggestion sheet full of similar stunts. The producer who helps the exhibitor see how he can literally "get something for nothing" (for he usually pays a higher rental for a film he can be guaranteed will "get over") deserves attention called to such service in these columns.

In small community a float is a good advertising medium. Manager Charles Decker of the Majestic theatre, Grand Junction, Colo., took advantage of that fact when Norma Talmadge in the Selznick Picture, "Panthea" came to his theatre. Mr. Decker capitalized the Russian revolt by costuming the occupants of the float as Russians.
Cardboard and Canned Meat

A cheap and effective lobby display was used by Manager Unstick, of the Merrill theatre, Milwaukee, Wis., in announcing Fatty Arbuckle in "The Butcher Boy." A cardboard reproduction of the comedian posing on a butcher's block was made in colors. It was placed in the lobby, surrounded by an assortment of packed meat loaned by the Plankinton Packing Company, of Milwaukee.

Mr. Unstick has eliminated all so-called lobby display with the exception of wall frames, relying upon a crowd of busy commuters for such enterprise exhibitions as that which drew crowds to see "The Butcher Boy."

Code Visits Seattle

William Code, who has the Dream theatre at Nome, Alaska, arrived in Seattle on his semi-annual pilgrimage to make arrangements for new subjects at his theatre. Incidentally he brought with him several hundred billboards made from the ivory of walrus tusks by the Eskimo Indians in Alaska. This has become an annual habit for Code, as in the past he has brought a great many of these billboards to Seattle. It was learned upon his arrival this time that the Indians ran out of money during the winter months, and he accepted the ivory billboards at the price of admission which is twenty-five cents. Code states that a potato nuisance in Alaska is unknown, but a billiard nuisance is.

Several weeks ago we reproduced a two-column newspaper advertisement used by Shea's Hippodrome, Buffalo. Here is another sample ad from that wide awake theatre. Doesn't it strike you as being just a little bit different?

Does Silence Reign Supreme?

The motion picture editor of the Philadelphia North American wrote an editorial in a recent issue of his paper, good enough to reprint in your program. It follows:

"After all the spoken objections and written objections and slides to the same effect that have been presented to the public with reference to silence in moving picture theatres, it hardly seems credible that people still have the nerve to continue long discussions during the presentation of plays, with sublime disregard to the enjoyment of everyone else. But these are only one class of 'peeks,' among whom are also the people who insist upon leaving their places at the most exciting moments of the play; the people who hum the accompanying tunes in their monotonous, desultory droning; the people who jab their knees into the back of the seat in front; the women who are continually spilling the contents of their bags and other paraphernalia for an area of three or four rows around them; the people who eat candy without a let-up all during the show, and the people who simply can't sit in a theatre for over fifteen minutes without fighting with the usher or, worse, trying to make a hit with her."

Dolly Spurr, Exhibitress

The spirit of the suffragette seems to be abroad in the land of exhibitors. Some of the most successful theatres in the country are managed by women, and invariably the show is good, clean and entertaining. One of the most alert of these feminine exhibitors (is the proper word "exhibitress" or "exhibitarie?" is Miss Dolly Spurr, who conducts the Royal Grand theatre, Marion, Ind.

Cooperate with Your Store

The management of the Coliseum theatre, at Seattle, is giving a bi-weekly fashion show, which is carried on by the assistance of one of the larger department stores. A trained model supervises the short, working in connection with the managers of the several department stores. More than a dozen girls are used in these, and they are crowned with the latest creations received by the store.

Every style of women's wearing apparel is shown, and each frock is fitted out with the proper shoes, millinery, hand-bag, etc. Considerable attention has been given golf, riding, tennis and bathing costumes.

The management has had a removable platform built, which is erected on the evening of fashion shows, and extends from the stage to the lodge seats in the rear of the house.

The models parade across the stage and back through the audience, making possible a very close view for every one.

While on the parade through the audience, the gowns and model are lighted from two sides by a spotlight.

The management has been careful to remove every taint of advertising from the fashion show, and the only reference made to the department store furnishing the gowns is the mere mention of the firm name following the words, "gown furnished by the courtesy of."

The management of the store reports they have from one to twelve calls for every article shown in the theatre.

An attempt has been made to give a men's fashion show one night each month, but it has only met with a fair success.

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CHARLES RAY

in "The Millionaire Vagrant"

A Triangle-Fire Photoplay about a rich man who learned for himself what it means to be up against it.

THE PLAYHOUSE

This was originally a two column advertisement appearing in Triangle's house organ. The exhibitor is supposed to clip out the ad and have it reproduced any size he desires for program or newspaper advertising. It is a neat, clean ad and a splendid idea.
First Impression From Lobby All Important Factor

There is a psychology in the "front of the house" little realized by many managers, points out an authority on this subject to readers of Motion Picture News:

By M. Kashin

Among the many articles which have been published dealing with the manifold advantages to exhibitors of advertising their pictures fully in so far as their lobbies are concerned—and when I say "advertising" I mean really magnetic publicity, and not dummy, expressionless, please-look-me-over posters stuck in a frame or pinned on a wall—one great illustration has been overlooked. It is that of two pictures with leading stars of equal merit.

We can imagine, for example, two horses in competition, each having a picture of equal relative merit, featuring the player who, in popular favor, ranks on the same level with the other. There is no need to mention any star in particular—so many can be paired off in their relative drawing powers.

One of these exhibitors decides to stand pat. He will let his posters, stills, or maybe a plain banner, announce the name of the star, and then let the drawing power of the actor, or actress, do the rest.

The other exhibitor, however, believing in the old maxim of striking when the iron is hot, is not content to stand pat. With a strong hand he is going to play it for all he is worth. He reasons with himself in this fashion: "My competitor has a star of equal drawing power to mine. How can I, at the very start, get quicker off the mark. How can I get the inside track, say 'advertising' I mean really magnetic publicity, and not dummy, expressionless, please-look-me-over ..."

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Baby Mario Osborne in "When Baby Forgot" - Pathe's Gifted Child Actress. (Pathe, Five-Red Production) There are few experienced actors who can work before the camera with more naturalness than Baby Mario Osborne. This little tot has played before the cameras since he was a baby, and his every move and expression is natural. The property of the pretty, business-like, romantic person who, at any moment, might do anything, is something that cannot be learned. George Walsh, and the pretty girl, Doris Parn, these two, with the assistance of a capable cast, enact a comedy-drama which you will all enjoy. Over an analysis of the interesting and important few lines. Don't forget to be at the theatre on the opening night when George Walsh appears as the "widow" in "Bundy Boys."
of week. A picture that is different, a star who will please.

Olive Thomas. Beauty of Ziegfeld Follies, in Comedy-Drama, "Madcap Madge" (Triangle, Five Reel Production)

Louise Glaum Will Decide for You (Triangle, Five Reel Production)

George Beban in Another Italian Characterization, "A Railroad Impresario" (Mutual, Five Reel Production)

The Girl of the "Double Cross" Is Found in Lale Chapter of "Double Cross" Mystery (Pathé Serial, Two Reels)

"Perwinkle" Is the Picture—Also Mary Miles Minter Is Saved and Saved (Mutual Five Reel Production)

Perwinkle Has Everything (Mutual Five Reel Production)

"Love or Justice," with Louise Glaum and Charles Gunn featured, will be seen at the "theatre on of week. It is hard to decide until you are..." "Red" Warren Meets His Fate in "Cruel and Unusual" on the "Wire" (Universal Serial, Two Reels)

Serials
ADVANCE OFFERINGS OF THE PROGRAMS

"The Peddler" With Joe Welch, an Art Drama

Announcement That Picture Would Be Released Independently Is Recalled on Demand of Exhibitors—Well-Known Cast Supports Star

ALTHOUGH the U. S. Amusement Corporation production of "The Peddler," with Joe Welch in the leading role, was originally intended to be a special production for independent release, the reported demand from exhibitors using the program has caused the producers to announce it as a regular Art Drama feature.

The production of this play will be in six reels. It is of special interest in that it marks the return of the screen of the Jewish comedian, Joe Welch. In "The Peddler," which was his most famous role, he toured the world, drawing audiences of all classes. Of the character of the "old clothes man," there have been numerous imitators.

It was only after long negotiation on the part of the U. S. Amusement Corporation that Mr. Welch finally consented to return to the screen.

The adaptation of the play was made by Frank Chapin, who wrote the scenarios for "The Easiest Way," "Today," and numerous other productions. Mr. Chapin has transferred the play to the screen with scarcely any changes, although he has slightly modernized the story.

Catharine Calvert, widow of the late Paul Armstrong, is the female lead in "The Peddler." She plays the part of Sarah. The Peddler's son is portrayed by Sidney Mason, who has been leading man for many Bluebird and Universal productions. Mr. Mason was also with Mutual, where he appeared in several pictures supporting Margaret Courtot.

Sally Crute is Mrs. Morgan, the woman with whom the son falls in love. James O'Neill also has an important part.

Kittos Reichter, the popular child actress, plays the part of Mary, the adopted daughter of the peddler. Kid Blood, well known as an actor and pupilist, takes the part of Muggsie, the crook who is partly responsible for the son's downfall.

"The Peddler" is rapidly assuming shape at the U. S. Amusement studio in Fort Lee, and it will be available to exhibitors sometime in July.

In Circus Drama Bessie Love Appears as Bareback Rider

Bessie Love will soon make her first appearance on the screen as a bareback rider, in the latest Triangle drama, "The Saw-Dust Ring," by L. V. Jefferson, in which she is presented as the star of a six-reel Pathe Cold Rooster Play, produced by Thanhouser. The release date is June 1. This production marks the reappearance of Miss Pennington upon the screen after a Winter spent on tour with the Ziegfield Follies. As in the Summer of 1916, Miss Pennington will divide her time between the New Amsterdam theatre and the Famous Players studio.

In this production Troop No. 100 of the Boy Scouts of America and a full company of U. S. Regulars from Fort Totten play prominent parts.

It is a story of the Mexican border at the time the American troops were stationed there in great numbers, and has to do with the escape of Justina Howland, a little Massachusetts girl, from her Mexican guardian, who endeavors to marry her.

Among the players who appear in support of Miss Pennington are Owen Moore, Harry Lee, Fraunie Fraunholtz and Marcia Harris.

Hayakawa and Vivian Martin in Initial Co-Starring Effort

"Forbidden Paths," an original story by Eve Unsell, adapted by Beatrice De Mille and Leighton Osman, presents Vivian Martin and Sessue Hayakawa on the screen together for the first time. For this Paramount picture, Miss Martin was transferred from the Morosco studio to the Lasky studio where the picture was staged under the direction of Robert Thornby. Important members of the cast are Tom Forman, James Neill, Paul Weigel, Ernest Joy and Carmen Phillips.

Hayakawa in this picture reverts to a Japanese role. The story is of a Japanese who sacrifices his own life in order to bring happiness to the American girl with whom he is in love and is said to be replete with deeds of self denial.

The steady progress that has been made in the screening of the first of the five comedies in which Madge Kennedy is to be starred, has added another to the list of Goldwyn Pictures, which have been finished on the pledge of that organization to deliver twelve comedies by this first of September.

There has been no hurry in the work which Miss Kennedy and her screen associates have done in the filming of this farce by Margaret Mayo, which will be the medium through which Miss Kennedy makes her first screen appearance.

Miss Kennedy is already at work preparing for the second of her productions which, in all likelihood, will be a comedy by Edgar Selwyn, which enjoyed a long run in New York and a highly successful comedy on the road extending over three seasons.

Madge Kennedy Finishes First Goldwyn Picture

Linder as a Heart-Breaker

"Max the Heart-Breaker," a two-reel comedy never before released, starring Max Linder, is announced by Pathé for the week of July 1, 1917. It is described as one of the best of the Linder comedies ever seen here and one of the best that M. Linder has ever been starred in.

Max the Heart-Breaker, arrives at a mountain summer resort. Without loss of time he makes two conquests. When he shows something of contempt for the two young ladies, they resolve upon a terrible revenge and arrange matters so that when he thinks they are fighting a duel over him, each in reality is preparing to fire at him. The result can be imagined.
Chaplin in "The Immigrant" on June 18

Chaplin's latest comedy, "The Immigrant," his third production for Mutual, is released June 18.

The entire action of this comedy takes place in two locations—the steerage of an ocean steamer and a cheap restaurant patronized by the foreigners in America.

On board Charlie divides his time between flirting with a pretty immigrant girl, played by Edna Purviance, and playing cards with her gambling father. These card games are literally cutthroat affairs, and lucky are the players if they get through a game without some bloodshed. An old chest is used for a card table, and upturned buckets form the chairs. When Charlie found that the other men "sat in" with resolvers and stillets, he secured the emergency fire hatches and placed it across his knees.

In the tawdry surroundings of a restaurant Charlie again meets his sweetheart of the boat, and together they consume beans and black coffee, with Charlie dividing his time between making love and wondering where he is to secure money to pay for the repast.

Russell in "Shackles of Truth"


June 27, 1917

William Russell has a role calling for quick changes from the reposeful, intellectual type to the angry young college athlete.

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Change in K-E-S-E Releases

K-E-S-E announce that instead of re-releasing "Little Orphan Annie" on July 9 as originally scheduled, Edison's five-reel feature with Shirley Mason in the titular role, "Light in Darkness" will be the release of that date.

Frank Morgan, William Tooler, J. Frank Glendon, George Tremble, Bigelow Cooper and William Wadsworth are in the supporting cast of that picture.

Mutual Announces Third Gail Kane Production

"The Upper Crust," Adapted from Novel of Same Name, Leading Feature of Program for Week of June 25—Other Films Scheduled

GAIL KANE occupies the leading position on the Mutual schedule for June 25 in her third production for Mutual, "The Upper Crust." This photoplay is an adaptation of Charles Sherman's "best seller" of the same title. Miss Kane appears as Molly O'Toole, a girl whose love of wealth, luxury and position leads her into a series of indiscretions which lead to dramatic situations and some wholesome comedy.

The twelfth chapter of the serial, "The Railroad Raiders," entitled "A Fight for a Franchise," is scheduled for June 25. In this chapter advance reports are that the suspense is not sustained through "thrillers" but by tense situations and strong dramatic action. Helen Holmes invades the house of Desmond, steals the contract for a franchise, and on his typewriter types in the name of the K. & W. Railroad instead of the Eastern, while Wilson stands guard to see that no one hears or disturbs her. The action centers around the effort to get this changed contract signed without the deception being discovered.

The fiftieth chapter of the "Jimmie Dale Alias the Grey Seal" series, "The Tapped Wires," is scheduled for June 29. In this story the Grey Seal is defeated at his own game.

"Discords in 'A' Flat" is the La Salle comedy for June 26. Jean Otto is featured in this play which deals with a composer competing for a prize of $10,000 offered for the best opera score.

The Cub comedy, ready June 28, is "Jerry's Hopeless Tangle." George Ovey as Jerry renounces father's interference to his love-making, and so puts him in the water barrel on the roof, where father is forced to stay while Jerry and daughter have a fine time.

"Mutual Weekly" No. 130 will come to the screen on June 27. "Mutual Tours Around the World," ready June 26, shows Naples, the largest city of Italy, and Buenos Aires, the capital of Argentina. "Red Life" is scheduled for June 28, and is made up of five good live subjects.

Big Farnum Picture Coming

William Fox announces as a future release, "When A Man Sees Red," with William Farnum in the leading role. This is declared to be a $200,000 production from the novel, "The Painted Lady," by Larry Evans, which ran in the Saturday Evening Post. There are scenes in Honolulu, San Francisco and the South Sea Islands.

Pickford-Huff Co-Star in First Tellegen Play

The first production directed by Louise Tellegen will be an adaptation of George Broadhurst's famous play, "What Money Can't Buy," starring Jack Pickford and Louise Huff.

The story, one of the adventure and romance type, is completely at variance with the sort of pictures in which Pickford and Miss Huff have previously appeared together.
Two Features and Arbuckle Comedy by Paramount

June 25 Program Presents Fannie Ward and Ann Pennington in Five-Part Productions—"Fatty" in Third Comedy Titled "A Rough House"

Two five-reel features, starring Fannie Ward and Ann Pennington, and the third of the Arbuckle comedies liven the Paramount Program for the week of June 25.

"Her Strange Wedding" is Fannie Ward's vehicle, written by Charles Maigne from George Middleton's story of the same name. In this edition of "Her Strange Wedding," Ward is in love with a doctor, whose brother appears after having committed a theft in the East and steals the affections of the girl. How they are married and the bridegroom caught in another theft are situations bringing out the interest of the story. The production is said to have been made on a lavish scale.

The supporting cast includes Jack Dean, Tom Forman, and Billy Elmer. Lasky made the play which was directed by George Melford.

The opening scenes of Ann Pennington's picture, "The Little Boy Scout," occur in Mexico, just across the border at the time the National Guard was on duty at the Rio Grande. Owen Moore plays the leading male role. Frankie Frainholz, Marcia Harris, George Burton and Harry Lee, are other players.

"A Rough House" is the third of the series of Paramount-Arbuckle Comedies, in which "Fatty" will appear, and which will be released this week. In this production, Paramount says, "Fatty" has left nothing undone to make it the most screamingly hilarious and intensely humorous picture that he ever appeared in.

The seventy-second edition of the Paramount-Bray Pictographs, the seventy-third of Burton Holmes' weekly trips, and a Black Diamond comedy, entitled "Auto Intoxication," telling of a girl who inherits money and becomes literally intoxicated with the idea of having an automobile, and her troubles when she gets it, are other features of the program.

J. Barney Sherry is in the leading male role, that of a man of the world. Others in the cast include Colin Chase, Dorcas Matthews, May Giraci, J. Frank Burke and William H. Bray. Reginald Barker is director.

New York Now Center of Vitagraph's Activities

Victor Moore, the Klever Komedies star, has returned to New York from his motion picture studio in Jacksonville, Fla., to establish another studio in the metropolis, and to make his plans for the producing of his future single reel Klever Komedies which are released by Paramount Pictures Corporation to all exhibitors.

Mr. Moore will add another director to his staff and is also picking a number of new players to appear in support with him in his future pictures. Thomas J. Gray has also been added to the scenario department and is now preparing a number of scripts which Mr. Moore will produce in his new studio this Summer.

Picturized Novel Feature of Pathé

July 1 Program

Features of Pathé's program for the week of July 1 are the photodramatization of a well-known novel, a new Max Linder two-reel comedy, and the fact that the program contains but one serial episode, "Neglected Wife," No. 8, the reason for this being that "Mystery of the Double Cross" ends on June 24, and Pearl White's new serial, "The Fatal Ring," begins on July 8.

Florence LaBadie is starred in "The Woman in White," a six-reel Gold Rooster play, produced by Thanhouser, under the direction of Ernest Warde, and adapted by Lloyd Lonergan from Wilkie Collins' novel.

Ruth Roland is starred in "The Neglected Wife," No. 8, entitled "A Relentless Fate." This episode shows Horace Kennedy's campaign for Congress and ends with Norwood's discovery of the secret relations between Kennedy and Margaret Warner, the girl Norwood loves.

Max Linder appears for the first time in "Max the Heart Breaker," a splendid two-reel comedy, never before released. A Combination release, and an International cartoon and scenic split reel release, with Hearst-Pathé News, Nos. 54 and 55 complete the program.

"Son of the Hills" Vita Subject for July 25

In "A Son of the Hills," Greater Vitagraph's Blue Ribbon release of July 25, Antonio Moreno, the star, portrays a type of character never before essayed by him. As Sandy Morley, an impoverished scion of peonage, he is seen as a youth of seventeen whose only worldly possessions are a genial disposition, a rugged suit of clothes, and a glowing ambition to resurrect the downtrodden mountaineers, among whom he lives.

There are many strong situations according to Vitagraph advance notices before Sandy rises to a position of prominence in the business world, overcome conspiracies directed at him, and marries the girl of his heart.

Belle Bruce, Julia Swayne Gordon, Robert Gaillard, Florence Radinoff and William Balfour are in the surrounding cast.
Francis Ford Screening Stage Play in Seven Parts

"John Ermine, of the Yellowstone," which for two years was a successful stage play, is being screened by Francis Ford at Universal City as a seven-reel feature. The original stage play was dramatized from the book of Frederic Remington, and the screen version gives every promise of greater dramatic tension and interest than the production of the stage.

Ford plays the featured lead, with Mac Car- roll opposite, and with a cast including Duke Worne, William Carroll, Marc Pen- ton, Little Burwell Hamerick, John Dark- cloud, Joe Flores and Elsie Ford.

Fairbanks’ Leading Lady

Eileen Percy, the stage player who makes her motion picture debut in the Douglas Fairbanks-Artcraft picture “Wild and Woolly,” has been signed as permanent leading lady for the athlete star.

Drew and Figman Comedies Early Metro Releases

Two Metro comedies are announced for early release, “Monomania,” with Max Figman as star, on June 18, and “The Hypochondriac,” with Mr. and Mrs. Sidney Drew, on June 25.

The Figman vehicle is based on the com- plications resultant from a maiden aunt wanting her nephew, Dicky, to marry a plain, old-fashioned girl who is in love with a pretty and up-to-date maiden. The girl finally makes up as an ugly nurse, to care for Dicky, who has faked illness. Auntie gives permission for the wedding.

“The Hypochondriac” is described as a typical Drew offering. Mrs. Brooks is a woman who craves sympathy, is continually “ill,” in short a hypochondriac. She de- clares she could die happy, if she knew her husband was provided with a second wife.

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“Monomania,” set for June 25, is the Violet Mersereau feature. Rex Ingram made the production at Bluebird’s Leonia (N.J.) Studio, where work has already begun on another Mersereau issue for subsequent distribution. In “The Little Terror,” Miss Mersereau plays the role of a circus rider who comes unexpectedly into fortune and happiness.

Dorothy Phillips, on July 30, will be seen in “The Rescue,” based on Hugh Kahler’s story, and directed by Ida May Park who, with Joseph De Grasse, alternate in supervising this favorite star. Lon Chaney and William Stowell will, as usual, head the supporting company of which Gretchen Lederer, Gertrude Astor, Molly Malone and Clair De Bray will be leading members.

“The Clean Up,” set for Aug. 6, will present Franklin Farnum and Brownie Vernon in another comedy-drama, of the sort in which they have been specializing of late. Waldemar Young furnished the story and scenario from which Wm. Worthington directed. Claire McDowell, Mae Talbot, Martha Maddox, Albert McQuarrie, Clyde Benson and Mark Fenton will be principals in the supporting cast.

Lynn F. Reynolds furnishes one of his “nature studies” as the Aug. 13 attraction. Mr. Reynolds and Waldemar Young worked out the scenario. "The Show Down" is the title selected for a feature that has been previously referred to as “Back to the Primitive.” The stars will be Myrtle Gonzalez and George Hernandez.

Half Dozen Bluebirds Awaiting Release Dates

Two Stories by Waldemar Young Included in Batch—Regular Schedule

EXHIBITORS of Bluebirds have their attractions definitely scheduled until week starting Aug. 13, and there are six additional features completed and ready to be assigned to dates. Dorothy Phillips, Violet Mersereau, Franklin Farnum, Brownie Vernon, Myrtle Gonzalez and George Hernandez are included among the stars who will provide mid-Summer enter- tainment on the Bluebird program.

Features ready to be scheduled carry, as stars, all of these players with Ella Hall, Louise Lovely and Rupert Julian and Ruth Clifford as well.

“The Little Terror," set for July 23, is the Violet Mersereau feature. Rex Ingram made the production at Bluebird’s Leonia (N.J.) Studio, where work has already begun on another Mersereau issue for subsequent distribution. In "The Little Terror," Miss Mersereau plays the role of a circus rider who comes unexpectedly into fortune and happiness.

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Gail Kane in Roguish Part

Gail Kane has an excellent medium for display of her in "The Upper Crust," her latest American-Mutual production, with a strong dramatic plot and a vein of comedy. "The Upper Crust" is released June 25.

There are complications through which Miss Kane, as the pretty Molly O’Toole, the young Irish housekeeper, makes her way with dash and good humor, landing, in the finale, just as she always does, completely vindicated and victorious.

"Rag Baby" Next Hoyt

"A Rag Baby" is the title of the Hoyt comedy to be released by the Selig Poly- scope Company in K. E. S. E. service on July 9. Wm. Fables, James Harris and Amy Dennis star in the production. The Selig Company points to the fact that these comedies are devoid of comedy policemen, automobile chases and pin- cusions. The K. E. S. E. reports that the Hoyt comedies are being received everywhere with favor.
**Film Specialties**

**Gaumont Will Animate Jokes from "Life" in "Reel Life"**

That Gaumont cartoonists, in "Reel Life," will animate the jokes in "Life" is the important announcement from the Gaumont offices this week. A cartoon arrangement with America's most widely read fun book gives the exclusive right for this novel "stunt."

The second half year starts the usual three-a-week Gaumont releases through Mutual—practically half the "single reel" output through that releasing company— with "Tours Around the World," No. 35, July 3. Bizerta, Tunis and Sydney, are visited. Bizerta is the second largest French naval port on the Mediterranean. Gaumont has not forgotten what Fourth of July this year will mean to American patriots, and Mutual Weekly of this date will be a special "patriotic number."

"Reel Life." Number 62, July 5, besides a "Life" cartoon will show "Making Jewelry at Home;" "Berry Pickers of the South;" "Toys of Wartime," and pictures of government disciplinary barracks under the title "Making Real Men."

**Scope of Bray-Picto 73 Reaches from Mexico to Japan**

The Bray Studios, Inc., have gone far afield for the subjects making up the seventy-third release of their screen magazine, Paramount-Bray Pictographics reaching from a factory town in Ohio to Japan with a stop on the way in southern Texas, including a jump across the border to Mexico. The first subject, "American Match Making" is an exposition of the wonders of modern manufacturing methods. The methods that have made possible the almost negligible cost of a box of matches. This picture starts in the great forests of Canada with the felling of a tree and shows all the processes up to the finished article, neatly packed in boxes and ready for use. A railroad, the oldest doing a regular passenger business in the United States, makes interesting and amusing material for the second subject. The venerable locomotive that pulls the only train the road can boast of, was put in commission in 1872 and sports a smoke-stack almost as big as itself. The switches are turned with a crowbar and the brakes set by hand. The newest thing on the road is a pair of goggles just acquired by the engineer. "Fencing in Japan," the third subject, is highly spectacular as the fencers use great two-handed swords more than six feet long and slash at one another apparently with no regard for their limbs or lives. The remarkable dexterity exhibited by the combatants in handling their weapons and in avoiding the blows of their adversary, makes this picture one of exceptional merit. The second cartoon of Wallace Carlson, on the adventure of the ill-starred "Otto Luck" furnishes the humorous feature. In this cartoon, Otto, who has secured a job in the movies is cast for a regular "Bill Hart" part and is called upon to rescue the fair Lotta who is held in durance vile by a Mexican bandit. Otto makes his escape right enough, but not before he gets everybody concerned including himself in more hot water than the famed hot springs of Arkansas pour out in a generation.

**American Deer from Educational**

More "Alaska Wonders".

American Deer leads Educational Film Corporation's releases this week, with many types of these beautiful creatures which have such curious habits. The majestic stag and the startled fawn serve to illustrate the contrast of subjects in this issue of Dimas' Living Book of Nature. Herds are caught flying over brooks and hedges; a number are shown on a lake of gleaming ice; the long-eared "mule-deer" and the dainty Florida type are seen in succession. The fawns, some only a few days old, are the most interesting part of the picture.

Alaska "wonders in motion" this week gives us an additional view of glaciers forming great icebergs, and some of the native "Kenuals" or Eskimoa in their log villages.

**Russian Pictures in Pathe News**

Pictures from the Eastern War Front, views of the Russian Cossacks, Russian Cavalry and showing the losses of Russia's Navy to the allied cause head the war news in Pathe Weekly Issue of June 9, No. 47.

**Washington's Boyhood Days Featured in Selig Library**

Scenes in connection with George Washington's boyhood head a list of very interesting subjects making up Number 6 of the new Selig World Library, released Wednesday, June 20, in General Film Service. Alexandria, Va., the town surveyed by young George when 16 years of age; Christ Church, of which he was one of the first vestrymen, and the old hotel at Alexandria where the Father of His Country made his farewell address to the Continental Army, are pictured.

Human figures on a chess board play an exhibition game in a Chicago boulevard. The chessboard is twenty-four feet square. Uncle Sam is the richest individual in the world. Pictures are shown of where he turns gold into legal tender.

Thousands of seals during the mating season frequent the islands of the Pacific. Here are some of the baby seals. They are left to shift for themselves when able to navigate.

**Pathé-International Split-Reel**

"The Kamo Gowa Canal in Japan" from International is an interesting travelogue, taking the spectator from one end of canal to another, showing long tunnels and the manner in which the boats are run down steep places on railroad tracks. "Down Where the Limburger Blows," a Katenjammer Kid cartoon, is a real funny one, the central figure of which is an animated piece of the cheese.

**"Here and There in Texas"**

Views of San Antonio including the Alamo and San Jose mission, Medina Lake and Dam, shots of Laredo and Corpus Christi, hog raising, wild animals of Texas, and other Texas "sights" is Pathé's "Combitone" offering this week.
**HOW PICTURES ARE BOOKING**

**Takes Bluebirds for Year**

Harry White, a former Los Angeles exhibitor, and later manager of the Magna Film Exchange there, who recently purchased the Plaza theatre at San Diego, one of the popular downtown houses of the Southern city, was in Los Angeles this week contracting attractions for his theatre. He made a yearly contract for Bluebird subjects through Manager C. L. Kneerkeuf. Bluebird subjects are shown first run at the Superba Theatre, Los Angeles, and will go direct from there to Mr. White's house at San Diego before touring other California points.

**Orient Sold for Metro Films**

Metro Pictures Corporation recently closed a contract with David P. Howells to handle Metro Pictures in Japan, China, the Straits Settlements, Dutch East India, the Philippines and India. Mr. Howells has been handling the Metro Pictures in Australia for some time. He recently returned from a tour of the Orient, where he went to study the wants of the exhibitors and to meet the men who are hard pressed for good photoplays. Mr. Howells called on the show men of Java, Dutch East India, and journeyed to the principal cities of Inland China and Japan before he came to New York.

**Paramount Branches Arrange “Pauline Frederick Week”**

Following the success reported by exhibitors in their Marguerite Clark Repertoire Weeks, during which Miss Clark's best known Paramount Pictures were rebooked, Paramount exchange managers in all sections of the country are arranging for their exhibitors similar weeks for Pauline Frederick.

In connection with these special repertoire weeks for Miss Frederick's pictures, Paramount's exchange managers have arranged special advertising and publicity aids to promote the special occasions.


**New Re-booking Scheme**

Pictures that have made big hits at his theatre will be returned to Omaha, Neb., and shown every Saturday and Sunday evening at the Brandeis theatre, a "legitimate" house closed for the summer, by Manager H. M. Thomas of the Strand.

**Popular Trend in Philadelphia Territory**

The Palace theatre, Philadelphia, on a whole week of non-Klondike pictures was a money releases and calling it a "Warm Up" week, according to Manager Given of the Tri-State exchange:

"This was the largest week's business in the history of the Palace theatre. We did more on these repeats than on new shows."

The O'Henry series have met with popular favor in Philadelphia. General Film Manager P. A. Block already holds 76 contracts for all 200 World contracts that have come to Manager George R. Meeker of the local exchange in the past three weeks.

**British Tars Will See All of Chaplin’s Pictures**

Charlie Chaplin will entertain the sailors of one division of His Majesty's dreadnoughts as they wait impatiently "somewhere in the North Sea" for the German fleet to venture through the Bight of Heligoland. His Royal Highness, Prince George of Battenberg, has placed an order for the entire series of Mutual-Chaplins for the men of his command.

The rental fee for the films has been handed over to Lady Beatty's Fund for wounded soldiers and sailors. Lady Beatty is the wife of the first lord of the British Admiralty and the widow of Marshall Field, 2nd, of Chicago, son of the American merchant prince.

**Gives Midnight Matinee of “Garden of Allah”**

The new Quinn Rialto theatre on Broadway, Los Angeles, which recently opened using "The Garden of Allah," is continuing to show that film to good attendance. At the end of the second week, Manager Quinn introduced a midnight matinee which was attended by almost a house full. The film is now being shown for its third week. This subject is handled in the California territory by the All Star Feature Distributors.

**Art Dramas in Los Angeles**

Releases of the Art Drama Program handled in the California territory by the All Star Feature Distributors, has been booked for showing by F. Morton Cohn, manager of the Burbank theatre, Los Angeles. The first subject to be shown here is "The Law That Failed," which began a very successful run on Monday of the past week. The contract for this service was made by Irving Lesser of the All Star Exchange in Los Angeles.
Censorship Affects State Rights in Chicago

Cook County Should Be Separated From Rest of State Because Of This Problem, Says Goldburg, on Tour for Frohman Amusement

(This is the second article on the state rights situation, written exclusively for Motion Picture News by Jesse J. Goldburg, exploitation manager of the Frohman Amusement Corporation, now on a transcontinental tour to study market conditions for the furtherance of their announced plan to bring about better co-operation with purchasers. Mr. Goldburg in this article treats of conditions in Illinois, Indiana and Southern Wisconsin.—Ed. Note.)

My visit in Chicago in the course of my transcontinental tour as manager of the service department inaugurated by the Frohman Amusement Company, has been extended into a stay of from three days, as was originally intended, to a period of ten days.

This was occasioned by the complex situation that I found to exist in the state rights field. There has not been that progressive spirit evidenced here that I found to exist in the territories east of Chicago.

The state rights buyer heretofore finding a profitable field for open booking, has been driven out of business, or has been forced to the other extreme, building his own theatre downtown in order to have a run which the outlying houses and theatres throughout the State are unable to support. This, in turn, has resulted in the elimination of all but possibly three responsible state rights buyers in the city of Chicago, the logical distributing center for the States of Illinois, Indiana and southern Wisconsin.

I believe I have laid my finger on the all-controlling cause that has given rise to this unhealthy and unfair situation. In one word, it is censorship.

The program house is not affected to the extent that the independent exchanger finds confronting him, the program house, which is limited to Cook County, but also because it is of itself a most lucrative field and in value worth almost as much as the balance of the territory. It can accommodate at least one print, and on an extraordinary production can work two and three prints to advantage.

The percentage problem, that is playing on percentage, has been made serious by the fact that independent exchangers in order to procure a booking have consented to the demands of all of the exhibitors in that respect. This is creating a dangerous precedent, and should be nipped in the bud at the start. The exchange men having invested their capital should not be required to gamble on his returns. If a production is worth while playing at all, it is worth while paying for. And furthermore the state rights buyer now insists that the manufacturer take the same chance and place his production with him on a percentage basis.

While, however, these evils exist, there is the complement to the story in the fact that theatres are numerous, the population large and devoted patrons of the moving picture theatre.

(Continued on page 4094)
South Wants Change—North Insists—What is to be Done?

Hoffman Sees No Difficulty in Way of Revision of Territory—A. Dresner, of Washington, Points Out Needed Change in South—Improvement Needed in West, Says Bernstein

... and northern New Jersey, should be handled as one territory; northern New York and Erie County, Pennsylvania... It's a good suggestion and one which I sincerely hope will materialize into a crystallized form which can be depended upon and which will stand the exigencies of time, I say exigencies of time adversely, because I feel assured that the state rights field is one which is going to gradually pass from the playground aspect to one of immense, substantial acreage, and one that is going to feel the pressure of a vast array of producers, buyers, sellers and exhibitors.

The question of mapping out the territory is not one to be taken with a shudder, as some think. This procedure will be simple and will be greatly expedited if only those concerned will look at it squarely in the face and consider that much of the work which seems to be before them in this task has already been done by the program man. And by this I mean that the state rights man in considering the proper division of territory can easily adapt it to the territory as handled by the program man and which territory has been recognized since the inception of the motion picture industry by a more or less unanimous opinion.

This statement, of course, must be restricted to certain territory which in my mind is as near perfect as human ingenuity can make it. There is territory which should be taken in hand and enlarged, and the added fact that Miss Shotwell's pre... Practically one sales trip last week closed up Illinois, Indiana and Wisconsin to Schwartz Films, Inc., Schiller Building, Chicago; Michigan to Warren and Palley Film Company, Canman Building, Detroit, Mich.; Ohio to Exclusive Features Company, Inc., Columbia Building, Cleveland, Ohio; New England to Eastern Feature Film Company, Inc., 57 Church street, Boston.

We contemplate a western sales campaign every shortly, and are certain that when the western exchanges can see this subject, they will want to sign as rapidly as did the Eastern buyers.

We would like to remind American buyers again, that while Miss Shotwell's feature is of a sensational order, it has been pronounced by press and censor boards as thoroughly moral. It is simply a stirring but clean entertainment.

July 30, 1917

M. H. HOFFMAN, who has recently entered the state rights field, but who has had years of experience with program territory, comes forward with a few remarks apropos of the proposed definite division of state rights territory. He says:

"It is now customary for the exhibitor in North Carolina to receive his prints from Birmingham, Ala., or Jacksonville, Fla., and in the Southern territory...."

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"It is now customary for the exhibitor in North Carolina to receive his prints from Birmingham, Ala., or Atlanta, Ga. In my opinion, this territory should be handled from Washington exchanges.

Let us take, for example, the towns of Hertford or Elizabeth, N. C. It takes practically two days to ship a print from Birmingham, Ala., to these or both of these places. From Washington, D. C., I can express a print at midnight to Wilmington, N. C., way down in the southeast corner of the State and the exhibitor will have it for his morning run the following day. In other words a print expressed from Washington to this place will be in transit only from ten to twelve hours. Isn't it fair then to urge that conditions change in this territory?

It must be remembered that the number of theatres in this territory compared to the number in New York or other States is comparatively small. And again the theatres are not only few but they are scattered, and the long haul of the present system is tremendous compared to the same in New York or Boston. Take, for example, New York City. It is safe to assume that the seller in Greater New York in selling his picture can travel the entire territory for his nominal earnings, and that is tremendous advantage which is not enjoyed by the man in the southern territory. The man in traveling through the southern territory finds that he has to have a small fortune for railroad fares alone. And, again, the jumps are long and comparatively few places can be covered in the..." (Continued on page 4081)

Eastern Territory Is Closed for "Woman and the Beast"

THE latest Marie Shotwell feature, "The Woman and the Beast," has been sold for all territory East of the Mississippi, with the exception of Pennsylvania. This announcement has been made by the Graphic Features, 220 West Forty-second street, who are distributing the feature.

"Negotiations are also pending for Sweden, Norway, Denmark and Russia. The fact that this is a clean picture, and the added fact that Miss Shotwell's previous features, 'Enlighten Thy Daughter' and 'The Witching Hour,' were huge successes, enabled us to dispose of Eastern territory so fast," quoted a Graphic official.

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Eastern Adds Five Films


Short Features Exchange Gets Rights to "Hans und Fritz"

The Short Features Exchange, 720 Seventh avenue, New York, has closed a contract for the New York rights to the "Hans und Fritz" cartoon pictures, founded on the comic drawings of Rudolph Dirks, appearing every Sunday in the New York World. Because of their wide appeal to the young folks as well as the old, these cartoons are placed on the first page of the Comic Section of the features of that part of the paper. The "Hans und Fritz" pictures have met with great success on the printed page, and the company predicts that the new film version on this popular series will meet with even a far greater degree of success on the screen.

Strand Film Opens in Atlanta

The Strand Film Company, 73a Walton street, Atlanta, has been opened under the management of J. Hamlin for the exploitation of pictures on a state rights basis in the South. The company has bought rights on Selig's "Neer-Do-Well" and will also handle the Ivan productions.
Klotz Seeks Only Reasonable Profit on Film

Exploiter of "Whither Thou Goest" Declares That Mania to Make Money in a Hurry Is Cause of Many State Rights Failures

Joseph S. Klotz, of Klotz and Streimer, believes in being satisfied with a reasonable profit from a picture. A buyer, who recently made him an offer for rights to "Whither Thou Goest," remarked that while the picture was well above the average it was not a "million dollar" film.

Mr. Klotz agreed that the feature was not in the "million dollar" class, and said that he did not expect to make a million with it and did not care to make a million dollars on any picture that his company might handle.

"The mania to make a million in a hurry has hurt not only the industry as a whole but has been the main cause of many failures of state rights producers," said Mr. Klotz. "If the state rights operator makes money he will go back and buy more. He will continue to be a customer, and he will naturally go to the company where he can buy pictures at fair prices.

"This is sane business logic," says Mr. Klotz, "and the reason I say I don't want a million of any picture is because I want to stay in the business."

Kleine Considering Reissue of "Quo Vadis"

"Quo Vadis" is to be reissued if the plans of George Kleine materialize. Mr. Kleine has been requested to republish this super-feature and list it as a state rights release. If this be reissued it will be one of the few productions ever revived on the screen. It is intended that the production will be re-edited and new subtitles added.

Sixth King-Bee in Work

Billy West's Sixth King Bee Comedy is well under way at the Frohman Studios, Flushing, N. Y., where the company is temporarily working. A conference of the directing staff has led to the selection of a story specially written to develop the famous young star's personality.

Cummings at Work on His Own Picture

Irving Cummings, who recently formed his own company in association with M. F. Tobias, is in the northern part of New York State, at work on a seven-reeler for release through the Superlative Pictures Corporation. Mr. Cummings has been before the public on the legitimate stage and on the screen for a number of years. His career began with the Davidson Stock Company in Chicago. Later, he returned East, and made a reputation in juvenile and character roles.

Lust Buys Motoy Rights

The Peter Pan Corporation, New York, announces that Sidney B. Lust, of Washington, D. C., has bought a weekly release of the Mo-Toy comedies for the states of Maryland, Delaware, North Carolina, Virginia, and for the District of Columbia.

Board Passes "Great White Trail"

The National Board of Reviewers has passed "The Great White Trail," made by the Whartons, with a percentage of one hundred. The reviewers called the picture "excellent" in every one of its salient features, and not a foot was ordered cut from the film, nor were any other changes suggested.

Since the showing of the picture, fully a score of letters have been received at the Wharton plant, at Ithaca, N. Y., complimenting the producers upon the faithfulness of the Klondike scenes, says an official of the company. All these letters have been from men who made the Klondike rush themselves, and who should be in a position to know.
Rothapfel Books "Parentage" for Rialto Theatre

Managing Director Rothapfel, who has been enthusiastic regarding Hobart Henley's thought film of real life, "Parentage," since he first saw it screened, has booked that feature for his Rialto theatre, for the week of July 8.

This showing will take the place of a "run" on Broadway, as Mr. Seng, who is presenting "Parentage," believes that these so-called "runs," have lost their significance.

"The producers lose money on these forced runs and intelligent buyers and exhibitors no longer consider them a mark of quality," said Mr. Seng.

Mr. Seng has implicit confidence in "Parentage," as a picture for the masses and the classes, for the largest of cities, and the smallest of towns, which can be shown anywhere in the United States, successfully at from ten to fifty cents.

"Mr. Rothapfel frankly stated that he booked 'Parentage,' because he considered it one of the human character portrayals that he has ever seen screened, and a feature in which the types are the most distinctive and realistic," said Mr. Seng.

He will place his stamp of personal guarantee upon "Parentage," in his own daily newspaper advertising presenting it to his patrons. Supplementing Mr. Rothapfel's own campaign in the greater city, Mr. Seng will depart from the usual custom of marketing state rights by continuing his advertising to the public after the Rialto showing. This publicity will be of great aid to exhibitors who book "Parentage," in and around New York through the Schneck exchange.

Aaron Jones, who is just as enthusiastic about "Parentage," will parallel Mr. Rothapfel's showing, as far as advertising goes, when he opens with a run with "Parentage," at his beautiful Colonial Theatre, Chicago, during convention week, July 13.

Mr. Jones stated that, with the exception of one or two massive spectacles, he considered "Parentage," the best production of entertainment value and advertising possibilities he had ever seen. He classed it as the best box-office value of the ten to fifty cent class he had ever presented.

Not only have Mr. Rothapfel, Mr. Schneck, and Mr. Jones acclaimed "Parentage," but every review from the trade papers has been just as unanimous in praising the production.

These reviews complete, exactly as published, will be reprinted in booklet form to be distributed to the state right buyers or exhibitors.

Brennon Picks Cast for "The Fall of the Romanoffs"

Herbert Brennon has almost completed his cast for his state rights picture, "The Fall of the Romanoffs," featuring Ilidor, the "Mad Monk," on which he has been working for five weeks at his studio on Hudson Heights, N. J. The picture will show the conditions that led up to the recent revolution in Russia, and the sensational disclosures of the monk Ildor, who, for a year, has been a refugee in New York.

With Ildor acting his own role, Nance O'Neil as the Czarina, Alfred Hickman as the Czar, Edward Connelly as Rasputin, Mlle. E. Katerina Galanta as Anna, the girl who was the immediate cause of Rasputin's downfall and death, and Conway Tearle as the Prince, Brennon's selection of players is one that will awaken the interest of state rights buyers and the public, while William E. Shay and Mlle. Marcelle complete the cast.

All of these are actors who have proved their worth, and hold a high place in the annals of the screen and dramatic stage, with the exception of Mlle. Galanta, who as yet is little known here, but her career on the other side has been of such calibre as is bound to produce a response here.

Mlle. Galanta is a "find" of Mr. Brennon's. She is a young Russian girl who came to this country two years ago with the Russian Ballet, and appeared in all the ballets both at the Metropolitan and Manhattan Opera Houses. When the company returned to Europe earlier in the season, she remained in this country, and was engaged for the dancing girl in "The Wanderer," where her dancing was quite a feature of the performance. It was during her engagement there that Herbert Brennon first was struck by her talent both as a dancer and actress.

Galanta will have ample opportunity to display her versatility, in her new role for the part of Anna brings into use both her powers of acting and of dancing. First she is seen as a peasant girl; later as one of the foremost ladies of the land, whither Rasputin's enormous influence at court has placed her.

Gainsburg in Charge of Foursquare

Announcement from the office of M. H. Hoffman states that Mr. H. Gainsburg, formerly in charge of the New York Universal Mecca branch, resigned this position to take over the first of the Foursquare exchanges, this being rushed to completion on the seventh floor of the Godfrey Building, 729 Seventh avenue.

Mr. Gainsburg is well known among the exhibitors and is able to render the exhibitors who book Foursquare pictures splendid assistance and co-operation in exhibition.
**“Deemster” Is Sold for Several Foreign Countries**

W. E. Shallenberger, president of the Arrow Film Corporation has allied himself with a number of well-known men in the industry for the distribution of “The Deemster.” Lewis J. Selznick has the New York state rights; Louis B. Mayer the New England state rights; F. E. Backer, Mammoth Feature Film Corporation, the New Jersey state rights; Stanley V. Marcus and Harry Schwab, Eastern Pennsylvania; B. Amsterdam, of the Masterpiece Feature Film Company, Delaware, Maryland, District of Columbia and Virginia; Wilson and Stedman, of the American Maid Film Company, Minneapolis, the Minnesota and North and South Dakota rights; and Charles Klopot, of Exclusive Features, San Francisco, the California, Arizona and Nevada rights.

Every one of these buyers report excellent bookings for “The Deemster” and favorable newspaper reviews wherever the picture has been shown.

“IT cannot be denied that The Deemster is one of the strongest dramatic stories ever made into a photoplay,” says Mr. Shallenberger, “this fact, coupled with the personality of the star, Derwent Hall Caine, and the dainty little leading lady, Marian Swayne, together with a splendid cast, makes a sure fire box-office attraction.”

Useful for lobby display, have been sent to Detroit, where the picture is expected to remain for the entire summer. Mr. Buttefield will be remembered as the buyer of “Civilization” for his state.

**Demand for “Joan” in Ohio Is Big**

The Barnett Film Company, 605 Sincere Building, Cleveland, announces big business for “Joan the Woman” and “Twenty Thousand Leagues Under the Sea.” Their Western representative, Mr. Eckstein, has just returned from a most successful trip, where he booked these pictures in Minnesota, Wisconsin, North and South Dakota. Of special interest to exhibitors is the announcement made by Mr. Barnett, president of the company, that no looking for “Joan the Woman” will be made elsewhere, anywhere in the state of Ohio, until autumn.

All requests for the picture, however, will be placed on file, and when it is released they will be taken care of in the order of their application. Great preparations are being made for the opening of “Joan” in Detroit. Carloads of scenery hangings, pictures and armor, which is useful for lobby display, have been sent to Detroit, where the picture is expected to remain for the entire summer. Mr. Barnett has left Cleveland in order to be present at the formal opening of the Farrar spectacle.

**Savini Gets Rights to “Modern Mother Goose”**

R. M. Savini, of the United Film Service, Atlanta, Ga., has closed a contract for the rights to “The Modern Mother Goose,” in five reels, for Georgia, Louisiana, Mississippi, Alabama, Tennessee, Florida, North Carolina and South Carolina, obtaining the subject from the Lea-Bell Company, Chicago.

The rights have also been obtained by Mr. Savini to “The Woman and the Beast,” five parts, from the Graphic Company, for Georgia, Florida, North and South Carolina, Tennessee, Mississippi and Louisiana.

**Bar Sinister” Sold for New York, New England and New Jersey**

Frank Hall’s first announcement regarding the disposition of domestic territorial rights for “The Bar Sinister” is of unusual interest to the many theaters in the several important territories sold and settle many rumors as to whether Edgar Lewis’ successful special production would be available for booking in all theaters immediately, or would first be booked like a stage production.

New York state, for “The Bar Sinister” was purchased by M. H. Hoffman for the Foursey Square Pictures, Inc., 729 Seventh avenue, New York. New Jersey was bought by the Civilization Film Corporation, Strand theater building, Newark, N. J. New England went to the American Feature Film Company, 60 Church street, Boston, Mass.

**Mayfair Company at Work Near Niagara Falls**

M. A. Schlesinger, president of the Mayfair Film Corporation and his company of Mayfair artists are at present at Niagara Falls, where a number of scenes are being taken depicting “The Honeymoon Trip,” that is one of the many episodes portrayed in “Persuasive Peggy.”

Mr. Schlesinger is leaving nothing undone in his efforts to make the first of the Mayfair production a success, and one which will insure substantial profits to both state right buyers and exhibitors.

Charles J. Brabin is in charge of the direction of Miss Hyland, supported by a cast, including William Davidson, Mary Cecil Parker, Arthur Housman, Jules Cowles and others. The story, by Mar
aevere Thompson, has appeared serially in McClure’s Magazine.

**Hatch Buys Smallev Picture**

The J. Frank Hatch Film Company, Newark, N. J., is now in control of the rights for New Jersey to “The Hand That Rocks the Cradle,” with Lois Weber and Phillips Smalley, and also has acquired the rights to the Biograph six reeler, “Her Condoned Sin,” for the same territory.

[Overflow State Rights News of importance will be found on page 4094.]
Here to Exploit Divorce Film, "Should She Obey?"

Lieutenant-Governor Barrett O'Hara, of Illinois, is in New York this week, in the interest of the Arizona Film Company, of which he is the guiding spirit; and especially of the latest production of that company, "Should She Obey?" a feature founded on the divorce question.

Governor O'Hara's work in cleaning up the Red Light districts of the big cities of Illinois is well known. The picture portrays the work of the Vice Commission, headed by Governor O'Hara.

"Next to the social evil in this country," said Governor O'Hara, "is the divorce evil. It legitimizes vice, cruelty and neglect; and puts a premium on selfishness and indecency. Our picture, 'Should She Obey?' is founded on fact—not imagination, and is designed to be a pronouncement against this legalized crime.

"It is in no possible sense definable as a 'sex picture,' but at the same time we have made a startling and ruthless exposure of the lives of America's spendthrift millionaires."

Governor O'Hara has his headquarters with the Renowned Pictures Corporation, of which E. A. Westcott is president, at 1600 Broadway. The company is handling the sales of "Should She Obey?" on the states right basis. Already Canada, Greater New York, Indiana and Illinois have been sold.

Distribution Plan for "Hate"
Under Way, Says Bolling

Robert Bolling, vice-president of the Fairmount Film Corporation, New York, will shortly make an important announcement concerning the distribution of "Hate," the seven-reeler being handled by the company.

Shortly after receiving a telegram from William J. Mooney, president of the corporation, last week, Mr. Bolling, accompanied by Walter R. Stahl, director; Walter Meade, scenario editor; Sidney Vaughn, studio manager, and George Couderc, cameraman, hurried to Philadelphia, as the Flushing Studio, New York, "Hate" was given a private showing for the benefit of a group of interested parties who were invited by Mr. Mooney to be his guests at the Columbia Club.

Returning to New York, Mr. Bolling showed the picture to the National Board of Review; it was passed without a single cut or unfavorable criticism. It is reported that the board commented favorably on the exceptional quality of the picture.

The company reports that it has already started arrangements for producing another big feature. All the plans were discussed with Mr. Mooney in Philadelphia at the time of the recent visit. And it is expected that Mr. Meade will go to Philadelphia shortly.

Westcott Gets "Intolerance"

The Westcott Film Corporation, Minneapolis, Minn., of which E. A. Westcott is secretary and general manager, has acquired the rights to the Griffith spectacle, "Intolerance," for Minnesota, North and South Dakota, Iowa and Wisconsin.

Effects of Military Training on Youth Shown in "What of Your Boy?"

The Cameoagraph Film Manufacturing Company has arranged to secure for exhibitors booking "What of Your Boy?" the seven-reel subject dealing with military training of the youth of the country, public-service cooperation from leading civic and patriotic organizations.

General Manager Frank R. Abrams is certain that this co-operation and the importance of the question in the public mind are certain to fill any theatre in which it is played. Mr. Abrams is booking the picture in New York State direct from his own offices at 140 West Forty-fourth street, New York City.

State rights for the rest of the country and the rest of the world are being disposed of by the Victoria Feature Films, 220 West Forty-second street, New York City.

Feeling that an answer to all America's query concerning the effect of universal training would make an interesting and compelling picture, the Cameoagraph Film Manufacturing Company through Mr. Abrams, requested Col. Sebastian C. Jones, U. S. A., one of the foremost experts in methods of military training for the youth, and now supervising such training at an important military school, to contribute his ideas in picture form. The scheme was to give an answer by an authority. Col. Jones had spent years in the work, and was the logical person to supervise such a film.

According to Mr. Abrams, the producers made it a point to show what happens to the boy under training, caught at every angle.

Schlaifer Takes Winstock in Firm

L. J. Schlaifer, of 216 Central Building, Seattle, Wash., controlling a number of State rights features, has taken into partnership Melvin G. Winstock, widely and favorably known throughout the north-west, with A. Bloom as office director.

Mr. Winstock handled two prints of "The Unborn" and "Idle Wives" working all the time, as well as a number of one-reel feature fillers. The new combination also has options on several additional features and will be in the field from now on for every attraction that can be handled with profit to Northwest exhibitors.

The firm will specialize on each production with carefully prepared publicity and lobby displays of originality.

Sixth King-Bee Nearly Ready

Billy West, the Young King-Bee star, is rapidly adding to the list of impersonations which is making him so popular with exhibitors and fans alike.

In King-Bee's Sixth Comedy now approaching completion at the Flushing Studios, Billy West plays the part of a young millionaire whose health and social position involves him in all sorts of difficulties with all sorts of people. "The Millionaire" is a comedy of contrasts in which Billy West is splendidly supported by the members of the liberated King-Bee Company, which includes Babe Hardy, Lee White and Bud Ross.

Barrett O'Hara
The South's Condition

(Continued from page 407)

course of a day. There are theatre owners in North Carolina who have never seen a representative of a state right concern unless he has taken upon himself to look this or that one up. The reason is obvious to the one who has ever traveled through this territory.

"It is therefore imperative that something should be done in regard to this condition. Of course I appreciate, and we all appreciate, the fact that this territory could never be placed upon an efficiency basis equal to that existing to more densely populated regions, but it could be rendered 50 per cent. more efficient than it is today. It costs us five times more to operate through this territory than it costs the distributors in the East, not only because of the long jumps but because of the limited number of large theatres.

"My argument isn't that this territory should be placed on the same basis of efficiency as some larger territories. This is impossible unless the nature of things be changed. But I do contend that conditions can be greatly altered and changed for the better and it will all come about if only the ones interested will give careful consideration to the plan as suggested by Motion Picture News and work in co-operation and with a will. It's not only going to benefit the men in the South but in bettering conditions there, the business in general is going to be bettered, and you and I and every one connected with the business will feel the resultant effects—all pointing to betterment."

"Another matter which I should like to mention is the failure of the producer and seller to give proper consideration to the exhibitor in the exploitation of his product. Help the exhibitor advertise. This should be the foreword. It isn't right to the exhibitor to let him paddle his own canoe."

According to Mr. Abrams, the producers made it a point to show what happens to the boy under training, caught at every angle.
Directed by
STUART PATON

On Monday June 25th occurs the release of the Universal Film Mfg. Co.'s mighty
summer box office attraction serial—"THE GRAY GHOST"—the first and only
Saturday Evening Post Serial ever filmed. Think it over carefully. Think what pres-
tige—what tremendous advertising this serial has already had when we drive home to
you the fact that "THE GRAY GHOST" is—

The First and Only Saturday Eve

Ten million (10,000,000) people (figuring as the Sat. Eve. Post figures—five readers to
a copy) spread throughout every State in the Union, have noted, heard of or read the thrilling
serial story, "LOOT", by Arthur Somers Roche, which has been filmed as "The Gray
Ghost" serial—featuring 4 big brilliant Universal Stars.

Priscilla Dean-Emory Johnson

—and a big cast of Universal players who put the "pep"—"action and big punches"
into every episode of this big summer box office attraction; that will start the crowds
coming and keep them coming all thru the summer season, turning dull days
into bright profitable days.

UNIVERSAL FILM
"The Largest Manufacturing
Carl Laemmle, President

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers
As usual the Universal Advertising Dep’t. has issued a big Advertising and Publicity book that tells you everything you wish to know about “THE GRAY GHOST.” Shows you the Teaser ads — opening ad — follow up ads — publicity props — stunts and all other big helps to get the top money for you.

Send for a copy of this great book. FREE to exhibitors only. Learn why “THE GRAY GHOST” with its swift action — plots and counter plots, and thrills of America’s Metropolis will pack your house for 15 consecutive weeks, without hardly an effort on your part except to follow the plans laid out for you.

The BIG way to prove the power of “THE GRAY GHOST” is to arrange to see the first few opening episodes at your nearest Universal Exchange. Seeing is believing. Seeing it will make you book it. It’s mysterious — speedy — thrilling — gripping and highly entertaining. Communicate with your nearest Universal Exchange and BOOK IT IMMEDIATELY. 73 Universal Exchanges will serve you promptly.

MANUFACTURING CO.
Film Concern in the Universe
1600 Broadway, New York
How can an advertiser continue advertising? By giving YOU value.
Picturing History

Happenings That Will Be Recorded in History Shown in Current Events

Ten years from now the children will be asking questions about what America did in the World War. How America prepared; what she did to meet the issue. All is shown in Current Events.

Fascinating instruction on the manufacture of products of general interest; it contains cooking lessons; beauty hints; science and art; travel; and animated sculpture by the gifted sculptor, Willie Hopkins. It is not a "fill in," but a feature in itself. If you show it once your patrons will demand that you show it every week. It is popular with the masses of every age and sex. If you don't show it and your competitor does, he will get the crowds on the night that Screen Magazine appears.

First on the Screen

Animated Weekly Gets the Jump On Its Rivals.

Over and again the Animated Weekly has flashed an occurrence of national interest on the screen several days before its nearest competitor appeared with the same event. Its immense staff of correspondents never miss the dramatic punch of any event. They get it. No matter what the difficulties may be or how many barriers may be put up they never quit until they get what they were sent for. It is this hanging on with a bulldog grip that has placed the U. A. W. in the lead—and first in the hearts of the fans. They know they are going to see live news—things that they never saw before when U. A. W. appears on the screen. It will pay any Exhibitor to book this feature and advertise it to his patrons. He will make a hit with his crowd and "cash in" as big as he does when showing a popular star.

Something Different

"Seven Cutey Pups" Make Thousands Laugh 'Till the Tears Come.

Versatility is the true secret of the Universal Company's success. Something different all of the time. One of the latest features is breathing the breath of life into Vincent Colby's pups. Every person in America has seen these pups on post cards and have both sent and received such cards through the mails. They have not rented a theatre for the purpose of screening with laughter, as they witness the antics of the pups. This clever one-reel feature can be booked through any one of the 73 Universal Exchanges.

Pulling Power Of Universal Serials

Assure a Steady Weekly Attendance of Patrons.

The serial idea makes big profits for Exhibitors because it keeps the fans coming back each week to see the next episode. They have become absorbed in the plot and want to see how the story will unfold. One of the greatest serial money-makers is the "Voice on the Wire." But "The Gray Ghost," with its intensely gripping plot, will catch the fancy of the fans and play capacity. The indications are that it is going to run away ahead of the big profits made through "The Voice on the Wire." Don't overlook the business building abilities of the serials. Anything that sustains interest in your house week after week is sure money for you to bank. This is what Universal Film serials do.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.
Many times people will move from one neighborhood to another just because they have grown deadly tired of traveling the same street and into the same house year in and out. Every progressive human wants change. It is this desire for variety that the Universal Program completely fills. Instead of long drawn features—novels in picture form—the Program shows short stories of drama, melodrama, comedy, and love. It gets under the skin of the crowd every time. It fills their longing for human interest stories, yet, unlike the feature, they can slide into the theatre any time most convenient to them and know that they are not going to break into the middle of a feature and see a story backward. You will get your patrons out more frequently each week through the Program than any other show you can put out.

The REGULARS are fine, wholesome and powerfully dramatic subjects—brilliant and popular stars—masterly direction—complete and lavish productions. They can be booked separately, if desired. But no matter how you book, be sure to get at least a part of them for your house. Get in touch with the nearest Universal Exchange and ask for full particulars.

There are three kinds of Universal comedies; Nestor, is a very polite brand of humor; it might almost be called subtle. But the big way it gets over and the huge enjoyment the audience gets out of a Nestor leaves no doubt of the fun that is in it. L-KO’S are screams. Folks are so busy laughing that they don’t have time to notice just how daring the stunts are that are put over in the L-KO brand. Yet some of the stunts rival in daring the best efforts that are tried in feature plays. Jokers are well named; they are jokers in truth. No one can look at a Joker and keep a straight face. No matter what control he may have over his features he is sure to laugh with uncontrolled mirth over the laff-getters that are packed and pressed down in a Joker. Book them for a Comedy Night through any Universal Exchange.

The clean, wholesome fun in Universal Comedies pulls screams of laughter from the fans. No matter how hardened or grumpy the patron may feel he is bound to chuckle, chortle, and snort with pleasure as he sees the funny antics and humorous situations which each comedy presents.

The SPECIALS are all bull’s-eye hitters. They cost a little more than their pro rated rental at the complete Program price, but they certainly are worth every extra cent they cost. They make a good advertisement for your house, too, because they make your patrons tell your friends what a good show you put out. That’s the kind of talk that means increased patronage for you.

Watch for “The Gray Ghost”
Butterfly Pictures present
Allen Holubar and
Louise Lovely in
"The Reed Case"

An intense Drama of absorbing Love
and pulse-quenching Situations
Directed by Allen Holubar
Produced by the UNIVERSAL Film Mfg
Carl Laemmle, President
Book thru any UNIVERSAL Exchange
New Director for Vitagraph's Boy Star

"Charley" Seay, formerly director for Edison, Equitable and Moss, and until recently a writer of stories for various publications, has been engaged by Vitagraph to direct little Bobby Connelly. He succeeds Wesley Ruggles, who has been drafting to direct "The Slacker," which will be completed within a few days. It is planned to have the boy moved to the Quality Studio on Sixty-first street for his forthcoming production. Just now, Mr. Seay is putting the finishing touches on "The Lifted Veil," in which Emily Stevens appears.

Navy Officer Uses Mutuals to Stimulate Recruiting

To aid in the recruiting, the Pittsburgh branch of the Mutual Film Corporation offered to Lieutenant Oldendorf, of the United States Navy, who has charge of the local recruiting station, the use of the U.S. Defender series of one-reel subjects showing the work of the army and navy. The three subjects which Lieutenant Oldendorf chose as being particularly useful in his work were "Scouts of the Sea and Sky," "Afloat and Ashore," and "Jack Tar in the Making."

Kipling Story to Be Filmed by Astra Company

Arrangements have been made for the filming by the Astra Company of "The Naulahka," one of Rudyard Kipling's stories. Work on the production, which will be released on the Pathe program, will begin shortly.

Antonio Moreno, former Vitagraph star, will have the leading male role. Helene Chadwick will play opposite him. Warner Oland is seen in a villain part, while a well-known dancer will take the role of the Gypsy Queen in the story.

M. C. and S. A. Franklin directed this production which will be released in September, and which it is said will cost over $500,000.

Special Metro with Emily Stevens as Star Begun

THE first of the special productions de luxe to be released by Metro Pictures Corporation will be a picturization of "A Sleeping Memory," E. Phillips Oppenheim's novel, which has been adapted for the screen by Albert Shirley Le Vino. Emily Stevens will be the star in this special release, and her leading man will be Frank Mills.

"A Sleeping Memory" is being photographed at the Quality Studio, which will henceforth be given over to the making of special Metro wonderplays under the general supervision of Maxwell Karger. George D. Baker and Edwin Carewe will be the directors of the special releases. The former, assisted by Charles Hust, will direct "A Sleeping Memory."

Assisting Mr. Karger in the Quality Studio will be Dave Thompson, who has been for many years floor manager of the famous Quality Studio at 3 West Sixty-first street. Mr. Thompson will be general manager of the Quality Studio. William H. Stevens will be the technical director, a position he has held at the Quality Studio for some time. In a short time Francis X. Bushman and Beverly Bayne will also begin work at this studio on a special release. Several stories are being considered for these co-stars and as yet no definite announcement as to the name of their first special release can be made. Mr. Bushman and Miss Bayne will be directed by Edwin Carewe, who is now directing Emily Whalen in "The Trail of the Shadow."

These special productions for the Metro program will be released as super-features. They will be more than five reels, and will be being made for runs of a week or more. It is promised that well-known stars will appear in these productions, and that their support will be very carefully selected.

Miss Stevens, who is the first star selected for Metro special productions, is still working in "The Slacker," which will be completed within a few days. She will find in the title role of "A Sleeping Memory" a role totally different from any she has hitherto played. George D. Baker, who is directing Miss Stevens, has just completed "The Lifted Veil," in which Ethel Barrymore appears.

The opening of the Quality Studio as the place in which special releases will be produced, means that Mr. Christy Cabanne, who has been using that studio for his productions, will move to the Metro Studio on Sixty-first street for his forthcoming production. Just now, Mr. Cabanne is putting the finishing touches on "The Slacker," at Fort Totten.

Poland Story for Jean Sothern's Next Picture

George H. Wiley, president of the Van Dyke Film Corporation, announced last week that he had purchased a script from Joseph Franklin Poland, and will star Jean Sothern in it for Art Drama's program.

Mr. Poland's most recent success was "The Auction of Virtue," in which Naomi Childers made her debut on Art Drama's program. He also wrote "The Cloud," an early Art Drama, which was such a favorite that it was later made into a novel and published in book form.

The new story is as yet untitled. It is said to be a drama of a distinctive type, with human interest as the keynote. Donald Cameron will have the male lead. The picture will be on Art Drama's program sometime in July.

New Vita Policy Approved

Greater Vitagraph's recently inaugurated policy of withdrawing from distribution all of its productions which do not meet with the approval of forty per cent. of the first exhibitors who represent them, has struck a responsive chord in the exhibitors throughout the country, judging from letters received from exhibitors. They appear to have come to the conclusion that this institution will exert a powerful influence in securing for them only productions of merit and one's that will be assured box-office attractions, and accordingly are offering their heartfelt cooperation.
"Man and Beast" Story of Jungle A U Offering

Eileen Sedgwick Starred in This Serial, "The Gray Ghost," Begins

UNGLE life is portrayed in the But- terfly five-act drama, "Man and Beast," which tops the Universal program for the week of June 2. The settings for this photodrama are laid in the South African belt and the story tells of the hatred of the Boers for their English neighbors. A love story is interwoven in the plot and opportunities are offered for some excellent animal pictures.

The story was written by Reed Henius and the production was made under the direction of Henry McRae. The leading roles are played by Eileen Sedgwick and Kingsley Benedict. Others in the cast include L. M. Wells, Harry Chilton, Park Jones and Mrs. Witting.

"Man and Beast" will be released Monday, June 25, on the same day with the Nestor comedy, "The War Bridegroom," featuring Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday, June 2, is the Gold Seal three-part Western drama, "The Golden Bullet," starring Harry Carey, supported by Fritzie Ridgeway. The story was written by Shelly Sutton and the picture produced by Fred A. Kelsey.

The other Tuesday release is the Victor comedy, "Damaged Goodness," with Ernie Shields in the leading role.

"Her Daring Caring Ways," a two-part L-Ko comedy, with Merta Sterling and Fritzie Ridgeway furnishing most of the fun, is the chief offering of Wednesday, June 27. Issue No. 78 of the Universal Animated Weekly will also appear on this date.

On Thursday, June 28, the Big U two-reeler underworld drama, "The Pointed Finger," will be released. This is a story of crime with George Pearce and Gretchen Lederer in the principal roles. On the same day the Victor comedy, "Her City Beau," will appear, with M. K. Wilson and Edith Roberts as the featured players.

A two-part comedy drama is offered under the Victor brand on Friday, June 29, entitled "Swede Hearts," with Neal Hart and Janet Eastman in the leading roles. This photoplay written and produced by George Marshall, Dick La Reno and George Berrill have important roles in the production. Issue No. 25 of the Universal Screen Magazine is the other Friday release.

The Bison two-act Western drama, "Money and Mystery," with Eileen Sedgwick and Kingsley Benedict, is the feature for Saturday, June 30. The Joker comedy, "His Fatal Beauty," with William Franey, and the weekly issue of the Universal Current Events will be released on this date.

On Sunday, July 1, the Imp drama, "The Double Topped Trunk," starring Allen Holubar is presented. The other releases for Sunday are the Powers split reel, "Duke Doolittle's Jungle Fizzles," a comedy cartoon and "In the Land of Many Tamples," a Dorsey educational, and the Big U drama, "Love's Turmoil," featuring Edna Mason.

During the week the first episode of the latest Universal serial, "The Gray Ghost," will be released. This new mystery serial, which is a film adaptation of the novel, "Loot," by Arthur Somers Roche, which appeared in serial form in the Saturday Evening Post, was produced by Stuart Paton and the principal roles are played by Priscilla Dean, Eddie Polo, Emory Johnson and Harry Carter. The serial will run for fifteen consecutive weeks.

Metro Picture Establishes a Booking Record

For the first time in the history of the Symphony theatre, an 800 downtown house in Los Angeles, a picture has been shown for two consecutive weeks. The subject was that of the Metro program, "The Call of Her People," which stars Ethel Barrymore. During the first week this picture was shown the house could not accommodate the people who wished to attend, and for this reason the film was engaged for a longer run.

"Caleb Conover" Gives Fawcett Big opportunity

George Fawcett, stage and screen star, believes he has done his finest motion picture acting in the forthcoming Selig drama, "The Call of Her People," written by Albert Payson Terhune. The story was produced in motion pictures by Colin Campbell from the scenario by Gilson Willets.

In the drama, Mr. Fawcett has many opportunities for artistic character delineation. In the beginning he is seen as a Section Boss on a railroad. Later he becomes the leader in his ward. How Caleb earned his first million dollars, and of how he won a bride are also interestingly presented and have a strong bearing on future developments. Then there comes a time when the masterful Boss can no longer govern events.

Coleman to Direct Pictures of Lois Meredith

William Robert Coleman, formerly connected with Biograph, Selig and other producing organizations of equal repute, has been engaged to direct the first of six productions, starring Lois Meredith, and bearing the star's name as the brand of release.

Coleman will be remembered as having staged the "Selig Special" in 1915, "The Mariner's Compass" and "The Evangeline." His most recent endeavors have been for the London Features, of London, Eng., where he was centered until war broke out.

The story for Miss Meredith has been selected, and Mr. Coleman co-directing with Mr. Marcel Morhange will start work soon.

Choose Story for Long Lois Meredith Feature

The scenario department of Lois Meredith Pictures, Inc., announce that they have selected a story for the first of six sequels starring Miss Meredith, to be released by Superlative Pictures Corporation.

The story, a timely subject, written by Miss Winnifred Dunn, is now in the hands of the scenario department. Miss Meredith's cast is being rapidly assembled, and will start work shortly.
New Production for Leading Arctraft Players

Fairbanks in Original Story, "The Optimist"—Mary Pickford, Elsie Ferguson and Cohan Vehicles—Farrar's Work Delayed by Illness

ANNOUNCEMENT of new productions already commenced here and on the West Coast, and presenting Mary Pickford, Douglas Fairbanks, Elsie Ferguson, George M. Cohan and Geraldine Farrar, was made by Arctraft last week.

Following the completion of Mary Pickford's patriotic picture, "The Little American," staged under the direction of Cecil B. De Mille, Miss Pickford will start on her newest vehicle, "Rebecca of Sunnybrook Farm." This adaptation from the book and play will be produced at the Lasky-Hollywood Studio by Marshall Neilan. The cast for this picture is now being assembled, and all preliminary preparations for its actual screening are rapidly nearing completion. After "Rebecca of Sunnybrook Farm," Mary Pickford will appear in an adaptation of Frances Hodgson Burnett's well-known book, "The Little Princess," arrangements for the screening of which were made last week.

As his third Arctraft picture, Douglas Fairbanks will present an original story written by himself, the temporary title of which is "The Optimist." This subject will offer a typical Fairbanks photoplay staged by John Emerson. Eileen Percy, who has just signed a year's contract to appear opposite Douglas, will head the supporting cast. The new Fairbanks picture is now being prepared for screening by Anita Loos, and will be ready for the camera when the star returns from his vacation shortly.

George M. Cohan's next picture for Arctraft, "Seven Keys to Baldpate," is now being produced at the Famous Players-New York studio. This adaptation from Mr. Cohan's stage success is under the direction of Hugh Ford. Although originally scheduled for production at a later date, requests from exhibitors for another Cohan picture in the near future prompted Mr. Cohan and Arctraft to do this film immediately.

At the Famous Players-Lasky Studio in Fort Lee, Elsie Ferguson will start her initial photoplay, "Barbary Sheep," from the book by Robert Hichens, as soon as

Maurice Tourneur finishes the picture on which he is now working.

Geraldine Farrar, who arrived in Los Angeles recently to appear in a series of photodramas for Arctraft under the direction of Cecil B. De Mille, has contracted a severe case of tonsillitis, which has delayed her activities at the Lasky Studio. Mr. De Mille, who has just returned from his first vacation in many years, is at present working on the initial Farrar-Arctraft release in collaboration with Jeanie Macpherson, and it is thought that the star will have fully recovered so as to start work the early part of next week.

Circus Series Planned by the Whartons

In the plans which they are making for the future, the Whartons at Ithaca are considering the filming of the Shoestring Charlie stories now running in the Red Book. The stories were written by their scenario editor, Courtney Ryley Cooper.

The stories all have the atmosphere of the circus and in case they are produced, arrangements are to be made with one of the big circuses for the Wharton people to accompany it across the country if necessary that the proper atmosphere and color may be obtained.

Lee Children Hard at Work on Stellar Vehicle

After delays made necessary by bad weather, the Fox feature in which Jane and Katherine Lee will star, and which will be released in July, is well in progress at the Fort Lee, N. J., studios.

The picture is said to exactly fit the personalities of the two young players and to abound both in humor and dramatic situations.

Stuart Sage, Edwin Holt, Sidney D'Albrook, Edna Hunter, Leslie Austen and W. Harvey are members of the cast.

Society Endorses "Vicar"

A private invitational showing of the Thanhouser feature, "The Vicar of Wakefield," brought a capacity audience to the Woman's City Club of Chicago, situated at the Lakeview Building on Michigan Boulevard. Society and club women made up the audience.

The picture was voted a big success and congratulatory telegrams were forwarded to the Pathe Exchange, Edwin Thanhouser and Frederick Warde.
**Firing Line Hospitals Shown in “Heroic France”**

Views of field dressing stations, close up to the firing line on the Somme front in France, with hundreds of men being rushed to the emergency operating rooms by stretcher bearers, are among the most interesting of the screens in “Heroic France,” the eight-reel war picture released by Mutual.

The field resting stations are established as near as possible to the firing line and are equipped as close as possible to the battle line to the doctors and nurses, who care for their immediate injuries and pass them on to the rear as rapidly as the ambulances can transport them to the field hospitals.

In this intimate showing of the workings of war, Dr. Alexis Carrel, of the Rockefeller Institute, is shown, and the use of the Dakin solution for aseptising wounds is thoroughly illustrated.

**Dramatic Subject Is Chosen for Gail Kane**

“For the Family Name” has been chosen as Gail Kane’s next vehicle for release through Mutual. This is from a scenario written especially for Miss Kane by the fiction and scenario writer, Dan F. Whitcomb.

The story of “For the Family Name” is based on the efforts of a young wife to keep secret her knowledge of a family murder and the dreadful mental agony and strain which she undergoes until she is rendered temporarily insane. Her actions lead to the belief of her husband and father, as well as the detectives, that she is herself the murderer.

Gail Kane, the star, is the only woman lead in the cast. Five men play the principal roles—Lewis J. Cody, Henry A. Barrows, James Farley, Robert Klein and Ashton Dearholt.

**“The Lone Wolf” Opens Indefinite Broadway Run on July 1**

The Herbert Brenon Film Corporation announces that “The Lone Wolf,” the production on which Herbert Brenon has been working for so many months will open an indefinite engagement at the Broadway theatre, Sunday, July 1.

“The Lone Wolf” is a picturization of the novel by Louis Joseph Vance, and is Brenon’s third Selznick picture.


The story ranges from Troyon’s hotel in Paris, where Marcel, the tiny lad, who is later to develop into the Lone Wolf, is first revealed; to America, where the lad is taken by a master crook and becomes involved in his first escapade which ends in his being sent to a reformatory for ten years. At the end of that period he is discovered in Paris as Michael Lanyard, supposedly a collector of paintings, but known to the police of Europe as one of the cleverest crooks of the age. From then on many stirring situations are said to occur.

Mr. Brenon wishes it is understood that “The Lone Wolf” goes into the Broadway for an indefinite run and will have no advance showing for trade, press or exhibitors.

**Baby Marie and New Picture**

Work has been started on another Baby Marie Osborne Picture, which is entitled “Baby Pulls the Strings.” The scenario was written by Marc Edmund Jones, of the Pathe scenario staff. William Bertram will make the production, and Harrish Ingraham will make the next Baby Marie Picture, the scenario of which is now being prepared.

**Future Plans for “Honor System”**

There will be a special release of “The Honor System,” Fox’s cinemodrama, beginning in September, covering the entire United States. At present this R. A. Walsh drama is booking only for New York and New Jersey.
Planning Ahead for Marine Co.

Water Picture

M. Philip Hansen, the general manager of the Marine Film Company of Los Angeles, together with his director, Henry Otto, last week paid a visit to the Santa Barbara Islands to look over locations for the big water feature which has since been started. While the photo play has not yet been named, it is known that the subject images on a modern Lorelei with a mythical parallel. Both Mr. Hansen and Mr. Otto consider that the story is an exceptional one and that it gives opportunities for scenes of the greatest beauty. A hevy of diving bnecks will cross the water from San Pedro to the Santa Barbara Islands to take part in the water scenes. Henry Otto states that the new picture will far surpass his "Undine."

Marguerite Bertsch Writes Book on Pictures

"To Writers of Moving Pictures" is the title of a new book just brought out by George A. Doran & Co., and written by Marguerite Bertsch, who for five years was scenario editor of the Vitagraph Company. After a short introduction the market for scenarios is discussed in some length, a model scenario is then given showing the method of building the story and finally its completed form as it is when it reaches the director.

The remainder of the book is taken up with descriptions of various classes of scenes, each being described in considerable detail. The book is illustrated with actual photographs, giving illustrations of the various scenes described. It is one of the most instructive publications of its kind yet issued and one which is well worth careful perusal.

West Likes "Within the Law"

The Vitagraph subject, "Within the Law," has finished a two weeks' continuous run at T. L. Tally's Broadway theatre in Los Angeles. The attendance was exceptionally good, Mr. Tally states, considering the length of time the picture ran at his theatre. The subject is being sought eagerly by many exhibitors of this territory.

Country-wide Publicity Campaign on "Fatal Ring"

Fathe Plans to Reach Every Picture Fan—Pearl White Said to Have Most Strenuous Role She Ever Enacted—Exhibitors Force Early Date

A publicity campaign which will reach every picture fan in America is planned by Pathe on the latest serial, "The Fatal Ring," which will be released July 8.

The exploitation is planned with a view of touching every section of the country. The Hearst papers throughout the country with their immense circulation, will carry large display ads on this serial together with news stories and reviews of the various episodes of the serial, in addition to pictures of the stars and a novelization of the serial. Other newspapers in the large cities in the United States and the newspapers in the smaller towns will also carry large display ads and considerable publicity of the stories. Many of them will print the novelization of the film story.

The release date on "The Fatal Ring" was advanced from September to July 8 at the request of exhibitors throughout the country, who hailed Pearl White as "the greatest box-office tonic for the Summer months."

Pearl White in this picture plays the part of Pearl Standish, a rich girl who has so much money she did not appreciate what it could buy for her. She is bored with life until a demand is made on her at the point of a gun by a man named Nicholas Knox for the violet diamond which he claimed her father had bought after it had been stolen from the Sacred Order of the Violet God. Pearl disdains any knowledge of the violet diamond, but the followers of the Violet God make life so interesting for her that she has an opportunity to bewail her sad fate of being so rich that she cannot enjoy herself. She is given fifteen days to live in case she does not return the Violet Diamond of Daroon, but before the fifteen days pass she has become so involved in the affairs of the followers of the Violet God in the villainies of Richard Carslake and in the adventures of Tom Carlton, a newspaper man, that her waking and sleeping hours consist of dodging death at the hands of the order of the Violet God and Richard Carslake.

Surrounded by danger for the first time in her existence, Pearl Standish takes an interest in life. She meets Tom Carlton, a reporter on the New York American, and the adventures of the two in the search for the diamond and in the fight with Carslake and the followers of the Violet God continue through fifteen thrilling episodes. Pearl meets with "the spider," a power in the underworld who also enlists on her side to fight the Sacred Order of the Violet God and to learn more about the Violet Diamond.

In the supporting cast of "The Fatal Ring" are Warner Oland, Ruby Hoffman, Earle, Fox, and others.

Vivian Martin as Plebeian and Patrician

In a "Kiss for Susie," a Pallas-Paramount adaptation of Paul West's story, Vivian Martin will be seen as Susie Nolan, energetic daughter of Jim Nolan, a brick-layer.

Tom Forman, in the part of Phil Burnham, a wealthy young man who has turned hod carrier in order to learn the contracting business from the ground up meets Susie. The death of an uncle gives the Nolan family opportunity to live in luxury and after many complications Phil and Susie are united.

John Burton, Jack Nelson, Pauline Perry and Chris Lynton are among the players.

President Wilson's Double in Essanay Film

A remarkable characterization of President Wilson is said to be given by P. H. Westphal in Bryant Washburn's coming Essanay feature, "The Man Who Was Afraid."

It was found necessary to have a counterpart of the country's executive in this picture, and it is said he was located in the person of Mr. Westphal, a hotel clerk of Lafayette, Ind.

Trade showings of the production are going on now at all branch offices of the K-E-S-E. Release date is July 2.
It is freely admitted by men, with any comprehensive grasp of the situation, that the motion picture industry is on the verge of a great change. Men of purely mechanical minds are being forced to give way to men with creative minds. In the opening of the industry, the director with a knowledge of the mechanics was all important; today he has dropped back to give place to the creative director, the man who can write the story, as well as direct the working out of the mechanics.

Concerning this important matter, I sought an interview with Hampton Del Ruth, a man who enjoys the reputation of being one of the most successful and thorough picture men of the hour.

"The creative director is the coming man," began Mr. Del Ruth. "The man with the mechanical mind cannot become the creative man, but the creative man, by work and concentration, can master the mechanics. The creative director, the man who not only creates the idea but directs its growth into the perfect picture, will be the man who will reap the big rewards. The photoplaywrights of today will be the great directors of tomorrow. The truly great photoplaywright can in time master the technique of camera, stage production and film cutting, but the director who can only grasp the mechanics will sink into natural obscurity."

William H. Cotton is now finishing her second Pathe feature produced at her special studio. That newspapers, exhibitors and public are eager for news of her activities can be seen by the great number of inquiries received at the Pathe Executive Offices. Theatre men from all sections of the United States express their belief in Mrs. Castle’s drawing power as a screen star. As indication of her popularity in smaller cities as well as the larger ones, the following brief extracts are of interest:

"The creative minds of today are the directors of tomorrow." By J. C. Jessen

MRS. VERNON CASTLE is now finishing her second Pathe feature produced at her special studio. Theatre men from all sections of the United States express their belief in Mrs. Castle’s drawing power as a screen star. As indication of her popularity in smaller cities as well as the larger ones, the following brief extracts are of interest:

"I have played Mrs. Castle to the best box-office receipts in the history of both of my theatres and can recommend her as a box-office attraction to any exhibitor," says Benjamin Apple, manager of the Arbor theatre, Albany, N. Y.

"The people who pay their good money to see pictures are becoming educated; they recognize readily the brain and creative genius in a picture, and as readily detect the absence of it. Genius is as necessary in directing the picture as in creating or bringing forth the idea. The same genius that brings forth the idea will show in the picture. No purely mechanical director can fully interpret in film the idea of a genius or an idea from a creative mind. Only creative minds can fully interpret the ideas of creative minds. The mechanical mind does not, never has, and never will, speak the language of the creative mind. The creative mind knows no limitations.

"The mechanics are necessary, but they do not now occupy first place. The blazing idea is the thing."

With view of the rapid changes of the past, and the future adjustment of things, one is forced to see the logic in Mr. Del Ruth’s "Periscopic" outlook, as it is quite probable that the great film director of the coming day will be the great photoplaywright of the present day. This is based upon the fact that the average director can never learn to write a truly great creation, but the truly great photoplaywright of today can and will in time master the technique of camera, stage production and film cutting, hence the deductions of Mr. Del Ruth as above noted.

"Goldwyn Augments Art Staff—Cotton Engaged"

William H. Cotton, noted portrait painter, who has won distinction by his decorative drawings and tone-studies, has been added to the Goldwyn producing staff. His services will be along the same lines, broadly considered as those of Hugo Ballin and Everett Shinn, the artists who have been with Goldwyn for the past four months. Mr. Cotton has started work on the first Jane Cowl production.

At the same time the announcement of Cotton was made, it was stated arrangements had been concluded by Goldwyn with the Arden Studios, 599 Fifth avenue, New York, whereby that group of artists and decorators will henceforth lend their skill to the preparation of all Goldwyn Pictures. The Arden Studios are conducted by Miss Elizabeth Avrell and Mrs. John W. Alexander. Both have promised to write a series of practical articles for the owners of theatres exhibiting Goldwyn Pictures, showing them how pictures houses may be beautiful at comparatively trifling expense.

"Casting a Star—Melcher Engaged" Officially at the Kalem Studio in Glendale, were greatly surprised a few days ago, when, in the midst of their vast pile of daily mail, they came across a letter addressed to "Mr. Stingaree, Kalem Film Company, Glendale, Cal., America." The attention of Phil Lang, scenario editor, was called to the letter, and he immediately turned it over to True Boardman, the star, who created the role of "Stingaree" in Kalem’s original series of that title, and who again the featured player in "The Further Adventures of Stingaree," a series of fifteen new stories written especially for the screen by the famous author, E. W. Hornung, and which are now being released through the General Film Company. Boardman found that the letter was addressed to "Dear Mr. Stingaree," and contained the proverbial request for a photograph.

"Tanks at Ancre" Scoring in All Cities Actual figures continue to point to Pathe’s five-reel official British war picture, "The Tanks at the Battle of the Ancre" as one of the greatest box-office attractions of the year. After breaking records at the special showings at Carnegie Hall, New York; in Chicago, St. Louis and other cities; and at the Strand Theatre, New York, engagement, during which ninety thousand people saw them, pictures these are to play three weeks solid at Tremont Temple, Boston, beginning June 16. Other important bookings at big theatres for long runs at high rental, which have come in during the last few days, which have been accepted since they do not interfere with state rights买者; are the following: Circle theatre, Indianapolis, one week, which may be extended to two; Strand theatre, Birmingham, one week; Shubert theatre, Buffalo, one week; Valentine theatre in Toledo, under the auspices of the Red Cross, one week; Strand theatre, Spokane, one week.

"Creative Minds of Today the Directors of Tomorrow"

"We can highly recommend Mrs. Vernon Castle as a great box-office attraction. Each night our first show has played to capacity with a big crowd waiting outside for the second show. If there is any other star who will draw the business she does, we would like to know of her," write Carlisle and Bedard, of the Belevue theatre St Albans, Vt.

"Tanks at Ancre" Scoring in All Cities

"Second Castle Production Almost Completed by Pathe"

"Upstairs and Down" and "Cheating Cheaters."
Real Fight Will Feature Wm. Russell Play

For the Edward Sloman photoplay in which William Russell is starred, the baseball park at Santa Barbara, California, will be used for the big prize-fight scene in which Russell, a noted boxer himself, will oppose Al Kaufman, who was in "A Small Town Girl"; John Smiley, Fred Hearns, Jane Lee, Alma Muller and Edna Munsey are in the cast.

Miriam Cooper is said to be ideally cast as a sacrificing heroine in "The Innocent Sinner." Jack Standlee, Charles Clary, Rosita Marstini and Johnny Reese are in the cast.

"Mae Marsh Day" Feature of Goldwyn pictures Corporation has won the honor of opening the annual exposition of the Motion Picture Exhibitors League, to be held in the Coliseum, Chicago, beginning Saturday, July 14.

The first day of the convention, according to announcement, will be known and advertised as Mae Marsh Day and the little star of "The Birth of a Nation," "Intolerance" and other pictures, will arrive in Chicago on the morning of the fourteenth, accompanied by Samuel Goldwyn, Miriam Cooper, Jane and Katherine Lee and Gladys Brockwell featured in four pictures—themes said to be varied.

MOTION PICTURE NEWS

June 30, 1917

Prominent Players in All Fox’s July Releases

WILLIAM FOX'S schedule of photoplays for July release, announcement of which has just been made, includes some of the best known of the organization's stars. The films will be issued in this order:

July 1, June Caprice in "Patsy"; July 8, R. A. Walsh's drama, "The Innocent Sinner," with Miriam Cooper; July 15, Jane and Katherine Lee in a surprise drama, "Two Little Inps"; July 22, Gladys Brockwell in "To Honor and Obey," a screen drama of vigorous action.

Virginia Pearson's present production, which Director Carl Harbaugh now has in work, will probably be the release for the week of July 29. This picture has not yet been titled, but the principals in the star's supporting cast consist of Hardie Kirkland, Claire Whitney, and William Meehan. Mr. Meehan will continue to portray the genial crook of "Turn to the Right," the current Broadway comedy success, while appearing before the camera for Miss Pearson's play on the afternoons when there are no matinees of his other vehicle.

In "Patsy," her eighth William Fox picture, Miss Caprice is said to have a story full of charm and sunshine. John G. Adolphi was in charge of the direction.

Harry Hilliard is the leaping man. Others in "Patsy" are Ethylle Cooke, who was in "A Small Town Girl"; John Smiley, Fred Hearns, Jane Lee, Alma Muller and Edna Munsey.

Miriam Cooper is said to be ideally cast as a sacrificing heroine in "The Innocent Sinner." Jack Standlee, Charles Clary, Rosita Marstini and Johnny Reese are in the cast.

Much is expected of the Leslie kiddle picture, "Two Little Inps." Keneum Buel, director, chose Edna Hunter, Edwin Holt, Stuart Sage, W. Harvey and Leslie Austin to fill the chief supporting roles.

The last announced photoplay of the month, "To Honor and Obey?" is heralded as possessing a gripping story and cast of exceptional ability. This is Gladys Brockwell's initial production under direction of Ots Turner. Bertram Grassby plays the star, and Jewel Carmen, stage favorite, has an important part. Also in the cast are Charles Clary, Joseph Swickard and Willard Louis.

National Convention Opening

Arthur Blumenkrohn, business manager for the Superlative Pictures Corporation, was in New York long enough last week to complete negotiations with Harry Davenport to direct Irving Cummings in his first release for Superlative.

Gus Mohme to Handle "Hate" for Fairmount Film

Gus Mohme of the Biograph laboratory has been appointed special representative by the Fairmount Film Corporation, New York, to handle "Hate" on a state rights basis.

The picture has been advertised extensively in New York by the use of a large electric light display sign in Times Square, and 250 of the most prominently situated 24-sheet stands in the metropolis.

In speaking of the production, Gus Mohme said: "In our experience at the laboratory we come in contract with perhaps more productions than any laboratory or studio in the world, and naturally we have prepared material to handle any eventuality. In this case we have prepared two styles each of five-color ones, threes and six sheets, a compelling 24-sheet, eight by ten black and white photos, nine by eleven colored photos, twenty by thirty colored photos, three colored window cards, two colored heralds, press sheets, slides, cuts, etc. It is all attractive and convincing matter, sure to serve its purpose for exhibitors and state rights buyers."

Rifkin Buys "One Law for Both" for New England States

Negotiations were recently concluded between Herman Rifkin, president of the Eastern Feature Film Company, of Boston, and the Ivan Film Productions for "One Law for Both" for the New England territory, comprising the States of Maine, Vermont, New Hampshire, Massachusetts, Rhode Island and Connecticut.

Mr. Rifkin has made several trips to New York in the last few weeks in connection with the acquirement of this picture, and remarking upon his purchase of the feature, stated: "It was after very careful consideration and much deliberation that I have secured 'One Law for Both' for the territory in which I operate. Reading the reviews of the various trade papers, I found that the production is a vital problem, broad in its scope, and while the truth hits hard at times, it will make people think; in so doing it is bound to create interest.

"The story, by J. Walter Meade, a successful newspaper man and author, is worthy of success and the treatment it has received at the hands of Walter Richard Stahl, the director, speaks well of his ability to send home facts on the screen. "We have prepared two styles each of five-color ones, threes and six sheets, a compelling 24-sheet, eight by ten black and white photos, nine by eleven colored photos, twenty by thirty colored photos, three colored window cards, two colored heralds, press sheets, slides, cuts, etc. It is all attractive and convincing matter, sure to serve its purpose for exhibitors and state rights buyers.""
Selznick Secures "On Trial" for N.Y. and Chicago Territory

"On Trial," a photodrama made by Essanay from the successful drama that ran a whole year in New York, has been secured by Lewis J. Selznick for the territory covered by his New York and Chicago exchanges. Exhibitors in New York State can book this picture through the Selznick exchanges at 729 Seventh Avenue, New York, and 66-68 Exchange Street, Buffalo. Bookings may be made soon.

Carl Hahn

Selznick Actress Recovers from Painful Injury

Valentine Petit, who has been confined to her home for the past five weeks, due to a broken ankle inflicted while alighting from her automobile, is now convalescent, and with the consent of her physician will soon return to her screen work under the direction of Leonce Peret, the director of Robert Warwick's latest Selznick pictures. Miss Petit, while comparatively a stranger to cinema patrons of this country, is one of the favorites in Europe, where she is known as the best dressed woman of the screen, which title she aims to earn here and for which she brought to this country many exclusive costumes.

Fairmount Engages Hahn for Score to "Hate"

CARL HAHN, director of three prominent musical societies, has been engaged by the Fairmount Film Corporation to arrange a musical score for "Hate," in seven reels, which will soon be given a New York run at one of the Broadway theatres. Mr. Hahn is one of America's foremost conductors, and at present he is orchestral director for the New York Arian Society, the New York Mozart Society and the Brooklyn Arian.

The decision on the part of the Fairmount Film Corporation to send out a complete orchestration with "Hate" was reached by Mr. Robert Bolling, vice-president, early during the past week. Mr. Hahn was selected because of his recognized ability as a conductor and as a composer.

The score will be so arranged that it will be possible to give it orchestration by the largest as well as the smallest orchestras. Most of the selections will be highly dramatic in their scope, wonderfully tender and inspiring, forming a motif running throughout the entire script. Mr. Hahn, with Mr. Bolling, Director Walter Hahn, and Mr. Bolling, Director Walter Hahn, have arranged the musical score for the New York and his assistant, David Stahl, and J. Walter Meade, the author, R. Stahl, and J. Walter Meade, the author, were identified with the Civilization Feature Company.

Hirsh Companies Consolidate

The Civilization Feature Company and the Pioneer Feature Film Company, New York, have been consolidated by Nathan Hirsh as the Civilization-Pioneer Film Corporation. Mr. Hirsh, president, and a large stockholder in both companies, now negotiating for a subject to follow his first release, "Redemption."

Mr. Hirsh's new company will operate in New York State and in northern New Jersey. Associated with Mr. Hirsh are Louis Haas and Morris Rose, who were identified with the Civilization Feature Company.

"The open program booking will be our policy," said Mr. Hirsh. "No exhibitor, big or little, will be compelled to enter into a contract with us to book all our offerings. We, ourselves, are not agreeing to purchase the total output of any one producer, but we claim the privilege of making selections in the open market of such features which come up to our standard of merit. Recognizing the advantage we would derive from this arrangement, we state it. But the right and proper course to pursue with our customers. The sooner it is realized that any plan which works to the benefit of one works beneficially to all, much quicker will an equitable distribution be made of the profits in the motion picture industry."

Hoffman Buys "Sinister" for New York

M. H. Hoffman has bought the New York State rights to "The Bar Sinister" from Frank Hall, and it is now ready for release through first of the Foursquare Exchanges to be opened in the Godfrey Building, New York.

"The Bar Sinister," with "Madam Sherry," the "Sin Woman," and "Should She Obey?" will form the nucleus of the exchange product to be distributed under the supervision of H. Gainsburg, who is installed at the head of the New York Foursquare Exchange.

City Officials Speak for Liberty Bonds at "Sinister" Showing

"The Bar Sinister" enjoys the distinction of being "interrupted," in a good sense, by two men who have "interrupted" many pictures previously run in New York.

License Commissioner Bell and Assistant District Attorney Dyer.

The interruption came during the interval, and was only prolonged sufficiently to allow the audience to enjoy patriotic addresses on the subject of Liberty Bonds.

Councillor Dyer spoke to a crowded house at the Broadway theatre, New York, on Thursday evening of the second week's run of the Edgar Lewis drama, while Commissioner Bell addressed the audience on Tuesday of the week following. During the Broadway engagement of "The Bar Sinister," Frank Hall arranged the presentation so that a ten-minute interruption occurred during the showing of the picture, and this time was given by Mr. Hall to the Liberty Loan Speakers Bureau.

"Her Fighting Chance" Sold for New Jersey

The New Jersey rights for the latest A. H. Jacobs Photoplays, Inc., production, "Her Fighting Chance," with Jane Grey, have been bought by A. L. Messer, of Newark, New Jersey.

Frank Hall, who controls the world rights for the new Jane Grey feature has also started to dispose of foreign territory.

Norway, Sweden, Denmark and South America have all been taken by Aragon & Carlton through their New York office in the Times Building, while Australia, New Zealand, Java and adjacent islands were bought by William A. Vogel.

The New Jersey territory will be booked by Mr. Messer through his Newark exchange in the Proctor theatre building.

Robert Warwick's latest Selznick pictures.

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"The open program booking will be our policy," said Mr. Hirsh. "No exhibitor, big or little, will be compelled to enter into a contract with us to book all our offerings. We, ourselves, are not agreeing to purchase the total output of any one producer, but we claim the privilege of making selections in the open market of such features which come up to our standard of merit. Recognizing the advantage we would derive from this arrangement, we state it. But the right and proper course to pursue with our customers. The sooner it is realized that any plan which works to the benefit of one works beneficially to all, much quicker will an equitable distribution be made of the profits in the motion picture industry."

Hoffman Buys "Sinister" for New York

M. H. Hoffman has bought the New York State rights to "The Bar Sinister" from Frank Hall, and it is now ready for release through first of the Foursquare Exchanges to be opened in the Godfrey Building, New York.

"The Bar Sinister," with "Madam Sherry," the "Sin Woman," and "Should She Obey?" will form the nucleus of the exchange product to be distributed under the supervision of H. Gainsburg, who is installed at the head of the New York Foursquare Exchange.

City Officials Speak for Liberty Bonds at "Sinister" Showing

"The Bar Sinister" enjoys the distinction of being "interrupted," in a good sense, by two men who have "interrupted" many pictures previously run in New York.

License Commissioner Bell and Assistant District Attorney Dyer.

The interruption came during the interval, and was only prolonged sufficiently to allow the audience to enjoy patriotic addresses on the subject of Liberty Bonds.

Councillor Dyer spoke to a crowded house at the Broadway theatre, New York, on Thursday evening of the second week's run of the Edgar Lewis drama, while Commissioner Bell addressed the audience on Tuesday of the week following. During the Broadway engagement of "The Bar Sinister," Frank Hall arranged the presentation so that a ten-minute interruption occurred during the showing of the picture, and this time was given by Mr. Hall to the Liberty Loan Speakers Bureau.

"Her Fighting Chance" Sold for New Jersey

The New Jersey rights for the latest A. H. Jacobs Photoplays, Inc., production, "Her Fighting Chance," with Jane Grey, have been bought by A. L. Messer, of Newark, New Jersey.

Frank Hall, who controls the world rights for the new Jane Grey feature has also started to dispose of foreign territory.

Norway, Sweden, Denmark and South America have all been taken by Aragon & Carlton through their New York office in the Times Building, while Australia, New Zealand, Java and adjacent islands were bought by William A. Vogel.

The New Jersey territory will be booked by Mr. Messer through his Newark exchange in the Proctor theatre building.
Constance Talmadge to Star

Constance Talmadge, comparatively unknown except for her vivid playing in D. W. Griffith's spectacular "In-tolerance," has been added to the list of Selznick stars and is practically finished with her first production, a drama entitled, "The Lesson," from a story by Virginia Terhune Van De Water.

Constance has been a close observer of her well-known sister Norma's methods, and is taking advantage of the elder's experience.

Norma Talmadge, welcoming the open booking system as the one in which the star would be unhampered by dominating release dates, signed a contract some time ago with Lewis J. Selznick, and Constance has now followed.

Mr. Selznick asked the younger Miss Talmadge if she would care to do one picture for him and here is the way in which he found this much favored plan of his worked out:

"For two weeks I had daily reports upon Miss Constance from her director, and looking them over I was convinced that the story of the application of the Blandine, as Miss Constance renders it, is as favorable comment. Mr. Giblyn's favorite word for her is 'plastic.' He says that Mentally and physically she is able to adopt any attitude with the greatest ease, one of the most important of all characteristics of the screen artist. So I decided that I was right in my original intention to star Miss Constance Talmadge, and she will appear in a series of productions which will be released on my open booking plan."

Mr. Selznick has a variety of exterior scenes in "The Lesson," and Director Giblyn's company has been hiking all over this section of the country for locations. Everything from bathing to mountain climbing has had a part in the program.

Additional property has been secured by the company in the vicinity of Wilkes-Barré, where the outdoor shooting will be done. Everything from bathing to mountain climbing has had a part in the program.

Exhibitors Praise Care Taken

As proof of the manner in which its efforts to make Star productions the very best possible, Mutual quotes from letters received from exhibitors throughout the country. Following are a few of the messages received:

"Mutual Star productions are the last word in the feature field today."—G. A. Sieraczki, Alhambra Theatre, Newark, O.

"I take this opportunity to drop you a line to inform you that after you sold me the Mutual Star features they have proven to be the best of satisfaction and my patrons appreciate the program you so kindly laid out for me. I hope this will encourage other exhibitors to help their box office receipts."—J. M. Kaufman, Opera House, Gallipolis, O.

Send me contracts of your entire output of Star productions and I will sign them as I consider what I have already run to be as good as the best on the market and my patrons are more than pleased with them, and as this house is catering to the public's want and they don't hesitate to tell me to book Mutual Star productions, and their word is law. If, myself, am very well satisfied with your productions and think, judging them as a whole, they are the best money-makers that I have on my house program."—Walker Baughman, Grand Theatre, Circleville, O.

"As I have been a Mutual exhibitor for four years, I wish to say that I can recommend any of the stars on the Mutual Star program to any exhibitor who wishes to build up the trade in his house. I have never had a bad picture from the Mutual Film Corporation—and that is saying a whole lot for the pictures."—D. H. Thompson, Muse U.S. Theatre, Dayton, O.

Paramour Feeder Company

The United States Motion Picture Corporation is enlarging their studio in Wilkes-Barre, Pennsylvania, and have engaged a number of new players for the future single-reel Black Diamond Comedies, which will be released by Paramount Pictures Corporation to all exhibitors.

An entire section of the new place will be used solely for this trick photography work.

Additional property has been secured by the company in the vicinity of Wilkes-Barre, where the outdoor material will be made. In this section of Pennsylvania there is every possible location to be secured, and the company has purchased a large tract of land where every phase of outdoor pictures can be shot.

During the past week additional players have been secured by the company who will surround Miss Latrice Joy, the leading lady of the company. A scenario department was recently established by the company and their first offer of $5 per word for all ideas of fifty words is expected to have brought to them hundreds of clever suggestions which are rapidly being turned into pictures for the company.

J. O. Walsh, president of the company,

in Series of Selznick Films

which run to be as good as the best on the market and my patrons are more than pleased with them, and as this house is catering to the public's want and they don't hesitate to tell me to book Mutual Star productions, and their word is law. If, myself, am very well satisfied with your productions and think, judging them as a whole, they are the best money-makers that I have on my house program."—Walker Baughman, Grand Theatre, Circleville, O.

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Enlarges Scope of Operations

in speaking of the future work of his company stated that nothing would be left undone to make these single-reel comedies a great success. We have been keeping our finger on the filmgoer's pulse during the past six months and we know, without any fear of contradiction that we have struck upon the right ideas that the public want and which will make money for every exhibitor who books the pictures.

Critic Highly Praises "The Garden of Allah"

The reviewer on this staff of the Los Angeles Times pays a tribute to Selig's "The Garden of Allah," which crowded the finest and newest of Los Angeles theatres for three weeks and more. The reviewer says: "The Garden of Allah" is a story which depends primarily on sustained subjective interest, on atmosphere, on a sense of sinister impending fate, and whereas a stage version is necessarily fragmentary, the screen version is rich and varied opportunity for all film elements.

"Selig has overlooked not one of these in his finely-impresive photoplay rendering of the great story.

"God's Man" Sold for 32 States

It is announced by President William L. Sherrill of the Frohman Amusement Company that negotiations have been completed and contracts entered into for the exclusive rights to "God's Man" in thirty-two states. Among the recent purchasers are Sampel Van Ronkel, a well-known exchange man of Chicago, who has chosen "God's Man" as the ready-made husk of his newly organized exchange enterprise. Mr. Van Ronkel acquires the exclusive booking privileges for the states of Illinois, Indiana and Wisconsin. "God's Man" will receive its first presentation at an indefinite run at a leading downtown theatre, with augmented orchestra and musical program and special advertising attention. Simultaneously with the Chicago premiere, Mr. Van Ronkel plans the opening at four other cities within the states controlled by him.

Another important contract entered into by President Sherrill is with George F. Perkins, who, acting for his independent Film and Theatre Supply Company of Montreal, has acquired the exclusive right to "God's Man" for the entire Dominion of Canada. Mr. Perkins' organization will also exploit this Frohman production as a distinct theatrical attraction, having arranged for the simultaneous presentation with complete traveling company of Canadian centres. Acting in conjunction with the Frohman advertising and service departments, the Independent Film and Theatre Supply Company has arranged with newspaper and unusual advertising accessories and aids, which have already received a widespread praise from Canadian theatre proprietors and exhibitors.

Hamilton Novel in Scenario for Moss

Anthony Kelly has completed the scenario of Cosmo Hamilton's novel, "The Sins of the Children" for B. S. Moss.

"The Sins of the Children," which as a novel was written by Mr. Hamilton upon the basis of the story of "The Blindness of Virtue," makes an admirable vehicle for screen production.

The script as provided by Mr. Kelly calls for the equal exploitation of a male and female star, and Mr. Moss announced that when he is ready to announce the names of the co-stars in question, he will have a photoplay production that will compel attention.

When "The Sins of the Children" is released, and the production will be rushed post haste, it will have cost at least fifty thousand dollars, it is stated, and the concerted energy of the Moss forces will be brought into immediate action.

As a novel "The Sins of the Children" has broken records as a seller for Little, Brown & Company, of Boston.

Second Essanay Western Will Be "The Range Boss"

"The Range Boss" will be the second of Essanay's series of Westerns. This series, which was inaugurated with the release of "Land of Long Shadows," June 18, presents an interpretation of old-blooded life in the wilds of the West.
AMONG THE EXCHANGES

New Paramount Branch Manager Has Wide Experience

Joseph Klein, who has just been made manager of the Pittsburg Paramount Exchange, has long been in the theatrical and motion picture business.

For years he was manager of vaudeville booking offices, but for two years he left the field and entered mercantile business. He soon found himself back in New York, however, and handled a number of big picture features, including Helen Gardner in "Cleopatra." Still later in Atlanta he managed the office of Warner's Features for a year, and then went to Detroit, where he became connected with the World Film, afterward holding the Southern branch district management.

Then came New York again, still with the World Film, after which he shifted to Pathe as business manager and assistant to C. R. Seelye.

On January 1 of this year he joined Artcraft, first in Atlanta, and since February in Pittsburgh. Now he feels he is settled down, and expresses himself as most satisfied with his work in selling Paramonts.

Metro Opening New Office

The Metro Film Corporation, of New York, are opening new offices in St. John, N. B. The offices are at 87 Union street, in a building which already houses offices of the Famous Players and the Canadian Universal Film Exchange.

Here to open the Metro Exchange is J. J. Ungar, general manager of the Canadian exchanges. Metro has already established offices in both Toronto and Montreal, and under new management expects to give excellent service. H. H. McArthur, who has been manager of the General Film Exchange in St. John for the past seven years has been appointed local manager for Metro.

New Philadelphia Exchange

The Economy Film Company has opened an exchange at 1235 Vine street, Philadelphia, with M. S. Kahnweiler as manager. Large features, regular service and one-reel comedies for open bookings are being handled by this exchange.

Opens Cincinnati Branch

M. A. Leibensburger, secretary and treasurer of the Selznick Productions Company, has returned to Cleveland, after opening offices in Cincinnati. A. M. Miller is the manager for the new office.

Paramount Man Transferred

C. H. Powell, known among film men as "Jerry" Powell, is now covering Michigan for the Paramount Pictures Corporation, having been transferred from the Pittsburgh territory.

George Cooper, auditor of the Vitagraph Company of New York office, was in Los Angeles last week, spending several days with Branch Manager H. M. Lentz. From there Mr. Cooper will go north visiting the other exchanges of Vitagraph.

Charles I. Luntz, salesman for the All Star Feature Distributors at San Francisco, this week made a trip to Los Angeles and return visiting exhibitors on the 500 miles inland route while on his way to Los Angeles and those on the coast route upon his return. Mr. Luntz reports he hears very little complaint from exhibitors and all feel they are getting their share of business.

E. H. Emnick, general manager of the Peerless Film Exchange with branches at San Francisco and Los Angeles, motored from the Bay City to Los Angeles this week calling on exhibitors while enroute. Mr. Emnick plans to spend the entire Summer at Los Angeles, making frequent trips to San Francisco to keep in touch with the conditions there. This Exchange has been known as "the house of comedy," and numbers a number of the most popular independent brands being bought for this territory by the company.

General's Branches Discard Worn-Out Traditions

Sales Manager S. R. Kent, returning from tour of exchanges, tells of Educational Campaign and Policy of Scientific Distribution

After a trip of inspection to various mid-western branches of General Film, including among others Detroit, Chicago and Minneapolis, General Sales Manager Sidney R. Kent returned to New York with this section of his field confirming his expectations in regard to various new merchandising methods.

His tour was devoted not alone to branch managers but to exhibitors in each branch territory. His main purpose, however, was directly to instruct branch managers in the application of modern systems and policies that have been adopted by General Film.

His trip was part of the educational campaign waged from headquarters and which includes every member of the vast organization.

"We are requiring that our branch managers discard many of the obsolete policies that seem to be a sort of tradition in the film industry at large," says Mr. Kent. "Many merchandising methods new to this business are being introduced as swiftly as the magnitude of the organization permits.

We find that most of these plans not only fit well into the distribution of motion pictures but are badly needed. In fact, the old cry that up-to-date merchandising methods used with conspicuous success by large organizations in other lines of industry cannot be applied to film salesmanship is completely disproved.

"We are insisting that all our branch managers co-operate with the exhibitor in studying out not only the cheapest but the most effective way of getting film and posters to him. What we are successfully accomplishing is the minimum of delay and expense to the exhibitor and ourselves.

"Among other things of importance we have advised our branches that the arbitrary methods employed in this business so generally in the past must not creep in where we are concerned, and even where they do exist in other organizations our methods must provide a refreshing contrast.

"For example, we are receiving most favorable comments from the exhibitors throughout the country whose complaints have been investigated by the home office and straightened out for them. In fact, we are requiring our branch managers to make a written report to the home office whenever they find it necessary to discontinue the service of any exhibitor as the outcome of a misunderstanding. This is so that headquarters may share any responsibility involved, and if any wrong has been done, right it. We want the branch manager and the exhibitor to feel that the General Film as an organization is directly interested in the welfare of both.

Many West Coast Branch Men Touring Their Territories

A. B. Knox, who opened the first exchange in Arizona, the branch of the California Universal, and has served as manager there for a long period, has resigned from that position and will leave in a few days in company with Arthur C. Fox for Alaska. The men will take a number of big attractions to Alaska, and book them through the theatres there during the Summer. Reports from the northern country are to the effect that theatre men are enjoying an era of prosperity there, and Messrs. Knox and Fox anticipate a very successful season.

Joins the Colors

Ray Anderson, who has been connected with the Paramount Pictures Corporation for some time, has gone to Fort Royal, S. C., to take the final examination in the United States Marine Corps. Mr. Anderson has been serving Paramount as a roadman, out of the Famous Players Film Service, Inc., of Pittsburgh, for some time, and before that, was the special representative of the Famous Players organization before the Board of Censors at Philadelphia.
JUST FOR FUN
By LONGACRE

U NDER the staggering heading of "Lois Meredith Denies Birth Rumor," we learn from Milton R. Loewenthal that the actress wishes to deny the unfounded rumors that have been circulating about to the effect that she is French. Furthermore, she is Irish! The audience will now rise and sing "The Star Spangled Banner.

N OW that Los Angeles has passed a law prohibiting children under eighteen years old from entering motion picture theaters unless accompanied by parents or legal guardian, Mary Miles Minter is unable to drop in for a matinee all by her lonesome. Poor Mary!

F OX has renamed Larry Evans' story, "The Painted Lady," in which William Farnum will star, "When a Man Sees Red." When you do, Eddie, give us a ride or so. Just remember all this publicity.

A ll the News That Fits, We Print

EDITORIAL

The American director who seems to hold the opinion that closeups must be, whether called for or un-called for, might do himself no end of good if he took a look at a foreign made picture and realized what can be done without breaking up the continuity with s.

T HE men will like him (George Walsh) because he makes such a pretty girl; the women will adore him as he makes such a pretty boy. It is another square on the same piece of yellow paper. We won't proceed to argue about the latter half of the assertion, but as to the first! Oh la la! Only more so.

G Oerge Pardy called on Pete Schmid one day last week taking with him his dog, a most intelligent canine, that is, he is a most intelligent baby. The four-footed one had shown off to the complete satisfaction of the bard, he complained as follows:

"They men will like him (George Walsh) because he makes such a pretty girl; the women will adore him as he makes such a pretty boy. It is another square on the same piece of yellow paper. We won't proceed to argue about the latter half of the assertion, but as to the first! Oh la la! Only more so.

GEORGE PARDY called on Pete Schmid one day last week taking with him his dog, a most intelligent canine, who has learned a number of tricks from his master. Pete displayed great interest in the creature and requested George to put him through the paces. After the four-footed one had shown off to the complete satisfaction of the bard, he complained as follows:

"Funny, I can't teach my dog any tricks at all."
"Well," replied George, "in the first place, of course, you have to know more than the dog."

T HE organized attempt of the female reviewers to drive the members of the opposite sex from the "profession" is gaining publicity, which, though the attack in this special instance be cleverly veiled by the author, is nevertheless quite obvious to one possessing any appreciation of that which is subtle. Frances Agnew, Eileen St. John Brenon, Helen Dury, L. Hochstetter, Ethel Evans, Margaret MacDonald, Agnes Smith and Allison Smith, and any others of their kind may take note that we are, to put it plainly, "on to" them. Here is the propaganda:

"There are three classes of critics, dramatic, music and film. Dramatic and music critics are male and of enormous size. Film critics are female, slender and beautiful. . . .

"Dramatic critics are nocturnal insects. They do not leave their nests until twilight, sometimes remaining under cover for four days at a time. Film critics on the other hand do their foraging in the daytime, usually the first four days of the week. Film critics are neat and methodical. They do not talk much, but what they say is usually very comical. They live on metaphors and candy. . . ."—Ring W. Lardner in the Chicago Tribune.

A FEW "DONT'S" FOR FUTURE FILM STARS (FEMALE)

Don't:

1. Go into a trance to gain inspiration.
2. Admit that your salary is larger than the President's.

We don't mean to imply that there is no use for the closeup. On the contrary "The Golden Lotus" might possibly have been even stronger if one had been inserted here and there. But the point is that closeups, as we recollect having remarked several times before, are used altogether too much in present day picture production. So please, Mr. Closeup Director, go and sit through "The Golden Lotus" and realize what can be done without breaking up the continuity with s.

LOCAL NEWS

-Aggie Johnston gave a dinner party at the Pepperday Inn last week. New Rochelle came, one week ago from date of publication.

-The f. b. was startled last week when Art Dramas, one of the original companies to succeed from the projecting room, gave another private showing.

-Mr. Lucas is seen on B'way very often these days accompanied by his cane. Will, as some one calls him, or Luke as other of his intimates terms him, is keeping quiet a number of secrets.

-Walter Hill says that he is arranging a place in the New York Public Library where Bluejay, beg pardon Bluebird, press sheets may be filed.

Editor's Note: The above came to hand from D. F. C., now revealed in his full glory as Daniel F. Crusty. He says that a certain secret whose first name is Marguerite, and whose last name is not Rain or Hail, doesn't commit any of the "dons" referred to.

Terry Ramsaye's latest stunt is sending his press matter encased in folders that bear his name in holder type than that of the Mutual Film Corporation, and declaring his monicker above the name of the company. So the novice, it looks as though Terry were employing Mutual.

Walter Hill says that he is arranging a place in the New York Public Library where Bluejay, beg pardon Bluebird, press sheets may be filed.
Exhibitors Up Against Another Possible Drain

J. C. Rosenthal, of New York, attorney for the Society of Composers, Authors and Publishers, is in Chicago to start a campaign to compel owners of theatres, dance halls, cabarets and other places of amusement, to obtain a license to play copyrighted music. Although the motion picture theatre managers here are dizzy trying to fight off unfair license laws, taxation edicts and censorship bills, they are going to line up in battle array against what they consider the newest attempt to muck them.

Supply Company Opens Branch in Indianapolis

The Exhibitors' Supply Company, of Chicago, announce that they have opened a branch office and store at Indianapolis, Ind. The branch is occupying suite 203 to 213 in the Stewart Block, right in the center of the theatre and exchange district of that city.

Like their Chicago main office and salesrooms, they will handle a complete line of machinery and exhibitor's supplies at the new branch. R. E. Gumm, formerly one of the traveling salesmen of the company, has been placed in charge.

New Tax Schedule Drawn Up — Exhibitors Protest

Chicago I ily Councils, have been discussing for the past month, was the drawing up of a schedule for a new rate of taxation for motion picture theatres, and the presentation of it to a committee of exhibitors last Tuesday, June 12. The object of the revision and the new schedule planned to be put in force the coming fiscal year is a determination to increase the city revenue from this direction, the committee stated. The schedule presented by the committee is, however, displeasing to what is known as the "small exhibitor," the one having over three hundred and under one thousand seats in his house.

The schedule as drawn up provides for a graduated tax, based on seating capacity and admission prices. The tax rate is fixed at five dollars a year for all houses charging less than twenty cents admission, regardless of seating capacity. It is hoped by the plan to raise the average annual revenue derived from approximately $84,000 to $100,000.

A committee representing the exhibitors, given until June 16 to come forward with a feasible suggestion for the revision, feels that the issue is being railroaded through, and are striving to delay matters until July 1.

Guernsey Bill Still Alive and Being Reconsidered

The joy that was rife among Chicago exhibitors on Tuesday, June 5, when it was announced that the Guernsey censorship bill had been killed in the Lower House at the sessions in Springfield, was suddenly changed to startled surprise, four days later on Saturday, June 9, when word again reached them from the Capital that one of the members of the Lower House had voted to reconsider the action and succeeded in bringing the bill to life again.

Late that day it was voted out of the Lower House and placed before the Senate. On Tuesday of last week it had not yet come up before the Senate. The Chicago Exhibitors' League, however, took no chances, and William Sweeney, national secretary and treasurer of the Chicago League, together with Fred Hartman were delegated to go to Springfield and add their efforts to the fight to have the bill downed in Senate once and for all.

The word that reached Chicago on Tuesday, June 5, had stated that the bill was killed in the Senate. This was found later to have been erroneous, it merely having been voted down in the Lower House. Thus is allowed the chance for its reconsideration again and the bringing of it before the Senate.
THE EASTERN STUDIOS

LAWRENCE SEMON, comedy director for Greater Vitagraph, is organizing a brand new company for the production of Big V comedies and of his old company, the only members retained are Joseph Simberg and Earl Montgomery. He already has engaged several of the best aerohats he can find and his new pictures will, he says, contain thrilling stunts. One of these will be the flight of a bed through the roof of a house onto a set of telegraph wires. For this scene, Mr. Semon has had a special set of wires constructed.

DUE to the exigencies of production, Mrs. Vernon Castle has found it necessary to indulge in a progressive sleeping party of late. Hotel scenes being necessary in the filming of "Sylvia of the Secret Service, the Martinique Hotel, New York, was chosen as a locale, and in order to avoid interference from crowds, the hour of two o'clock in the morning was set for taking the scenes. Mrs. Castle had forty winks while motoring from Englewood to New York about 10 P. M. one day. The nap was resumed at the Martinique after the scenes were shot, and then at 7 A. M. exteriors were taken in Jersey City and Mrs. Castle continued her sleep for two hours in her dressing room.

DISCLAIMING the term "slacker" in the most emphatic manner possible, on announcement that a recruiting station for British and Canadian subjects had been opened at 280 Broadway, New York, Roland Bottomley, the English actor, who has a prominent part in Pathe's serial, "The Neglected Wife," applied on Wednesday, June 6, for enlistment papers. Mr. Bottomley is not seeking a commission. He says that he wants to be of service and it makes no difference of what kind.

ONE of the features in the forthcoming Metro play, "The Slacker," in which Emily Stevens returns to the screen, is a bathing scene. The scene was photographed at Long Beach, and many of the swiftest young women on the New York stage were clothed in bathing suits that will probably set the fashion for like costumes from Atlantic to Pacific.

SIDNEY VAUGHAN, studio manager of the Fairmount Film Corporation, and who also acted in the capacity of art director during the filming of "Hate," the big seven reel feature now ready for release, arrived in New York on Thursday to join the forces of the corporation. Mr. Vaughan, while in New York, will be in constant conference with Mr. Robert Bolling, vice president. Walter R. Stahl, director, and other executives of the corporation, preparatory to designing a score of elaborate sets which will be necessary in the filming of the next feature, which will be a product of the pen of J. Walter Meade, who wrote the scenario for "Hate," the present release.

"DAVE" THOMPSON, the popular floor manager of the Metro Studio, has been appointed first sergeant of the Elks' Military Unit of New Rochelle, N. Y. This unit, which consists of fifty-four men, its ranking officer being first lieutenant, expects to co-operate with the Home Defense League, but places itself at the service of the government in any way in which it may be needed.

AFTER all, Maxine Elliott did not go to Europe. With goodbyes said and waved, apartments at the Ritz closed down and everything, came the report of her return from an unnamed port either in the United States or Canada—and the reason is shrouded in mystery.

Whether official warning of danger, of U-boats or commerce raiders sent her ship back to port is a matter of speculation. The fact remains that the Goldwyn star's trip is off, for the present at least.

IN line with the movement to reduce food consumption to a minimum in view of the war situation, Director William Christy Cabanne, of the Metro Fort Lee Studios, has eliminated all expensive dishes from the menu at the studios. This move has not been made with the idea of effecting a saving in Metro expenditures, but is wholly for the purpose of setting an example to other studios in war-time economy.

Director Cabanne's change in the studio bill of fare has lopped $100 a week from the commissariat expenses of the studios, and this sum is to be devoted weekly to patriotic purposes.
IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

The third Lasalida-Pathe film, with Baby Marie Osborne as star, is to be directed by William Bertram. The story is by Mark E. Jones, entitled "Baby Pulls the String." Jones is a member of the Pathé scenario staff, and Bertram recently completed the filming of "The Neglected Wife." It is announced at the Horsley Studio, where the Baby Marie pictures are made, that Harrish Ingraham, formerly with the Pathé forces, will direct following pictures, it being the intention of General Manager W. A. S. Douglas to alternate with two directors to insure subjects, will be released on schedule, and more variety be given to each production.

The Gertrude Selby-Neill Burns Comedy Company are nearing the completion of their first subject made at the David Horsley Studio under the new company composed of Mr. Horsley and W. A. S. Douglas to alternate with two directors to insure subjects, will be released on schedule, and more variety be given to each production. The Gertrude Selby-Neill Burns Comedy Company are nearing the completion of their first subject made at the David Horsley Studio under the new company composed of Mr. Horsley and W. A. S. Douglas to alternate with two directors to insure subjects, will be released on schedule, and more variety be given to each production.

The first Mary MacLaren Company picture, "A Daughter of the Well-Dressed Poor," from the Henry Warren novel is nearing completion, and all scenes will probably be photographed by the end of the coming week.

Robert A. Turnbull, a cameraman at the Horsley Studio, has been granted leave of absence that he may make a commission from the Mexican government to make pictures of the great Hemp industry in Yucatan. This will be his fourth trip to Mexico on missions of this nature, and he is assured the pictures he makes will be used in the United States to exploit the land of the Southern republic.

Miss Dalton arrived home this week from a vacation spent at Chicago with her parents. While en route to Los Angeles she attended the Oregon Exhibitors League Ball at Portland, and made several personal appearances at the Liberty theatre at Seattle, and the Portola at San Francisco.

Sylvia Bremer, who was injured by being hit by a floating log while in the surf at one of the beaches last week, was forced to undergo two minor operations at a local hospital this week. Miss Bremer had just taken a part opposite Charles Ray in "Sudden Jim" at the time of the accident, and production of this subject is delayed until Miss Bremer recovers sufficiently to take up her work.

One of the big enclosed studio stages at the Ince Culver City plant this week contained an interior church setting which required practically all of the space. The church is one of the type to be found in an early Western town, the interior being of rough hewn lumber and benches of a primitive type. Louise Glaum is to be the star of this subject which is being filmed under the direction of Reginald Barker.

The technical department of the Ince Studio has been busy preparing settings and costumes for the Hart subject which will be taken up immediately upon the arrival of William S. Hart from his thirty-day tour of the United States. Mr. Hart is expected to be in Los Angeles not later than the eleventh, and at that time a new film will be put in production. The story is by G. Gardner Sullivan.

Two of the Lasky producing units this week took up the filming of new subjects. One is under the direction of George Melford, and has Fannie Ward as star, supported by Jack Dean, Harrison Ford, James Cruze, James Mason, James Neill, Jane Wolff, Henry Woodworth, Edith Chapman and Lottie Pickford. The company departed early this week for the Mexican border, where a great many of the exterior scenes will be made.

William C. De Mille will next make a film with Sessue Hayakawa as star. This subject is now in production, and working opposite the Japanese actor is Camille Ankowitz. In the supporting cast are some of the best known Lasky players, including Mabel Van Buren, Walter Long, Tom Forman, Raymond Hatton, Ernest Joy and Margaret Dumont.

Geraldine Farrar and husband, Lou Tellegen were hosts and hostess at a party given at the Hollywood home of the couple in honor of Miss Farrar’s parents who departed the following day for the East. Many of the principals of the Lasky Studio and others well-known in filmland were guests. In the rear of the Farrar residence there is a beautiful pergola and garden, and in this a buffet luncheon and tea was served.

At Universal City, four five-reel productions were put in the filming this week. One of these is titled "Triumph," and like all recent Joseph de Grasse directed films, will have Dorothy Phillips with William Stowell and Lon Chaney in the principal parts. Others cast for important roles are Claire DuBrey and William Gower. This film is from a story written by Samuel H. Adams, and prepared for the screen by Fred Myton, of Universal staff.

Jack Mulhall and Louise Lovely are principal players in a story being filmed by Allen Holubar, which is in five reels and titled "Sirens of the Sea." The story is from one by Grace Helen Bailey, with scenario by Holubar. Many of the scenes require coast locations, and the company spent a week or more in the vicinity of Santa Barbara, where ideal scenery can be found.

Jack Ford, a brother of Francis Ford, who has worked with him as co-director is now at the head of a company at Universal City, and is making a Western drama, "Joan of Cattle Land," with Harry Carey and Molly Malone as the leading players. This Western story of the early frontier days has many of the Universal cowboys taking part. The other five-reel subject commenced this week is "The Face of Prentice Tiller." It has Ruth Clifford as leading woman and Rupert Julian playing the opposite lead.
SEVERAL other subjects of shorter length were commenced this week. Director George Marshall has in the filming a three-reel Western drama, known as "The Ninth Day." Neal Hart plays the featured role in this Western, with Janet Eastman as leading woman. Joe Rickson is heavy in the subject.

The Universal railroad drama company headed by Helen Gibson is now at work on " Sands on the Rail." This is a two-reel subject, and playing opposite Miss Gibson faced grave dangers this week when she made a thrilling scene which required that she ride horseback alongside a speeding train and jump from the saddle to the rear platform.

The two Universal serial companies are progressing with their subjects very successfully. Scenes for the fifth and sixth episode of the serial, "The Gray Ghost," were filmed this week. Priscilla Dean, Eddie Polo, Emory Johnson, Harry Carter are the principals of this serial film, adapted from the Roche story "Loot." Director Jacques Jaccard is now on the second release of "The Quest of Virginia," which has Marie Walcamp and Larry Peyton as leads.

Craig Hutchinson, who was with the Keystone Company as scenario writer for one year, and directed L-Ko comedies. "The Vamp of the Camp," "A Desert Dilemma" and "Her Mistake in Love," which have been produced by Joker Company at Universal City.

Hal Reid has furnished the Christie Film Company with a farce comedy, titled "Crazy by Proxy," which has now been filmed under the direction of Al. E. Christie. Betty Compson, Harry Ham and James Harrison play the leading parts, with Eddie Gibbon appearing as the eccentric comedian in the role of an insane asylum superintendent. The story revolves about the pot of a villainous youth who attempts to have his niece held in the asylum in order that he may secure an inheritance. George French and Ethel Lynne also appear as principals.

At this time Director Christie is making a film, with Margaret Gibson and Harry Ham as leads. The story deals with a mix-up at a hotel when a young married couple and a pair of newlyweds secure rooms adjoining on the same floor. Wife and husband have had a quarrel because dinner was not ready the afternoon the bridge club met. At the hotel wife come to think husband is in an adjoining room with another woman, and husband thinks wife is there with another man. Accidentally the true situation is discovered. Supporting the leads are James Harrison, Ethel Lynne, Eddie Gibbon and George French.

The Francis Ford Company is still working on the film version of the stage play "John Ermine of the Yellowstone." This picture will probably run seven reels and will require several weeks before it is completed. Ford plays the featured lead, with Mae Gaston playing opposite. Others in the cast are Duke Worre, William Carroll, Mark Fenton and others.

A number of scenes, especially those containing Indian warfare require a great number of extra people, the maximum being approximately 1,000.

Universal City this week entertained royalty in the vicinity of Laguna Beach, where the Cardinal Virtue "Loyalty" are being made. Many of the scenes for this release require primitive ones of a wild nature, and the players and Director Jack Pratt believe they have in the Laguna Beach region some exceptional locations for this work. It is expected the company will be away from the studio fully two weeks. While the producing organization is absent from the studio the technical staff is busy in building settings for the next subject of the series.

(Continued on page 4104)
Run your eye down the list and see if there is a letter for you.

Just drop us a postal card with your present address and the letter will be forwarded at once.

The Studio Directory maintains this Post Office service for actors, actresses, directors and others connected with the production end of the film industry.
opportunity for the display of his versatility as a character actor.

THE Yorke-Metro producing company is home from a stay of ten days on a big cattle ranch in Arizona, where Western scenes were made for the coming adaptation from the Jackson Gregory story, "Under Handicap," which will have Harold Lockwood for star. The screen version was prepared by Fred Balshofer and Richard V. Spencer. Anna Little will play lead opposite Lockwood in the subject. Most everyone in the big cast have appeared in Western subjects. This being his first typical Western one for Lockwood in about four years.

Lester Cunco, who is the heavy, appeared in many Selig subjects made in the Arizona territory, and Jim Youngdecker, who takes the part of Lonesome Pete in this subject, was one of the first producers of Western pictures. William Clifford entered motion pictures in the West at an early date, and Fred Balshofer, the director, Miss Little and Richard V. Spencer, the scenario writer, were with one of the first companies to produce Western subjects in California. A trip to Arizona at this time made possible the filming of a number of big scenes during the stay of the company at the ranch, as cowboys staged a genuine annual roundup. The number of cowboys present is exceptionally large, as five of the biggest ranches in the district sent their best riders. Several of the members of the Yorke Company were injured in scenes. Harold Lockwood, the star, and Pat Dowling, the publicity director were forced to carry their hands in slings as the result of the members being burned by a lariot whicth was used to rope a wild horse.

THE report that Dustin Farnum is to leave William Fox became current this week, but at the studio it was learned that Mr. Farnum is beginning work in a new subject to be made under the direction of Richard Stanton. This film will have a story based on the great war of today, and it is said will abound in thrills and unexpected situations. Winifred Kingston is to play lead opposite Mr. Farnum and the remainder of the cast will be announced in a few days.

When Theda Bara arrived in Los Angeles it was in readiness for the filming of the first interior scenes of "Cleopatra," and the company was immediately rehearsed for the making of these. Miss Bara, it is said, has been overwhelmed with invitations to attend a number of patriotic and charitable affairs, but owing to the short stay she anticipates making in Los Angeles, and the number of subjects she will work in while here, it has been found impossible for her to accept any of the many kind invitations. A. L. Selig, Miss Bara's personal representative, is in Los Angeles tending to details of the production together with her director, J. Gordon Edwards.

PADDY MAGUIRE, comedian for the Fox Company, slipped away from the studio Tuesday noon while wearing makeup, and in company with Patricia Hanna, secured a marriage license, and were wedded at the Alhambra Apartments, where a minister waited them. Paddy, with his baggy cotton trousers and down at the heel shoes, was said to have made a very dilapidated looking groom. Miss Hanna has appeared in a number of William Fox subjects made at the Western Studio. The Tom Mix-Fox Film Company took up the making of a new comedy in the location of Silver Lake. The cast for this besides Mix, who will co-direct, will include Victoria Forde, who returned to play opposite Mix after a vacation of two months. Others supporting the leads are: Billy Mason, Hart Crissman, Sid Jordan, Violet Eddy and Eagle Eye, the Indian.

The Fox Company, headed by George Walsh and directed by Paul Powell, made an ocean trip to and from San Francisco this week for the South American story written by Randolf Lewis. Doris Pawn is playing the feminine lead, and other leading players are: Ralph Lewis, Bert Weisner and Clyde Hopkins.

Director R. A. Walsh is shortly to begin a new production, with Miriam Cooper as star, and the Franklin Brothers are still working on their child subject, "Treasure Island."

In addition to the three Fox Film Comedy Companies, directed by Hank Mann, Charles Parrott and Tom Mix, the Sunshine Comedies, supervised by Henry Lehrman, now have three producing units at work. Lehrman is directing Billie Ritchie and Mildred Lee; David Kirkland has Dot Parley and Ernie Shields, and Jay Howe and Jack White, are making the finishing scenes for another comedy which has Gertrude Selby as lead.

Announcement will shortly be made concerning the reorganization of the Fox dramatic scenario department which is now composed of Agnes Parsons as editor, Bernard McConville and Chester Clapp. Other writers, formerly affiliated with the department, have severed their connection with the Fox Company.

STUDIO MANAGER J. R. CRONE, of the American Company, at Santa Barbara, was in Los Angeles this week engaging players for coming productions, and also announced the making of a contract with Lloyd Ingraham, who will succeed James Kirkwood as director of future Mary Miles Minter subjects. Mr. Kirkwood had just completed the tenth subject, "Melissa of the Hills," a mountain picture with exteriors made in the Santa Cruz Mountains. When this is completely edited, Mr. Ingraham will first film "Charity Castle," and in this Allen Forrest will play the lead opposite Miss Minter.

The Gail Kane American Company, under the direction of Henry King, is home from a sea trip to San Francisco, during which they made scenes for "The Unafraid." Lou Cody has been specially engaged to play opposite Miss Kane in this subject.

Rollin S. Sturgeon is in charge of the Juliette Day, first American subject, the title of which is "Betty and the Buccaneer." Joseph King is playing opposite Miss Day. T. J. and T. L. Dazey, authors of the stage play, "In Old Kentucky," and a number of others as well as "The Sign of the Rose," "Manhattan Madness," "Wolf Lowry," and other film plays, have been engaged to write exclusively for the American Company.

The second William Russell series of six five-reel subjects has been completed, and plans have been made for another series of like number. Edward Soman will continue as director, and Francesa Billington will play opposite Mr. Russell in the
coming six. The first of the series is written by Harvy Gates, and as yet is unnamed. This series will be made up of a variety of stories, each differing widely from the other, and the six will consist of dramas, melodramas, comedy drama and comedy.

The making of the last scenes for the Signal-Mutual serial, "The Railroad Raiders," brought considerable excitement to the producing plant. A fire scene was staged, and the dry setting occupying a portion of the stage, burned more speedily than the technical staff had anticipated, and before they scarcely realized it, the flames had reached the diffusing system above and was spreading to all portions of the big stage. Bits of burning cloth were carried to a nearby building, and only the steady action of the players and their effective use of studio fire equipment prevented a serious loss.

PRODUCER McGOWAN has made an enviable record during the eighteen months the Signal Company has been producing, including the last of the Railroad Raiders, the total of film of the finished quality made up to date is 126 reels. This makes an average of one and a half reels of finished negative for each week since the first scenes were made. In the eighteen months, three railroad serials have been filmed, and a number of other subjects including four or five five-reel pictures have been filmed.

Three elaborate settings are nearing completion for use in Signal-Helen Holmes subjects. Two of these consist of five-room office suites, so arranged that views may be taken showing the entire of the five rooms at one time. They will be equipped with the finest office furniture obtainable. The third set is one of the interior of a millionnaire's mansion. This will show four rooms on the ground floor with an opening into a court yard.

The Selig Company has returned to Los Angeles Studio for the making of interiors for "The City of Purple Dreams," after working in Chicago, where the exteriors for many of the scenes were made. This subject is being directed by Colin Campbell, and has Tom Santchi and Bessie Eytou.

During the producing units absence from the studio, sets had been made for this production and the work of filming it will go on without any delay.

Director Al Green is taking up a new subject, and cast for this will be made within a day or two. It is the general belief that only subjects of five reels or more will be made by Director Al Green, his most recent one being "The Lad and the Lion," which has been the cause of the director receiving a great many compliments.

Miss Geraldine Crossman, who handles publicity at the Selig Studio, has been granted a month's vacation, and is spending it at her former home at Seattle, Wash.

THE "Hearts of Flame," Vitagraph Serial Company, was introduced this week to strenuous production work, as every member was required to put in extra time in order to secure necessary night effects. This story is being made by Wm. Duncan, who is also playing lead, and he was successful in securing fifteen hundred feet in twenty-four hours.

Another Vitagraph Company which has Mary Anderson as star, and Wm. Wolbert as director, broke records one day by working on three different subjects. The first was the making of scenes for "The Girl Sheriff." Later some settings were shot for "The Pretenders," and later still the company worked on scenes for a new Vitagraph feature, title of which has not as yet been announced. Alfred Vosburg will take the part opposite Miss Anderson in the subject now being made.

The first June bride of the Los Angeles film colony is Gloria Payton, Balboa actress, who on June 2 was married to Neil C. Hardin by Episcopal Rector Baker P. Lee. The couple will reside in Long Beach.
CONSCRIPTION Day took many of the leading men and juveniles from local studios to the polls, June 5 being election day in Los Angeles and registration was conducted in connection. Charles Spencer Chaplin got through the registration questions, and was leaving the polling place before the officers in charge realized he was the wrong person, which he stated his age at twenty-seven. Crane Wilbur, Neil Burns, Horace Davey, and Allen Davey represented the David Horsley Studio.

Charles Ray, Charles Gunn, Roy Neill, Victor Schertzinger, Lambert Hillyer, Frank Borzage, production, respectively are among those who carry registration cards to the Ince Culver City Studios.

Eddie Lyons, Lee Moran, Alfred Allen, Leo Pearson, Beulah Beaudine, E. J. Clavson, Emory Johnson, Beverly Griffith, Neal Hart, Director Allen Holubar, and many others from Universal City helped swell the list of conscription candidates.

From the Fox Studio, George Walsh, Hank Mann, A. B. Berndt, R. A. Walsh, Bernard McNeville, C. M., and S. A. Franklin, J. J. Glavey, and a number of others mentioned answered the call of the nation.

M. A. Ham and James Harrison, from Paramount, Harry Ham and James Harrison, from Paramount; and many from other studios.

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Stirring Scenes from Forlorning Metro Production With Emmy Wehlen, "The Trail of the Shadow"

Hollywood Hookum

June 23, 1917

NEWS

Business Manager, Gene Allen, gave an ice cream festival on the lot at the Ince studio this week. 200 kiddies put away the ice cream just like they do red lemonade.

Betsy Compton wants all her admirers to know that she has not gone on a chase lounge, a leopard skin, and other vampire bed never seen. In other words, she wishes her admirers to know that she is that kind of a vamp— we mean girl.

"Babyl" Belmont greatly appreciates a white mask, and was forced to resort to a silk skull cap for bathing in order to hide her complexion, which a couple of screen struck girls tried to prove by arranging a swimming party.

All employees of the Fox studio, are told, laid down their work for five minutes following the time of the arrival of the train which brought Theda Bara to our midst—a manly way of observing a silent drama star's coming.

Now that William S. Hart from our town has made a world beater tour of personal appearances, he will no longer have to spend a cent on his personal appearance. He will now be paid in gold and South America. And why not, managers, don't suppose all the boys and girls of Hollywood will appreciate a nice trip?

Betty Compson wants all her admirers to know she has no need of a chaise lounge, a leopard skin, or a bouquet of flowers. In other words, she wishes her admirers to know she's not that kind of a vamp—we mean girl.

Majestic M. P. Co. having sold her to San Francisco men.

The D in William D. Taylor's name is being removed, but he never played a heavy in his pictures.

The Lasky-Artercaft studio has a corner on Pickfordy Mary, Jack has not yet got all the town.

Tom Gibson finds a scenario writer can learn to be a lawyer, and he now has a ranch in Glendale.

The gatekeeper didn't let Theda Bara in the first time she went to the studio because she didn't have a pass. Jim "Pepe" Mcgowan and Helen Holmes were out hunting for rumors at the Red Cross instead of dropping into gun shop machines.

Jim McGee celebrated his birthday this week, and friends sent him so many presents he's glad he's getting old.

Dinner was a farm dinner, and put on his radishes and onions.

Bound for the Red Cross instead of dropping in at gun shop machines.

Big Bill Russell, now that he's a married man, has taken up the culture of our old friend the pinto bean. He's on a ranch near Fresno.

Bill Smith of the Vitagraph is growing beans at Elmhurst. He's one of the Smith brothers, but the same kin that makes the Vitagraph machines.

Paddy Maguire got married for the second time. It's one for the occasion. Maybe.

Mon Randall, who draws wonderful pictures and subtle illustrations for an atmosphere collecting trip to the other side.

Paddy Maguire got married at noon, so the bride couldn't insist on the time of Columbus to this day. Lovers of the film romance may know how. Mrs. Paddy has been in a new film, for she is to enter the trade—yes, Alden Besse, that Chinese bank, is to become a coal bulk, her former owners, the

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SCREEN EXAMINATIONS

“On Trial”  
(ESSANAY—First National Exhibitors’ Circuit—Seven Reels)  
REVIEWED BY PETER MILNE

The First National Exhibitors’ Circuit made a wise choice in selecting Essanay’s production of the Cohan & Harris play “On Trial” as its initial picture. As a play it was constructed along lines borrowed from the screen by its author, Eimer Reizenstein, and so it was only natural that, transferred to its native element, it should prove highly successful in an entertaining sense. The base of the action is the court-room, a familiar locale to patrons of the silent drama to be sure, but the neat construction of the plot with particular respect to the manner in which the author has maintained an extraordinary degree of suspense until the very last, is something which is seldom seen on the screens of picture theatres. Bared to the bone the material in “On Trial” is composed of certain trivialities often employed by the scenario writer of the studio, but plot treatment and not plot vitals made the play and have again made the picture.

The suspense is instituted through the practice of keeping the spectator totally in the dark at the very outset and only enlightening him on the details of the murder and its causes hit by hit as supplied by the testimony of the various witnesses as they take the stand. The evidence that sends the greatest thrill coursing down the spine is that supplied by Mrs. Strickland when she makes public her past in order to pardon her husband’s deed. Little Doris’ story is too, revealing strong evidence that sends the greatest thrill coursing down the spine of the spectator when it is made public. Little Doris’ story is that supplied by Mrs. Strickland when she makes public her past in order to pardon her husband’s deed. Little Doris’ story is that supplied by Mrs. Strickland when she makes public her past in order to pardon her husband’s deed.

The major portion of the action in “On Trial” is told on the witness stand and is never broken. Perhaps such a repetition of a common occurrence should have no place in a review of a picture so completely powerful as “On Trial” and certainly few if any of a Sunday afternoon Rialto audience noticed it.

James Young, who directed, has made a thorough job of it. Clearly told, judiciously subtitled and with good continuity there seems to be no fault to find with his work in this capacity. He has introduced many valuable bits of comedy deriving it from the routine attendant on the trial, which comes as a welcome relief to the many moments of melodramatic intensity. The photography is beyond criticism.

Of the cast it is difficult to single out any one member over his fellow players. Sidney Ainsworth in his portrayal of Strickland gives an admirably realistic performance. His wife, Lily Morton (Florence Reed) is fond of pleasure, entertainment, show. But when her father and mother, live with them, Morton’s life is happier and he is able to enjoy the simplicity of life. Mrs. Morton dislikes the idea but finally succumbs. She meets a wealthy friend, Mr. Ince. But when she presents of Lily Morton, the wife who still loves her mother, to obtain finery and jewels as “some others do?” There was no evil intent. The step was taken to satisfy a woman’s vanity.

It can be said that Florence Reed has never been seen either behind the footlights or before the camera in a more entrancing role that being Miss Reed’s quality of dramatic art; its story human, its appeal, one that will strike all without injuring one. Never has a cast been assembled for the presentation of any one photoplay whose individual members have worked to better advantage and with less friction than did the cast of “Today.” There are no “extras.” There is no “acting.” Every move is made with the undisguised grace of naturalness. What is more natural than that Lily Morton should have succumbed to the invitation of her less scrupulous girl friend, to obtain finery and jewels as “some others do?” There was no evil intent. The step was taken to satisfy a woman’s vanity.

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THE STORY AND PLAYERS
Fred Morton (Frank Mills) is a prosperous business man. His wife, Lily Morton (Florence Reed) is fond of pleasure, entertainment, show. Henry Morton (Gus Weinberg) and his wife (Alice Gale), Fred’s father and mother, live with them. Morton’s life is happier and he is able to enjoy the simplicity of life. Mrs. Morton dislikes the idea but finally succumbs. She meets a wealthy friend, Mr. Ince. But when she presents of Lily Morton, the wife who still loves her mother, to obtain finery and jewels as “some others do?” There was no evil intent. The step was taken to satisfy a woman’s vanity.

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Richard Hewlett (Capt. Harry Lambert) of Marion. She is absent several times from home. The husband becomes suspicious. Mrs. Morton meets Lorenzo (Kate Lester) a woman of base qualities who arranges an appointment for Mrs. Morton. When the appointment is kept Mrs. Morton finds that her husband is the "friend." Enraged, Morton strangles his wife in the apartment of disrepute. Mrs. Morton awakes and finds it all a dream. Happiness and ideal home life results for the Mortons.

"The Neglected Wife" (Balboa-Pathe—Eighth Episode) REVIEWED BY PETER MILNE

The breach between Kennedy and Norwood widens in this number as heated words pass between them concerning Margaret Warneke. Either prominent vein of suspense is introduced when Kennedy accuses Norwood of nominating his party to run for Congressman. The key to his past is held by Norwood and the animosity of Doyle give promise of many more complications to follow. There are some good mob scenes in "A Relentless Fate" when Doyle and his gang break up Kennedy's campaign meeting.

THE STORY AND PLAYERS

Kennedy (Roland Hotlomley) and Norwood (Philo McCullough) become rivals for the graces of Margaret (Ruth Roland). Kennedy, speaking at his first campaign meeting, is winning the applause of the public when the gang, headed by Doyle (Neil Mac- din) employed by the rival candidate, Bull Brady, breaks up the assembly. A general free-for-all ensues. Kennedy is stunned and carried away by the gang, but they leave him by the roadside when pursued by Norwood and Margaret. Norwood realizes where the girl's affections lie when he sees her tenderly caring for Kennedy's injuries.

"Periwinkle" (Mutual-American—Five Reels) REVIEWED BY WILLIAM J. McGAHAN

Here is Mary Miles Minter in one of the best of her screen productions. Here is Mary of the M's in a picture where she is garbed almost throughout their reels of action in nothing more than olivkins and a middy blouse but still, without exception, one of the usual frills, turbelows and chapeaux to lend to the charm she is prettier and more delightful than ever before. No title or story in the many of her past screen plays ever fit her more aptly than does "Periwinkle." It is a story of the seaside, full of emotion, sustained and balanced interest, and as clean as a new minted gold piece. Never in any other picture previous has the full worth of the charming Miss Minter's childish face been brought to the fore as here. Never has she irradiated such an aura of clean, girlish innocence as here. The story opens before, has the accompaniment of the sea in most of its scenes, breaking surf and long stretches of sand and dunes. The action centralizes around a life-saving station and the strong hearts and hands of the men who man it.

Miss Minter is in the role of a waif of the sea. Grown up to girlhood after being cast ashore from a wreck, she is longing for the attention and companionship of father and mother, blessings which she never had. The story itself is really slight for the number of reels allotted it. Foreign elements are introduced for the sake of filling up the gaps. The servant story which is given so much prominence is more than likely to miss fire without audience raised on a diet of the average comedy of the day, while the husband's affair with the adventuress and the crooked mill owners seems to lie without the pale of the main plot thread.

Madame Blache's direction is average. Toward the end there is an extensive bit of allegory introduced when the mother becomes boarder and sees her husband a way of living pictured in a dream. The allegory is not exactly in tune with reality but it has some good moments and is blended excellently with the action proper. The double exposure work secured in these scenes is very good.

THE STORY AND PLAYERS

Mrs. Manning (Catherine Calvert) is rapt up in a medical career and Manning (Frank Mills), her husband, is equally absorbed in his business. Louise (Kittens Reichert) is neglected so much and left to the care of une feme servants that she comes unhappy. Mr. and Mrs. Manning drift apart. When finally Louise runs away with a little negro and is thought drowned, Manning deserts his wife. She suffers a nervous breakdown and it is only when the child is found and restored to her that she recovers. After this husband and wife are reconciled and both determine to pay more attention to Louise in the future.

"Madecap Madge" (Triangle-Ince—Five Reels) REVIEWED BY PETER MILNE

"MADCAP MADGE," a comedy by R. Cecil Smith, offers Olive Thomas in her first Ince picture. Miss Thomas makes her debut with a fetching smile, a charming personality and a carefree manner, all of which, combined with her beauty, make the picture captivating in letters quite too large to fit this page. To the tune of boarding school scenes, in which the inevitable pajama feast is prominent, with a lot of pretty summer hotel stuff, romance and an elopement and comedy splenetic "Madcap Madge" will beyond a doubt please even those to whom the names of Olive Thomas and Ziegfeld's Midnight Frolic are alien or alien enemies. For comparison, "MADCAP MADGE" can be likened in its effect to Billie Burke's first picture "Peggy" and there is nothing odious about the comparison.

The picture is most all comedy. There is enough suspense in it to link the chain of light events together and make them interesting, which remark, though it may seem entirely trite, can not be entirely applied to a good many five reel comedies. The plot is decorated with the most withering business, which loses all its effectiveness in the telling. Mistaken identities are rampant but they never confuse. Much fun is derived from the character of Mrs. Flower who, being a climber, must of course desire a title for one of her daughters or both. Aggie Herring handles her role so excellently in this role while Gertrude Claire and the boarding school principal is largely more prominent and well to the part. The rest of the cast including Charles Gunn as the hero handles itself well while Raymond West has given the story an excellent setting.
THE STORY AND PLAYERS

Jimmie Hallet (Earle Williams), millionaire clubman, has suddenly thrust upon him out of the darkness of the night a blackjack. Recovering consciousness he finds on the bed with him an old man, murdered.

Jimmie has faith in the girl, in spite of everything seeming to be against the probability of her being on the square with him. That he should take her side against the persecution of the real Earl completes the cast.

"The Immigrant"
(Mutual-Chaplin—Two Parts)

REVIEWED BY GEORGE N. SHOREY

THE IMMIGRANT has a title that seemed pregnant with possibilities for some more Chaplin laugh spasms, is a Chaplin that may not be said to be up to the Chaplin standard. While it is not a "flivver" in any respect, and will no doubt draw in the regular and multitudinous host to whom Chaplin is their best known prescription for a real laugh fest, the usual sustained and deft comedy punch is lacking.

Every once in a while there flares up in "The Immigrant" a genuine bit of business that brings its spontaneous outburst of risibility. Most of these flares are near the finish, where the best part of the picture shows up in. In the first reel, with its steertage scene aboard an immigrant-laden liner, it seems as though there has been too much attention paid to the plot, of the sort it is: a seeing earnest attempt to bring emotional action into play where go-as-you-please, whirlwind comedy stunts of the former Chaplin brand is expected.

The second part brings a restaurant scene and Eric Campbell to the aid of Chaplin, and things begin to "warm up." But here there are also lapses. However, it is a Chaplin picture to the exhibitors, and that will go a great way.

"The Maelstrom"
(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

VITAGRAPHS have produced here a mystery play of almost too much mystery, yet well directed and clear in all important details. Old favorites make the leading roles particularly enjoyable, with Earle Williams as the gentleman investigator, Dorothy Kelly as the girl consort of crooks, and Julia Swayne Gordon as Gwennie Lynne, the fence.

From the start-off, when the girl places in the hands of Jimmie Hallet a package addressed to an unknown house, where Jimmy immediately on arrival is black-jacked and a murdered old man found with him, the interest is tense.

Jimmie has faith in the girl, in spite of everything seeming to be against the probability of her being on the square with him. That he should take her side against the persecution of the real Earl is a necessary trait with Jimmie.

As the member of a gang of crooks headed by Ling (Denton Gray) and Dago Sam (Bernard Deigel) were the Red Gorilla (Gonlon Gray) and Dago Sam (Bernard Deigel). They were the detectives, and many adventures are also the subject of "The Maelstrom," his plots.

Miss Gordon as the old woman who guards the crooks' retreat, has a character role that completely covers her usual personality, and we do not see how she could possibly have acquihed better.

The photography and staging is even above usual Vitagraph standard. "The Maelstrom" can be accepted as a very high grade of picture in its class—the semi-sensational crook story, a good running mate for its famous predecessor Arsene Lupin.

THE STORY AND PLAYERS

Three bachelor friends, David, Dick and Jerry (Jack Conway, Dick La Reno, and George Webb) each adopt a Belgian orphan. David draws a girl in the lottery of selection, and the "help" consists of a goat and pet chicken. David almost decides to exchange his charge for a less cumbersome one, but his pleading look saves the day and she is taken to his elegant home, where she establishes herself firmly in his heart.

Rene (Ella Hall), the little orphan, resents the attempt of Mrs. Billy Hardwick (Gretchen Lederer), grass widow, to become her foster parent. So she goes out to market and brings home a more suitable candidate for David's wife in Emmeline Warren (Gertrude Aster). But alas! Jerry is an old flame of Emmeline's, and David is still more alone than falling in love with Emmeline and having to give her up. The matter is at last solved, when Rene has returned from boarding school, by her selecting herself for the pleasant duty of providing a home for her ideal man.

"The Golden Lotus"
(Bluebird—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is the second foreign-made picture featuring Regina Badet and ranks far above its predecessor in every department. Entirely free from the suggestive it presents a skilfully compiled melodrama centering about a woman who aims to lift herself above the evil environment in which she has lived for the greater part of her life. It is not of reaching the point at all to say of "The Golden Lotus" that it compares more than favorably with anything in the kindred pictures produced on this side of the ocean. Suspense and excitement are aroused at every turn taken by the story. The power of the situation created by the marriage of Leah and the Marquis is steadily retained until the very finish. And David is still more alone than ever, as have been others. The happy ending is something which extremities does not possess.

Louis Mercanton has scored a success in the direction of the picture. The continuity is easy-running, compact to the last degree, the settings are satisfyingly realistic, the characters are to say the least, beautiful in a number of instances. Furthermore, Mr. Mercanton has not burdened his footage with closeups. On second thought, we do not recall the insertion of a single one in all the five reels. His action in general is centered on the fore-
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THE STORY AND PLAYERS

Jeff Hillington (Douglas Fairbanks), the young man with ancient ideas of the West, is sent to an Arizona town by his father (Walter Bytell) on business. The townsfolk, in order to appease him, arrange a regular Wild West show for his reception and give him the time of his life, venting his glories in what he believes to be the real West. And it does turn out to be more than the townsfolk expected. Steve (Sam de Graasse) and Pedro (Charles Stevens), who have the principal roles in the mock holdup, turn their part of the act into the real thing and kidnap Hillington. The villagers, caught unaware, are helpless until Jeff, with his theoretical tactics put into practice, defeats the villains and wins the day in the cause of virtue.

Joseph Singleton, Calvin Carter, Forest Seabury, J. W. Jones and Tom Wilson appear to good advantage in prominent parts.

“A Rough House” (Paramount-Arckuxle Comedy—Two Reels) REVIEWED BY GEORGE N. SHOREY

In the third of the new “Fatty” releases we have Al St John and Bud Keaton again supporting the star, and plenty of action assured. There is a commendable securing of real humor in this production aside from mere slapstick. Fatty’s calm demeanor in the face of threatened configuration as was funny as this part of the action would have been commonplace had it been the usual style of “comedy.” In the early stages of getting excited, it is the audience, which sits in anxious suspense to see if Fatty proposes to let the house burn down before he is stirred to action. This is an innovation in slapstick comedy that marks a very wide difference between a well directed production getting real imaginative in their plots, the intelligent audiences can appreciate, and the average wild excitement which it has only.

Fatty’s slicing the potatoes in the electric fan is clearly the “piece de resistance” of the offering, in our opinion. Fatty as a kitchen mechanic gets many a laugh. In fact, the entire sequence is ingenious, and its presentation almost suggests that we are in the presence of a genius. Fatty should get the money he gets, but he may be said to fairly earn it as being in a peculiar class by itself of appealing to intelligent audiences beyond the mere “action” of the slapstick.

THE STORY AND PLAYERS

A Rough House” not only should “get the money,” but may be said to fairly earn it as being in a peculiar class by itself of appealing to intelligent audiences beyond the mere “action” of the slapstick.

“Land of Long Shadows” (Essanay—Five Reels) REVIEWED BY WILLIAM J. McGRAITH

This is the first Essanay’s series of Westerns, and it should start them off with a bang. It is a virile, red-blooded story of the Northwest, and it carries all the tang of a Robert Service poem on this part of the country and its people. The theme is an atavistic one of love and self-preservation, with a plot layout that is not deep, baffles all anticipation as to the finish. Jack Gardner, who as well as many others, were of the opinion that the idea of a civilization involved a lot of shots, drawing room tete-a-tete, and nothing wilder than a yacht, to pursue his vocation of a stage and screen hero, is bound to be a surprise to everybody in this pictured story, where he is nothing more than a mackinaw-garbed and moose-skin-trapper working out his destiny of love and life in the snow-covered and wolf-infested expanses of the Canadian Northwest.

Long vistas of wild, snow-covered country, mining camp scenes, forests primeval and gun play are perennially favored and delighted in by the motion picture votary, and here in this picture there are heaps of it. The settings are letter perfect, seeming to have been laid out with painful care as to their features. The supporting cast of principals is a small one, but exceeded,
Ruth King makes her performance opposite Mr. Gardner stand out nicely to support the whole. Joe Mauchin (Jack Gardner), fur clad and on a trapping expedition, first meets Jean Verrette (Ruth King) when he is performing a sly courtship. Then comes an attempt by one of the drunken miners to force his attentions upon Jean in her father's barroom. Joe intercedes and is forced to shoot, and shoot to kill, to save himself.

Constable McKenzie of the Northwest Mounted hears the gun play and comes on the run. Jean rushes Joe out a secret door in the barroom and flees through the wilds from the hand of the law, taking the stolen jewel with her. They go into the deepest and wildest part of the timber country of the Northwest. They are married and have almost a year of happiness, when fate brings Constable McKenzie face to face one day with Joe in the forest. Joe gets the “drop” on the policeman and escapes to his cabin. He tells Jean, who, expecting a visit from the stork, is making baby clothes. She sees the danger threatening. The constable makes his plans to notice her at length from the scene, they match weapons and a bloody hand-to-hand encounter ensues.

During a lull in the fight Joe runs out of the cabin to see how Jean is faring. The constable, determined to get his man, follows and is set upon and killed by a pack of wolves.

**"The Cigarette Girl"**

(Astra-Palhe — Five Reels)

**REVIEWED BY PETER MILNE**

"The Cigarette Girl," Gladys Hulette's first Astra Picture, is a fast melodrama, which, however, gives this popular little actress ample opportunity to display her winning personality to a degree quite sufficient to satisfy her followers. The manner in which she, as the cigarette girl of a cabaret show, is led into a marriage for the sake of a wealthy man away from the scene, they match weapons and a bloody hand-to-hand encounter ensues.

The picture has been ideally produced under the direction of William Parke, who did such good work with Miss Hulette in the Thanhouser release, "The Shine Girl." The action is concise, rapid and full of intense moments, while the whole is laid in settings of unusual realism. The cabinet stuff is excellent, and affords a lively start to the story. The remaining settings are most appropriate.

Opposite Miss Hulette in the role of Meredith, the juvenile millionaire, is William Parke, Jr., who though somewhat too young for the part in appearance, makes up for this want in his expert cast is without exception capable of handling every situation. "Patriot," works in another heavy role here, and the supporting cast is without exception capable of handling every situation that presents itself.

As a melodrama, "The Cigarette Girl" appears to be an excellent bet.

**THE STORY AND PLAYERS**

In order to save the funds of Meredith (William Parke, Jr.) from blackmailer, his lawyer arranges a marriage for him with the cigarette girl (Gladys Hulette) of a cabaret. She concedes only with the permission of Trot, a dancer, whom she loves. With Meredith's money under the girl's name, the blackmailers (Warner Oland and Florence Hamilton) are ultimately defeated, mainly because they fail to notice the scheme. When Trot discovers that Trot is by no means the gentleman she supposed him to be, her marriage becomes one in love as well as in name.

**"The Dazzling Miss Davison"**

(Powell-Mutual—Five Parts)

**REVIEWED BY WILIAM J. MCGRATH**

In this screened story, but it isn’t. She is a society sleuth in a detective story that is well handled and refreshing.
but he begs her to stand by him. This she does, but "not as his wife" pending his proof to her that he will reform. Instead of reforming he gets so jealous of his brother Max that he finally attempts to murder him, and in doing so brings on himself a heart attack that is fatal. Then true love comes to Coralie.

"The Star Spangled Banner"

(KE-E-B-E-Edison—Three Reels)

REVIEWED BY JOSEPH L. KELLEY

"The Star Spangled Banner," an adaptation by Sumner Williams from the story by Mary Raymond Shipman Andrews, is a light drama with the American flag to hold the attention. It is in three reels. Its action never rises to dramatic heights and it seems apparent that this offering was screened for the one purpose of appealing to our patriotism. It will be received in that spirit, not as a dramatic offering. There is neither strength in its characters or action. The director, R. H. Griffith, handled what material the story offered, capably. Nellie Grant, Herbert Evans and Paul Kelly presented the outstanding roles.

THE STORY AND PLAYERS

Evelyn Shelby (Nellie Grant), an American widow living in England, marries Colonel Barron (Herbert Evans), an officer in the U. S. M. C. Her young son Roger Shelby (Paul Kelly) dislikes all things American, choosing to call himself an Englishman. The Colonel goes to America after the marriage taking his wife and step-son with him. He is placed in command of a Marine Barracks. Roger, visiting the barracks, refuses to salute the flag as "Retreat." Later on while on a hunting trip he is injured and fails to return home. The Colonel calls for volunteers to search for his step-son. The entire company of Marines respond. Roger is found and rescued. Thereafter he has the greatest respect for Uncle Sam's men and the Flag and expresses his desire to fight for it.

"The Heir of the Ages"

(Pallas-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

ONE reel of prologue and four reels of good western melodrama combine in this entertainment an unusual degree of character. The idea is to show how the love of two brothers is similar, the stronger protecting the weaker, whether in prehistoric stone age or present day frontier life.

The cave-man stuff is good, helped greatly by titles which make clear its purpose. Also, which distinctly shows the purpose. The character development of the poor little wali who can neither read nor write, and the arrival of the clashy brother from the East, who seems to have the inside track on the little girl's love. But in another of the prehistoric time, the girl does appreciate the love of the stronger man, and does not fall a victim to the frivolous insincerity of the weakening, and so we have a good story with a good moral and the sort of play that all audiences like and see too little of nowadays.

Adelie Harrington as "The Duchess," girl of the dance hall, adds an important touch to the building up of atmosphere. Nina Byron as the "girl" is pretty and has a most expressive face. House Peters and Eugene Pallette play with their usual capability in roles well cast for their talents.

We regard this as a far better than average offering from Paramount.

THE STORY AND PLAYERS

When the world was young, two cave men, brothers, lived together. The woman, taken by the man who preferred the weaker brother, and the stronger one sacrificed his life to save the weakening from the flood. Then the girl realized, and followed the hero to his death.

Now in the little town of Last Chance, Hugh Payne (House Peters) is the top manager of the mining interests that support the town. He falls in love with Abby Hope (Nina Byron); but his younger and dissipated brother Larry (Eugene Pallette) comes on, and chooses Abby also. He tells Payne Abby loves him, and Payne believes it until Abby, even in the face of belated Payne untrue, tells Larry she does not love him—when Larry's confidence forces him to set matters right.

"The Broadway Sport"

(FOX—Five Reels)

REVIEWED BY GEORGE N. SHOREY

STUART HOLMES certainly develops a new character in this play, the chief complaint against which is that it hardly lives up to its name. We first see him as a near-sighted, blurry vision bookkeeper with another disease and an eye comedy is introduced in the use of a vacuum cleaner to recover the floor spilled from the cracks in the floor, this brand being sold for restaurant use.

A little by-play between a very homely old maid stenographer and her "hero" leads to the real start of the plot when a couple of crooks try to blackmail her. There is no Hezekiah's note. Hezekiah locks them into the safe and then, overcome by the sight of money scattered on the floor he picks up a big roll and starts for the big city. Here is where the disappointment to the audience comes. For Hezekiah's experience in the big city is not, as the title of the story would indicate, a burning up of the town, but he meets there a crooked lawyer and becomes part of a plan to hoodwink a rich childless old man by posing as a lost relative. This is mildly funny, not greatly exciting, and when after inheriting the big fortune he goes back home and "wakes up" to find it all a dream, the audience is not in our opinion likely to enthuse greatly over the plot that has been laid bare to them.

We enjoyed Mr. Holmes' character work. Of the rest of the cast, there was no role of sufficient importance to be singled out for comment.

THE STORY AND PLAYERS

Hezekiah Dill (Stuart Holmes) has a grindy job in old Hector Sweet's (Dan Mason) flour mill. He loves Sadie Sweet (Wanda Petit) the boss' daughter, and is loved by Violet Gaffney (Mabel Rotter) an old maid stenographer. Working late one night, Hezekiah finds two crooks at work on the safe, and shuts them in. On the floor is a bank roll. Hezekiah takes this and going to New York, becomes party to a plot to pose as phony relative of a rich man there. Then he returns home, has an exciting time interrupting a wedding, and—wakes to reality. The safe is opened, Sadie proclaims him a hero, the burglars are captured.

"The Secret of the Night"

(Gaumont-Mutual—Three Reels)

REVIEWED BY F. G. SPENCER

This is the fifth stirring chapter of Ultus, and there are more thrills crowded into the three reels than in any which have gone before, and each of the preceding chapters has been pretty full of exciting episodes.

While hiding from his pursuers, whom he has again evaded, Ultus comes across a haunted house at Milthorne, and being disguised as a club-footed, harmless old man he learns enough to make him curious about the so-called haunted house.

He therefore assumes another disguise and goes to Milthorne. Crome entersSir Miles Fleet, the owner of the haunted house. After a discussion on ghosts and like subjects he disagrees all belief in them, and bets Sir Miles £50 that he dare spend a night in the house. The bet is taken, and the caretaker is warned to make things so hideous as to dissuade any further such attempt. Ultus, however, having gained his points, presents himself at the haunted house, with the result that when morning breaks the caretaker and his wife have flown to London with a young girl they had imprisoned there.

Sir Miles, as the child's guardian, was anxious for her death, as he would benefit to the tune of £50,000, and she was being gradually starved to death.

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personages, and the photography throughout, exteriors and interiors are genuine reproductions of different parts of London, slums and residential sections. This serial will prove a strong box-office attraction; exhibitors will surely make good on this, wherever located.

"The Divorce Game"
(World Film—Five Reels)
REVIEWED BY PETER MILNE

An adaptation of the play of Leo Ditrichstein's, entitled "Mlle. Pif," "The Divorce Game" is a domestic comedy of manifold complications, a good many of which smack of something that is not American, and which, because of their approach on the risque, are generally described as continental in character. No doubt whatever brilliance shed by "Mlle. Pif" as an offering on the speaking stage, was caused, for the most part, by its lines. One often gets a touch of subtlety in the spoken subtitles which are borrowed from them, in all probability.

For the rest "The Divorce Game" consists of one misunderstanding after another, mounting finally to serious proportions, but gently smoothed over by the confession of a single character. The spectator has just cause to be amused in the early scenes of the picture, but as the action progresses and nothing further is introduced besides more complications of a similar sort, it becomes a rather tedious affair.

Alice Brady, featured, finds her natural forte as a light comedy actress. In the role of Florence she comes to stand for general excellence recently, while the direction of Travers Vale is most satisfactory.

THE STORY AND PLAYERS

Through extravagant living Viscount de Sallure (John Bowers) and his wife, Florence (Alice Brady), are heavily in debt. At the suggestion of Mendoza (Jack Drumier), who holds most of their notes, they agree to divorce themselves for a certain period, in which to allow Florence to obtain complete control of her fortune. Complications arise, Florence believes the Viscount really in love with a dancer, Pif (Marie Larivare), he believes Florence in love with Jean le Beau (Arthur Ashley), while until the last gasp both Mrs. Safford (Kate Lester), Florence's mother and the Duke de Sallure (Joseph Herbert), believe their children are fooling. A duel between the Viscount and le Beau results, and is only prevented from reaching serious proportions by the confession of Mendoza, who alone holds the key to the happiness of the de Sallures.

"The Haunted Pajamas"
(REVIEWED BY GEORGE N. SHOREY)

THE kind of humor that "screens," we are sure audiences will enthusiastically receive—we could almost say "cheer" is "The Haunted Pajamas." Francis Perry Elliott made a lucky strike when he thought of this bell-balanced mixture of drama, comedy and fantasy. The idea of a pair of pink pajamas turning their wearers successively into a fierce "Chink," a beautiful girl, and a be whiskered father of this same girl who looks so much like a crook the victim is jilted on the spot, is something we have not met before. We have seen fairy transformations where heroes and villains were created for the dramatic effect it might give the story, but such well conceived surprise combinations producing consequences so exceedingly funny, yet not a bit far fetched once you assume the magic, deserve high praise.

Harold Lockwood always appears to best advantage in society clothes, regardless of the fact that he has been cast as a rough diamond in almost all his more recent plays, and the predicaments he is placed in by the queer effect of the pajamas are dramatic as well as comic, in the accepted sense of both these words.

We predict great success for this new Lockwood play. It has excellent possibilities from a publicity angle, if the "pink pajamas" are played up with their strange "haunt" and a lot of mystery.

THE STORY AND PLAYERS

Richard Hudson (Harold Lockwood) receives from a friend in China a pair of haunted pajamas. He wears them and appears to his man-servant, Jenkins (Harry de Roy), as a fierce Chinaman. The wearer of course does not know that he appears as an alias. Jenkins thinks he has drunk too much. The next night Francis Billings (Paul Willis) is sent to Hudson by his brother Jack (Ed Sedgwick), a close chum of Hudson, but before Hudson sees him has donned the pajamas so that he appears to Hudson as Jack's sweetheart, Frances Kirkland (Carmel Myers), Francis, as Frances, gives Hudson a series of shocks, but he agrees to meet "her" the next morning. Not recognizing the man, "Francis," complications ensue. Meantime Jack becomes a victim of the pajamas and is locked up as a burglar. His own father gives him a black eye for presuming to "impersonate" his son. Not until Colonel Kirkland (William De Vattel), which is the alias the pajamas gave Jack, returns from China and ismobbed as the "burglar" before he can explain, does the mystery clear itself, and though the "magic" is never understood all ends happily.

"Who's Your Neighbor?"
(Master Drama Features—Seven Reels)
REVIEWED BY GEORGE N. SHOREY

THE thorough enjoyment of the invited guests at the Broadway theatre on the premiere of this picture is not to be doubted. It was possible that one of those dreary sex lessons was to be pounded in with unremitting tenacity, and to be roused and entertained in the manner Willard Mack and S. Rankin Drew entertained with this picture was just cause for the long and hearty applause that greeted the final curtain. This, too, following a thirty-five-minute tedious wait, which has become noticeably customary at some trade showings, was doubly significant. For no audience can stand facing a blank wall for half an hour and feel kindly disposed toward what is to follow.

Willard Mack gave the stage and screen "Kick-In," and now he has given us another real masterpiece. Fairness in criticism of "Who's Your Neighbor" requires us to say Mr. Mack has

Madge Evans in Her Initial Experience as a Star in "Jerry For Short," World Picture
not approached the skill shown here in any of his previous work we have happened to view in the program releases.

"Who's Your Neighbor" offers the most powerful argument we have seen in pictures this year, but offers it as genuine entertainment. And it entertains in spite of the fact that an allegorical prelude slaps you in the face with the fact that this is a picture with a purpose. Not one improbable incident is introduced into the plot that we could see, and we would select this picture, from all propagandistic pictures we have ever seen, as ideal to go before the courts, in case of censorship interference, as an illustration of proper demand for "free speech" through the screen. It is bold, clear, tremendous in the force of its convincing showing that to drive the scarlet woman from a restricted district into the hotels and apartment houses of a city is a worse crime than it seeks to cure.

The cast is exceptional. We have never seen a presentation that pleased us more for its complete harmony of all the characters. "Hattie" exactly fits the woman, who is a she-devil, but might be taken for an angel by the "innocent bystander."

"Who's Your Neighbor" will make a vast impression in the big cities. The manager of the neighborhood theatre will want to use plenty of advance publicity warning any supersensitive patrons of the exact character of the play before attempting to present it. Reformers who disagree with the picture may get violent. But we will say it is not "suggestive" in the slightest degree. It is unvarnished truth. The only complaint we can conceive of is due to the title, not because it does not sufficiently misrepresent the case and interest of the underworld.

The "whole show," of course, is Miss Dana, whose coy demureness in this character is most attractive, while the "little slave" has stowed away on board. Arrived in Boston he hides her in a trunk. An old maid stenographer overthrows her....
STATE RIGHTS—CURRENT AND COMING

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
Apr. 4. Somewhere in Spain (Sunshine), C. — 1 reel
Apr. 8. The Golden Rosary, C. — 3 reels
Apr. 14. The Barricade (Educational Subject) — 1 reel
Apr. 21. A Forlorn Romance (Sunshine) — 1 reel
Apr. 28. (Educational Subject) — 1 reel
May 5. Joneses' Last Stand (Sunshine) C. — 1 reel
May 7. When Justice Errs, D. — 3 reels
May 12. (Educational Subject) — 1 reel
May 19. Genesis each week — 1 reel

Anti-Vice Film Company
Is Any Girl Safe? — 5 reels

Aragon Films, Inc.
The Celebrated Stilow Case — 6 reels
Where Dye Get That Stuff — 5 reels
Abortion (King Baggott), Universal Reissue — 5 reels

Arizona Film Company
Should She Obey? — 9 reels

Arrow Film Corporation
The Deemster (Dwright Hall Calne) — 9 reels

Rex Beach Pictures Co.
The Barrier — 7 and 9 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar) — 11 reels

Century Comedies
(Featuring) Alice Howell)
Ballonetics — 2 reels
Automaniacs — 1 reel
Neptunes Naughty Daughter — 2 reels

Charter Features, Inc.
The Lincoln Cycle (Benjamin Chapin), one reel each week

Christie Film Company
Father's Bright Idea — 1 reel
With the Mummies' Help — 1 reel
The Magic Maid — 1 reel
The Milky Way — 1 reel
His Last Pill — 1 reel

City Films, Inc.
The Birth of Character — 5 reels
The Heart of New York — 5 reels

Clune Productions
Ramona — 10 reels
Eyes of the World — 5 reels

Corona Cinema Company
The Curs of Eve (Emid Markey) — 7 reels

Cosmofilmfilm Corporation
Incomparable Mistress Bellairs — 4 reels
Liberty Hall — 4 reels
The Black Spot — 4 reels
Victoria Cross — 4 reels
Q. 16 — 4 reels
His Vindication — 5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gall) — 6 reels

Dixie Films
Tempest and Stormy Weather (Pretty Polly) — 5 reels
Just a Song at Twilight — 5 reels

Ebony Film Corporation
A Natural Born Shooter — 1 reel
Day of the Madman — 2 reels
Shine Johnson and the Rabbit's Foot — 1 reel

E. I. S. Motion Picture Corp.
Trooper 44 — 5 reels

Enlightenment Corporation
Enlighten Thy Daughter — 7 reels

Eugenic Film Company
Birth — 6 reels

European Film Company
Fighting for Verdun — 5 reels
Exclusive Features, Inc.
Where Is My Father? — 7 reels

Fraternity Films, Inc.
The Devils' Thighs (Featuring Pre-Michelles) — reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise). — 5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray) — 5 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherill, Helen Arnold, Marie Shortwell and Robert Coogan) — 6 reels
Conquest of Canaan — 9 reels
God's Man — 9 reels

Germanic Official War Films
Germany and Its Armies Today — 5 reels

Gold Medal Photoplays
The Web of Life (Hilda Nord, James James Marshall) — 5 reels

Great Feature Film Company
Rex Beach On the Spanish Main — 5 reels
Rex Beach in Pirate Haunts — 5 reels
Rex Beach in Portraits of Capt. Kidd — 5 reels

Graphic Features
The Woman and the Beast — 5 reels
D. W. Griffith
Intolerance — 9 reels

Frank Hall Productions, Inc.
The Bar Sinister — 9 reels
Her Fighting Chance (Jane Grey) — reels

Hanover Film Company
Maciste — 4 reels
How Uncle Sam (U. S.) Prepares — 4 reels

Harp Film Corporation
Civilization — 9 reels

Hawk Film Corporation
Monster of Fate — reels

Herald Film Corporation
Around the World in 80 Days — 6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg — reels
The Wrath of the Gods — reels

Hippodrome Film Co.
At the Front with the Allies — 1 reel

M. H. Hoffman, Inc.
The Sin Woman (Irma Feenwick, Clifford Bruce and Reino Davies) — 7 reels
Who Knows? — 5 reels
The Seven Cardinal Virtues — reels

Honor System Booking Office
The Honor System (Mirton Sills and Miriam Cooper) — 10 reels

Jaxon Film Corporation
Strife (George LeGure) — 5 reels
"Pokes and Jabs" Comedy — 1 reel each

Juvenile Film Corporation
World War in Kidland — 1 reel
A Chip Off the Old Block — 1 reel
Chips' Ellogement — 2 reels
Chips' Backyard Barn-Stormers — 2 reels
Chips' Rival — 1 reel
For Sale, a Daddy — 1 reel
Chips' Carmen

Kinetocartoon Corporation
Cartoons, One Each Week — 2 reels

King Bee Comedies
Back Stage — 2 reels
The Hero — 1 reel
Dough-Nuts — 1 reel
Cupid's Rival — 1 reel
The Villain — 2 reels

Edgar Lewis Productions
The Golden Woman — reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions — 2 reels
Trooper of Troop K — 3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night) — 4 reels

Masterpiece Drama Productions
Whose Home Neighbor — reels

Moral Uplift Society of America
It May Be Your Daughter — 5 reels

B. S. Moss M. P. Corporation
Birth and Sodality — 5 reels
In the Hands of the Law — 5 reels
One Hour (Sequel to "Three Weeks") — 5 reels

Paragon Films
The Whip — 8 reels

Peter Pan Film Corporation
(A Toyo-toy Film)
A Trip to the Moon — 1 reel
Dolly Dimples — 1 reel
A Kitchen Romance — 1 reel

Private Feature Film
— Ignorance (Earl Metcalfe) — 6 reels

Radio Film Company
Satan the Destroyer of Humanity — 7 reels
The Spirit of 1917 (James J. Harkness and Karl Sturman) — reels

Renowned Pictures Corporation
In Theodore Roosevelt (Gilbert and Francis Ford) — 5 reels

Selig Special
Beware of Strangers — 7 reels
The Never-Do-Well — 8 reels
The Garden of Allah (Selig) — 10 reels
Who Shall Take My Life — 9 reels

Frank J. Seng
Parentage — 7 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry H. Haasen) — 5 reels

Sherman Elliot, Inc.
The Crisis — 10 reels

Signet Film Corporation
The Masque of Life — 7 reels

Standard Newsfilm, Inc.
Demons of the Air — 2 reels

Submarine Film Corporation
The Submarine Eye — 5 reels

Superior Films Company
The Faucet — 5 reels
The Cowpuncher — 6 reels

Supreme Feature Films, Inc.
Brody's Trip Thru China — 10 reels

Unity Sales Corporation
The Bishop's Secret — 4 reels
The Loverty Man — 5 reels
The Marriage Bond — 5 reels

Universal Film Mfg. Company
Idie Wives
Where Are My Children?
Ten Thousand Leagues Under the Sea — 10 reels
People Who John Doe M. P. (Lah Baird) — 5 reels
Robinson Crusoe (Rex Keeler) — 6 reels
Margaret Fischer — 4 reels
Hell Morgan's Girl
(Other State Rights Releases, page 4116)
## FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon — The Exhibitor wants them

<table>
<thead>
<tr>
<th>Art Dramas, Inc.</th>
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<tbody>
<tr>
<td>June 4. House of Cards (U. S. Amuse.)</td>
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<tr>
<td>June 11. Lady, Let Us Marry (Schapmans)</td>
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<tr>
<td>June 18. Golden Rod (Apollo)</td>
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<tr>
<td>July 2. The Paddler (U. S. Amuse.)</td>
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<td>July 9. Miss Deception (Ven Dye)</td>
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<tr>
<td>July 16. She Was and She Wasn’t (Apollo)</td>
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<td>Artcraet Pictures</td>
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<tr>
<td>June 24. Wild and Woolly (Douglas Fairbanks)</td>
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<td>July 2. The Little American (Mary Pickford)</td>
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<tr>
<td>Bluebird Photoplays</td>
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<tr>
<td>June 4. Bringing Father Home (Franklyn Furnum and Brownie Vernon)</td>
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<tr>
<td>June 11. The Alien House (Dorothy Phillips)</td>
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<tr>
<td>June 18. The Little Orphan (Enid Bennett)</td>
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<tr>
<td>June 25. A Kentucky Cinderella (Rupert Julian and Clifford Smith)</td>
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<tr>
<td>July 2. Fires of Rebellion (Dorothy Phillips)</td>
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<tr>
<td>July 6. The Car Owning Company (Franklyn Furnum and Brownie Vernon)</td>
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<tr>
<td>July 16. The Battle of the Little Star (Marguerite Clark and George Hernandez)</td>
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<tr>
<td>July 23. The Little Terror (Dorothy Philips)</td>
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<tr>
<td>July 30. The Clean Up (Franklyn Furnum and Brownie Vernon)</td>
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<tr>
<td>Aug. 13. The Little Gig (Dorothy Philips)</td>
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</tr>
</tbody>
</table>

## Butterfly Productions

| June 4. The Circus of Life (Zoe Ray, Mignon Anderson, Emery Johnson, Pom- |
| Rance) |  |
| June 11. The Field of Honor (Allen Holubar, Louise Lovely and M. K. Wilson) |  |
| June 23. Man and Beast (Elwyn Edgcomb) |  |
| July 9. The Read Case (Allen Holubar and Louise lovely) |  |

## Fox Film Corporation

| June 3. The Slave (Valencia Suratt) |  |
| June 10. The Ghost of the Blue Ridge (Nina Leen) |  |
| June 17. Some Boy (George Walsh) |  |
| June 24. The Little Orphan (Enid Bennett) |  |
| July 1. Patsy (June Caprice) |  |
| July 8. The Acrobatic Ringer (R. A. Walsh’s Dramatic Enterprises) |  |
| July 15. Two Little Imps (Jane and Katherine) |  |
| July 23. To Honor and Obey (Gledys Brockwell) |  |

## Ivan Feature Productions

| Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Kayvee |  |
| De Rosier, Guy Coombs, John Mackhart and Harry Arnold) |  |
| June — One Law For Both |  |

## Kleine-Edison-Selig-Essanay

| May 14. The Lad and the Lion (George Faw- |  |
| ley, John V. Kline, W. S. Hart) |  |
| May 21. Night Workers (Margaretta Clay- |  |
| ton) |  |
| May 28. The Twenty-Fourth Hour (Shirley Mason) |  |
| June 4. The Gentleman (Shirley Mason) |  |
| June 11. Fixture No. 47 (Ralph Hed) |  |
| June 18. Dr. Jekyll and Mr. Hyde (Jack Gardner) |  |
| June 25. The Old Morro (Robert Conn) |  |
| July 2. The Man Who Was Afraid (Bryan Washburn) |  |
| July 9. Light and Darkness (Shirley Mason) |  |
| July 16. Range Boss (Jack Gardner) |  |

## Metro Pictures Corporation

| June 4. Lady Parvenu (Viola Dana), Columbia |  |
| June 11. The Haunted Fajans (Harold Lock- |  |
| yre) |  |
| June 18. The Greatest Power (Rudolf Berry- |  |
| more) |  |
| June 25. Alladin’s Other Lamp (Viola Dana) |  |
| July 2. Trace of a Shadow (Kenny Wehren) |  |
| July 9. Pure Gold (Will O’Neal) |  |
| July 16. The Secret Spring (Harold Lock- |  |
| wood) |  |
| July 22. The Rose of the Alley (Mary Miles Minter) |  |

## Mutual Film Corporation

| May 14. The Eye of Eury (Cline Wilbur) |  |
| May 21. The Check Mate (Jackie Saunders) |  |
| May 21. The Mirror (Marnorie Rambeau) |  |
| May 28. The Serpent’s Tooth (Gail Kane) |  |
| June 4. Reputation (Ednas Goodrich) |  |
| June 11. Periwinkle (Mary Miles Minter) |  |
| June 18. A Bit of Kindling (Jackie Saun- |  |
| Ber) |  |
| June 25. The Darling Miss David (Mar- |  |
| thel Forsythe) |  |
| June 25. The Upper Crust (Gail Kane) |  |
| July 2. The Masked Heart (William Russell) |  |
| July 9. Mary Morland (Marnorie Rambeau) |  |
| July 16. Betty Bright (Pauline Lord and |  |
| Varina) |  |
| July 23. Melissa of the Hills (Mary Miles Minter) |  |
| July 30. Pride and the Man (William Russell) |  |

## Paramount Pictures Corporation

| May 14. The Marcellini Millions (George Be- |  |
| ban) |  |
| May 17. The Highway of Hops (Kathryn |  |
| Williamson and House Peters) |  |
| May 21. Her Better Self (Pauline Fred- |  |
| ricke) |  |
| May 24. The Drowning Flame (Mme. Petrosa) |  |
| May 28. Precious (Louise Huff and Jack |  |
| Howell) |  |
| May 31. Unconquered (Pannie Ward) |  |
| June 7. The Million Dollar (Charles Dil- |  |
| mand and Myrtle Stedman) |  |
| June 11. The Inner Shrine (Maurice Martin, |  |
| Morgan) |  |
| June 16. Desert Fire (Genevieve Rannaye, |  |
| Lasky) |  |
| June 18. A Roadside Impresario (George Re- |  |
| nolds) |  |
| June 21. Heir of the Ages (House Peters) |  |
| July 25. Hay Strange Wedding (Pannie War- |  |
| d) |  |

## Selznick Pictures

| May — The Long White Road (Hazel Dawn and |  |
| Bert Lytell) |  |
| May — Poppin (Norma Talmadge) |  |
| May — The Fighting Kentuckian (Bela Lugosi |  |
| and Henry B. Walthall) |  |

## Triangle Distributing Corporation

| May 27. Madam Bo’ Peep (Sena Owen) |  |
| May 27. Madam Bo’ Peep (Charles Ray, Ince-Kay Bee) |  |
| May 27. Wolf Lowry (William S. Hart) |  |
| June 3. American, that’s All (Jack Dever- |  |
| caux) |  |

## Vitagraph V-L-S-E.

| June 4. The Magnificent Meddler (Antonio |  |
| Morosco) |  |
| June 11. The Magnificent Meddler (Alice Joyce) |  |
| June 13. The Magnificent Meddler (Dorothy Kelly) |  |
| June 23. The Son of the Ape (Fay and Belle Brow) |  |
| July 2. Carve (Peggy Raymond and Sir John |  |
| Hare) |  |
| July 9. Message of the Martian (Antioch- |  |
| art) |  |
| July 16. The Stolen Treaty (Earle Williams |  |
| and Dorothy Griffin) |  |
| July 23. Richard, the Brazen (Alice Joyce and |  |
| Dorothy Griffin) |  |
| July 30. By Right of Possession (Mary An- |  |
| derson and Antonio Moreno) |  |

## World Pictures

| May 21. Yankee Puck (Rohul Clayton and |  |
| Montague Love) |  |
| May 28. Maternity (Alice Brady) |  |
| June 4. The Mousetrap (Robert Lowery and |  |
| Gail Kane) |  |
| June 11. The Wasted Treasure (Earle Williams and |  |
| Dorothy Griffin) |  |
| June 25. The Wasted Treasure (Earle Williams and |  |
| Dorothy Griffin) |  |
| July 2. The Price of Pride (Carlyle Black- |  |
| well) |  |
| July 9. The Brand of Satan (Montague Love, |  |
| Doris Holmes and Edward Langlord) |  |
| July 16. The Beloved Adventuress (Kitty |  |
| Gordon) |  |
| July 23. A Self Made Widow (Alice Brady) |  |
| July 30. Partnership (Arthur Ashley, Doris |  |
| Holmes and Edward Langlord) |  |

## STATE RIGHTS RELEASES

(Continued from page 4115)

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<tr>
<th>Variety Films Corporation</th>
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<tr>
<td>My Country Priest</td>
<td>6 reels</td>
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<tr>
<td>The Pursuing Vengeance</td>
<td>5 reels</td>
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<tr>
<td>The Price of Her Soul</td>
<td>7 reels</td>
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</tbody>
</table>

## Warner Brothers

| Robinson Crusoe (Savage) | 5 reels |
| Are Passions Inheriting? (Myrna Fairley | 7 reels |
| and Wm. Conklin) |  |

## Edward Warren Productions

| The Warfare of the Fist | 7 reels |

## Loth Weber Productions

| Even As You and I | 7 reels |

## Wharton, Inc.

| The Great White Trail (Doris Kenyon) | 8 reels |
| Below Zero (Eddie Vogt) | 8 reels |
**Educational Film Corp. of Amer.**

- May 20, Starlight Street
- June 13, Steps to Somewhere
- June 18, The Grange Apprentice
- July 9, A Rag Baby
- July 11, Where Is My Mother?
- July 18, When Sorrows End

**Foxfilm Comedies**

- Apr. 15, A Day Out of Jail
- Apr. 28, The Green Door
- May 6, The Marionettes
- May 30, Aerial Joy Ride
- June 6, The Guiding Hand
- June 13, Steps to Somewhere
- July 4, A Place in the Sun

**General Film Company**

- June 11, American Deer
- June 18, The Orang Apprentice
- July 9, A Rag Baby

**Metro Pictures Corporation**

- Monday, June 18, 1917
  - ROMLA—Monomania (Max Figman). 1 C
  - DREW—The Hypochondriac (Mr. and Mrs. Sidney Drew). 1 C

**Film Subject CURRENT and COMING**

<table>
<thead>
<tr>
<th>Date</th>
<th>Subject</th>
<th>Distribution</th>
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<tbody>
<tr>
<td>May 20</td>
<td>Starlight Street</td>
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<tr>
<td>June 13</td>
<td>Steps to Somewhere</td>
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<td>June 18</td>
<td>The Grange Apprentice</td>
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<td>July 9</td>
<td>A Rag Baby</td>
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<td>July 11</td>
<td>Where Is My Mother?</td>
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<td>When Sorrows End</td>
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<td>Apr. 15</td>
<td>A Day Out of Jail</td>
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<td>Apr. 28</td>
<td>The Green Door</td>
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<tr>
<td>May 6</td>
<td>Pure and Simple</td>
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</tbody>
</table>

**Triad Comedies**

- Sunday, May 27, 1917
- Lowland Fisher
- Nobody Loves a Bachelor
- Max in a Taxi
- Max Wants a Divorce
- Max, The Bank Breaker (Feature Max Linder)

**Universal Film Company**

- Week of July 9, 1917
- SPECIAL RELEASES
  - NESTOR—Minding the Baby (Eddie Lyons, Lou Morgan, and E. E. Woeber). 1 C
  - NESTOR—The Brat (Eddie Lyons, Lou Morgan, and E. E. Woeber). 1 C
  - K-L-O—Hearts and Flour (Bob MacKenzie, Eva Novak, and E. E. Woeber). 1 D
  - UNIVERSAL—Animated Weekly, No. 80. 1 Top
  - VICTOR—Meet My Wife (Neal Hart and Mignon Anderson). 1 D
  - REX—Three Women of France (Jack Mulhall and Jeanie Harlow). 1 D
  - UNIVERSAL—Screen Magazine, No. 27. 1 Mag.
  - VICTOR—“The Double Six” (Chapter 26 of “The Railroad Children”). 1 Mag.
  - JOHN—“Kincheloe and the Split Reel” (Chapter 3 of “The Warming Patsy”). 1 D
  - POWERS—Mambo (Chapter 3 of “Reck, Riff, and In the Rocks of India”). 1 D
  - UNIVERSAL SPECIAL—“The Billy Ghost” (Chapter 1 of “The War Time”). 1 D
- REGULAR RELEASES
  - GOLDS—A Limb of Satan (Ruth Stonehouse, Stonehouse, and Stonehouse). 1 D
  - VICTOR—The Paper Hanger’s Revenge (Chapter 15 of “The Paper Hanger’s Revenge”). 1 D
  - IMP—Hatton of Headquarters (Lee Hill and Charlie Allen). 1 D
  - BIG U—The Punishment (Robert Leonard). 1 D

**Vitagraph V-L-S-E**

- Monday, May 27, 1917
- Chinks and Chases (James Aubrey). 1 C
- Heavy Hugs and Hula (James Aubrey). 1 C
- Gall and Gasoline (James Aubrey). 1 C
This chapter is as full of thrills as any of the others, and Helen Holzer is given ample opportunity to prove her nerve and valor. "A Desperate Deed" is a fit chapter, and most assuredly the series will prove a winner from a box office standpoint.

"Mutual Tours, No. 32." (Gaumont. One reel. Tues. June 12.)—Versailles, the royal residence of France is the opening feature of this reel, and the graceful rapid fire production of thousand of pairs daily is compared to the slow and tedious methods of the long ago. Bass fishing in Florida; stimulating garden growths by electric currents are other interesting subjects treated and an instructive reel is brought to a close by a very amusing animated cartoon entitled "The Balance of Power."

"Reel Life, No. 59." (Gaumont. One reel. Thurs., June 21.)—The manufacture of modern footwear is the opening feature of this reel, and the present rapid fire production of thousands of pairs daily is compared to the slow and tedious methods of the long ago. Bass fishing in Florida; stimulating garden growths by electric currents are other interesting subjects treated and an instructive reel is brought to a close by a very amusing animated cartoon entitled "The Balance of Power."

"Universal Program"

"The War Bridal Room." (Nestor. Week of June 23.)—The boys, celebrating on the eve of their wedding, are arrested and sentenced to the rock pile. They send home word that they were drafted into the army. Returning in pursuance of the plot to enact, there yet remains the opportunity to refer to Miss Ward in other terms than compliment.

"Max Plays Detective." (Two reels. Week of June 15.)—Another Max Linder comedy made in France. The first time the Mutoscope has given a plot of Max's operations against a gang of coast spies and, indeed, there is a deal more dramatic suspense than humor in the two reels. However, there are a number of laughs and the scenario is excellent.

"Ready-Made Ad-Talks Features"

"Fannie Ward in Her Strange Wedding" Enacts George M. Cohan's Popular Story (Lasky-Paramount, Five-Reel Production) It cannot be said of Fannie Ward that she is more fascinating in one picture than another. She is always good. That much we may rely upon. The only thing that could detract from a picture in which Miss Ward appears is the fact that the story itself is impossible. Since Mr. Lasky has seen this reel, it is rather slow as a comedy, although it contains some beautiful photographic effects. The other one is the best comedy that Linder has ever put over. The trip to his walk, the business and the windup in the doctor's office are all good for hearty laughs.

"The Double Topped Trunk." (Lemp. Week of June 23.)—Highly interesting melodrama by George Brosson-Howard of the lesser service and smugglers. Much suspense and original ways of doing old things. Allen Holubar directed, appearing also at the head of the cast which includes Frank Whitson, George Pearce and Gretchen Lederer.

"Her City Beau." (Victor. Week of June 23.)—Rather trite in story which centers around a cause that is entirely too simple to believed for a second the hero's father asks her to desert her sweetheart and court the attentions of an old beau. The heroine returns to her faithful lover after the other has shown his true colors. Edith Roberts, M. K. Wilson and Earl Page are the principals.

"Swede Hearts." (Victor. Two reels. Week of June 25.)—Amusing comedy drama, in which the action shifts from Sweden to America, the romance between Ole and Frieda, so rudely interrupted by their fathers and subsequently by a group of gangsters is interesting, and the wealth of business in the hotel reaches its mark well. Reel Hart, Janet Eastman and a good supporting cast appear.

"The Greater Law." (Signal. One reel. June 16.)—A Signal-Universal production. The featured role and IS supported by George Berrell Vester among his latent beauty he departs for the city eventually to win the heart of the girl in the tragedy which she caused. In the meantime Xerison has recovered from his injuries, and after having had a fight with the lilter, the latter is forced to resign from the railroad company's service.

"A Desperate Deed." (Signal-Mutual. Chap. 11 of The Railroad Raiders.” Series. Two reels. Mon., June 16.)—Jerry is always in trouble, and increases his troubles as his discretion for law and order. George Ovey as Jerry invariably makes good. The policy is given him ample opportunity to display himself as an acrobatic comedian, and the scenes are surely some funny stunts in which an inspector and a sergeant of police come off loser, the former scorchec almost to a cinder and the latter frozen solid. Wherever Jerry's antics are known, there will surely be an ovation accorded "Jerry's Getaway."

"The Gold Bullet." (Gold Seal. Three reels. Week of June 20.)—Western Western written by T. Shelley Sutton and directed by Fred Kelsey. It is an average melodrama concerning the manner in which a bandit attempted to inerminate an innocent man for his own crimes, and how, after an amount of fighting, the cause of virtue triumphs. Harry Carey appears in the featured role and is supported by George Berrell, Vester Persk, Bill Gettner, Pritli Ridgeway and Ed. Gibson.

"His Fatal Beauty." (Joker. Week of June 25.)—Week Western written by J. H. English. The hero is a son of a wealthy father who wants him to marry the old lady's beautiful and innocent one. His holds the mortgage on his hotel and so along with his fate beauty he departs for the city, eventually to win the hand of the banker's daughter. William Farnum, Ze So Pickett, Frank Whiston and Lillian Peacock get a lot of laughs from this picture which was written by Jack Cunningham.

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"Path Exchange"

"Max, the Heart Breaker." (Two reels.)—Another heretofore unseen Max Linder comedy made in France. The first time the Mutoscope has given a plot of Max's operations against a gang of coast spies and, indeed, there is a deal more dramatic suspense than humor in the two reels. However, there are a number of laughs and the scenario is excellent.

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"Ready-Made Ad-Talks Features"

(Continued from page 4069)

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"A Rough House," the Third of the Series of Paramount-

Latest Butterfly Offering, "Man and Beast,"
Affords Thrilling Scenes and Romance (Universal, Fine-Rec Production)
To the Transvaal Republic there came two set
Carl von Haagen and one Townsend. A bitter hatred springs between the two. The
daughter of von Haagen, Gretel, does not share
her father's bitterness toward the Townsend fami-
ly and finds herself very much in love with Ned,
the son of Townsend. The forbidden courtship
is pierced with many strange happenings, which
form the nucleus of this story told in pictures.
The plot is laid in romantic Africa. The secrets
of this little known land are brought before the
camera and flashed on the screen with all the
reality of the land itself. An elephant, orang-
outrang, lion and leopard are included in the cast,
and these native animals of Africa afford thills
such as have never been seen on the screen of
any theatre. You will wonder at the intelligence
of Charlie, the elephant; the ferocity of the
dam, the lion, and the almost human character-
istics of the orang-outang. Through it all runs
a love tale which is told amidst the roamings
of the lion and the superhuman strength displayed
by the elephant, which acts before the camera
with the intelligence of an experienced actor.
During the course of events which lead to a
thrilling climax, the elephant saves the life of
a child in arms, and brings about a recogniza-
tion between the houses of von Haagen and
Townsend. Harry Clifton and Eileen Sedgwick
are in the featured roles.
Universal's Butterfly offering telling the story
of Africa and its wilds, "Man and Beast," will
be shown at the theatre on of the week.

A Burning Houseboat, with Thrilling Res-
ues, Shown in Late Chapter, Neglected
Wife" (Pathé Second Two Reels)
With the final scene in the Fifth Chapter of "The Neglected Wife" series, the houseboat
burning, with Margaret, Mrs. Kennedy and Nor-
wood, together on board. Doyle, Kennedy's en-
emy, had set fire to the houseboat. In that, the sixth
and late chapter of "The Neglected Wife" series,
Margaret, who has grown to love Kennedy, but
who insists that Kennedy shall not be estranged
from his wife, saves Mrs. Kennedy from the burn-
ing. Mary and Kennedy are taken to a hotel, where Mary recovers, but Ken-
edy is struck by a falling timber and is ren-
ered unconscious. Mary and Kennedy are
then taken to their home, and after the scene in
Mr. Kennedy's room, Margaret and Kennedy
are led to the theatre. "The Voice on the Wire" brings this gripping mystery story to a most fasci-
inating climax. It is safe to as-
sume that not one out of a thousand of those of
you who have followed this mystery serial can guess
the identity of the demurely dressed man of the "Voice." This is all explained in this last chap-
ter. The last episode is titled "The Loving Death," and after seeing it you will agree that a
more fitting title could not have been selected.
The fourteenth episode was shown at the theatre last week, left Shirley and
Polly about to enter the room to which they had
been invited by the "Voice," in order that it
might explain why such strange proceedings had
taken place. You will, perhaps, guess that the
death of "Red" Warren had an important bear-
ing upon this mystery. It had, "Red" Warren,
who had given so much trouble to Shirley, Polly
and the authorities was closely connected with the
"Voice." and the murdered hand is himself, did not realize this. The mystery had
its inception a number of years back, when the
"Secret Seven" was organized for a purpose.
This purpose was important to the organization,
so that for years the members sacrificed
everything, even their lives, before the mystery
was solved. In this the last chapter the mystery
is solved, and a more thrilling and unexpected
climax could not be imagined than the one which
brings to an end the most gripping mystery story
that has ever been seen on the screen of the
theatre. The last chapter of "The Voice on the Wire" will be shown on the screen of the theatre on of the
week. Remember it is the last chapter, and all
the mystery contained in the previous chapters is
brought together in this most thrilling climax in
this chapter.

Allen May, with Selznick
Allen May, for two and a half years with the
World Film Corporation, is now city
sales manager for Selznick Pictures of
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Many a packed house is directly traceable to an advertisement in the "News."
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Will give away new Motion Picture Printing Machine, Williamson type $57. Have one on it. Cost $250. Write Printer, General Machinery Co., 606 W. Adams St., Chicago. THEATRE: Will buy 1000 seat Movie or one which can be enlarged to 3000 seat in good Mfg. town in Illinois or Indiana; must be well located and in good condition. Dealers & Merchants Theatres Company, 41 East Jackson Blvd., Chicago. 

Shenman says:—Install "Amberlux" Lens Filters. Price, including business-getting advertisement, $3.50. W. J. Warner, 8 East Broad St., Columbus, Ohio.

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It is of vital importance that you ask such questions as the following when buying a projector.

IS THE BEST MATERIAL USED?
The Lamphouse is made of high grade planished steel—Castrings from best grade grey-iron—Bushing of the best journal bronze—Star and Cam of high grade crucible steel.

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Ask any user or operator of the MOTIOGRAPH; he will soon answer your question in regard to safety.

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IS IT ECONOMICAL?
With our Year’s Guarantee on the machine and the best material used in every part of the projector, your upkeep is reduced to the minimum—and think of it, first cost only $265.00 for hand-drive and $305.00 for motor-drive.

Write for Literature

THE ENTERPRISE OPTICAL MFG. CO., 568 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.
This letter is written to confirm my decision given you when you 'phoned me a few days ago, in reference to the contract you submitted, covering your appointment as our exclusive sales agents for the United States, for Simplex Projectors.

When considering your offer we realized that it would be much easier for us to tie up with you and thus to insure the sale of a specified number of Simplex Projectors each year, without sales effort on our part.

But that is not all there is to the proposition. Your Combine includes only a handful of Distributors, who would acquire the sole right to sell the Simplex, cutting off a considerable number of Distributors and Dealers who have been loyal to us these many years.

Those men not only deserve better treatment than that, but they have a right to expect honorable treatment from honorable men; and we cannot accord them any other.

Of course we appreciate the fact that, since you wanted to handle but one Projector, and the best obtainable, your first choice was the Simplex, and we regret, for your sake, that we felt it our duty to decide adversely.

Very truly yours,

E. D. Fisher
Vice-President.

To our Friends:

We respectfully submit to you the above letter. It shows that we are not going to be swallowed up.

It means that Simplex Projectors, their parts and accessories, will be available in the future as in the past; and that they'll be in the hands of loyal friends.

We, as makers of the Simplex, give you our assurance that we will continue to put heart and soul into the work of building the highest-grade Projector known to the art.
In the past our only real, tangible possession was our vote and the power which it exerted on the community, on the country and ultimately on the world. Local 306 has taken advantage of something still more tangible—a part of the very vitals of our land—a mortgage on its very existence. Can anything be more real than this? Can anything be more important to every inhabitant of our free land than this? Is there anything which can insure our future happiness and the safety of our families more than this? It is time right now for all of us to put our shoulders to the wheel, for us to stop complaining and to do our part in this critical struggle for existence.

The time is coming and it is not so far off when our government is going to make greater demands for support. This support must be given by those whose freedom is at stake—that means you and me and all those about us. When we speak of the government we speak of ourselves, for the one without the other could not be. At that time when it comes those in our industry who have not taken a part of the Liberty mortgage will have the opportunity again and it is their duty to themselves to take advantage of it, at that time.

In the meantime we have another duty and that is to line up solidly behind the government.

Those of us who are called to the colors will do our duty to the fullest extent of our ability, while those who stay at home can do almost as great work, by throwing the full force of our influence for good into this fight for Liberty. The man in the projection room can show his patriotic films, show the slides which he may make himself or which he may buy to the very best of his ability. This will have its influence on the people whom he is entertaining. It will work into the scheme of preparedness, in which we must all help.

It is also the duty of every I. A. T. S. E. Local at their meetings to pass resolutions pledging themselves to do their bit, and making this pledge one of the requirements for continued membership: men who are "up against" a problem which affects all of us. It must be taken seriously in every quarter of our great land. It must be given more sober thought than many of us are giving it. This problem is the same no matter what our worldly wealth may be, for a man is a man and the country and the government are the same to all and owned by all.

It is the universal spirit of patriotism which we need in North, South, East and West—that banding together of every element of society so that all are brothers working shoulder to shoulder. This is going to be brought about to a large degree through the agency of our operators, who must themselves be imbued with the enthusiastic spirit of patriotism and with the determination to make all men see and realize it.

Therefore while we are looking for our opportunity to do our bit let us do all in our power to help in the uplift and in the enlightenment of all those around us. Let us see to it that the I. A. T. S. E. is the most patriotic organization in this beautiful land of ours, and when the time comes for further contributions to the support of our government let us step up as individuals in our own organizations and emulate Local 306.
WAT was in the opinion of the writer a very signal lesson in patriotism, and one which should make each and every member of the Moving Picture Machine Operators' Union of Greater New York, Local 306, I. A. T. S. E., feel proud, as, I am sure it made millions George C. Edwards, president, and Al I. Mackler, secretary-treasurer, and should also have been emulated by other operators' organizations, was the decision reached at the meeting of the Executive Board of the above-named local, held at headquarters on Tuesday, June 12, to buy Liberty Bonds.

Our country's call, founded upon humanity, justice and democracy, is also the call of organized labor, and while organized labor is, ever has been, and ever will be opposed to war, with all of its horrors and the attendant sorrow inflicted upon the families of the brave boys who give their all in answering the country's summons, Local 306 believed that as it had been decided that war was necessary if humanity, justice and democracy were not to be overthrown and liberty become an established fact beyond peril- venture that they should in some small way lend the government all the support of which they were capable.

This should meet with the hearty support of every member of the local, for this money so invested will in no doubt in time bring large returns and it will serve to prove beyond a question of doubt that there is no lack of patriotism where the membership of Local 306 is concerned. Our hats off to you boys. Let us all join in the chorus, "Long May It Wave O'er the Land of the Free and the Home of the Brave."

A Lesson in Patriotism

Wants Books

J. M., Mass., writes: Will you please inform me through the columns of the News where I can purchase good books on motors, such as are used to drive moving picture machines?

Answer: I will. Can think of no better investment than for you to purchase a set of Hawkins' Electrical Guides, published by Theo. Audel & Co., 72 Fifth avenue, New York, New York, for the relatives in your chosen profession, wherein you will find much help to you in your chosen profession. Another treatise that I could recommend would be "Electrical Wiring," published by Cleveland Armature Works, Cleveland, Ohio, the cost of which is $2.

Need Stirring Up

A brother in Iowa, whose name and town are for obvious reasons suppressed, writes: You may put my name on the Roll of Honor of the Anti-Misframe League, as I am strongly in favor of same and have followed that pledge for a very long time.

I wish to say that I am a strong union man, but am sorry to say that the operators do not and will not join or take any interest in the local here, and it has got so low in membership that I expect to have to give it up any time, and, believe me, it is not my fault, for I have done everything I could to induce them to join, but what was the use? They would not be union men anyway if they were taken in free of charge. Keep up the good work you are doing.

Comment: We intend to. And we believe that much good work is needed in your city, for the operators undoubtedly need a good stirring up. It is indeed discouraging when we try to accomplish something for the good of the organization to find that his efforts are not crowned with success, but, as you say, you are a strong union man—and a good union man is never a quitter; would suggest that you keep right after them and perhaps success will attend your efforts. It is a fact that some of the strongest union men have formerly been bitterly opposed to organized labor, cutting off their noses to spite their faces, as it were, for just as long as a man remains outside of the organization, when there is an organization in the craft which he is following for a livelihood, just so long is he cutting his own throat and giving the employer the opportunity to keep wages down as low as possible. And just as long does the operator by this act show that he is in favor of serfdom. I would personally feel very sorry were your local disbanded, but whether it comes to this or not it need not cause you any concern, for you would not lose your union card. The International Alliance has a provision which takes care of just such cases as yours, and once a union man always a union man, you know. I have placed your name on the Roll of Honor, and hope you will continue to follow the pledge and in this way help me keep up the good work I am endeavoring to accomplish.

We Don't Suppose

GLEN N. WOODBURY, Pomeroy, Iowa, sends in a collection of bad patches and writes: I suppose when you open this letter you will think some one is making you a gift of an exchange, but don't get scared. They are just a few of the patches that I have cut out. They are all films. In "A Modern Thelma" I cut out at least ten misframes in the subtitles, where they do not have a frame line, and it is hard to get an even one is making you a gift of an exchange, but don't get scared. They are just a few of the patches that I have cut out. They are all films. In "A Modern Thelma" I cut out at least ten misframes in the subtitles, where they do not have a frame line, and it is hard to get an even

In Reply: While an exchange would be a most acceptable gift, still I did not suppose you were making me a present of one. The portions of film which you enclose are sure some specimens. For misframes in titles or portions of the film where fade-ins occur, would suggest that you read the letter of Brother Estes, Orangeburg, S. C., who explains the manner in which he performs this operation. It is not always the operator who "smells" cement on a frame and calls it a patch; this is practiced greatly in the assembling rooms, and it is either by reason of the fact that an inferior grade of cement is used or that the film does not overlap sufficiently to make a patch. The punch hole evil is something that we have hopes of totally eradicating in the very near future. A number of film manufacturers are co-operating with us and others have promised to. If you wish to write to the party whose address you seek, you may do so by sending your letter in my care.

He's With Us

FRANK A. DAVIS, Osiskaloosa, Iowa, writes: Have been reading much about the Anti-Misframe League, and want to say as an operator that I am with you, and will take the pledge for better projection any time. I guess I am the first one in this town to write you. (No, Brother Shirk beat you to it.—Ed.) I hope there will be more with me to join the League. I am a reader of the News, and always read the Projection Department, which stands for better working conditions, and helps to make everything move right in the operating room. Please enroll me as a member, whether it costs or not.

Comment: The more the merrier. And now that you and Brother Shirk have enrolled as members of the League there is no doubt but that you two can obtain many more members for the League. Your name has been placed on the Roll of Honor, and you will receive membership card and button as soon as they are delivered to us by the manufacturers. Don't let this first letter to the department be your last, as we are always pleased to hear from your friends out "in the sticks."
"Anti-Misframe League" Pledge

As a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practiced in the operating room, I promise, that I will, to the best of my ability, return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

John C. Pastre, Gary, Indiana.
D. B. Shepard, Albany, New York.
Charles E. Wheeler, Lebanon, Indiana.
C. C. Petersen, Clinton, Iowa.
Tom M. DeWolfe, Birmingham, Al.
Owen Woodbury, Pomona, Calif.
Harold R. Alger, Wabash, Indiana.
Albert M. Cooper, Jonesboro, Arkansas.
William S. Eddy, Jonesboro, Arkansas.
Charles Watts, Columbus, Kansas.
A. Schierle, Ionia, Mich.
Fred T. Shalmgart, Hamilton, Ontario, Canada.
Joseph E. Bliven, New London, Conn.
John H. Weidner, New York City.
C. H. Langemann, Westfield, N. J.
Chester H. Potts, Saginaw, Mich.
Ora Messinger, Pflugis, Kan.
Harry Everhart, Greenfield, Ohio.
John M. Theobald, Ida Grove, Iowa.
Albert H. Estes, Orangeburg, S. C.
Maurice D. Gant, Brandon, Manitoba.
Ralph Stanco, Waterbury, Conn.
James Z. Smith, Corning, N. Y.
A. D. Hotzeing, De Land, Fla.
Roy M. Shirk, Oskaloosa, Iowa.
A. A. Hughes, Hardin, Mo.
Rex Kilbourn, Bentonville, Ark.
Edward Hermann, St. Charles, Mo.
Seth E. Barnes, Wichita, Kansas.
George Karrass, De Kalb, Ill.
Lyman Thompson, Vermilion, Utah.
Clarence F. Dority, Durham, N. C.
Clifford Hoffman, Albany, N. Y.
P. W. Bailey, Albany, Ill.
Pierce E. Everts, Marshalltown, Iowa.
Victor B. cone, Chillicothe, Ohio.
Frank A. Davis, Oskaloosa, Iowa.
Edward M. Kline, Lorain, Ohio.

In an editorial by E. K. Gillett, which appeared on page 3481 of the June 2 issue of Motion Picture News, speaking of the purpose of the Anti-Misframe League, Mr. Gillett said: "There are no strings of any kind attached to a membership except that every member must be willing to stand by the membership pledge." There is, however, one "string" and that is that each member and to the department the following information which is for the purpose of enabling us to keep a record of our members:

Name of Theatre where employed, Address of Theatre and name of Manager, Names of operators will be added as fast as they are received, and copies of letters will be sent to the various film exchanges asking their support.

Notice—Anti-Misframe League Members

The following members of Local 307, Moving Picture Operators of Philadelphia, Pa., have signed the pledge of the League and become members:


Returns Not All in Yet

Victor B. Cone, Chillicothe, Ohio, writes: More returns from Ohio. Like the other brother from Ohio, I also am ready to take the pledge in your Anti-Misframe League. There should be more enrolling from this state if the film which we received today is a fair sample. Artcraft's "A Poor Little Rich Girl" came to us in very bad condition, considering the class of picture. I took out six misframes, which is caused undoubtedly by the failure on the part of some operators to count perforations when making patches. They seem to think it a case of "let George do it." This is not the first experience of this kind; rather is a frequent occurrence. I am giving you this in hopes that some of these "let George do it" operators will see this and yet be. I wish you much success in this undertaking and remain yours for better projection and better care of film.

In Reply: Victor (y) shall be ours, we hope, when all returns are in and we welcome you into the ranks of the Anti-Misframe League members, as you will note by perusing the Roll of Honor in this week's issue. It is hoped that all the operators of the state, where floods are so prevalent, as well as those in the Scioto Valley, will flood us to a point of inundation with applications for membership. It is a lamentable occurrence, and one much to be regretted, when such films as the one you mention, featuring the idol of the screen, the highest salaried star in the film firmament, should be received in other than first-class condition. Hardly think the trouble is due entirely to the "let George do it" operators, as you call them, but am rather inclined to blame it upon the auditions, or reel boys, who in many cases rewind films without giving due thought to their care, and when a break occurs they patch it together haphazardly, and the operator either has not had the time to correct their error and make the patch perfectly. If this is due to any carelessness on the part of the operator then it is up to him to mend his ways, and if they do see this article they are welcome to come in. Many thanks for your kind wishes.

Power's Distribution Complete

The United Theatre Equipment Corporation announce that they have obtained full distribution rights for the Nicholas Power Projector for the territory covered by the branch offices which are at the present time located in New York, Philadelphia, Boston, Pittsburgh, Cleveland, Cincinnati, Chicago, Detroit, Grand Rapids, Kansas City, Des Moines, Omaha. They also announce that each one of these branches will act as a service station for the Power's equipment.

Editor's Note: To Brother Pastre belongs the honor of heading the roll, for it was he who proposed the "League." Names of operators will be added as fast as they are received, and copies of letters will be sent to the various film exchanges asking their support.
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Operator Soldier

F. W. Bailey, Albany, Ill., writes: I have been a subscriber to the News for over two years and am always pleased when I receive my current issue, as I always obtain much information from its contents. Have been an exhibitor and operator for three years, and have always run films through the rewind before running them through the machine, patching up misframes, etc., and, although not in business at the present time—on account of having enlisted in the Iowa National Guard—I intend to follow the profession sooner or later, as possible, and wish to enrol my name in the Honor Column of the Anti-Misframe League, and also with you and the league the best of success.

In Reply: I am pleased that you are pleased, and hope you will always receive benefit from the columns of the News. It is a good idea for operators to run films through the rewind before projection, that is why I advocate the sending of reels from one operator to another not rewound, for this makes it certain that the operator shall rewind the film and in this way it will receive at least some inspection which it would not receive otherwise. In some of the larger cities operators are handicapped to a certain extent by not receiving the film from the exchange in sufficient time to give it the once-over. It is a pleasure to place your name on the Roll of Honor, as you are, I think, the first railroad operator to be so enrolled, and from the number of reports that have been received lately from operators who have enlisted in the various branches of service there can be no doubt as to the patriotism of the moving picture machine operator, and if they do as good work behind the machine guns as they have behind the projectors an early victory for this country should be assured.

Mormon "Made"

LYMAN THOMPSON, Vernal, Utah, writes a most interesting letter, which follows: Dear brother, if I may call you that, although I am not a member of any local at present, but hope to be when occasion arises. I have been a reader of the Projection Department for some time, and find from time to time things that interest and help me put it over better. One of these is the Anti-Misframe League just started, and I believe it will work wonders for everyone concerned, especially the "man behind the machine." Operating in this remote country is not pleasant, because we are about two hundred and twenty-five miles from the exchanges and parts for repairs are not to be obtained in less than a week, so we have to give our machines the best of care in order to obtain good projection. The average exchange seems to think that as we are out in "the wilds" the film does not have to be in as good condition for us as it is for "city operators." Sometimes films are received by us not re-wound, and with as many as forty bad splices in one reel, and have being taking most of them out, but it seems an endless job. And I was nearly discouraged until I read the announcement that you were to organize an Anti-Misframe League. This has given me courage to write you a few lines asking that my name be put on the Roll of Honor. I believe it would have made a difference if you had had cards printed, as per the enclosed form, even as you had to sell them to the operators. I know I would gladly buy a hundred to start with, and the exchange would then see that we (the operators) are trying to build up their business instead of tearing it down. The up-to-date exchanges would see this, and assist us in obtaining film in the best possible condition. Punch marks, too, are becoming very numerous.

In Reply: We are all brothers in the craft at least, and you sure would have to travel some distance to become a member of an operators' local. I should imagine it is not a very pleasant task operating a picture machine with all the anticipation of something happening at any moment when one is located such a long distance from a supply house. I Vernal is under the shadow of Mt. Lena, one of the Uintah Range of mountains in the northeastern part of Utah, near the boundary line between Utah and Colorado. —Ed.

It certainly must keep you on your mettle to have your Motion Picture Machines, Motion Picture Directory Co., 35 Fifth Avenue, New York City; Excelsior Illustrating Company, 219 Sixth Avenue, New York City; American Optical Co., New York City, when writing to advertisers.
machines always in the best of condition, and while it might appear to you as though some exchange managers felt that being in the "wilds," the condition of film was of no great importance, I will say for the benefit of a number of exchange managers that it is their desire that the films shown in Vernal be as free from defect as that shown in New York, Chicago and other large cities. You should not really object to receiving film that is not rewound, for when film is not rewound it relieves you of at least one-half the labor of inspecting it; in this way it only being necessary to go over the reel but once. I can't blame you for becoming discouraged, but I am glad that the birth of the Anti-Misframe League has given you new encouragement. The suggestion concerning the printed form cards, while a good one, is something that we have tried to obviate, as we did not desire the operators to be under any expense whatsoever. This has all been covered by the "pledge," and if members live up to it the exchanges will see that the operators, instead of tearing down, are trying to build up the business. I have seen punch marks that were indeed outrageous, and was almost tempted to advise the operator to amputate and keep amputated that portion of the film wherein these punch holes were most noticeable, but hesitated to give this advice for the reason that the operator next receiving the film, finding it free from punch holes, might get busy and work his punch overtime, and if his marks were removed by the operator who followed him on the circuit, it would be no time at all before a reel of a thousand feet would have dwindled into nothingness. You said something when you say there never has and never will be room for a punch among your tools.

Evidence Unnecessary

Maurice E. Gant, Brandon, Man., says: "I have been a reader of the Projection Department for some time and am interested in the Anti-Misframe League. I am in favor of its object (when film is on circuit), but am inclined to think that unscrupulous exchange men might try to slip one over on the operator if he thought he was going to get his films put in shape for nothing. I have before me several envelopes of bad patches, misframes, ripped sprocket holes, etc., which I have kept as evidence in case it was necessary. (The brother gives names of pictures of five reels and over, each of which have contained on an average two or three bad spots. The most flagrant was a seven-reel picture in which there were one hundred and two such places.--Ed.). I deemed it my duty to send this film out in decent shape as it was all on circuit, but I cannot see why an operator should put film in condition (other than is necessary for his own use or to repair any damage of his own making) when receiving it direct from the exchange. In one place I notice where you say the exchange ought to pay for this work. That is all right, but how many will? I think you are doing the right thing in going after this evil, but I do not see why each operator who joins the league should not at least pay for his badge to show his good faith."

In reply: It will be an easy matter to detect any "unsavory" exchange man who might try to slip one over on the operator by having him condition film which of right should be done in the exchange. Letters are being sent to each exchange manager asking for his co-operation and doing away with this evil. And if film is continually received by operators in such condition as to make it unfit for smooth projection, we will know that this individual exchange manager is one of those who are trying to put one over, and we can govern ourselves accordingly. The evidence which you say you have collected is unnecessary for in the list of pictures submitted by you are several which have been as you say, notorious on account of badly made factory patches. There is absolutely nothing in the exchange can offer for sending out film that is not in perfect condition. They all have inspectors, and if they have not sufficient of these then it is up to them to employ more. They charge enough for film service, and should give service, which can be done by employing someone to help to inspect every reel of film and see that it is in first-class condition before the exchange. Your suggestion for the Anti-Misframe League button was a good one, but the design had already been decided upon before yours was received. As far as the suggestion that each operator should at least pay for his badge to show his good faith is concerned, would say it would be realized not all operators are overburdened with "legal tender," and we are only too glad to aid in some way interest and aid them in their efforts to improve their work and better their condition.

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that he has absolutely no connection whatsoever with the United Theatre Equipment Company as was advertised by that company some time ago.

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Benson-Hopley Co. to Place New and Improved Screen on Market

CHARLES G. BENSON, of the firm of Benson-Hopley Company, Inc., of Sacramento, spent several days of the past week in Los Angeles demonstrating the new screen of this company to heads of the photographic departments of several of the Los Angeles Studios, and also a number of Los Angeles exhibitors. The Benson-Hopley Company has been working for almost two years in perfecting machinery for the manufacture of their patented product, a screen which is said to hold all light, and yet prevent glares. The screen, it was shown, by demonstration, will also show the much finer tone photography than the ordinary one of a plain white or metallic surface. The manufacturers claim it will prevent distortion of the images, and make possible the use of all seats within twelve feet of the screen, and at the same time make possible the use of the side seats in extremely wide theatres.

Portrait Programs in Demand

S. PELEZMAN, formerly connected with Universal, has joined the staff of The Water Color Company in an advisory capacity. Mr. Pelezman is particularly interested in the distribution of the portrait programs, which are reproduced in exquisite rotogravure and meeting with popular favor among movie fans. All favorite stars are included in the list. The Water Color Company, 450 Fourth avenue, New York, who are manufacturers, are in a position to supply these at a very low price, consequently these programs are becoming very popular. Mr. Pelezman reports that he is planning to have these programs used by an exhibitor in every town in the country.

Laboratory Equipment of Big Capacity Installed by Craftsmen

THE Craftsmen Film Laboratories, Inc., 249-53 West Nineteenth street, New York City, have just completed their installation of up-to-date laboratory equipment for turning out high-grade developing and printing of film. The plant is capable of turning out 600,000 feet of finished film each week, working on an eight-hour shift. This work is all done in a laboratory space of 8,500 square feet.

The laboratory is painted with white enamel and all employees are dressed in white uniforms and wear white gloves. After leaving the offices, which are elaborately equipped, we enter the cutting and projection room for directors. This is a private room, where a director may edit and cut his film and screen it himself in total privacy. These laboratories are also making a specialty of artistic title work, and in this room a Bell & Howell camera has been equipped with special attachments made by the Duplex Machine Company. These attachments alone cost over $600. Cooper-Hewitt lights are used in the photographing.

The next room we find is the printing room. In this room there are twelve Duplex printers, made by the Duplex Machine Company; also three Bell & Howell perforators mounted on steel pedestals. This room itself is very large and covers an area of 25 x 30 feet. The developing and washing room contains tanks of special construction—the washing tanks are of glazed tile; the developing tanks are made of blue steel slate. An elaborate system of filtering has also been installed for cleansing the water. The drying room is capable of drying 10,000 feet of film every half-hour. The equipment contained in this laboratory is capable of turning out excellent work.

T. J. Hirrliman, who is president of this organization, was for a long time connected with and was organizer of the Eclipse Film Laboratories. Mr. Hirrliman just recently sold out his interest in the Eclipse and is now associated with L. Abrams, who is vice-president; H. Lazarus, who is treasurer, and J. L. Sam, secretary of the Craftsmen Film Laboratories. In speaking of the laboratories Mr. Hirrliman said: “As in the past, my whole ambition in this business will be to turn out only quality work. All work that we handle we shall guarantee. It will be the privilege of our customers to inspect their film here on our premises, and any work that is not entirely satisfactory will be adjusted to the satisfaction of the customer.”
THE CAMERA

Color Sensitizing
(Continued from last week)

While it is not the purpose of the present article to supply a formulae for the preparation of dye-baths to be used in the color-sensitizing of negative cine film, we have, however, to draw attention to some points connected with the preparation and use of such dye-baths; for the nature of the sensitizing solution, and the manner in which bathing is accomplished, can exert considerable influence upon the properties of the sensitized film stock. We are assuming, throughout the course of this article, that negative film stock must be strongly sensitive to red and green light, and also to blue-green. It will depend, of course, upon the exact spectrum transmissions of the taking-filters used by various workers, whether the film should be equally sensitive to the red and the green spectral regions.

Of the various details of the bathing operation the following are of such importance as to require observation:
1. The concentration of the dye-bath.
2. The time of bathing.
3. The temperature of the bath.
4. The time of washing.

It might at first glance appear that the higher the concentration of the dye-bath, the stronger would be its sensitizing action; but, upon further consideration, it is not difficult to appreciate that above certain limits any further increase in the dye content of a color-sensitizing solution must decrease, instead of increase, the integral speed of a film so processed. The reason for this is readily apparent; any excess dye retained by the gelatino-emulsion will act as a light-filter, the screening action of which will materially decrease the effective speed of the film. It is therefore important to know the most suitable concentration at which photographic color-sensitizing dyes should be used.

Sheppard and Mees found* that the maximum color-sensitiveness, conferred by a Pinacyanol bath, was secured when the concentration did not exceed 1:50,000. The color-sensitiveness produced with the bath at this strength was, however, more than double that secured with a 1:100,000 solution.

For the same dye R. James Wallace** secured the best results with solutions ranging in concentration from 1:68,000 to 1:70,000.

The experiments cited were, in both instances, made upon plates, but we have tested the applicability of these data to standard cine negative film, and find that for the purposes of color cinematography a 1:50,000 solution is, perhaps, the most satisfactory. It is particularly fortunate that the careful research workers, whose results are here referred to, have given the concentration data on Pinacyanol, for this dye is almost an absolute requisite in the preparation of negative film stock for the color processes.

The length of time for which films are immersed in a color-sensitizing bath does not appear to affect the ultimate speed to such an extent as does the use of highly concentrated dye solutions; the only requisite in this connection is that bathing be continued for a sufficient interval to secure the maximum color sensitiveness which the dye-bath can yield. Sheppard and Mees (loc. cit.) found that the time of immersion should be at least three minutes, although ten minutes in the bath did not appreciably decrease the sensitiveness. A bathing-time of three or four minutes will be found most practicable when processing cine films, for with longer immersions fog may be induced (with some types of dye-bath) in the case of such rapid emulsions.

With regard to the washing of plates or films after bathing in a color-sensitizing bath, there is great diversity of opinion. Some workers prefer to dry the film without any washing and accordingly use an alcoholic dye-bath, while others prefer to wash the dyed films for a time in water. There are points in favor of the straight alcoholic bath, when it is considered that the films, after bathing, should be dried as rapidly as possible. On the other hand, it has been amply demonstrated that emulsions sensitized with Isocyanines are considerably improved, as regards color sensitiveness by a thorough wash in running water.

Sheppard and Mees found a gain in chromatic sensitiveness for various periods of subsequent washing up to 10 minutes, in the case of a Pinacyanol bathed plate, while further prolongation of the washing time produced no added sensitiveness.

R. J. Wallace*** does not follow the dying operation by washing in water, but prefers to raise the plate in alcohol for about 30 seconds and then dry. This, of course, facilitates rapid drying, but we have not been so successful with this procedure when processing cine film; for at times a slight fogging will result.

With cinematograph film the ten-minute wash in water is dependable, while washing in water from six to ten minutes with a final immersion in alcohol of about one minute might be an improved manipulation.

Wallace has also observed the temperature at which the dye-bath solution must be color-sensitized, and states it (for a 1:20,000 bath) to be between about 68 degrees (Fahrenheit). This is a customary temperature for baths used in cinematographic laboratories, but 65 degrees F. will be safer for negative cine film of standard make, since fogging must be guarded against.

Whatever method of subsequent washing is employed, the drying of the dyed film must be accomplished in a short space of time, if the finished film is to be free from fog and streaks. In the case of films washed in alcohol, and dried in a current of warm air, the drying may be complete in 15 minutes provided atmospheric conditions are favorable.

The drying arrangements for bathed cine films require careful consideration, and exact regulation, since the film shrinks to an appreciable extent in drying, and this inevitable shrinkage must be controlled to the utmost extent possible as regards its uniformity. The extent to which a bathed film shrinks will vary, according to the composition of the dye-bath used (whether aqueous, alcoholic, or ammoniacal); in the case of a mixture which have used extensively the shrinkage of standard cine negative, so processed, is regularly and uniformly 1/32 of an inch. To prevent kinks and bends in the color-sensitized and dried film we have always advocated the use of drums, instead of frames, in the bathing operation, although a machine which feeds film through a perforation would, of course, prove feasible for accomplishing this end.

Returning again to the consideration of the shrinkage which inevitably results from bathing and drying a strip of cinematograph film, it will be immediately apparent that the negative must, in all instances, be dyed before it is perforated. If the film is to be used very shortly after sensitizing it can be perforated as soon as sufficiently dry, but it is a question whether films should not be left for a day or two before perforating, so as to allow for the total effect of the shrinkage.

The exact extent, or coefficient, of the shrinkage should also be gauged with as much precision as possible, for it is obvious that film which departs from the standard width, even to the extent of 1/32 of an inch as in the case of our variety, previously perforated, will not be perforated with the utmost precision by a perforator of precise design (such, for instance, as the Bell and Howell) which is adjusted for film stock of normal (standard) width. The necessity for determining the shrinkage coefficient for dyed negative film, and of using a suitably adjusted perforating machine, has, therefore, to be taken into account by all who sensitize their own film stock for use in color cinematography.

While plates and films bathed in solutions of the Isocyanines, or mixtures of this series of dyes, are suitable for practically all requirements of color photography, it is seldom that a bathed cinematographic negative film possesses more than just sufficient

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EASTMAN KODAK CO., ROCHESTER, N. Y.

sensitiveness to yield vigorous images, when it is used behind color-filters in a cinematograph camera. A highly sensitive panchromatic negative stock is greatly to be desired, and the only method by which color-sensitive film, showing greater speed and color-sensitiveness than the usual variety, can be prepared is by the method known as:

HYPERSONSIZING

There has not been much data published upon hypersensitizing, as applied to ordinary photographic films or plates, and most of the suggestions which have appeared do not command the attention of the intelligent investigator. It has been proposed, for instance, to hypersensitize plates (or films) by bathing twice (with a drying interval between) in the sensitizing bath, and, furthermore, one textbook smoothly states that “when ortho-plates are bathed in Pinacyanol, the plate is hypersensitized, and the exposure necessary reduced to one-fourth its original amount,” but all such suggestions notwithstanding the only known method of apparently increasing the integral speed of a dyed emulsion is by the addition of an ammoniacal solution of nitrate of silver to the dye-bath, or by treating the emulsion with the silver solution before or after the dyeing operation.

The following remarks on “the effect of silver nitrate” are due to E. J. Wall:

- “The assumption that the dye must be a substantive dye (see last week’s installment, Ed.) does not preclude the use of adjective dyes with substances which may act as mordants, and this may be an explanation of why a dye plus silver nitrate in many cases acts better than the dye alone, for the silver nitrate may act as the mordant, just in the same way as tannin or the salts of copper, tin, and aluminum in ordinary dyeing.
- “It must not be forgotten, moreover, that ammonia-nitrate of silver, not only can increase the total sensitiveness of an emulsion to white light, but, as proved by Eder (“Photo. Korr.”—1885), actually increase the sensitiveness to the less refrangible end of the spectrum—that is, it confers, or conduces to, color-sensitiveness.
- “It should not be overlooked that in the use of silver nitrate there may be direct combination between the dye-base and the silver, as occurs in nearly every case with the pthaline dyes (the Eosins and Erythrosins, Ed.). Some of these silver dye compounds are insoluble in water, others only insoluble in excess of silver nitrate (Acworth—“Photo Quarterly,” Vol. II, page 187 et seq.), but most are soluble in ammonia. One may, therefore, by bathing a plate in a solution of dye plus ammonia plus silver nitrate, introduce a salt which in itself is sensitive to light, and which may form the nucleus or germ for the latent image on the silver haloid or the visible image in metallic silver, and as the light absorbed must act, it is obvious why we should get color-sensitiveness.”

From the foregoing remarks it would appear that the addition of an ammoniacal solution of silver-nitrate to the sensitizing dye-bath is an actual method of securing increased or hypersensitivity in a photographic emulsion, but it should also be here stated that film hypersensitized in this manner will not keep for any length of time and should, advisedly, be used immediately after being prepared. In the light of present knowledge, however, it appears that the treatment of negative film stock with ammoniacal silver-nitrate, either before or after dyeing, or in conjunction with the dye-bath, is the only effective method of preparing color-sensitive stock which may be correctly said to be “hypersensitive.”

It has been previously stated that hypersensitized negative film displays very poor keeping qualities, and it must furthermore be set forth that cine film sensitized in dye-baths of customary preparation (without silver nitrate) also lose their color-sensitiveness within a short time after preparation, in most instances. Dyed films show a marked retrogression in chromatic quality within a month after being bathed, while if any fogging has resulted from the bathing operation, this will be found to increase with time. Out of deference to these inevitable effects, it appears that cine film should not be color-sensitized and stored up very far in advance of working requirements.

Our lengthy article would have been almost without purpose, were it impossible to procure, at the present time, any color-sensitizing dyes of the Isocyanine series, but fortunately, due to British genius and perseverance, there are now obtainable several varieties of sensitizing dyes which are in every way comparable to the best which ever came out of Germany.

We refer to the Isocyanines offered by Ilford, Ltd., of London, England, which have been termed "Sensitol Red" and "Sensitol Green," and are chemically identical with Finacyanol and Finacordial, respectively. (See "Color Photography" supplement to "B. J.", issue of February 2nd, 1917 for working formule.) The production of these dyes is the result of extensive experiment on the part of Professor W. J. Pope, F.R.S., of the chemical laboratory of Cambridge University, and this product should be warmly welcomed by workers upon the color processes. According to the latest issue of the "British Journal," we note that chemically pure Erythrosin is also now supplied by Messrs. Ilford, and in addition, some other dyes suitable for the preparation of light-filters.

While we have omitted to mention, in the course of our article, some of the more recent Isocyanines from the Hoechst Farbwerke—such as Dezamin A, Pinacchrome-blue, Pinacchrome-violet and Finacyanol-green—these dyes have not been found to show marked advantages over the Isocyanines previously known, and we refer the readers who desire further particulars to Dr. Eder’s article, which is mentioned in the appended list of books and papers upon "Color Sensitizing."

—BIBLIOGRAPHY—


This is an English translation, by Major-Gen. J. Waterhouse, of Von Hubl's article in "Eder's Jahrbuch" of 1905. Since Hubl’s observations have been referred to in the course of our article, some readers may wish to refer to the original paper—which we can commend as interesting and valuable.


These paragraphs contain some data, by E. König, on color-sensitizers and color-sensitizing, but, inasmuch as they have already been quoted by other writers upon this subject, it was not considered requisite to include them with our foregoing translation. In common with all of E. König's writings, however, they are most instructive, and translations of some of these paragraphs may appear at a future time in the Camera Department.


"The Estimation of the Colour-Sensitiveness of Plates." This book, which was reviewed in the "Photographic Bibliography," is of great value throughout, and the chapter here referred to is on a par with the rest of its contents. Mees and Sheppard's results, along with some other work, presently to be mentioned, must be referred to by all who have to deal with color-sensitizing on a commercial scale. This chapter, in substantially the form here presented, first appeared in the "Photographic Journal" of March, 1906—pages 110-130, and may be there consulted by those who have not access to a copy of Sheppard and Mees' complete work.


"British Journal of Photography." Issues of May 17th and May 24th, 1907.

(Continued on page 4138)

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5. "Man buying gun." "Dramatic Tension No. 1" by Reissiger until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

6. "Pastel Minuet" (3/4 Allegretto grazioso) by H. Paradis until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

7. "Interior Scene" (4/4 Allegro moderato) by Morse until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

8. "Interior Scene" (3/4 Andante) by Ohren until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

9. "Man buying gun." "Dramatic Tension No. 1" by E. Ascher until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

10. "My Ideal" (4/4 Allegretto) by A. Herman until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

11. "My Old Kentucky Home," song until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

12. "Suddenly Hatfield, etc." "A Southern Reverie" by Bendix until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

13. "Nocturnal Piece" (4/4 Andante) by Schurmann until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

14. "Erl King" (Agitato-Dramatic) by Franz Schubert until— T: "The Barrier." (Fox Production) (Reviewed on page 556)


16. "Onto Yesterday" (4/4 Presto) by Reissiger until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

17. "Interior Scene" (4/4 Andante) by Ohren until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

18. "Dramatic Tension" by Winkler until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

19. "The man of the hour." "My Ideal" (4/4 Allegretto) by A. Herman until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

20. "Dramatic Tension" by Winkler until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

21. "My Ideal" (4/4 Allegretto) by A. Herman until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

22. "Extase D'Amour" (3/4 Andante) by Roxe until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

23. "Nocturnal Piece" (4/4 Andante) by Schurmann until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

24. "Love Theme until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

25. "Dramatic Tension" by Winkler until— T: "The Barrier." (Fox Production) (Reviewed on page 556)

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Theme: Ein Maerchen Fantasia (3/4 Maestoso) by Bach

1—"Eccoft Norden" (A selection of Swedish and Norwegian Songs) until—T: "Interior of office.
2—"Canzone" (2/4 Allegro) by Godard until—T: "I've been teaching you the charm of dancing.
3—Theme until—T: "Yes, Torwald is well.
4—"Canzonetta" (3/4 Allegretto) by Godard until—T: "I've been happy here, etc.
5—"Ecstasy" (Dramatic Allegro) by Zamecnik until—T: "The National Guard.
6—"Gypsy s Screen" (4/4 Maestoso) by Nebel until—T: "Those who are working in the fields.

Theme: A DOLL'S HOUSE (Bluebird Production) (Reviewed on page 379)

Theme: Ein Maerchen Fantasia (3/4 Maestoso) by Bach

1—"Eccoft Norden" (A selection of Swedish and Norwegian Songs) until—T: "Interior of office.
2—"Canzone" (2/4 Allegro) by Godard until—T: "I've been teaching you the charm of dancing.
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6—"Gypsy s Screen" (4/4 Maestoso) by Nebel until—T: "Those who are working in the fields.

Theme: "Gypsy Life" (Characteristic) by Koelling until—T: "The gypsies are passing through our town.

Theme: Son of the Priest (4/4 Adagio) by Kaler-Bela

1—"Gypsy Life" (Characteristic) by Koelling until—T: "Young Paro son of the chief.
2—Theme until—T: "Faro. Black Gypsy chief.
3—Continue ff until—T: "Up and down the mountain top, movement of Gypsy Life Cue No 1 until—T: "I Gordon Lindsay the last, etc.

Theme: "Medyo" (Dramatic Andante) by Frimal until—T: "You don't remember me? I'm Paro Black.
2—"My Boy's Screen" (4/4 Maestoso) by Nehr until—T: "The close of an afternoon.
3—Continue to action until—T: "Is it really your father?
6—Continue ff with ad lib. Tympany Rolls until—T: "Drumming me the charm of death.
7—Theme until—S: "Is it really your father?
8—"Gypsy Moonlight Dance" by Kragner ff during dance then—T: "Preludium.
9—Heavy Agitato until—S: "After the fight.
10—"Gypsy Fantasia" (3/4 Andante) by Jerwits until—T: "The waters of the earth, etc.
11—"Theme Until—T: "Depth and gloom.
12—"Gypsy Moonlight Dance" until—S: "So it was the writing song.
13—"Long and Heavy Agitato to action on the style of "Eri King" by Schuster until—S: "Automobile arrives.
14—Amour Tzigane (Dramatic) by Frimal until—S: "Our wedding night, etc.
15—Theme until—S: "Egypt is taken away.
16—"Gypsy Songs" by Dvorak, Play 1 only until—T: "Get that girl out of your head.
17—Continue ff until—T: "Some time later.
18—Piano improvise to action until—T: "Please finish the story.
19—Voice of Chimes (Dramatic Andante) by Luiqini until—T: "We can't say that, your noble brother.
20—Theme until—T: "Where the camp fire flickers.
21—"Gypsy Rondo" (2/4 Allegro), Improvise to action until—T: "On the day before her wedding.
22—"Dawn" (Andante Moderato) by Kater Vonnn until—T: "I know her love for jewelry.
23—Continue ff until—T: "With the rising moon.
24—"Athfalia Overture" (Dramatic) by Mendelssohn until—T: "What morning light revealed.
25—Continue to action until—T: "As the afternoon wanes.
26—"Zinga" (Gypsy Characteristic), by Bohm Note: Play ff alone until—T: "A tea for the bridesmaids.
27—"Reverie" (Allegretto) by Vieuxtemps until—T: "When the father, etc.
28—Continue ff until—T: "Meanwhile where a woman a name.
29—"Gypsy Love" Improvise to action until—T: "The fight.
30—"Amour Tzigane — Waltz" by Roberts ff until—T: "Our wedding night, etc.
31—"Long Hurry to action until—T: "I rubbed a mian.
32—Another long hurry or heavy Geapon to action until—T: "And then the wedding hour.
33—Organ improvise to action until—S: "Mob running in woods.
34—"Long Hurry or Sindings Rustles of Spring ff with Tympany Rolls during exterior scenes pp during interior scenes until—T: "I came back for you.
35—"A hunt in the Black Forest" (Characteristic) by Voelker Note: Play Last Fret and mutes with effect of barking dogs until—T: "Roman love never dies.
36—Theme with ad lib. Tympany Rolls until—T: "For my sake.
37—Continue ff with Tympany Rolls until—T: "No I can't let him go.
38—Long heavy hurry begin pp then ff until—T: "Six years later.
39—Select a short Oriental to action until—T: "I'm happy some have everything, etc.
40—Theme until—T: * END.

Theme: Nocturne in F (Dramatish Melody) by Krasznovsky

1—"Caprice Militaire" (4/4 Moderato) by Rollinson until—T: "Citizens of the United States.
2—"Teacher Mendo" (4/4 Maestoso) until—T: "In Turiniana.
3—"Water Lilies" (4/4 Andante Moderato) by Schale until—T: "Alice Joyce as Mary Ward.
4—"Sojourn" (4/4 Allegro) until—T: "A meeting and an interruption.
5—Mysterioso Agitato" by Becker repeat if necessary until—T: "The thrill of honor.
6—"Presto for Duet's" by M. L. Lake until—T: "Mary decides to return to America.
7—"Dramatische Fantasia" by Archer until—T: "Newspaper clipping.
8—Continue or repeat pp until—T: "On her journey etc.
9—Organ or Pipe Improvise during exterior scenes until—B: "Mary reads a telegram.
10—"Dramatic Maestoso" by Lorene until—T: "War scene.
11—"Select good Battal Furoso until—S: "Woman on bed.
13—"Paul Strong Governor, etc.
14—"Organ or Piano Improvise during exterior scenes until—B: "To America again.
15—"Red, White and Blue (American Song) until—T: "In Buffalo.
16—"Tale of Two Hearts" (Andante Moderato) by Roberts until—T: "The Golden Gate.
17—"Golden Gate" (3/4 Presto) until—T: "New York in the grip.
18—"Negro by Bachman National Guard.
19—"March Militaire" by Schubert until—T: "The Army of a Million Men.
20—Continue pp until—T: "Alice joins the Red Cross.

Theme: "The Call of Her People" (Viagram Special Production) (Reviewed on page 2512)

Theme: Nocturne in F (Dramatish Melody) by Krasznovsky

1—"Caprice Militaire" (4/4 Moderato) by Rollinson until—T: "Citizens of the United States.
2—"Teacher Mendo" (4/4 Maestoso) until—T: "In Turiniana.
3—"Water Lilies" (4/4 Andante Moderato) by Schale until—T: "Alice Joyce as Mary Ward.
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16—"Tale of Two Hearts" (Andante Moderato) by Roberts until—T: "The Golden Gate.
17—"Golden Gate" (3/4 Presto) until—T: "New York in the grip.
18—"Negro by Bachman National Guard.
19—"March Militaire" by Schubert until—T: "The Army of a Million Men.
20—Continue pp until—T: "Alice joins the Red Cross.

Theme: Son of the Priest (4/4 Adagio) by Kaler-Bela

1—"Gypsy Life" (Characteristic) by Koelling until—T: "Young Paro son of the chief.
2—Theme until—T: "Faro. Black the Gypsy chief.
3—Continue ff until—T: "Up and down the mountain top, movement of Gypsy Life Cue No 1 until—T: "I Gordon Lindsay the last, etc.

Theme: "Adagio Expressivo" from Symphony in C major by Schumann until—T: "That was the last, etc.,"
422—"Very long Battle Hurry "— begin pp then to action until—
S— "Soldiers Marching."
23—Select another long battle hurry begin pp then to action (watch
explosions, etc.) until—T: "The Harvest of Life."
24—"Conclude or repeat "Battle Hurry" until T: "In the valley of
the shadow."
25—"Melody of Peace " (Dramatic Melody Adagio) by Martin
until—T: "Philipp vancessant."
26—"Dawn of Hope" (4/4, Andante) by Casella until—T: In
Buffalo, Paul Strong's sisters.
27—"Apple Blossoms" (4/4, Andante quasi Allegretto) by Roberts
until—T: "Alice is another of war's victims."
28—"Repeat "Dawn of Hope" same as cue No. 25 until—T: "Mary
offers her help."
29—"For Thee" (4/4 Lento) by Kate Vannah until—T: "Honor
and responsibility."
30—"Dramatic Andante " by Ascher until—T: "In enemy terri-
tories."
31—Theme until—T: "Headquarters of the Ruritanian staff."
32—Organ or Piano improvise to action until—T: "This is why
soldiers fight."
33—Select good and long military grand march until—T: "A
prophetic vision."
34—Organ or Piano improvise to action until—T: "Strong plan
to arouse patriotism."
35—"Star Spangled Banner" first 8 bars only, then silence until—
T: "And as the maid of France."
36—"Marchissian" song until—T: "Songs and daughters."
37—Organ or Piano improvise to action until—T: "Men of Amer-
ica."
38—"Star Spangled Banner" first 8 bars only then silence until—
T: "The awakening."
39—Select good patriotic Air until—T: "Knowledge of the wave."
40—Theme until—T: "Searching for the wireless."
41—"Pizzicato" No. 14 by Lake until—T: "In Buffalo serving
America."
42—"Quoitudo " (Dramatic Melody) by Gregh until—S: "Aero-
planes in view."
43—"Reconnect ff with Tympylus Rolls until—T: His sister."
44—"La Reve" (4/4 Andante) by Gotterman until—T: The
fruits of sacrifice.
45—Piano or organ improvise to action until—T: "For the sake
of someone."
46—"Pathetic Andante" by Margis Berger (watch shots) until—
T: At the Saratoga Monumental.
47—"Triumph of Old Glory March" by Ascher until—S: "Tele-
gram.
48—"Repeat Pathetic Andante same as cue No. 45 until—T: "Stand
by the President."
49—Silence until T: "The result of two years."
50—"Stars and Stripes Forever March " by Sousa until—T: "But
they're also a secret army."
51—Theme until—T: "So I've caught you at last."
52—Conclude ff until—T: "A secret meeting of Loyal Americans.
53—Select good Mysterioso until—T: "Our preparedness.
54—Select good Hurry to action until—T: "Now is our Chance."
55—Conclude ff until—T: "During the night."
56—"Dramatic Adagio" by Krechschmer until—T: "Then take me
America My Country 'Tis of Thee", etc. until—T: "It Would
be unwise."
57—Silence until—S: "Letter."
58—Select good Hurry play pp until S: "Battle上岗s on water.
59—"Red, White and Blue" (song until—T: "This only
determines me, etc."
61—Theme until—T: "And then came the deluge.
62—"Dance Song" until—T: "Just before dawn."
63—Select long battle hurry until—T: "Uncle Sam plays his trump
cards."
64—"Conclude or repeat Battle Hurry until—S: "Enemy sur-
rendered."
65—"Marching Through Georgia " song until—T: "Peace with."
66—America, My Country 'Tis of Thee", etc. until—* * END.
4. THE CIRCUS OF LIFE.
Theme: Ave Venui Corpus (4/4 Dramatic Andante) by Mozart
1—"Under the Harvest Moon" Reverie (6/8 Moderate) by Bell
until—S: "Interior of saloon."
2—Piano solo improvise to action until—T: "Mammie's brother
Tommy, etc."
3—"Romance " (Andante Sostenuto) by Karganoff until—T: "The
flattery of the silver tongued, etc."
4—Theme until—T: "Here was a personality, etc."
5—"Water Lilies " (Andante Moderato), by St. Clair until—T:
"Mamie's mother lived in the hope of, etc."
6—"Continue to action until—T: "The seed, etc."
7—"Dramatic Adagio" by Funeck until—T: "Two weeks later."
8—Theme until—T: From this depressing, etc."
9—"Baby Sweetheart " (6/8 Allegretto) by Coppi until—T: "Years
of doubt!
10—"On Wings of Song " (6/8 Andante Tranquillo) by Mendelssohn
until—T: During the estrangement, etc.
11—"Cascavetta " (Allegretto Moderato) by Godard until—T:
"Why don't you get a job."
12—"Intermezzo " (3/4 Allegretto) by G. Piere until—T: "In the
afternoon, etc."
13—"Cupid's Carees " (Valse Lente) by Roberts until—S: "The
fight."
14—"Apiritco to action until—S: "After the fight."
15—"Measures No. 2 in G " (Menuet) by Beethoven until—T:
"It seemed that Daisy May, etc."
16—"From Gallop to action" (Gigue) by Young until—T:
"Coming events cast, etc."
17—Long hurry to action until—T: "Come out of there.
18—Serenade (4/4 Moderato) by Widor until—T: "Was that little
girl saved."
19—Theme until—T: "I was destined to kill a man."
20—"Agitato to action until—T: "Get out."
21—"Dramatic Adagio " by Kretschmer until—T: "While you're
here, etc."
22—"Illusion Intermezzo " (2/4 Moderato) by Bustanoby until—
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Vol. 15. No. 26

ACCESSORY NEWS SECTION

The Fotooplayer
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For Better Music
Quinn’s Rialto Newest Los Angeles House

A new and decidedly attractive theatre, the Rialto, with a seating capacity of 800, was opened in Los Angeles during the past week by J. A. Quinn, former manager of the Garrick and Superba theatres there.

Artistic simplicity characterizes the foyer and interior decorations. There is nothing garish about the place, but there is a dim touch of the imposing. This simplicity extends even to the lighting effects. The screened incandescence of the illuminating fixtures is very pleasing and is so arranged that it can be utilized in heightening incidental effects demanded in the picture. The avenues are broad and the space between the tiers of seats permits of easy passage.

The lobby is compact and intimates the plain refinement that prevails throughout the place. A huge electric sign, representative of flickering candles and the emblazoned words, Guinn’s Rialto,” scintillates from the top of the structure.

J. A. Quinn, who is sponsor for the many novel features calculated in the house bearing his name, is a film exhibitor of vast experience. He is one of the seasoned band still engaged who pioneered the expansion of the photodrama to the prominent avenues are broad and the space between the tiers of seats permits of easy passage.

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The interior of the theatre has been neatly decorated, the Schackne Studios, of Dayton, Ohio, having done the work. The seating capacity of the house is approximately 1,000; there being 512 seats on the main floor and 482 on the balcony. All the chairs were furnished by the American Seating Company, of Chicago, and have leather upholstered seats and backs. The direct and semi-indirect lighting system is used in the interior. The theatre is heated by steam.

The projection room, which is in charge of Louis C. Eskridge, contains two of the latest model Simplex projectors. The length of throw is 58 feet onto a Gold Fibre screen.

The music for the picture is furnished by a three-piece orchestra consisting of piano, violin, drums and traps. An overture consisting of classic music of some famous composer, such as Liszt, Wagner, Strauss or Verdi, is rendered at each performance.

Operating a Theatre from the Manager’s Desk

The accompanying photograph is one of the most interesting which the News has had the pleasure of publishing in some time. It shows Mr. Harold Edel seated at his desk in the manager’s office of the Strand theatre, New York City, surrounded by equipment which is of the utmost importance to him in conducting this large theatre.

On the top of the desk we see a box similar to those used by detectives in certain branches of their work. It is connected with the orchestra pit, with the projection room and with the ticket selling window. With the aid of this instrument Mr. Edel is enabled to follow the orchestra continuously. He is also able to hear the comments of his operators in the projection room and keep in accurate touch with exactly how everything is going on in that most important part of the house. He is also able to connect up so that he may hear the various comments of his patrons as they buy their tickets or as they go out of the theatre. This makes the instrument of the utmost value to him as can be readily seen.

At his left on the wall may be seen an indicator which gives the exact speed at which the projection machines are running at any particular second. With this and with the instrument above described he is able to keep in touch with both the operators and the orchestra and knows within a fraction of a moment how long each show is going to last, aside from his ability with them to check up the synchronization of the picture and the music.

To the left of this dial there is the inter-communicating telephone which is connected with the operating room, the ticket selling booth, the stage, the orchestra pit and other important points in the house. With this Mr. Edel is able to get in touch with the various employees of the house without delay and can give his orders without the need of leaving his office.
Color-Sensitizing (Continued from page 4133)

In this article Wall quotes and comments upon a great many theories and processes of color-sensitizing, and the action of sensitizers. Ample references are given to the original articles, which are largely of German authorship.

5. Studies in Sensitometry II.
   "Orthochromatism by Bathing."
   By R. James Wallace
   December, 1907—Pages 299-325.

This article, which is one of a series of three important and valuable Sensitometric Studies, is devoted to a highly scientific and accurate investigation of the color-sensitizing properties of the Isocyanines. The data given by Wallace well repays study by the practical worker along these lines.

   By S. E. Sheppard, D.Sc.
   This paper sets forth the results of a painstaking and extensive examination into the chemical constitutency and behavior of the Isocyanines and includes much important spectroscopic data. It is undoubtedly the most exhaustive and valuable article on these dyes which has appeared to date, and, although deeply scientific, should be digested by all thorough students of the color processes.

   This is an English translation of an article by Dr. E. König, and while the article is primarily devoted to the description of Finachrome violet; at the same time some interesting facts concerning other sensitizers are given. These two pages well repay the reading.

8. "Über Farbenempfindliche Platten Zur Spektrumphotographie."
   By Dr. J. M. Eder.
   In this article the sensitizing action of the more recently introduced Isocyanine sensitizers is discussed, and illustrated by Spectrograms and curves. A digest of this article in English appears in the "Color Photo." supplement of the "B. J.", February 2nd, 1917, page 8, and may be consulted by those who wish to acquaint themselves with the characteristics of these newer dyes.

DIRECTORY OF NEW THEATRES

ILLINOIS

Work has been started by C. J. Larkin upon the remodeling of the J. T. Shields grocery store, 2330 Fifth avenue, Rock Island, for its new use as a motion picture house, the first one in that section of the city. The grocery store has been closed for the past month and the remodeling was being completed for the new business. Mr. Shields's retirement from the grocery business marked the closing of one of the oldest grocery stores in the city. The store is being enlarged to extend to the alley, and the new section will be 16 feet wider than the old part. This will give a seating capacity of about 520. The new house will start as soon as the building is ready. This is expected to be about three weeks unless more bad weather intervenes and causes delay.

Frank Meenan and Ray McCullough, of Rock Island, have announced that out of 300 suggested names they have selected "Loyal" as the name of their new motion picture house, 1228 Thirteenth street. Miss Katherine Lemon, 1316 Twenty-sixth street, submitted the successful name and received a $5 prize. The new theatre will be named Paramount in other respects. The opening bill included "The Covered Wagon," a comedy. Next day "Odyssey of the North" was shown, and Sunday Margarette Crane appeared in "Wild Flower."

Ray Lancaster has entered into a partnership with H. C. Daley, of Carlinville, in the motion picture field, and a contract has already been let for the erection of a theatre on the site of the oldm on West Main street, which it is expected to have ready for business in the near future. It is the plan of the promoters to roof the building and floor it and place comfortable
seats therein, so that it will be a cozy, comfortable show house and that the usual good pictures will be shown in the future as it has been done in the past. The new building will have a seating capacity of nearly 500.

The new building which is being erected by John Gibbons at Hanna City, next to the opera house, is fast nearing completion and when finished will be under the management of E. A. Sorenson.

Fred and Charles Still, of Murrayville, have had under advisement a project looking to the opening of a motion picture theatre in the Osborne Building.

INDIANA

A new motion picture theatre was opened at 131 South Illinois street, Indianapolis, a week ago under the name of the Lenwood. The policy of this new theatre is the catering to women and children particularly, while, of course, the male contingent will not be entirely slighted. A large exhaust fan has been installed, so patrons can rest assured the house will be at all times properly ventilated. The house is decorated with beautiful vases and a soft green lighting system, giving the interior a scenic effect. The Rialto Trio will entertain during the afternoon and evening with the late popular songs. A fine change of program will be given daily.

Portland's new theatre, The Princess, opened its doors to the public with a matinee at 11:30 O'clock Saturday afternoon, June 1. The attraction was "Broadway Jones," billed for the opening performance. The Portland Amusement Company, a corporation composed entirely of local men, owns The Princess, and it is under the management of Chas. Wilson. No expense nor pains have been spared in making it an ideal amusement place and it is one of the most beautiful theatres in eastern Indiana. Two of the very latest projecting machines have been installed and the best possible showing of films is assured. Only the highest grade of pictures will be shown at the Princess, and vaudeville will occasionally be presented.

The New Strand theatre, situated at the corner of South Main and Central avenues, Newcastle, was opened to the public for the first time Saturday of last week with a program of motion pictures and vaudeville. Newcastle's newest playhouse is under the management of the Newcastle Motion Picture Company, of which John G. Ostot is president, Ralph Swearigen is vice-president and treasurer, and John V. Hey is secretary. Mr. Swearigen is the active manager of the theatre. The New Strand is situated in the old old Christian church. The theatre is the most up-to-date of playhouses and is built very much on the same plan as the Circle theatre in Indianapolis. It has a seating capacity of 500 people and is entirely fireproof. It consists of lower floor and balcony, and the interior is beautifully finished in cream calcimine. The auditorium has 35 feet of fire exit and has a floor of cement. The theatre has an 18x20 foot stage, with plenty of room for a good vaudeville act. The theatre will be supplied with pictures each program, for this evening's program.

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$10,000. The directors are Ralph Swearingen, John D. Swell and L. C. Adams.

The I. O. O. F. lodge at Rockport will erect a motion picture theatre as an investment, full particulars of which will be given in these columns later.

A new motion picture theatre is being built at Murdock.

NEBRASKA

W. E. Stenders and E. W. Reetz are having the Rogers building, at Hooper, remodeled for the purpose of conducting a motion picture house.

E. B. Woods is having constructed a new motion picture theatre at York, to cost about $25,000.

New Plans were filed with the Building Bureau in Long Island City recently by the John Dickey Amusement Company for a $15,000 open air motion picture theatre on the west side of Van Alst avenue, 50 feet south of Astoria avenue.

MINNESOTA

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